

An Analysis of Chinese Artists' Formative Language Using From Deleuze's Perspective

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Abstract

This study draws on the ideas of the French philosopher Deleuze to analyse the formative language in the work of contemporary Chinese artists, with a view to providing some support for the reasons for the changes in the formative language of current artists and their future possibilities. The boundaries between Chinese and Western painting were originally distinct, but from the late 19th and early 20th centuries onwards, the two different arts borrowed from each other and used each other as a tool to break through their bottlenecks, and the outward formative language of both sides has changed dramatically since then. In the 21st century, Chinese society and Chinese culture are facing enormous changes, and this era of opportunity and challenge has led to a new round of discussions in China about the relationship between Chinese and Western culture and art. How to dialectically resolve the contradictions between East and West, tradition and modernity in order to create a new era of Chinese contemporary culture and art has become an inescapable issue for Chinese artists in creating their own formative language.

This study begins with a brief analysis of the importance of formative language for artists at the present time, the development of the border between Eastern and Western art, and the role of Deleuze's philosophical ideas in driving the current art scene. In the second stage, through Deleuze's philosophical ideas on the reinterpretation of art, the study analyses several symbols of formative language commonly used by contemporary artists and the rationale for their role, in relation to the works of contemporary Chinese artists. In this way, we can see that philosophers such as Deleuze have made profound philosophical reflections and differential readings of contemporary art, and in doing so have broken down the inherent limitations and intrusions of tradition, offering many insights and guidelines to many artists, including Chinese artists, in resolving the crisis of sameness that they may encounter on their artistic journey.

Keywords : Gilles Deleuze; formative language; contemporary art; Chinese artists

Introduction

Originally there were clear boundaries between Chinese and Western painting, but from the late nineteenth and early twentieth centuries onwards, the two different arts borrowed from each other and used each other as a tool to break through their bottlenecks, and the formative language used by both sides has changed dramatically since then. In the 21st century, Chinese society and Chinese culture are facing enormous changes, and this era of opportunity and challenge has led to a new round of discussions in China about the relationship between Chinese and Western culture and art. The question of how to dialectically resolve the contradictions between East and West, tradition and modernity in order to create a new era of contemporary Chinese culture and art has become an inescapable issue for Chinese artists in creating their own formative language. The philosophical theories of the French philosopher Gilles Deleuze have inspired and guided contemporary philosophers and artists, and can explain many phenomena in the contemporary art world. Therefore, I draw on Deleuze's

philosophical views to analyse the formative language in the works of contemporary Chinese artists, with a view to providing some support for the reasons for the changes in the formative language of contemporary artists and their future development possibilities.

2. THEORETICAL BACKGROUND

2.1 Formative Language

'Formative Language', refers to the shaping of a visual form that reflects the artist's intention, i.e. the combination of meaningful form and life in the picture, the painter's subject matter, and the painting technique. The combination of the sublimated artistic image, the artist's subject matter and the painting technique. Through the flexible interplay of modelling language, the perfect combination is achieved. When one is confronted with a certain visual form and observes it, one experiences or feels the intrinsic meaning of the form, and therefore sees it as a medium of communication between man and object. For Deleuze and Guattari, affects can also be thought of as self-supporting elements in the world and art itself figured as a 'bloc of affects' . Art, we might say, is made of those becomings mentioned above frozen in time and space, waiting to be reactivated, waiting to be unleashed. It is an artist's style that coheres this assemblage together into a particular composition .

Meanwhile, the word form means "to shape." Something that is formative is capable of shaping or molding something or someone. Also implicit is the The word Formal Language, which also implies the idea of shaping something, was first used in mathematics, logic and computer science to refer to a language defined by precise mathematical or machine-processable formulas . This is side evidence that Westerners place equal importance on the logical reasoning and evidence behind works of art, i.e. the rationality of formative language, when creating or analysing them. In other words, there is necessarily a range of other disciplines, such as philosophy, involved in the process of the artist constructing his own formative language. In today's art world, the boundaries of art are constantly being extended, and in the West, formative language is repeatedly emphasised and valued as an important tool for artists to express themselves, to communicate with others and to gain recognition. With this trend, Chinese artists have also begun to focus on the creation of their own formative language.

2.2 The Development of Western and Chinese Definitions of Art

The traditional definition of art, which was originally a far cry from the Western and Chinese, has changed over time in both cultures. In ancient Rome, architecture was considered the 'mother of art', whereas in China it was the domain of civil engineering. In the West, sculpture also has a high status as another legacy of classical culture, but in China it is the work of craftsmen. Calligraphy, however, enjoys the highest artistic status in China, whereas in Western eyes it is a marginal speciality.

Since the Renaissance, the concept of art in Europe has been expanding. By the 19th century, Westerners had incorporated many practical and secondary art forms into their art pantheon, including metalwork, ceramics, furniture and so on. They also used this definition to judge art in other parts of the world . During this period, literati painting, which combined calligraphy and politics, became very popular in China. There were clear boundaries between Chinese and Western painting, but by the end of the 19th century and the beginning of the 20th century, the two different arts began to meet head-on, with the result that each side used the other as a sharp tool to break through its own bottleneck, and the West began to incorporate the 'realism' of Chinese art since Impressionism, which evolved into the powerful modern art movement. China, on the other hand, embraced the 'realism' of Western art, resulting in realist art. In the 20th century, Nietzsche's declaration that 'God is dead' and Duchamp's 'Fountain' pushed Western art into a new arena centred on ideas.

