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Ren Jian

Abstract

Based on science, philosophy and art history, this paper analyzes figurative art and abstract art and renews the origin and development of figurative art and abstract art to associate with contemporary art and define the art history path from figurative art, abstract art to Grasp of the Void art.

Key Words

Concrete Object, Pure Object, Relational Object

When we think about figurative, abstract, and contemporary art in art history, the question arises: Why does classical art appear as figurative and modern art as abstract art? What is contemporary art? How did they come into being? With this question in mind, I explored the history of art, science and philosophy simultaneously, sorted out the problem openly and systematically rather than a single art history research method, discovered the basis for the occurrence of figurative art, abstract art and contemporary art, and proposed the concept of the grasp of the void art.

1. Figurative Art

Based on figurative art, we know well that through the correspondence of science, philosophy, and art history, we can find and analyze the occurrence and development of figurative art.

1.1 The Occurrence of Concrete

Early humans faced unfamiliar environments by positioning and reacting to the surrounding space and objects. The discovery of astrology and the Big Dipper is the positioning of the sky, determining the time, space and direction; making specific judgments about the environment and geography of human beings, resulting in the concept of alchemy. From astrological celestial bodies to spatial orientation, human beings have made positioning from two aspects of heaven and earth, resulting in the consciousness of human beings to establish three-dimensional space and objects from which

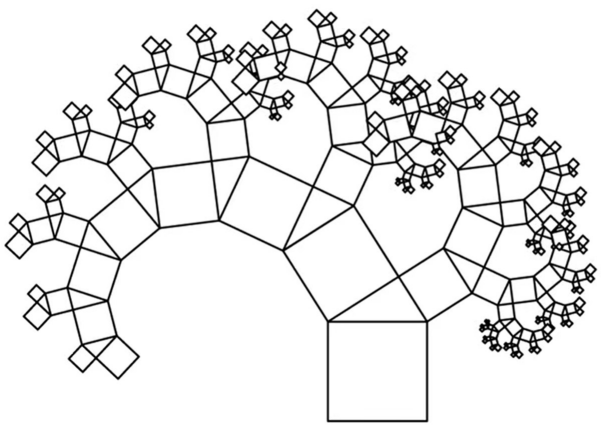

Figure 1. Albert E. Bosman. *Pythagoras Tree*, 1942.

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embodiment occurs.

Building awareness of surrounding three-dimensional space and objects is conducive to human survival. Therefore, the positioning of figurative art is closely related to survival, and viewing as a priority judgment of the world is the primary means of establishing three-dimensional space and objects. To locate the three-dimensional space, we must establish the basic unit of three-dimensional space. The "atomic theory" put forward by Demokrit in ancient Greece became the basic unit of Western matter. Pythagoras proposed that the composition of matter in the world is "all things are number." This initiated the progress of Western cognition and research on matter. Aristotle separated matter from spirit, facilitating the independent study of matter and the extraction of atoms and numbers. The golden ratio makes a numerical proportion of this, perfectly reflected in the Venus de Milo sculpture. Zeno Paradox solves the analysis problem under a non-dynamic state and separates this non-dynamic state for easy analysis and extraction.

1.2 Concrete Tools

The Western method of static analysis of matter produced two tools, perspective and anatomy, which solved the means of establishing three-dimensional space and objects. Euclid corresponds to real space through the operations of the *Elementorum*. The Pythagorean theorem of ancient Egypt measured the land on both sides of the Nile to facilitate land ownership. Geometry is the concrete reality of matter. The *Pythagorean Tree* (figure 1) thus created. Ancient Greek science explored the analytical method of the figurative world, and the scientific way of perspective and anatomy appeared to solve the problem of establishing figurative.

Then, from perspective and anatomy, there are two clues to start analysis: from ancient Egypt and ancient Greece to the Middle Ages, there is no perspective, and early paintings are on the stone wall and vase performance. The Greek vase painting is a rotating space, without spatial and temporal orientation, within the whole, not yet separated from the God-shaped space. In the second century AD, the technology of spatial separation-angular perspective appeared in the Roman era. People dug up Roman villas in ruins and saw frescoes in the background. Object and background are the relationships that determine three-dimensional existence. Spatial background is the initial cognition of human beings about perspective.

Duccio di Buoninsegna separates objects from background based on the perspective of Roman villa frescoes, and in *The Temptation of Christ on the Mount* (figure 2), figures and background exist simultaneously for the first time. Giotto's *The Mourning of Christ* brings out not only the background but also the body space. The Lorenzetti brothers invented focal perspective and defined perspective. Filippo Brunelleschi used focus perspective technology to represent architectural views in architectural drawings, which made human positioning in three-dimensional space a step further.

After that, perspective and shadow became the basic elements of three-dimensional space construction. Masaccio fully uses focal perspective in *Trinità* (figure 3) and makes the first appearance of light and shadow in a picture.

The experiments of these artists have achieved Leon Battista Alberti's theory. He is the first person to establish a modern perspective. His work *On Painting* is the first art theory book in human history. It makes a concentrated description of the focal perspective. It determines the principle of focal perspective, which becomes the basic modeling principle of figurative art: "three-dimensional space, three-dimensional object and humanistic narration". Three-dimensional space and object model figurative art, and humanistic narration are the literary and spiritual nature of figurative art. When humans establish three-dimensional space, they must establish a linear narrative system that can accurately describe the contents of three-dimensional space.

