

Regional Characteristics and Local Sentiment in Huang Gesheng's Landscape Paintings

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Abstract: *Huang Gesheng (1950) was born in Guangxi, China, and is a leading figure of the Li River School of Painting. His landscape paintings are based on the natural scenery and local customs of his hometown, showing a unique artistic style and deep emotional connotation. The purpose of this paper is to analyse his works and dig out the cultural and emotional significance behind them. His paintings are not only depictions of nature, but also profound expressions of local culture and traditional values. We will explore the formal characteristics and artistic techniques of his works, study the regional characteristics depicted in his works, and analyse the expression of vernacular sentiments. Finally, we will discuss the aesthetic and cultural values of his landscape paintings and their influence on contemporary art. This study will shed light on the interpretation of regional characteristics and vernacular sentiments in Huang Gesheng's art and provide new perspectives on the evolution of landscape painting.*

Keywords: Huang Gesheng, Chinese landscape painting, locality, regional characteristics, vernacular sentiment, traditional culture

1. Introduction

Huang Gesheng is a prominent figure in modern Chinese painting. is known for his unique style of landscape painting and his profound expression of regional and local characteristics. His paintings show the magnificent beauty of nature and his love for his hometown and traditional culture. This study aims to explore in depth the regional characteristics and local elements in his works and to provide insights into the development of contemporary landscape painting art. Huang Gesheng's art is influenced by the natural and humanistic landscapes of his hometown, reflecting the region's unique landforms, beautiful landscapes and vibrant ethnic cultures. He vividly depicts the regional charm of his hometown, and his paintings convey a deep sense of countryside, integrating his love for his hometown, his concern for the people, and his preservation of cultural heritage. This study examines the significance of regional and local elements in artistic creation and their influence on the painter's style. The study also examines how Huang Gesheng's work has inspired the evolution of Chinese landscape painting.

2. Literature review

This study mainly focuses on painting style, regional characteristics, expression of vernacular sentiment and influence of painting schools. In terms of painting style, (Zuo, 2006) points out

that "Hundred Miles of the Li River" uses undulating curves to create a sense of dynamism, and shows the scenery of the Li River from multiple perspectives, reflecting an innovation in composition and expression; (Li, 2012) mentions that Huang Gesheng's works pursue "earthy" and "vulgarity", depicting subjects such as ancient towns and mountain villages, and displaying unique aesthetics. (Li, 2012) mentioned that Huang Gesheng's works pursued "earthiness" and "vulgarity", depicting subjects such as ancient towns and mountain villages, showing a unique aesthetic. These studies show that he actively innovates while inheriting traditional painting techniques, forming a distinctive personal style. Regarding the regional characteristics of his works, (Wang, 2005) considers the Hundred Miles of the Li River a classic of Guilin landscape painting, showing the natural and humanistic features of the Li River and promoting the development of Chinese landscape painting. Huang Gesheng's many works set in the Guangxi region highlight the local karst landscape, ethnic culture and other characteristics, reflecting the profound influence of regional culture on his creation and the important role of his works in the inheritance and promotion of regional culture.

Huang Gesheng's creations are rooted in his love for his hometown, and sketching is an important way for him to express his emotions. From the "Huang Gesheng's Landscape Painting and Sketching Tutorial", it can be seen that he conveys his native feelings through depicting the countryside. His works, such as "Fresh Rain in the Hills", show the beauty of rural tranquility, and "Farmhouse" is full of the fun of life. He also incorporates respect for and inheritance of traditional culture, and depicts ancient towns and villages, which strengthens the audience's sense of cultural identity and sense of belonging. In terms of the influence and artistic contribution of the school of painting, (Xue, 2012) pointed out that the Li River School of Painting founded by Huang Gesheng has become a representative of Guangxi's regional culture, promoted the development of Guangxi's fine arts, elevated the influence of local art in the country, and provided new ideas for the development of China's contemporary fine arts, which is of great significance in the area of cultural inheritance and innovation. Future research can focus on these areas to further explore their artistic value and promote the development of traditional art.