In the wake of economic integration (globalisation), political multipolarity and cultural pluralism, the relationship between Chinese and Western culture and art has once again aroused intense debate in the Chinese art world. How to understand and treat Western culture, how to absorb and learn from it, and how to dialectically resolve the contradictions between East and West, tradition and modernity in order to create a new

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era of contemporary Chinese culture and art have all become inescapable issues for Chinese artists. This paper will discuss this in relation to Deleuze's philosophy.

2.3 Gilles Deleuze's philosophy prospective

In the context of contemporary art, the hierarchy of artistic phenomena becomes progressively clearer, the content of art is quickly replaced by another new sign from a puzzling or shocking sign that the content of art encompasses everything in the world and becomes everything that can be experienced sensorially. The contemporary art context embraces the wide range of mobile communication, the relationship between local politics and cultural symbols, the differences in global cultural exchange, the global experience of wireless roaming, the new global collaborative win-win, the transformation of aesthetic concepts and symbolism, the space for nostalgia and innovation, and the relationship between regional economies and culture and art.

Contemporary art has become a cultural phenomenon based on space and time, requiring a slowing down of time in the fast-paced modern life and a participation of sentimental dreams into it; art no longer needs only one orientation, it needs more ontological content about fictional experiences, communication objects and temporal events. Today, contemporary art has become a representation, a series of artistic attitudes, artistic actions, artistic concepts and artistic events about social reflection. Time, structure, images and phenomena are continuous elements in these series, indicating a cross-border artistic identity that is locally based and corresponds to the social structure and cultural content. Contemporary art has a rich variety of artistic expressions and means of communication, and the overabundance of artistic expressions and means of communication has brought people confusion in defining what art is. I believe that Deleuze's philosophy provides a certain theoretical basis for interpreting the current trends in art development.

Gilles Deleuze (1925-1995) is a renowned thinker and philosopher of the twentieth century who occupies a very important place in the history of world philosophy, while his writings and footprints in literature, painting, film, anthropology and many other fields have been remarkable and have inspired and guided contemporary philosophers and artists. Deleuze's philosophical system is a clear distinction from the traditional philosophical concepts of interpretation, contemplation, connection and meditation, and he subjectively and confidently argues that philosophy is a generative mode of transforming life, "Philosophy for Deleuze is not the creation of correct images or theories of life, but the transformation of life". He is convinced that philosophy is not only deeply connected to a creative activity. In his book *What is Philosophy*, co-authored with Felix Guattari, Deleuze gives his own very original interpretation and understanding of the question of what "philosophy" is, saying bluntly that philosophy is "the creation of concepts". He says bluntly that philosophy is "the creation of concepts", and he does not hide the fact that he has hit the nail on the head. He is convinced that the philosophy of the 'concept of creation', an event, contains three different elements and three different forms of activity corresponding to the elements, which exist and operate in a 'trinite' form. This is the new experience of the 'eventfulness' and 'paradoxicalness' of things in the world - the concept of non-representation. Nowadays, many artists like to borrow the original symbolic meaning of things and invert it in order to emphasise it, Deleuze's rendition of the word concept provides an argument for its effect.

In Deleuze's philosophical discourse, he always emphasises that the created concept is not only an assemblage of heterogeneous elements that express pure events, but that it is prescribed as a creation of ways of thinking (concepts are not statements or "labels" attached to certain things), an opening up of the problematic field. Concepts, especially philosophical ones, reveal themselves as creative rather than as representations or statements of essence. The concept itself is active, not rigid or fixed in a prior system of words or word constructions, but it juxtaposes and systematises reality, for reality itself does not have a supposedly fixed form or order of existence, but it is the concept that creates this order or form. At the same time, concepts need to be dependent on problems, they need the intersection of many problems so that they can eventually become allies with other concepts that exist at the same time.

In his book *Francis Bacon - The Logic of the Senses*, Deleuze is able to explain how he expresses his study of the aesthetic field of painting. In *Bacon - The Logic of Sense*, Deleuze focuses on Francis Bacon, the great English painter of his time, who was a huge hit in Europe. In his book *Francis Bacon - The Logic of Sense*, Deleuze uses his profound and unique philosophical perspective to provide an in-depth and rich interpretation of

the paintings of Francis Bacon (1909-1992), and his world class philosophical insights and interpretations, which penetrate the seemingly profound philosophical concepts from the shallow to the deep, to the benefit of later artists. According to Deleuze, there are three aesthetic dimensions to any 'sensation': firstly, 'sensation' requires the use of 'touch', 'unseen forces' and 'organ-less forces'. and the "organ-less body", which in turn present their isolated characteristics in a nomadic manner, rather than the traditional "contemplation", "meditation" or "elaboration". " or "elaboration". Secondly, the difference of sensation means that it is able to firmly remove all memories and general constraints and limitations, but to be true to the event itself, exploding in each moment with a sense of differential bodily experience that provides a constant creative impetus, rather than the traditional perception, cognition and experience of the past. Thirdly, "sensation" can and does effectively cut off the constraints and intrusions of intellectual reason on the sensibility of life, and can resolve the modern crisis of sameness that life may encounter, rather than the traditional logical relations and methodologies. This is exactly what the art world needs to address at the moment.