After the 15th century Renaissance entered its peak, three-dimensional space was generally recognized, and the three-dimensional space that people could touch was

Figure 2. Duccio di Buoninsegna. *The Temptation of Christ on the Mount*. Tempera on wood, 43×46cm, 1308-1311. The Frick Collection.

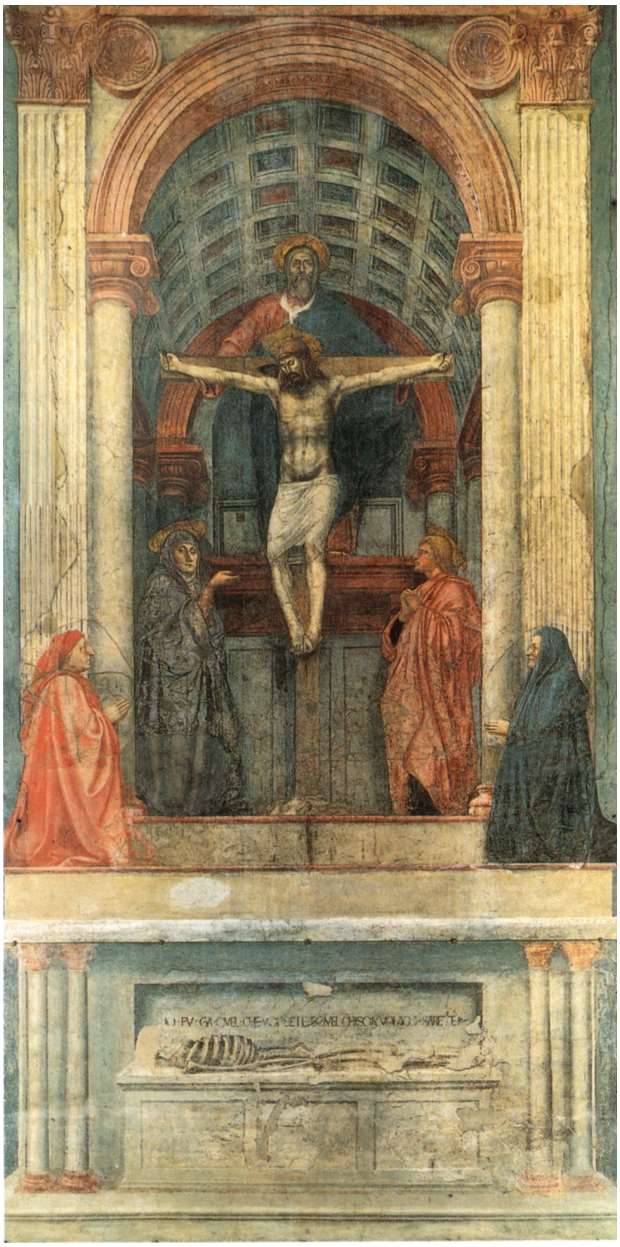

Figure 3. Masaccio. *Trinità*. Fresco, 667×317cm, 1425-1428, Basilica di Santa Maria Novella, Firenze.

a specific perspective and sequence relationship. Piero della Francesca wrote *On the Perspective in Painting*, which advanced perspective further.

Andrea Mantegna's *The Lamentation over the Dead Christ* (figure 4) is more concrete in perspective, but it breeds the paradox of "everyday perspective": everyday characters and everyday situations. It points to the end of figurative art (Courbet's realism). The piercings of Jesus's crucified feet and hands are visible. Jesus is drawn as an everyday Zhang San and Li Si, and the older woman is ordinary. Domenico Ghirlandaio's *Portrait of Giovanna Tornabuoni* compresses space, defining three-dimensional space in two dimensions. In *The Nativity of the Blessed Virgin Mary*, the characters and three-dimensional organization, the shadow of the folds of women's clothes fully occupy the two-dimensional illusion space, giving it a sense of entity.

Leonardo da Vinci established a typical figurative art picture at the height of the Renaissance. *Vitruvian Man* completely expressed the narrative and focal perspective of three-dimensional space and three-dimensional body and became a frequently quoted image: the mechanical relationship between man and the surrounding world, a man in a tetragonal body (minimalist cube, Malevich's black square) symbolizing man's proportion, and a circle representing universe nature. A man exercises control over the surrounding space in proportions established by the natural man. Man's order in the universe is determined, and he becomes the subject of nature. A contemporary of Leonardo da Vinci, Luca Pacioli wrote *De Divina Proportione*, a study of sacred proportions using perspective, from golden proportions to philosophical interpretations of architecture, sculpture, music, and poetry. Make it central to understanding painting, sculpture, architecture, music, poetry and philosophy. The source is the sound he saw the blacksmith clang—the 1234567 note is a scale. Red, orange, yellow, green, blue, purple, triangle, circle and square are also proportions and elemental relationships.

The detailed in-depth analysis of focal perspective was done by the 16th century German artist Albrecht Dürer, who used compasses and rulers to measure areas and entities and made a practical manual for establishing three-dimensional space. He made a perspective device that concretized the scale of human space and the human body, which could quantify the world and objects to accurately depict the human body in space (figure 5). He wrote two books—*Underweysung der Messung mit dem Zirckel und Richtscheyt* and *Vier Bücher von Menschlicher Proportion*, which realized the comprehensive cognition of three-dimensional objects and the human body, accurately measured the space and body of the human body, and accurately described it through spatial devices.