3. Methodology

This study uses the research methodology approach of qualitative research to explore in depth the expression and connotation of regional characteristics and vernacular sentiment in Huang Gesheng's landscape paintings. (Denzin & Lincoln, 2018) mentioned that qualitative research is committed to understanding the meanings, values and social processes behind social phenomena, and digging out the essential characteristics and inner connections of things through analysing non-quantitative materials such as texts and images. In this study, the qualitative research method is able to fully capture the richness of artistic expression and cultural emotions contained in Huang Gesheng's landscape paintings, which are difficult to be effectively measured through quantitative data.

This study adopts the case study method to explore the regional characteristics and local feelings in their works. Cases are selected based on typical works with artistic influence that fit the theme of the study. The dimensions of the case study are to analyse the case works in depth from the dimensions of artistic expression (visual elements, ink and brush application, composition and layout, colour matching), presentation of regional characteristics (natural landscape, cultural landscape), and communication of vernacular sentiments (creative background, emotional expression, and atmosphere of the picture). The data collection methods are literature and observation. In the literature part, academic journal articles, art reviews,

biographies of painters, collections of works, exhibition materials and art history writings are consulted to obtain theories and materials, and to understand all aspects of the works; the observation method is used to visit the exhibition on the spot and observe the details of the works with the help of high-definition image materials, to record the characteristics, and to analyse the presentation of the regional characteristics and vernacular sentiment in the context of the creative background and artistic concepts. The literature method provides theoretical support and research clues, the observation method acquires intuitive first-hand information, and the case study method integrates the information of the two, analyses the case in multiple dimensions, and comprehensively explores the connotation of the works. The combination of multiple methods enhances the scientificity, reliability and depth of the research, and accurately reflects the essential characteristics and inner connection of the research object.

4. Characteristics of Huang Gesheng's Art Form

Huang Gesheng's artistic style stems from on-site sketching and personal experimentation, reflecting his unique personality and life experience. His landscape paintings are strong and simple, featuring both the magnificent beauty of nature and his deep affection for rural life. This style reflects his artistic pursuit and positive and healthy outlook on life.

4.1 Characteristics of the brush and ink

Brush and ink is the core of the unique style of traditional Chinese painting and the rich Chinese painting language, which is not only the free expression of the painter's emotion and the basic modelling means of Chinese painting, but also the perfect fusion of brush and ink and modelling. Huang Gesheng advocates the expressive power of water and ink to create a pure, tranquil and far-reaching picture. In terms of brushwork, he uses calligraphy as a means of painting, with a consistent rhythm. His brush strokes are strong and powerful, penetrating through the paper, and he uses thick brush strokes with thick ink to show a thick momentum. He breaks through the traditional landscape painting chapping and ink colour routine, and extracts a unique language of brush and ink from life, modelling with lines and transparent ink colour, showing a profound meaning and strong personality.

In terms of ink method, he uses ink freely and flexibly, adopting the broken ink method more often, and using less cumulative ink and lodged ink method, the picture is transparent and bright. In his opinion, ink and brush can convey people's rich emotions towards the objective world and give the works a natural mood. Huang Gesheng's brushwork is powerful and strong, with smooth and natural strokes, and he is free to use ink. As Yu Jianhua (2005) mentioned, "Ink also has a gas bone, the gas bone of ink from the pen out painters want to take the pallid and thick, not only the gas bone of ink painting is to take the dry and light ink, brown rubbing staggered to take, its pallid Mellow potential, all with the hand and should be", Huang Gesheng's ink is exactly the way, endless changes, pale and thick.

4.2 Style and layout (esp. of writing)

Huang Gesheng's art breaks with tradition by emphasising medium shots and unique compositions to create sharp contrasts. He favours strong contrasts and exaggerated forms of expression. In his landscape paintings, he emphasises the interplay between primary and secondary elements to create works with clear focus and deep artistic expression. His paintings are decorative, symbolic and complex, striking a balance between visual tension and beauty. He also employs "momentum building" in his landscapes, enhancing the charm with masterful composition and simple colours. In depicting nature, he often exaggerates the beauty of trees and shoots mountains in an upward direction, emphasising structure and stability. His modern

compositions deconstruct shapes and lines to harmonise with nature, guiding the viewer's eyes to reinforce the subject matter, making the art vivid and harmonious.