Through Deleuze's philosophical perspective and his reinterpretation of art, we can see that art has different forms of expression and content at different stages of its historical development process, and different philosophers have been involved at different stages. In order to promote innovation and creativity in art and to expand the inner space of art, they have made profound philosophical reflections and interpretations of differences in the current state of development of art and the causes of its production, and in this way have broken the inherent limitations and intrusions of tradition and resolved the crisis of sameness that may be encountered on the journey of art. Their efforts have inspired a steady stream of artistic self-awareness and creativity for future generations.

3. CHINESE ARTISTS' FORMATIVE LANGUAGE USING

3.1 Concepts and Events

The tradition in the history of philosophy has always attached various labels to things without thinking, "traditional philosophical accounts of concepts have always treated them as conventions with a universal form (as in Plato's view) and as a priori prescriptions (as in Kant's cognition), or as metaphorical identifications (as in Derrida's account) ". In his philosophical experience, however, Deleuze firmly rejects such 'concepts', whether in terms of everyday life, behaviour, law, or the misuse of traditional philosophy, art or literature. Deleuze firmly believes that one's everyday 'concept' is a grossly inadequate generalisation of the essence of a 'concept', because it does not allow the 'concept' to express its own inherent It does not allow the concept to express its own inherent potential. The traditional philosophical understanding of concepts, which allows them to be extended into the realm of the possible rather than being fixed in an existing conceptual system, undoubtedly cuts off the link between concept and effect and perception. According to Deleuze, "a concept is not given, but created, and must be created. It does not have a form, it sets itself up, it sets itself up (auto-position)" . And Deleuze further argues that the creation of a 'concept' is always derived from the 'thought-imagery' of the preceding concept, which, as the creation of the concept and as a possible precondition, is created as a non-verbal, derived The former concept is a combination of parts, if not a single partless whole. Deleuze says that 'the concept is a whole (uo-tout), but at the same time a fragmented whole (un tout fragmentaire) Only if these conditions are fulfilled can the concept escape the chaos mental that is ready to covet it, to pounce on it and to devour it anew' .

I believe that this is precisely why contemporary artists delve into formative language, or why formative language is so important to us. Each creation by an artist is like an event that represents a certain way of thinking about expression. In other words, each creation is a re-expression of the artist's own formative language. This corresponds to Deleuze's interpretation of the philosophical term concept. The artist has developed a system of formative language that suits him or her, or has unconsciously acquired a language of expression that is constantly multiplying and evolving in combination with a variety of factors, but no matter how much it evolves, it is still based on the artist's own logic of thought. This formative language provides a bridge for a wide audience to approach and understand the artist's ideas. In this way, Deleuze's reflections summarise the role of formative language for the artist and provide strong evidence for future generations to analyse the significance of formative language for the artist.

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Early Chinese contemporary artists did not have a clear understanding of this, and adopted a fetishistic approach to Western art, resulting in a series of artistic events that now seem absurd and comical to us. I believe that this is due to two main factors. On the one hand, what the Chinese have been pursuing since ancient times is the Taoist approach to nature. In the same way that emulation of nature is the first priority, in the traditional Western sphere, the issue of realism and imitation has been the focus of artists' attention. Westerners are keen to indicate where mutations and changes occur and consider this to be true innovation. For Chinese artists, imitation does not have supreme value (they only strive for realism in the case of portraits of the dead). They believed that mass-produced works were also evidence of creativity. As a result, reference and borrowing were seen as commonplace events for Chinese artists. On the other hand, the dramatic change in the social context of life and the massive intrusion of Western culture has led to confusion. The problem of communication between East and West, and the still expanding concept of art, has caused people to lose sight of the focus of Western modern art, and to turn their attention to the rich and varied formal expressions of the West, ignoring the philosophical discussion of Western art that is rooted in formative language, and the original way of thinking about creation according to the laws of nature in the Chinese art world.

On 2 January 2003, the UK's Channel 4 television channel broadcast a documentary on China's underground "Chinese avant-garde" (formerly known as Beijing Swings), which featured Chinese Sichuan-born performance artist Zhu Yu eating a stillborn baby. Zhu Yu said in an interview before the screening that he was indeed eating a dead baby in the photo, an "art piece" he had made two years ago. A spokesman for the station said after the screening, "The TV film is a thoughtful and thought-provoking documentary reflecting the extreme art of China." This extreme example is a reflection of the great confusion and search for the future of the people of the time, who were suffering from many socially oriented turn of events, and were unsure of the way forward. It could be argued that many Eastern artists at the time were interested in the visual impact, the topicality and the resulting success of the work of Western artists (such as the Fluxus artists) to the exclusion of their own search for and construction of formative language, i.e. the pursuit of mutation at the expense of the meaning behind it. This reflects Deleuze's philosophy that 'the concept is a whole (uo-tout), but at the same time a fragmented whole (un tout fragmentaire)'. By focusing solely on the so-called 'avant-garde', but not on its origins and changes, the resulting artistic event will only be a 'chaos mental'.

This event was a wake-up call to the chaotic and disorganised Chinese art scene at the time and prompted further reflection on what constituted contemporary art. At the same time, during this period, there were also many Chinese artists who, in relation to their own experiences, established a formative language that worked in contemporary society, one that echoed Deleuze's philosophy.