Modernism was established from the 16th century to the 19th century. After humankind realized the concretization of three-dimensional space, Jacques-Louis David of France in the 18th century thoroughly described the space of a three-dimensional entity (figure 6), and perspective, light and shadow, and character narration all reached absolute typicality; Angle's portrait of a lady approached the image in reality so that the principles of Alberti's *On Painting* were thoroughly embodied in classical art. They constitute the perfect form of figurative

Figure 4. Andrea Mantegna. *The Lamentation over the Dead Christ*. Tempera on canvas, 68×81cm, 1480, Pinacoteca di Brera, Milan.

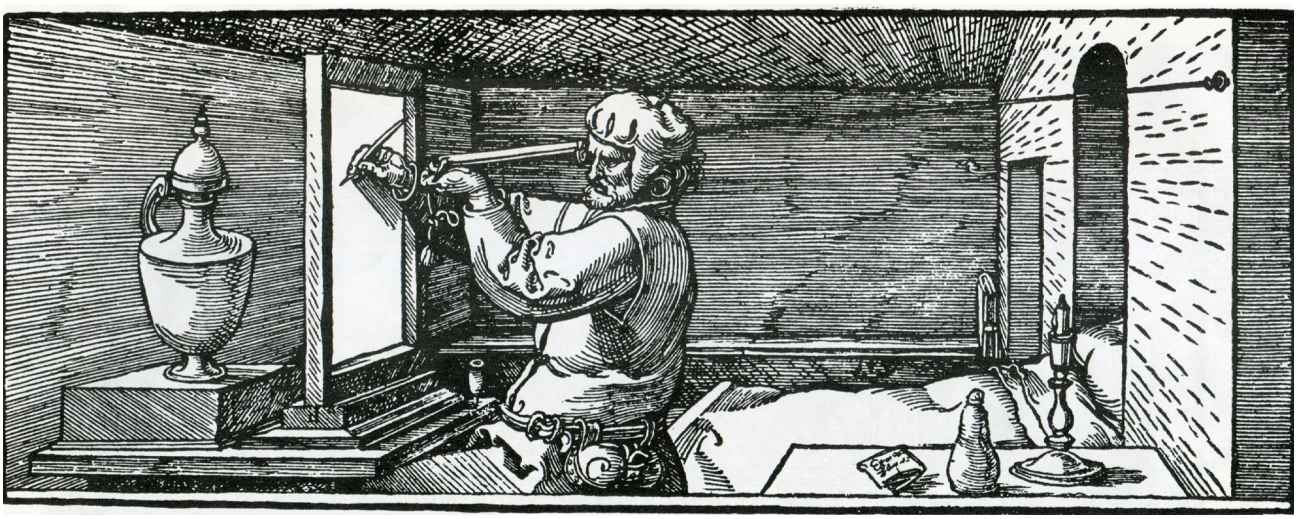

Figure 5. Albrecht Dürer. *Painter Painted Bottle*. Wood picture, size unknown, 1538.

Figure 6. Jacques-Louis David. *The Death of Socrates*. Oil on canvas, 129.5×196.2cm, 1787, Metropolitan Museum of Art.

Figure 7. Gustave Courbet. *The Stone Breakers.* Oil on canvas, 150×260cm, 1849, Oskar Reinhart Collection, Winterthur.

art of classical pictures together: background, light and shadow, proportion, perspective and character narration all reach the typification of figurative art.

Classicism went from romanticism to realism, figurative art ended completely in Gustave Courbet's *The Stone Breakers* (figure 7), Western figurative art entered the concrete reality of three-dimensional space through step-by-step clues, from sacred three-dimensional space to concrete, everyday three-dimensional space. The standard of figurative art was realized by another architect in the late 19th century, Augustin-Louis Cauchy, who invented descriptive geometry. From focal perspective to descriptive geometry, perspective is transformed from plane to solid. In figurative art, the first establishes the element of space perspective, the second establishes light and shadow in perspective, and the third establishes character narration. And then there are anatomical objects.

Based on perspective, we will analyze another means of figurative art-anatomy: ancient Egyptian mummies are the starting point of anatomy; mummies are dissected, and then mummies are made to cross into another space.

The first human anatomy was done in the 6th century BC by Alcmaeon of ancient Greece. In ancient times, it was believed that God created man and everything and could not be decomposed (dissected). In the 5th century BC, Hippocrates first did animal anatomy, which led to anatomical medicine and produced the first medical discipline. Then in the 3rd century BC, the first Anatomy book, *On Anatomy*, was written by Herophilus, which was the beginning of modern anatomy, systematically dissecting the human corpse, transferring Aristotle's "heart is the place of wisdom" to the brain, forming the main cognition of the human brain, and the brain represents the foundation for the establishment of the human center.

Galen in the 3rd century completed the *Galenic Corpus*, from the *Bible* to the *Galenic Corpus*, from spiritual to medical anatomy. He explored the blood, nerves, brain, and heart. He made anatomical data that allowed anatomy to be microscopic, moving from the three-dimensional body to the concrete blood, nerves, and brain.