4.3 The unique art of white space

Lu Yanshao emphasised the significance of blank space in art, which is an integral part of depicting rocky mountains as well as elements such as sky and water. (As mentioned in (Wang, 2005), Chinese painting has a special way of expressing white as black and writing reality with emptiness, which is conceptually different from Western painting. There is a conceptual difference between Chinese painting and Western painting, as the painter's perception is different, and there is often an expression of "absentmindedness and blindness" in the picture. Huang Gesheng is good at leaving white space, using the technique of "the real and the imaginary" to leave white space on the trees, rocks and other elements, which enhances the airiness and flavour of the picture. The white space of clouds and water increases the dynamic beauty and rhythm of the picture, producing a strong visual effect. As shown in Figure (2), the use of cloud and water white space connects the clouds and the river, creating an ethereal and deep artistic mood.



Figure 1: Title of the author's work "Old Tree by the River" 1999

4.4 Use of colour

Huang Gesheng's landscape paintings are a departure from the monochromatic ink and wash style of traditional Chinese art and stand out for their vibrant colours. His colours respect nature but are also influenced by his personal emotions, choosing colours according to the needs of the painting. For example, in work (3), clouds are depicted subjectively, challenging the simple notion of blue sky and white clouds. (Huang, 2006) in "Sketching Tutorial" says, "In the series of Sketches of Ancient Gardens, in order to achieve the feeling of spring, I had to paint pure green in each painting, and the other colours would give way to this green, thus setting it off. In this way, the original intention of my paintings became more prominent, as shown in Figure (3). The painter's choice, selection, refinement and even exaggeration of colours, and his clever handling of the harmony and contrast between hues, and the relationship between cold and warmth, can often break through the conventional forms of landscape painting and the basic styles and routines of colour composition.

Huang Gesheng's landscape paintings go beyond traditional tones, incorporating Western concepts of hue and a mix of cool and warm colours such as ochre and cyan. His techniques include a variety of colouring methods such as hooking, filling and dyeing, which complement his ink techniques and enhance the depth and expressiveness of his works. He stresses that Chinese paintings must adhere to ink as the basis and colour as a complement. His works integrate natural scenery with personal emotions, creating a unique artistic charm and cultural depth. (Huang, 2006) said, "The river is as green as blue in spring, and the colour of the willow is new in the guest house". A poem brings a realm of pure colour. This is perhaps because my

paintings are rich and pure in colour, and the colours all serve the artistic conception of the painting. The methods are different, but the results are similar



Figure 2: By Huang Gesheng Title: Old Tree by the River, 2016

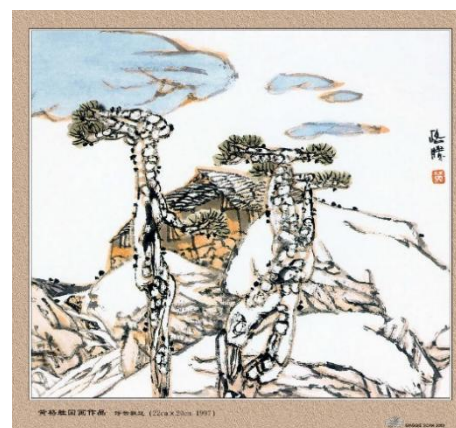


Figure: Author: Huang Gesheng Title of work: Floating Clouds Over a Gap 1997



Figure 4: By Huang Gesheng Title: Spring Colours in an Ancient Garden, 2008

5. Modelling and linguistic symbols

Huang (2009) said that my expressive language is also unique, because they are all discovered, refined and refined from life, and are the materialisation of my personal feelings, so they have a strong personality. The trees, stones, boats, bridges, houses, water, clouds, fog, and the ink, colour and rhythm of the brushwork are all unique to me, and are not similar to those of any

ancient or modern person. He believes that trees symbolise vitality and life force and are an important element in Chinese landscape painting. Unlike traditional methods, he anthropomorphises the tree, giving it emotion and dynamism, and emphasises the expression of its form and vitality through lines. Through the change of lines to show the spatial relationship between the front and back of the tree and the dynamic beauty of his painting style is realistic, focusing on the scene sketching, incorporating personal feelings and understanding, forming an ancient and vigorous brushwork.