In Deleuze's philosophical discourse, he always emphasises that the created concept is not only a combination of heterogeneous elements that express pure events, but that it is prescribed as a way of thinking (concepts are not statements or "labels" attached to certain things), an opening up of the problematic field. Concepts, especially philosophical ones, reveal themselves as creative rather than as representations or statements of essence. The concept itself is active, not rigid or fixed in a prior system of words or word constructions, but it juxtaposes and systematises reality, for reality itself does not have a supposedly fixed form or order of existence, but it is the concept that creates this order or form. At the same time, the concept needs to be attached to the problem, the concept needs to be at the intersection of many problems, so that it can eventually become an ally of other concepts that exist at the same time. The formative language created by the artist is also dependent on the issues and themes that concern the various artists. Through the formative language, artists express their thoughts on issues, and the perspectives of different artists on the same issue will be presented by their creations, and through the formative language behind them, they will reach further communication with others. I believe that the work of Chinese artist Cai Guoqiang demonstrates this idea well. Due to the use of special materials, each of his creations is an immediate event, which in turn often provokes discussion and reflection.

Fireworks have been an essential participant in large festivals in China for thousands of years, and Cai Guo-Qiang used them to their fullest extent. Early on he designed the type of pyrotechnics to be measured and proportioned to make the desired effect on a traditional canvas after ignition (both the process and the result of the ignition are part of Cai's work). He then discovered that he could use the sky directly as a canvas for his work. Cai Guo-Qiang's masterpieces include his ambitious plan to extend the Great Wall of China by 10,000 metres, the large landscape fireworks display at APEC in Shanghai, the Moving Rainbow and Wheel of Light, representing justice and righteousness in the aftermath of the September 11 terrorist attacks, and his recent work at the Chinese Cultural Festival in the US capital, which is a symbol of the Chinese culture. The Tornado, a symbol of Chinese culture and power, was created at the recent Chinese Cultural Festival in the US capital, among other large-scale explosive art designs. For example, Cai Guoqiang's solo exhibition 'Nine Levels of Waves', which the artist describes as being inspired by his return to his home port in Fujian after many years away.



Cai Guo-Qiang , Huangpu River outside the Museum of Contemporary Art, Shanghai, screenshot from the opening of the solo exhibition "Nine Levels of Waves", 2014.08.08

The opening of Nine Level Waves was inspired by the painter Aivazovsky's painting of the same name, Nine Level Waves. The exhibition not only confronts the ecological issues of the earth, including China at the moment, but also extends to the relationship between man and nature, linking traditional Chinese poetic aesthetics and philosophies, including man's contemplation of nature and his search for the original landscape and spiritual homeland. We can see that in presenting his works, Cai Guo-Qiang not only considers the local climate, wind and geography in relation to the specific nature of the materials used in his works, but also considers the themes of his works in light of the local human characteristics. These themes are presented through the element of gunpowder, and each creation is a re-expression of the same formative language system.



Cai Guoqiang , Stairway to Heaven, Quanzhou, China, 15 June 2015 at dawn

In 2015, a video entitled 'Fireworks from China' hit Facebook. A blurry video secretly filmed on a mobile phone, but with 55 million views, was Cai Guo-Qiang's 'Stairway to Heaven'. It took 21 years and many failures from the artist's inspiration to the realisation of this work, which was simply to build a ladder to connect the universe for the artist's beloved grandmother. The work was finally completed in the artist's hometown of Quanzhou, where the gunpowder-generated 'ladder' lasted for a long time at a height of 500 metres and was seen

on video by the artist's grandmother, on the occasion of her 100th birthday. Multiple frustrations and coincidences combine to construct this artistic event, while at the same time the external presentation of the work is highly evocative, evoking curiosity about the unknown, such as ancient times, astronomy and religious education. The relationship between the work and its contemporary environment is very important to the author, and these works, which are perfectly integrated into the local reality, easily draw visitors into the fantasy world of art. Whether watching a video or a live performance, the stronger the sense of integration between the work and the real space, the more one feels (stairway to heaven, the existence of God as reality, legends and myths recreated in the real world, etc.). The fact that something firmly present but difficult to verify has become a visible reality gives people a great shock and a powerful empathy. The sensory experience brought about by this artistic event corresponds to Deleuze's theory of the production of 'sensation'.

3.2 Sensation and figuration

According to Deleuze, all sensations imply a difference of dimension (category, field)". What Deleuze calls the innovative "figure" points specifically to the "organ-less body", the "invisible force" and the "intervention". These three, in turn, offer the possibility of generating 'sensations'.

Deleuze argues that any 'sensation' should have three aesthetic connotations: firstly, 'sensation' requires the use of 'touch', 'unseen forces' and 'organ-less forces'. and the "organ-less body", which in turn present their isolated characteristics in a nomadic manner, rather than the traditional "contemplation", "meditation" or "elaboration". " or "elaboration". Secondly, the difference of sensation means that it is able to firmly remove all memories and general constraints and limitations, but to be true to the event itself, exploding in each moment with a sense of differential bodily experience that provides a constant creative impetus, rather than the traditional perception, cognition and experience of the past. Thirdly, "sensation" can and does effectively cut off the limits and intrusions of intellectual reason on the sensibility of life, and can resolve the modern crisis of sameness that life may encounter, rather than the traditional logical relations and methodologies. I argue that Western artists such as Jasper Johns use this one approach to highlight and break this crisis of sameness that artists face. Jasper initiates a dialogue with the viewer and their cultural context through an artistic exploration of how the viewer perceives things around them. By representing common objects and images in the field of fine art, Johns breaks down the boundaries that have traditionally separated fine art from everyday life.