In the 14th century, Mondino de Luzzi wrote the first modern anatomy text, *Lesson in Anatomy*, which incorporated the systematic study of anatomy into medical teaching, conducted public anatomy classes, reintroduced public anatomy practice of human corpses, and became an important modern anatomy model in the history of anatomy. Leonardo da Vinci had done an autopsy, drawn an anatomical map in the modern sense, and analyzed and positioned the specific bones of the

Figure 8. Andreas Vesalius. *De Humani Corporis Fabrica*. 1543.

human body. The visualization of the anatomy of the three-dimensional body is done as if it were a perspective.

Andreas Vesalius in the 16th century was the first to accurately locate the organs of the human body in his book *De Humani Corporis Fabrica*, and regarded the internal functions of the human body as a three-dimensional material structure filled with various organs. A three-dimensional anatomical map with background space perspective and shadow is established (figure 8). He performed a public autopsy for the real public. In 1565, the Royal College of Physicians of London was granted the right to dissect human corpses. "Anatomy Theater" was born, allowing one to watch everyone's anatomy performed in the theater, regardless of gender and social class. Anatomy led to Marchello Malpighi, who formed histology and embryology. He began the study of human tissues by dissecting plants, and the body, tissues and embryos entered the atomic level of anatomy. In 1665, a major medium was discovered—

Antonie van Leeuwenhoek's microscope. Malpighi, Leeuwenhoek's assistant, used the microscope to see previously invisible tissues and embryos, discovering the finer details of plants and animals: tissues and embryos. This led to *Anatome Plantarum*, from macroanatomy to microanatomy.

Anatomy moves on to molecular anatomy. From tissue embryo to cell is an iteration, non-decomposable. Theodor Schwann developed molecular anatomy in the early 20th century, and all living things are composed of cells and cell products. Anatomy developed to this point, which carried the concrete art and opened the abstract art. Leeuwenhoek's discovery of the microscope opened up two directions: 1. The construction of body tissues led to the revolution in tissue composition—modern abstract art. 2. The discovery of microorganisms to achieve the three-in-one of animals, plants, and microorganisms, and the completion of the biological art. Mendeleev, whose periodic table of elements Mendeleev, Maravich and Kandinsky were fellow Russians of the same era, explains the phenomenon that they both discovered the elements that make up the world, while the former realized from the perspective of larger spatial volumes that the smallest units of three-dimensional space and objects are chemical elements. The latter is based on the visual image in the image elements: points and lines and triangles, circles and squares.

New technologies have been produced from the 17th century to the present. Microscopes, sterilization scopes, X-rays, magnetic resonance imaging and seconds have completely transparent three-dimensional space and three-dimensional objects. These tools solve the problem of synchronization with space-time. They can be found anywhere, from matter to number, in large digital models and multi-modes. Perspective and anatomy are logical means to construct a logic-centric approach, and modernism relies on these means to achieve this. Human beings solve the vision of environmental space (landscape, environment, object) through perspective and then solve the organizational structure of the human brain and body through anatomy. The ancient Greek Protagoras "man is the measure of all things"—man measures the world like God, reaching the scale established by man—the Anthropocene.

We used to think of perspective and anatomy only as painting techniques, but we did not know their role as ideas: from God's body to man's body, from God's perspective to man's perspective, from God's will to man's speculation. Therefore, perspective and anatomy make the development of concrete form by leaps and bounds, establish the logical space of the human three-dimensional world, and thus stand alone. Ancient Greece is the state of emergence of all kinds of things, and the Middle Ages is to prove the existence of God. After the Renaissance, it was to prove the existence of man. From the birth of things to spiritual verification and then to the existence of people.

Suppose figurative art is a description of the three-dimensional world. In that case, abstraction elementalizes the three-dimensional objects established by figurative art and extracts figurative elements. It turns the objects established by figurative art into pure objects (elements), visually Kandinsky's points, lines, and surfaces.

Western science and philosophy to the 17th century, René Descartes established the subject of speculation "I think, therefore I am", human thinking to this time to form modern thinking. Sir Isaac Newton later established the concept of absolute space-time; space can be decomposed by straight lines so that you can obtain the specific data of three-dimensional space objects. Auguste Comte eliminated the unverifiable interference of three-dimensional space and put forward positivism. From this came Bertrand Russell's analytic philosophy and Ludwig Wittgenstein's elemental philosophy, and then to structuralism and semiotics, abstract elements were structured. Gottfried Wilhelm Leibniz discovered monads and calculus around Newton, whose visual significance is to scale three-dimensional space and objects. Modernism comes from Leibniz's calculus, monads, the basis of modernist abstract art (series, structure and proportion of matter). This is how man constructs the subject brain, turning things into numerical symbols through materialism (absolute, single, independent), forming elemental structures. A visual element consists of a set of numerical symbols. Structuralism corresponds simultaneously to the modernist phase, the same era as Malevich and Kandinsky, who discovered elements (chemical and graphic elements) simultaneously.

2. Development of Abstract Art

Let us begin with everyday examples to illustrate concrete and abstract relationships. For example, we usually accumulate a lot of junk-used packaging bags and daily necessities piled up in space. These are very concrete objects, and you can think of these concrete objects as concrete. Then, organize these figurative objects, and those stacked plastic bags will be folded into a complete plane. The folding process is equal to the analysis process, establishing abstract two-dimensional interfaces. When these figurative objects are folded, the original miscellaneous figurative space becomes a clean flat space. This shows that specific and complex things become a structural space and objects convenient to stack

Figure 9. Claude Monet. *Haystacks at the End of the Summer*, *Morning Effect* (1890), *Grainstacks, Bright Sunlight* (1890), *Grainstacks in the Sunlight*, *Morning Effect* (1890), *Grainstacks*, *Snow Effect* (1890), *Wheatstacks*, *Snow Effect*, *Morning* (1891), *Stacks of Wheat*, *End of Day*, *Autumn* (1891). Oil on canvas.

after folding analysis. From concrete to abstract.