In terms of the performance of the rocks, it inherits the ancient method, but also innovative and unique. He sums up the expression of rocks into two categories: line wrinkle method and face wrinkle method, and proposes the unity of changes in the group of rocks, avoiding stagnation, and achieving the effect of chakra connection through the connection of large and small rocks and the coordination of facing direction. In his creation, he focuses on observing nature and incorporating personal perception, especially in the sketch of Miao village, he expresses the rough texture and volume of boulders through the techniques of large brush stroke and withered brush wrinkle rubbing, forming a simple, thick and pale style of mountains and rocks.

The painting of the houses is a blend of tradition and innovation, utilising the crinkle rubbing and dyeing method of repeated rendering to create a holistic and varied effect. He displays ethnic minority cottages and masonry houses in a unique artistic style. He often uses the appropriate distortion from the upward angle to enhance the dynamic beauty and life interest of the picture. At the same time, he also integrates western painting concepts into Chinese painting, maintaining the meaning of Chinese ink and brushwork, forming a unique artistic style.

The visual elements in the picture, such as, grass, trees, road and bridge, fences, melon shed, poles, haystacks, chickens, ducks, puppies, pedestrians and so on, as point of view objects, these elements enrich the content of the picture and add the interest of life. For example, in Figure (5), the chickens looking for worms on the haystacks in the small farmyard, the drying clothes, buckets and other points of view make the picture full of interest and fireworks. Matching and position have a strengthening or weakening effect on the main scene, so Huang Gesheng will take into account the composition, position, momentum, contrast and other factors in his creation, and carefully choose the adapted spots to be portrayed. The landscape is not only the highlight of the picture, but also the life of the landscape painting.

Different points of the landscape play different roles, such as drying clothes, cacti, potted plants to add a sense of life, road and bridge to play a role in connecting, boats, people and small animals to guide the direction. Huang Gesheng's ink and brushwork originates from tradition, but is not bound by it. The trees, rocks, grass and trees in his works have transcended the traditional means of expression. Li Keran said, "Chinese painting is the heightened artistic process furthest from the way things are in themselves." (Xue Yong, 2012) suggests that Huang Gesheng's high degree of refinement of nature has formed a set of his own style - "Huang's style" - and that his paintings of trees, birds, and the architecture of ethnic minority areas, or "New Territories paintings", have completely formed his own system. He painted trees, birds, and architecture in ethnic minority areas, or "New Territories paintings", forming a system of his own. The individuality of the system is very strong, and what he learnt from the ancients is the means of refining, while the image of refining is his own. In his sketches depicting the landscapes and humanities of Guangxi, large boulders, simple houses and old trees form unique symbols of painting language.



Figure 5: By Huang Gesheng, titled "Farmhouse", 1991.

6. Analysis of regional characteristics

6.1 Regional characteristics and impacts

Located in the southwestern border of China, Guangxi is a subtropical region with a pleasant climate and lush vegetation. It is blessed with unique natural landscapes, including distinctive karst landscapes and the scenic Li River. The region's landscape culture is rich and distinctive, with a deep historical and cultural heritage that reflects the wisdom of all ethnic groups. Guangxi's human landscape displays a deep cultural tradition with its long history, ancient and vivid features, colourful festivals and unpretentious customs. Local artists, influenced by this rich culture, feel deeply responsible for recording their homeland. They have contributed to the tradition of Chinese landscape painting by depicting the multicultural background and natural diversity of Guangxi in their works. With their talent and love for their homeland, these artists have given Guangxi landscape painting a unique place in Chinese art history, displaying a modern idyllic style.

As a result, the "Li River School of Painting" was born, emphasising the importance of following nature and finding inner inspiration, as advocated by the Tang Dynasty painter Zhang Hong. This idea is also reflected in the Qing Dynasty painter Shi Tao's "Searching for Strange Peaks and Making Drafts". Artists in Guangxi revered sketching and landscape-making and expressed their love for their hometowns with brush and ink. The brush and ink they create are full of native feelings. "Teach from nature" is an important aesthetic expression of the regional characteristics of Guangxi landscape painting. Huang Gesheng put forward the aesthetic thought of painting that "sketching is creation". (Huang, 2006) further explains that I do not want to limit sketching to the technical level of recognising objects, exercising realistic techniques, and evolving traditional brush and ink techniques, but rather, I want to express my personal intentions and emotions freely through the depiction of scenery and the skilful use of personalised brush and ink techniques; what the picture reflects is my subjective understanding of the state of existence of the objective things.