Convinced that paintings do not need to be interpreted by their authors, Jasper Johns attempts to break down the boundaries between painting and looking by refusing to offer any deliberate statements about the subject matter and subject objects of his work; he wants the viewer to focus their eyes on the infinite variability of meaning. As he never offers a predetermined interpretation of his work, this results in each person seeing it having their own interpretation based on their own experience. "I think a painting should contain more experience than just a simple statement." Through the artist's words, we can associate the author with the great expectation that by looking at his work, people will generate their own feelings and experiences.

The reverberations of Jasper Johns' work have influenced almost every art movement from the 1950s to the present day. In his wake, many artists de-emphasised the self-interpretation of the work in favour of the viewer's own interpretation, which coincided with the preference for white space in Eastern artworks and led many Chinese artists to be influenced by it. In Cai Guo-Qiang's *Stairway to Heaven*, the artist himself does not interpret the philosophical, practical and symbolic connotations of the work, but rather focuses on the process of creating the work and its significance to his own family - a carefully crafted gift. However, through the process of creation, the medium used and the title of the work, numerous associations and 'feelings' are created for the self. As the artwork now requires more involvement and inclusion from the viewer, its outward formative language needs to be more powerful, i.e. the sensation must be generated by the image.

Deleuze's most important philosophical notion of 'feeling' is developed in Bacon's paintings, which he sees as having two dimensions: firstly, it refers to the integration of one's own experience. Secondly, it refers to the intensity of power. According to Deleuze, Bacon's paintings often display a 'wild power' that seems to leap out of the frame with great force. This power was considered by Deleuze as "a wave running through it, in the body", it is this force that shocks the aggregated structure of traditional painting, allowing the figurative elements to disperse in their own isolated way, thus realising their possibility of mutation, reversal and

movement. It is in this context, where it meets the human body, that such forces converge and 'sensation' can emerge. We also see here that the "sensation" is at this moment full of vitality, that it is able to "pass through the organic tissue and reach the body with a kind of excessive frenzy, that it breaks the boundaries of organic activity, that in the flesh it resorts directly to the waves of nerves or the excitement of life ", completing the experiential process of sensation. Here we know that whether sensation refers to the experience of the body or the intensity of power, it must be generated by means of images.

In Bacon's painting of Pope Innocencio X, for example, the traditional dignified and serious posture of the pope is gone, swept away and replaced by a black curtain under which the constraint of a non-visible force is felt in his howling posture, and his senses gain strength in the struggle when his body is oppressed and struck by external forces. This is what Deleuze considers to be a characteristic: "the intersection of two senses existing in the body at different levels, which are as tightly entwined as gladiators" . The senses are wrestling and intermingling with each other at this moment, bringing the possibility of rhythmic change, "drawing the senses, which are essentially rhythmic" , in this process of rhythmisation, the senses transcend their figurative character and merge with the inner nature of life, giving it the possibility of vital intensity.



PAPA INOCENCIO X, POR VELAZQUEZ



PAPA INOCENCIO X, POR FRANCIS BACON

The "power of intervention" - the sense of touch: Deleuze has multiple perceptions and understandings of the art of painting, and he believes that Bacon's painting achieves a natural transformation of the sense of touch with the help of graphics, a transformation that makes Bacon's painting "figurative ", rather than "figurative", and that the word "tactile" is far preferable to "haptic" - "because the sense of touch is not "because touch does not create an antagonistic relationship between the two sense organs; rather, it is easy to assume that the eye itself is capable of performing this non-visual function". "Roughly speaking the figure in Bacon's eyes would be such that, starting with a figurative shape, the figure would intervene, interfering with it, from which must come out a shape of a nature belonging entirely to the other, called the image" . Deleuze here specifically selects Bacon's painting *The Hand and the Heart* and Merleau-Ponty's painting *The Eye and the Heart* for comparison, study and analysis, and finally he arrives at his own unique interpretation: Merleau-Ponty. He concludes with his own unique interpretation: Merleau-Ponty attaches importance to the function of vision, the ability of the eye to fit in with things, to illuminate them, and that 'by looking at something I am able to converge with it enough to reach it, even if I am ignorant of how this is going on in the nerve organs', where it is not so much the subject who is "object, it is the object that "sees" the subject - "my active body can always be in the visible world, it forms part of the visible The body in which I move can always be in the visible world, it forms part of the visible world, and this is how I am able to channel it into the visible and master it" . While Deleuze argues that the graphic tableaux of Bacon's paintings appear in ambiguous areas, giving rise to a progressive change in the whole work, a feature that brings about a processual receptive effect for the onlooker, placing imaginable, touchable images, "a kind of manual graphic tableau continuously infused into the visual whole, drop by drop, 'solidifying', 'solidifying'. A hand-made graphic table continues to infuse the visual whole, 'solidifying' and 'stiffening' drop by drop, as if the painter is gradually moving from the hand to the tactile vision, from the hand-made graphic table to the tactile vision" . Here we can find that this gradual process of tactile sensation is not fixed, but constantly wandering and decomposing, and that in the midst of this indeterminate point the senses are able to gather and gain strength, giving the possibility of powering up. The graphic tableau builds up its original force

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in the form of a tactile sense that intervenes in the work, and the sensation itself expands its intensity. This provides a theoretical explanation for the new power of abstract expressionist paintings such as Jackson Pollock's, which are distinctly different from traditional Western realistic paintings.