The realism of figurative art is a process of external observation and tracing, which realizes the analysis and collection of data through perspective and dissection. It is a process of dealing with concrete elements and internal analysis in the development process leading to abstract art: perspective, dissection and extraction of elements of concrete objects. This leads to a path in the history of modern art: from Georges Seurat, Paul Cézanne, and Georges Braque to Wassily Kandinsky, Piet Mondrian and Kazimir Malevich, and finally to Donald Judd, the minimalist.

2.1 The Path of Abstract Art

Newton discovered the prism, white light into a spectrum, analysis of red, yellow and blue three primary colors, red, orange, yellow, green, blue and purple seven complex colors. And the concrete color is brown, all kinds of colors are shrouded in brown. Newton liberated color, and his theory of color optics and Leibniz's calculus determined the basis of abstract art. The color of abstract art is Seurat, and the shape is Cézanne. They correspond to Newton and Leibniz respectively. Because of the analysis of color, it leads to the appearance of three primary colors; calculus leads to the appearance of

Figure 10. Georges Seurat. *A Sunday Afternoon on the Island of La Grande Jatte*. Oil on canvas, 207.5×308.1cm, 1884, Art Institute of Chicago.

Figure 11. Paul Cézanne. *Mont Sainte-Victoire*. Oil on canvas, 73×91.9cm, 1902-04, Philadelphia Museum of Art.

Figure 12. Georges Braque. *Port en Normandie* (*Little Harbor in Normandy*), 81.1×80.5cm, 1909, The Art Institute of Chicago.

Figure 13. Wassily Kandinsky. *Transverse Lines*. Oil on canvas, 141×202cm, 1923, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany.

Figure 14. Piet Mondrian. *Composition with Red*, *Blue*, *and Yellow*. Oil on canvas, 46×46cm, 1930, Kunsthaus Zürich.Germany.

Figure 15. Kazimir Malevich. *Black Square*. Linen oil painting, 79.5cm×79.5cm, Russia. 1915. Collection by Winter Palace.

Figure 16. Piet Mondrian's works were created in 1908, 1911, 1912, 1912-13, 1913 and 1930.

basic form elements. When the figurative is complete, one will find that behind each figurative object some basic shapes and colors make up it.

Claude Monet discovered this phenomenon. He described *Impression*, *Sunrise* in Le Havre and saw the beating of three primary colors. The seawater, boat, sunlight and characters were drawn into dots and lines: the boat was black, the sun was red dots, the waves were blue dots, and the port ship was a line, forming a picture of dots, lines and colors. Concrete objects become abstract elements, thus beginning the atomic description of elements and images, and abstractions replace concrete objects. Then he described the *Haystacks* (figure 9) placed in front of the residential house: a rectangular top built by a piece of straw in space and an object piled up in cubes. This object shows scales under normal light, from 1 to 24 hours, leaving light flowing at different times, recording the relationship between objects in the day in the morning, middle and evening; what state, image and color do objects show in winter, summer, autumn and spring?

This is Monet's graduated analysis and recording of figurative objects and colors in the late 19th and early 20th centuries, digitized quantitative descriptions. These two works became the scientific starting point of modern art and the initiation of abstract elements. Monet's perception of Seurat was already straightforward in tricolor, painting *A Sunday Afternoon on the Island of La Grande Jatte* (figure 10), while Cezanne painted landscapes, trees, and fields replaced by geometric shapes in the face of nature at Mount Saint Victor. The physical reality of nature is replaced by the geometric form of decomposition (figure 11), and the underlying geometric form of Mount St. Vic springs forth from the physical image into modernity and abstraction. Braque made analytical iterations along Cezanne's geometry, statically studying elements of Cezanne's geometry as detached from nature in the face of still life in the room, no longer the concrete objects of bottles and jars, but the deep structure within them, allowing us to see the continuous patchwork of cubism (figure 12). This is a new image space, side, front, and elevation of different surfaces organized together; this space is composed of points, lines, and surface elements and is no longer the object, shadow, and narrative composition. Cubism was then replaced by Kandinsky's dots (figure 13), Mondrian's lines (figure 14), and Malevich's faces (figure 15). Mondrian discovered that the grid, like the cross, freezes space and controls the entity, which is the basis of the elements. He described and extracted abstract elements with grids, then assigned the abstract element space to a grid of red, yellow and blue colors, extending Kandinsky's points to lines. Malevich merges dots and lines into a flat square, suspending it as the final metaphysical figure and calling it Supremacy- the uncapturable metaphysical, black square, the sacred scale of the intangible image, the atom of the concrete world. From the first image on the left to the last image on the bottom right in figures 10-11-12-13-14-15, there are six steps, each representing a progressive clue.

Mondrian can be used to understand how Western modernist abstract art analyzes, extracts and abstracts figurative art. The several steps analysis in figure 16 implements the representation into a grid, much like the structure of an urban landscape, composed of a plan. This composition continues to simplify and returns to the Western graphic origin-the cross. Western abstract art takes the underlying idea of the West—the cross of Christ, such as the cross of cutting fields, which is the origin of the West. It marks the completion of abstraction.