The painter has created a large number of works in his continuous sketching and creation, and has successfully created a series of works such as the 200-metre-long "Hundred Miles of the Li River", the giant work "Zhuangjin" depicting the minority villages in northern China's Gui, the long scroll work "Soul" and "Dreaming of Green Mountain Village", as well as a series of works such as "Hundred Scenes of the Li River" and "Sketching of Gesheng". These works have become classics of landscape painting in Guangxi. All these works have unique regional characteristics and distinctive ethnic flavour.

7. Analysis of geographically distinctive works

7.1 Artwork "The Hundred Miles of the Li River"

The Hundred Miles of the Li River is the inaugural work of the "Li River School of Painting", which takes the nature and culture of the Li River as its theme. The work uniquely captures the daily changes of the Li River scenery, using various ink techniques to depict weather conditions such as rain and fog, adding a mysterious colour to the painting. In the painting, the artist skilfully expresses the beauty of the landscape, placing special emphasis on stone peaks, reflections and mists. The painting's meticulous depiction of pavilions, ancient towns and other scenes is the key to its success. The contrast between dark night and bright morning, together with the reflections on the water, create a rhythmic flow in the work. (Zuo, 2006) mentioned, "In Hundred Miles of the Li River, a lot of undulating curves are used to structure the picture. No matter the shape of the mountains, the boats, the roofs, the fields, or the trees, all of them are treated as lines flowing away like flying and moving, which precisely reflects the kind of stirring emotions. As Huang (2005) said, the originally inanimate stone statues become flesh and blood, with feelings and emotions.

In his paintings, Huang Gesheng uses multiple perspectives to graphically represent the morning and evening of the Li River and the changing climate, and links the whole picture through the time of day, attracting the viewer to deeply experience the scenery in the paintings. Huang Gesheng's works not only show his love for natural beauty, but also become art classics by perfectly integrating the natural landscape of the Li River with the humanistic atmosphere through his unique creative approach. (Wang, 2005) mentioned that Guilin landscape painting is an important part of Chinese landscape painting and an important reflection of Guangxi's fine art achievements. In the vast history of art, it may still be very young. It was not until Xu Beihong in recent times that it was seriously promoted to the status of a classic, and this work created a new pattern of landscape painting on the Li River.



Figure 6: By Huang Gesheng, Title: Part of the Hundred Miles of the Li River, 1985

7.2 The work "Zhuang brocade"

The work, "Zhuang Brocade", incorporates elements from the four major ethnic minorities in Guangxi, China. Through landscapes and traditional architecture, the work shows the harmonious coexistence of various ethnic groups. Huang Gesheng's deep affection for his hometown is overflowing, and his works change the sentimentalism of traditional literati paintings, instead emphasising an air of robustness and uprightness. His lines are bold and powerful without being antique and majestic, and his use of colour is bright and decorative, reflecting the vibrancy of his hometown. The contrasting ink and water techniques in the painting show Huang's composure and steadiness. Strong Brocade highlights the local customs

and expresses a deep affection for his hometown and cultural traditions, especially the magnificent mountains depicted in thick ink and heavy colours, symbolizing the resilience of the Chinese nation.

Strong Brocade is ostensibly a narrative subject, but in essence it is Huang Gesheng's attachment to his hometown and farmers, reflecting a strong "hometown consciousness" and identification with regional culture. Huang Gesheng's landscape paintings "Hundred Miles of Li River" and "Zhuang Brocade" are his affectionate depiction of the regional characteristics of his hometown Guangxi, as shown in Figure (7). On the road of art, Huang Gesheng is not swayed by the trend of the times, but sticks to his heart and chooses to inherit the traditional Chinese painting language of brush and ink.

The wooden buildings, banana leaves, karst landscapes and other elements unique to Guangxi in the picture highlight the simplicity and heaviness of the local folkways, expressing his deep love for his hometown and identification with cultural memory. He particularly emphasises the use of thick lines and thick ink to depict the robustness and calmness of the hills, reflecting the resilience of the Chinese nation. Huang Gesheng integrates the home in his eyes with the home in nature as a whole, portraying the simple rural atmosphere and the vicissitudes of time, which not only shows the distance of the loft in time, but also accumulates Huang Gesheng's love for his hometown.