Yue Minjun , Idle Clouds and Wild Cranes, oil on canvas, 280×400cm

The famous contemporary Chinese painter Yue Minjun started his journey of pursuing "self" and "feeling" after entering the art department of the university. 1962-born Yue Minjun was inspired by Bacon's paintings and after numerous experiments and innovations, he finally devoted himself to the creation and interpretation of "Self Thank You". The "I" in the picture has a large, shiny head, exaggerated body language and expressions, with people laughing loudly, huge teeth exposed beyond the lips, eyes forming a slit. The characters and expressions on the picture cannot be found in realistic situations, and the expressions of the characters are "rigid" and "frozen", fully demonstrating the social atmosphere of the time. The series of "false masks" in his artistic creation has caused a huge sensation in the Chinese and international painting world. Yue Minjun's paintings such as Kung Fu, Execution and Idle Clouds and Wild Cranes reveal the "unity and division of unattainable diversity" in his artistic creation, with a strong sense of "bodily experience", which truly expresses Deleuze's "His paintings 'exist in the senses'".

Deleuze thus argues that Bacon's paintings seek to bring out the dynamic, productive content of sensation, presenting the power of bodily experience. When sensation is generated in the midst of an event, it also rises to a certain supreme level: 'Sensation is at a certain moment what determines instinct. Just as instincts. It is the transition from one sense to another, the search for a better 'sense''; "In short, it is not movement that explains the different levels of sensation, but the different levels of sensation that explain what remains after movement" . The senses are not only present in the event and accompany it, but also, because they are in the process of experiencing, they are individual and different, capable of giving rise to the dynamics of creation. Within this process "life is no longer dominated by any definite criterion or image of itself, it is itself fluid and generative, not a law-obedient self" . This means that sensation removes certainty, it does not look for difference under established rational thought, but finds its variables in the midst of a fluid and open process, its meaning in a process of generation and difference.

3.3 Difference and repetition

"If our daily lives become increasingly standardized, uniformized, and our dependence on growing consumer goods, our art should be as close to our daily lives as it is. Furthermore, it is necessary to identify any small difference in these everyday lives and make the art play simultaneously between different levels of repetition" .

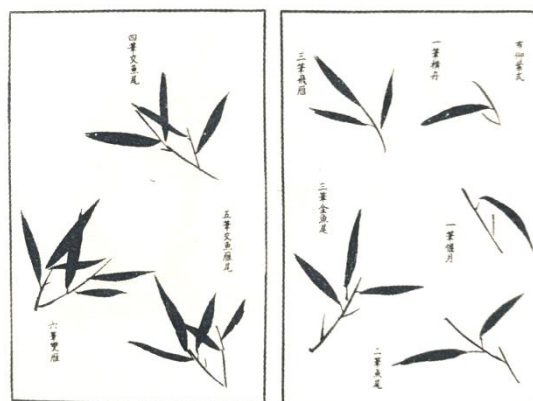
Reproduction is the method by which nature produces organisms. Nothing can be created out of nothing. Each individual is firmly arranged in an endless sequence of its prototypes and successors. The Chinese, who claim to be the teachers of creation, have never been ashamed to produce through reproduction. They do not see the difference between the original and the copy in absolute terms, as Westerners do. Such an attitude may have been troubling when it came to cloning software, but it also led to one of the greatest inventions of mankind: the printing press. In the Western value system, reproduction in art has traditionally had a contemptuous connotation. In the twentieth century, Walter Benjamin's views were instructive and influential when he blatantly declared that a work of art, if reproduced by technical means, loses its elegance and charm . However,

Belting's research found that in European medieval art, reproduction was indeed used as a means of defining artistic traditions and even of enhancing the impact of particular works .

We can find many examples of this aspect in traditional artworks or in contemporary artworks. In the case of the Impressionists, series of works were created on the same master theme, which are identical in form, technically identical in their creation and, moreover, present a sameness of connotation and spirit that is characteristic of their time, but which take on a new life through the artist's constant repetition of them, giving the viewer a powerful shock. Monet's haystack series is a typical example of this. From 1890 onwards, Monet began to paint a constant repetition of different light scenes of a fixed subject. The series Haystacks alone was painted over a period of approximately two years. An ordinary haystack is a fascinating subject for Monet's brushwork. In his later years, Monet was accompanied by his favourite Japanese bridges and water lilies, and in the 25 years between 1900 and his death, he produced 233 paintings in the Water Lilies series. Rather than exhausting the artist's inspiration and the viewer's aesthetic fatigue, these constant repetitions provide a better and more powerful articulation of the ideas the artist wanted to express, allowing a wider audience to understand and support the development of this art. Here the generative nature of art is revealed, and these works, painted at a particular time, in a particular light, with a fixed theme, can be considered an excellent presentation of Deleuze's philosophical ideas, which are at once one and many, repetition and difference.

As sensation is generated in the course of events and created in difference, it is also illustrating - cutting evenly - the forms of life, breaking the limits of established symbolic rules with a sense of bodily experience, and thus having the possibility of contextualisation and intuition. This is the new direction that the artist's genre, Impressionism, wishes to take art in, which means to Breaking the original artistic boundaries.