Later, the United States moved modern art to the United States through abstract expressionism, from Jackson Pollock and Willem de Kooning to Mark Rothko, and returned to scientific analysis. Judd transformed Malevich's flat squares into solid blocks in space (figure 17) and placed them on the American spatial landscape. The transformation from flat squares to solid blocks was a contribution of minimalism—the illusion of planes into the illusion of space. A cube is a cube formed by machining an artificial material. Once it puts the plane into space, it is equivalent to expanding the plane of human speculation into spatial speculation, becoming the watershed between abstraction and the grasp of the void-ending abstraction and the origin of the grasp of the void.

3. Grasp of the Void Art

Through modernism, humans purify concrete objects into abstract elements, forming the basis of image control. The grasp of the void is mutual agreement; both sides use a foundation. Abstraction is unique in the face of statics. Grasp of the void is a dynamic, complex relationship between two parties, thus forming a relationship: you and me, I and him—relationship image.

3.1 Cause of Grasp of the Void

After atomism, the West found calculus and monads through continuous analysis and advancement of atoms. When they constituted three-dimensional objects as the smallest units of matter, they found waves and particles and then developed into quantum mechanics. Quantum composition, one wave and one particle becomes a fluctuating mixture of states that questions the fixed,

analyzable thinking of atoms in the West. The atomic matter is uncertain, forming a wave-particle two-phase. Wave and particle are determined according to the observer's identity, and the relationship judgment determines whether it is a wave or particle. Thus, it subverts the binary nature of concrete particles and abstract waves, making them relational.

This new trend in Italy in the mid-20th century produced poor art, which wanted to rebuild sensibility and return to ordinary "ordinary things". Michelangelo Pistoletto's work *Mirror Painting* draws the human body on a mirror surface and then puts the work on display in the market. We can see the street scene in the reflection. The people walking around take care of the human body in the mirror surface. When the viewer looks at it, it is no longer an isolated image in the main picture but a mixed state of this image and street scene documentary. Jannis Kounellis, as a representative work of poverty art, *Untitled* (figure 18), pulled 12 live horses into the gallery for exhibition. A week later, this gallery space became a place of urine and faces. The horse faeces on the ground, the horse breath on the wall, the horse barking, and the horse hooves are the sights and sounds the audience sees and hears. When a horse yawns, it becomes a picture, horse droppings become sculpture, horse sound becomes music, and taste becomes food; this is a common thing full of sensibility, giving sensibility and richness to the simplicity, brightness and repetition of minimalism and pop art. The art of poverty returns to complex everyday things, such as chopping firewood and carrying water. Moving forward from poverty, art has become the way of the school of things relational objects, turning ordinary objects into relational objects, which Lee Ufan named "relational terms". He puts glass and stone together, and stone is bound to crush glass; stone will also be affected, and they have a relationship, resulting in the mechanics of relations—relational terms, between which they are no longer isolated objects. Nobuo Sekine, the representative of the School of Things, wrote *Phase—Mother Earth*. The position word in the title of the work is equal to the orientation, and the phase word transcends the image of the image to become a larger image. He dug a pit and then made a sculpture from the excess soil. The sculpture could be put back into the pit, and the two would be completely formed into the original soil, and the bumps would fit together and return to the level. Nothing was wasted.

The art of poverty faces ordinary things, things are related things, and ideas are holographic things. If these three relationships are sorted out clearly, it is easy to understand the Wu School, the Yi School and the Grasp of the Void. Gao Minglu called it "reason, knowledge and form" in "Yi Pai", representing image, idea and

Figure 17. Donald Judd. *Untitled* (*for Leo Castelli*). 50.17×99.7×49.21cm, 1977, Los Angeles County Museum of Art.

Figure 18. Jannis Kounellis. *Untitled* (*12 Horses*). 12 horses, 1967, installation view at Galleria L'attico, Rome, 1969. Photography by Manolis Baboussis.

Figure 19. Tino Sehgal. *This Progress*. 2010, Guggenheim Museum.

behavior consciousness. So let's look at the artist Tino Sehgal's *This Progress* (figure 19) displayed at the Guggenheim Museum. He cleaned out all the works in the museum, leaving only white walls. From the first floor to the top floor, the works arrange different dialogues between children, youth, older people and viewers, reflecting the development process of human linear logic, which is the social situation-scene logic organized by the dialogue of nothingness. The immaterialization of works without objects, labels, catalogues and images "resists the production of objects" and dissolves the artist's production of physical works. Yves Klein's "Nothing" exhibition had nothing in the exhibition hall. But Seger intervenes in this void space with a third party (visitors, interpreters and creators), who simultaneously demonstrate and speak in space to form social rituals and through meeting, encountering, and forming situational logic-speech, scheme, image, and communication relationship.

3.2 Abstract and Grasp of the Void

In abstract extraction, on the left is the handle, representing the human hand; on the right is the by, a linear substance. Hand control of linear matter is equivalent to control of logic. Abstract art is extracting

Figure 20. Auguste Rodin. *The Kiss*. Sculpture, marble, 181.5×112.5cm, 1882, Musée Rodin, Paris.