With a strong sense of mission to eulogise his hometown and the motherland, he explored and researched purposely and consciously, formed an artistic style of his works which is majestic, strong, thick, clumsy and beautiful, constructed his own system of landscape painting, and continuously developed and innovated, formed his unique painting language, created his own artistic style, and showed the local connotation through his paintings. His works are not only an ode to the natural landscape of Guangxi Zhuang Township, but also a tribute to the local culture and a spiritual communication, which embodies the regional characteristics through the fine depiction of the scenery and the creation of the atmosphere in the paintings.



Figure 7: By Huang Gesheng Huang Gesheng, Title: Part of Zhuang Brocade, 2012

8. Expression of rusticity

8.1 Countryside and Truth

Huang Gesheng's landscape paintings focus on "true scenery" and "true feelings", reflecting a strong sense of local customs. Sketching is a bridge between the painter and nature, and through his unique perspective and artistic expression, he has formed his own distinctive style, reflecting the essence of local customs. From peculiar mountain peaks to staggering buildings, he expresses the local customs with his own brushstrokes. By capturing representative scenes, he vividly shows the beautiful scenery of the Li River, the simple folkways of his hometown and the historical changes.

Huang Gesheng's works are characterised by freshness, transcendence, longevity and elegance, and are full of the vitality of history and nature. The Analects of Confucius says: "The benevolent man enjoys the mountains, the wise man enjoys the water. In his paintings, objects symbolically connect with the human spirit, embodying the painting principles of blending form and meaning in Chinese painting, writing God with form, and having both form and God. Huang Gesheng's landscape paintings are full of true feelings. He searches, digs and refines in the nature, and creates his works through a lot of sketching. He goes deep into the countryside and mountainous areas, so that his works are full of real scenes and emotions, and through sketching and sincere expression of emotions, he shows a strong local sentiment and a unique artistic style.

Bai Juyi once said that love is what moves the heart. In artistic creation, conveying emotions is the key to attracting audiences. Huang Gesheng's works profoundly reflect this, especially his depiction of the countryside, which exudes sincere emotions. He is both a master in depicting scenes and an artist in creating them. His works are drawn from simple scenes of daily life, and through unique artistic techniques they leap onto the page, full of emotion and captivating.

He is rooted in the strong native emotion of his childhood in the countryside and his deep affection for folk customs. His landscape paintings are not only the reproduction of nature, but also the expression of emotions, full of life and childhood memories. The works convey a literati sentiment and show his cultural depth. It is a bridge between ancient traditional culture and modern civilisation. His artistic expression is bold and unrestrained, different from the traditional literati's idleness, more bold and vigorous, full of vigour and emotional power.

Through his works, Huang Gesheng conveys not only visual beauty but also emotional depth. His frequent saying, "There is no painting without emotion, and there is no painting with emotion," highlights his ability to blend the simplicity of the countryside, the cultivation of the literati, and the emotion of the poet into one. He transforms complex emotions into visible artistic language, making his works a bridge of emotional resonance.

8.2 Nostalgia and the Aesthetics of Art

The Beauty of Tranquillity

Huang Gesheng's landscape paintings give a feeling of tranquillity and comfort, freeing one from the chaos of the city and immersing one in the natural world. This state of tranquillity is characterised by freshness and calm, rather than the coldness and desolation found in other works of art. Unlike the simplicity of Ni Yunlin's paintings or the aloofness of Bada Shanren's works, Huang Gesheng's art embodies a uniquely pure serenity. This state of mind is similar to the pursuit of calmness in calligraphy and painting emphasised by the Qing Dynasty masters of calligraphy and painting, Gao Binghe Sheng.

The beauty of serenity is conveyed through detailed brushstrokes and a variety of elements, such as reflective water and a peaceful village. This "stillness" is not just a visual resemblance to ancient subjects, but embodies a vivid and vibrant tranquillity, a kind of meditation. His works encourage people to return to a calm state of mind, to free themselves from urban stress and to appreciate the idleness and serenity of village life. As shown in Figure (8)



Figure 8: By Huang Gesheng, titled: "New Rain in the Houshan", 2020

The beauty of fun, "kitsch" and "earthy", the flavour of the world.