This is even more evident in the field of traditional Oriental art. One of the earliest works of painting, which provided painters with a constant source of subject matter, was published around 1238 (the second year of Jiayi in the Southern Song Dynasty) and contains 100 pages of plum blossoms in various shapes and forms . The most influential of these is the Mustard Seed Garden Paintings . The book was published in 1679 (the eighteenth year of the Kangxi era) and has been frequently reprinted in China and Japan. It contains a large number of monochrome and coloured woodcut plates, covering the various subjects required by painters and teaching them how to use the moulds to create paintings that would suit the interests of the literati. One page illustrates how to paint bamboo, including branches, poles and joints, and a page classifies the brushwork for painting bamboo leaves.



Bamboo Leaves (Two pages selected from The Mustard Seed Garden Paintings. Compiled 1679) Woodblock print 25.5x30cm

People have guided their painting and brushwork, even every leaf of every plant, with brushwork, and after fully studying the Mustard Seed Garden Paintings, even amateurs can use these masterpieces to piece together complete compositions that result in sizable paintings. This is a testament to how deeply moulded thinking runs

An Analysis of Chinese Artists' Formative Language Using From Deleuze's Perspective

through the behaviour of Chinese life. To this day, Chinese children also have to learn to write through objects such as character cards, and modal, modular thinking influences the Oriental mind in every way. This shows that the Chinese are more tolerant of the idea of imitation and copying, and believe that a combination of self-reflection and a lot of imitation and practice will lead to a natural development of their own identity. This is the subtlety inherent in the repetition and difference that Deleuze refers to.

For Deleuze, sensory difference means the removal of memories, of general constraints, and it is oriented towards the process of the event: it means that the event has various possibilities of being unfinished, of being experienced and of being submerged, and that the process consists of the past and the future, the "one" and the "many", and the "contingent" and "inevitable", which can explode into the purest, most contingent inner experience in each moment. It is only in this process that the senses are concrete and differential, that they are able to generate a strong and morphological will to live, that they are able to provide a constant creative impetus and sublimate the world of the unconscious self. Thus, when sensory difference acquires tremors, it does not only take place in the depths of the subject's mind, but is also constructed in creativity itself. In Francis Bacon - The Logic of Sense, Deleuze points out that Bacon's paintings greatly liberate our vision in colour and line, and that the viewer is equipped with movable 'eyes' everywhere, 'in the in the ear, in the stomach, in the lungs'. At this point, "the eye is freed from the character of a fixed organ with a specialized function: it becomes potentially multifunctional and indeterminate, seeing the body without organs, that is, without images, as a pure sense of presence". They wander and shift, casting themselves into the painting, meeting the waves contained in the image, creating the possibility of a force. These senses are interconnected, capturing for us the various levels of 'feeling'. As they are 'all at different levels, in different spheres, in different domains', they exist prior to the general law that is in the process of experiencing the event and therefore it is differential and individual, providing the impetus for its re-generation.

Deleuze argued that, the artist's vision is subordinate to the objects it perceives, resulting in the loss of directness and strength of his senses. Based on this perspective, Deleuze suggests a practical way for modern painting to avoid such cliché reproductions and acquire a sense of purity, which is "to erase the canvas". This means that the artist should not reproducing the facing model on an empty canvas. The canvas is already full of potential images, so the artist is not painting on an empty canvas. Canvas looks white, but there are so many cliché things in them. Therefore, the artist should not fill the empty canvas with something, but rather erase the cliché and reproducible stuff that is full of it. Which means that it must move toward pure form through abstraction and to purely shape through extraction or isolation. It is a new interpretation of canvas, which has usually been considered material, and refers to the pure state of canvas, which can contain the artist's pure sense of being. It is in line with Oriental painting techniques such as "Post-painting". In my opinion, this explains why contemporary artists are so successful in presenting their artistic ideas in a large number of ready-made works.



Xu Bing, book from the sky, Period: 1987-1991, Materials: mixed media installation, hand-engraved panels, printing and traditional bookbinding

Xu Bing's 'book from the sky' is considered to be an echo of this concept. Since its first exhibition at the National Art Museum of China in Beijing in October 1988, the artist's work "Analyzing the World - Book From

the Sky" has attracted widespread attention and lively discussion in the cultural community at home and abroad. It took Xu Bing four years to carve over 4,000 pseudo-Chinese characters, and then rigorously produced the Sky Books in the manner of an ancient book binding, with meticulous attention to every process and every detail . This work took more than four years from the start of construction to completion. Xu Bing created over four thousand 'pseudo-Chinese characters' and hand-engraved the plates in Ming Dynasty Song characters to produce a four-volume set of The Book of Heaven. The overall installation consists of hundreds of large books, ancient sutra scrolls and enlarged pages spread across the sky. These thousands of 'characters' look like real Chinese characters, but are in fact 'pseudo-characters' created by the artist. They have been hand-engraved and printed from over 4,000 movable type plates by the artist. The production process is so elaborate that it is hard to believe that these beautiful 'texts' cannot be read. It both attracts and deters people from reading. In this way, the formative language of Xu Bing's work not only satisfies Deleuze's new interpretation of the word 'concept', but also conforms to Deleuze's reinterpretation of the dynamics of artistic production - 'difference' . "