Figure 21. *Man and Bear*. Stone carving, height 277cm, width 172cm, the Western Han Dynasty, Huo Qubing Tomb, Maoling Museum.

from the outside by analyzing the internal structure of linear substances into elements. Western abstraction can not be extracted to a certain time because matter extracted to quantum is invisible and abstract to this end. Grasp of the void control word, left hand, right empty. It's not taken out; it's controlled from the inside. The hand represents control, empty represents images, and everything is controlled but not controlled. It is a mixed-image relational image. The following two sculptures illustrate this: one is Rodin's sculpture (figure 20), and the other is Huo Qubing Tomb's *Man and Bear* sculpture (figure 21), the first sculpture takes the stone as the object, the artist as the subject to make the object of the stone, the stone into a sacred proportion of male and female human body, can not see the object of the stone, the subject replaces the object. The second stone does not beat it completely, only stops when it looks like a bear. The bear as an object and the stone as a subject all exist in one thing at the same time.

There are plenty of examples of relational phenomena in everyday life: salt comprises two elements: sodium and chlorine. Sodium is toxic, and chlorine is toxic, but together, they are nutrients. "Fight poison with poison." They're both harmless. Traditional Chinese medicine treatment methods combine two things (many things in the prescription): the West is a decomposition method, and the East is an integrated self-organization method. The generation of tofu is also the same: soybean pressure into soybean flour, boiled juice, added brine, and generated tofu block. Tofu has become a new nutrition, neither soybean juice nutrition nor brine drugs. Put the duck eggs into the jar and add nitrate ash, straw and water to get together. A month later, the duck eggs were changed into edible eggs, and their shape, color, nutrition and chemical elements also changed. In time, different substances participate together, mutually brewing. Brewing and manufacturing are different modeling methods in the East and West. Manufacturing: sharp, square; Brewing: curve, generation, mixed state, swimming, "I have you, you have me". The realization of Yuanxiao is to borrow the potential, merge the other party's energy into my energy, and become a controllable resultant force. It is not only made by man (subject): man shakes a dustpan, puts rice flour in the

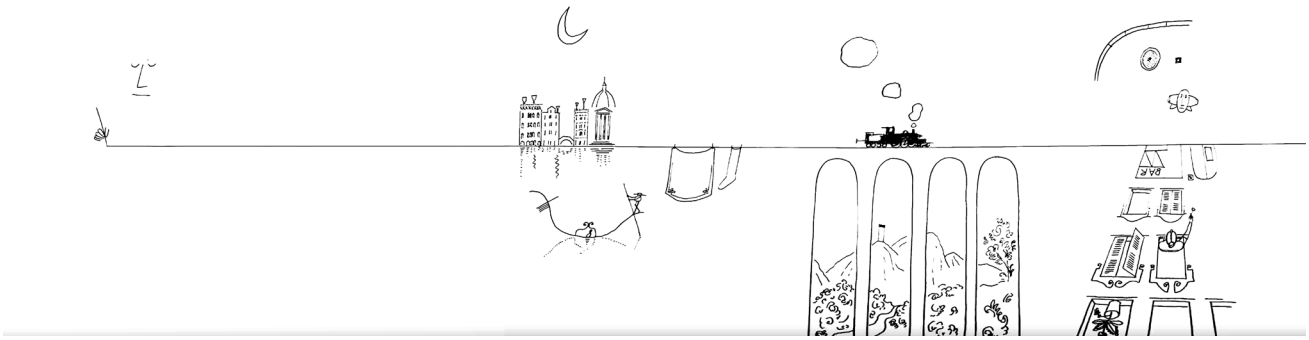

Figure 22. Saul Steinberg. *The Line* (detail). Ink on paper, 45.7×1026.2cm, 1954.

Figure 23. Ren Jian. *Traces of House Leakage-Series*. 2014.

Figure 24. Ren Jian. The creative process of the *Traces of House Leakage-Series*. 2014.