Huang Gesheng's art is dominated by vernacular subjects, often seeking a sense of "vulgarity" and "earthiness" rather than traditional elegance. He believes that many painters are trying to avoid being considered not elegant or "literate" enough, leading to a proliferation of "fake" ancient and literati paintings. His own style of painting, on the other hand, is deeply rooted in his background and experiences, and he therefore values the "earthiness" and "vulgarity" of landscape painting. He believes that these qualities reflect the true emotions of the locality and the true state of things. His works are not only "earthy", but also convey deep humanistic concern, expressing reverence for nature and reflection on human nature. He is particularly fond of depicting ancient towns and mountain villages that embody the harmony between man and nature.

Li (2012) points out that Huang Gesheng's choice of subjects such as dilapidated houses and ancient trees gives his works an "earthy" and "vulgar" quality. His solemn landscape paintings reveal a unique beauty that reflects his deep affection for the countryside and its people. Rustic sentiment has always been a part of Chinese literati's sense of homeland. Having lived in the countryside and fields since childhood, the painter has an unexplained love for nature and is passionate about every blade of grass and tree in his hometown. The fireworks of the people and the flavour of the countryside are another aesthetic characteristic of Huang Gesheng's landscape paintings.

His paintings go deep into life to experience sketching and truly express the joys and sorrows of peasants, exuding a strong local flavour and simple popular feelings. The stone ladders, electric poles, drying poles, earth fences, red chillies, red persimmons and golden corn hanging on the eaves of the houses, a pile of haystacks in front of the door, red curtains dancing in the wind, ducks frolicking on the ponds, chickens competing for food on the earth piles, and earth dogs looking after the house, all these embody a strong sense of the earth and the local flavour of the countryside.

Huang Gesheng uses a unique perspective and ink to depict these simple and ordinary rural scenes with vitality and warmth, stirring up the viewer's fond memories of his childhood life. In a busy and impatient society, such memories are especially precious, and are the habitat of people's spirit. In Huang Gesheng's paintings, the rustic sentiment reflects a positive humanistic concern, and one can read from his works his identification with rural sentiment and traditional culture. (Huang, 2006) writes, "I think there are three realms in painting, namely, realm, emotion, and interest." This is exactly where the beauty of fun lies in his landscape paintings, as shown in Figure (9).



Figure 9: By Huang Gesheng, titled "Farmhouse", 2000

9. Cultural content and impact

Huang Gesheng's artistic creations are closely based on the principle of "sketching as the basis, combining the East and the West", with his hometown's landscapes as the core, reflecting a deep cultural awareness and regional characteristics. His works combine traditional ink painting techniques with modern perspectives. His works pursue the primitive and simple aesthetic sensibility, and through rough lines, thick ink, and bright colours, they show the rich and vivid local conditions of Guangxi. This artistic style is not only unique, but also formed the Li River School of Painting, which has become an important school in the Chinese art world.

The Li River School of Painting, with its gentle, calm and lively style of painting, has become a representative of Guangxi's regional culture and driven the development of Chinese landscape. This conscious movement of local culture is not only a praise of nature, but also a self-expression and conscious exploration of regional culture and national characteristics. With the establishment of the "Li River School of Painting", the long-cherished wish of Guangxi's local art community has been truly realised. The cultural resources of ethnic minorities and regions, which had been long severed and scattered in the past, have achieved high-level aesthetic integration under modern conditions. Regional art styles were recognised, and the development of Chinese art was promoted.

10. Conclusion

Huang Gesheng's landscape paintings are not only a representation of natural beauty, but also a tribute to his deep regional roots. Flowing between the brush and ink is his infinite fondness and deep affection for the landscapes of his hometown. His works profoundly reflect the natural characteristics of a particular region, and at the same time contain a strong sense of local sentiment, allowing the viewer to feel the call and echo from the land. Huang Gesheng's paintings are an emotional bridge between him and his hometown, as well as a way for modern people to find cultural roots and spiritual support. In these works, we can not only see the magnificent beauty of the landscape, but also feel the painter's deep love for nature and hometown, expressing a warm and strong sense of cultural belonging.

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