We can see that this work by Xu Bing is identical in form to an ancient Chinese book, and appears to be an artwork resulting from the mass printing of traditional Chinese ancient books and then placing them in a specific space according to a certain pattern. The overall installation consists of hundreds of large books, ancient scripture scroll-like scrolls and enlarged pages spread across the sky. The external form of the work demonstrates the pursuit of a new formative language such as 'large' and 'many' as pursued by the Western contemporary art world, as well as a re-expression of the Chinese way of thinking in terms of modalities. In reality, however, Xu Bing's work has a deeper meaning. The author argues that many of Xu Bing's ways of thinking coincide with the development process in the field of Western art philosophy. Reflecting on his own work, Xu Bing states, "I want this book to look like it is not the work of a vegetarian, but has an intellectual basis." The aim is to express the artist's "sense of awe at the inability to enter and exit knowledge". This logic of thinking matches the way artists in the West think about the process of creating a formative language, namely that scientific reasoning, with a certain logic and evidence, can make a self-created formative language system more readable to others. Combined with his own knowledge of printmaking, the artist's emphasis on 'plural' expression in his work coincides with Deleuze's theory of repetition and difference, as well as the contemporary art world's quest for quantity and multiplicity. "For the font, I'm thinking of using Song. Song is also called 'official', usually used for important documents and serious matters, and is the most decent typeface with the least personal emotional direction." This choice of typeface and the rigorous process of engraving and bookmaking evokes memories of tradition perfectly. However, on closer inspection, one finds the text completely unreadable, a mass of objects that appear to be ready-made but are not, echoing Andy Warhol's Bruno's Box; the sense of difference thus drawn from the repetition offers the viewer endless scope for reflection. It demonstrates what Deleuze calls the artist's sense of purity. The original title of this work was "The Book of the World - The End of the Century Volume", but because of its ability to both attract and deter people from reading it, it was voluntarily named "Book from the Sky" and received the artist's approval for a subsequent work called "Book from the Ground" . I believe that in this respect we can see the visit to Xu Bing's "Book from the Ground" as an artistic event. The viewer participates in the event and feels the difference in sensation that Deleuze refers to, resulting in the renaming of the work.

Michel Foucault argues that when all knowledge of the human being is coded and rationalised, it is concerned only with constructive objects and not with the human being himself, following a transcendentalist rather than a positivist spirit. Therefore, in the face of this space of knowledge, which is dominated and contested by multiple forces, we need to counter the spirit of genealogisation and present its process of eventfulness, "liberating forms of experiential organisation such as life, language and labour through the connection of linear sequences with minimal possibilities through difference" . In this process, "the creature that is man forms the form of reproduction on which he lives from the whole of his existence that is entirely his own and by which he traverses it. On this basis, it possesses the marvellous ability to reproduce that life for itself" . Clearly, Deleuze's emphasis on the characteristics of the present, individuality and difference of sensation is itself a process of eventful presentation. This corresponds to the way in which the works of contemporary Chinese artists such as Cai Guo-Qiang and Xu Bing are presented. From this perspective, Deleuze's philosophical theory does help me to analyse and understand the way of thinking and development of

contemporary art, and understanding Deleuze's philosophical viewpoint can provide some support for the reasons for the changes in the formative language of current artists and their future development possibilities.

4. CONCLUSION

This study draws on the views of the French philosopher Deleuze to analyse the formative language in the work of contemporary Chinese artists, with a view to providing some support for the reasons for the changes in the formative language of artists today and their possibilities for future development. The study begins with a brief analysis of the importance of formative language for artists at the present time, the development of the border between Eastern and Western art, and the role of Deleuze's philosophical ideas in driving the current art scene. Secondly, through Deleuze's philosophical philosophy and his thinking on the reinterpretation of art, it analyses several symbols of formative language commonly used by contemporary artists in relation to the works of contemporary Chinese artists, and the rationale for their role.

For Deleuze, the essence of life lies in its fluidity, generation and difference, and this corresponds to the meaning of his philosophical phrases of concept and event, sense and image, difference and repetition, embodying the contemporary philosophical notion that contemporary art is alive and ever-changing.

Alain Badiou, with whom Deleuze had some disagreements, gave Deleuze a fair assessment, saying that he "replaced the quest for truth with the logic of sensation and fought against transcendental ideas in the name of creative immanence of life. In short, he contributed to the abandonment of metaphysics by opposing the settled law of essence and promoting the nomadic law of various dangerous realities, divergent sequences and unpredictable creations" . This passage gives us a better understanding of the aesthetic value of Deleuze's ideas about the 'generation', 'difference' and 'meaning' of sensation. "Generation" and "difference" emphasise the orientation towards the form of the event itself, without seeking the metaphysical essence behind it. When sensation is generated in the course of an event and created in difference, it is also illustrating the form of life in the form of a diagrammatic-coupling, breaking the limits of established symbolic rules with a sense of bodily experience, and thus having the possibility of contextualisation and intuition. This has the potential to resolve the modern crisis of sameness that life may be experiencing, and to contribute to the thinking and creation of future philosophers and artists, in terms of the 'feeling', 'difference', 'repetition' and 'power' of art. "and "power" in art.

In this way, we can see that philosophers such as Deleuze have made profound philosophical reflections and interpretations of difference in contemporary art, and in doing so have broken down the inherent limitations and intrusions of tradition, providing many artists, including Chinese artists, with many inspirations and guidelines for resolving the crisis of sameness they may encounter on their artistic journey.

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