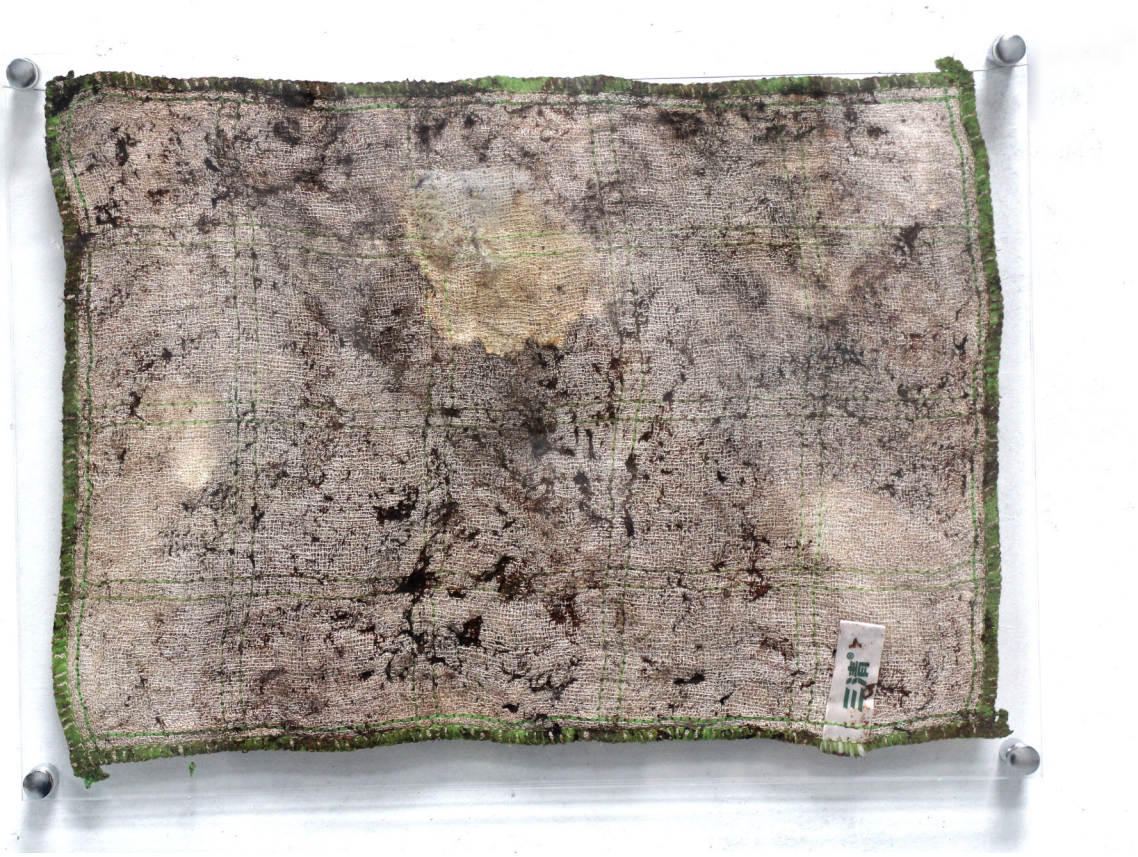

Figure 25. Ren Jian. *Traces of House Leakage-Series*. 2014.

dustpan, then throws black sesame sugar ball into sticky rice flour in the dustpan, man as the third party begins to shake, with black sesame sugar ball and sticky rice flour rolling continuously, sweet dumplings are synthesized. It is not packaged (a package is an abstract form) but the fruit of the combined force of things and people.

This line (figure 22) becomes horizon, horizon and skyline separately because a third party's constant intervention causes this line to change with the context. It is no longer the only constant line but the different transformations of sky, earth and water.

3.3 Mode of Grasp of the Void

The way I thought about how to reinvigorate art was to introduce art into everyday functions, which led me to make the series of *Traces of House Leakage-Series* in 13 years (figure 23).

Concept: ancient Chinese painters, according to the rain-wet wall image (traces), image imagination is different from the subjective performance of the natural image. The ancient leaky mark is written by nature, and I am the combination of nature and subject. The object produces a "zero-degree form" through the intervention of rain (writing), and human consciousness acts on this form to make this form produce a mixed state of nature and human beings-writing neutrality.

The method of "gild the lily" is to make the thing something else so that it is not a snake. It is anti-logic. The logic is to draw snakes without adding feet and turn them into concrete snakes. However, after adding feet to snakes, the snakes become dragons and include snakes. Two stories illustrate that a single thing is uncertain, that things are in the relationship between things and other things, and that the "middle" is a changing relationship. The reality of life is always in relation: through the medium of the waste of life (cloth, wood, stone, iron), I add my subjective writing. "What you see is not what you see" is the image basis of the leak. Greenberg's "painting is painting itself" and Ström's "what you see is what you see" are not abstract or concrete, and become the grasp of the void.

Life state complex form: a. Drawing with a certain thing form (leakage mark) as a reference; b. Painting directly on the "leakage mark", focusing on the leakage mark, randomly drawing the image immediately seen or thought of; c. After the functional use of the element, it is used as a medium to transform it into a work through

repair. I turn this into three processes: 1. the form of things, 2. the concrete form, 3. the original form.

Practice: Use the rag that everyone often uses in life as a canvas because it often wipes things and leaves traces, and these traces can correspond to painting. Compared with the completion of painting, ink, paper and pen are needed to achieve it. If painting is included in the function, I work, I clean the house, I use this rag, this is a functional action, a natural labor that is not wasted. Painting is unnatural labor. I therefore transform unna-tural labor into functional labor, adding energy to nature (figure 24). The tomato juice on the rag after labor becomes an image, much like a landscape painting painted on it, and the labor process is transformed into a landscape painting (figure 25). When I put acrylic on it, it becomes a painting. The clip shows the participation of people and the intervention of hands, which became this landscape painting. This landscape painting is formed by labor. Labor is not to paint but to work. Work is the power used in daily life. It is a natural and concise action that does not lead to garbage. This is my Grasp of the Void styling thinking.

The above contents are my reflections on classical, modern and contemporary art through simultaneous research on science, philosophy and art history, combined with my direct experience in classical art, modern art and contemporary art creation (from the 1980s to the present). The difference between this thinking and the present art history lies in introducing scientific and technological methods other than art history and re-clicking art history with a grain of sand of “mixed state isomorphism”. “Maxwell’s demon” expels the end of art history.

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基於科學與藝術史的邏輯：從具象、抽象到控象

任 戩

摘　要：以科學、哲學、藝術史為切入點，通過對具象藝術、抽象藝術的分析，重新朔源具象、抽象藝術的發生、發展原由，以此與當代藝術相關聯，定義出從具象藝術、抽象藝術到控象藝術的藝術史路徑。

關鍵詞：具體物象；純粹物象；關係物象