

**Inheritance and Innovation:  
Visual Expression of the  
Human Body in Chinese Ink  
Painting**

**Liu Fulong**

School of The Arts (SOTA USM)  
Universiti Sains Malaysia

Higher Degree by Research Art Exhibition  
Eleven / Season 2026

Venue: Muzium & Galeri Tuanku Fauziah, USM  
Date : From 4<sup>th</sup> May 2026 to 8<sup>th</sup> May 2026

**Pameran Seni Ijazah Tinggi melalui Penyelidikan  
Higher Degree by Research Art Exhibition**

Pameran Ke Sebelas / Musim 2026  
Exhibition Eleven / Season 2026

**INHERITANCE AND INNOVATION: VISUAL EXPRESSION OF THE HUMAN  
BODY IN CHINESE INK PAINTING**

**A Studio Practice / by Liu Fulong**

Dari 4 May 2026 hingga 8 May 2026  
From 4<sup>th</sup> May 2026 to 8<sup>th</sup> May 2026

**Muzium & Galeri Tuanku Fauziah**

Universiti Sains Malaysia.

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# Profile

**LIU FULONG (b. 1994)**  
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Liu Fulong is a contemporary artist primarily engaged in Chinese ink painting, mixed media, and oil painting. Within the context of contemporary art, he continues to focus on the inheritance and innovativeness of Chinese ink painting. Taking the human body as his principal subject of expression, his practice seeks to explore the transformation and expansion of traditional ink language in a contemporary context. Through this approach, he responds to contemporary issues related to identity, society, and culture, thereby further uncovering and advancing the expressive potential and contemporary value of Chinese ink painting in contemporary art.

## **Education**

In 2019, he obtained his Bachelor's degree in Digital Media Art from Zhengzhou University of Light Industry.

In 2020, he earned a Master's degree in Interdisciplinary Studies from the State University of New York at Buffalo.



# Introduction

The representation of the human body in Chinese ink painting is not a fixed or unchanging traditional form, but rather a visual language that continues to develop through inheritance and evolve through transformation. Grounded in the tradition of Chinese ink painting, this exhibition explores the expressive possibilities of the human body within a contemporary artistic context through the inheritance and innovation of brush-and-ink techniques, material media, and modes of representation.

At the same time, with self-identity crisis as its central theme, the exhibition seeks to use the human body as a visual object to reveal the profound impact of the social environment on the construction of individual identity. In doing so, it aims to enable Chinese ink painting not only to sustain its traditional essence, but also to engage more deeply with the expression and discussion of contemporary lived experience.

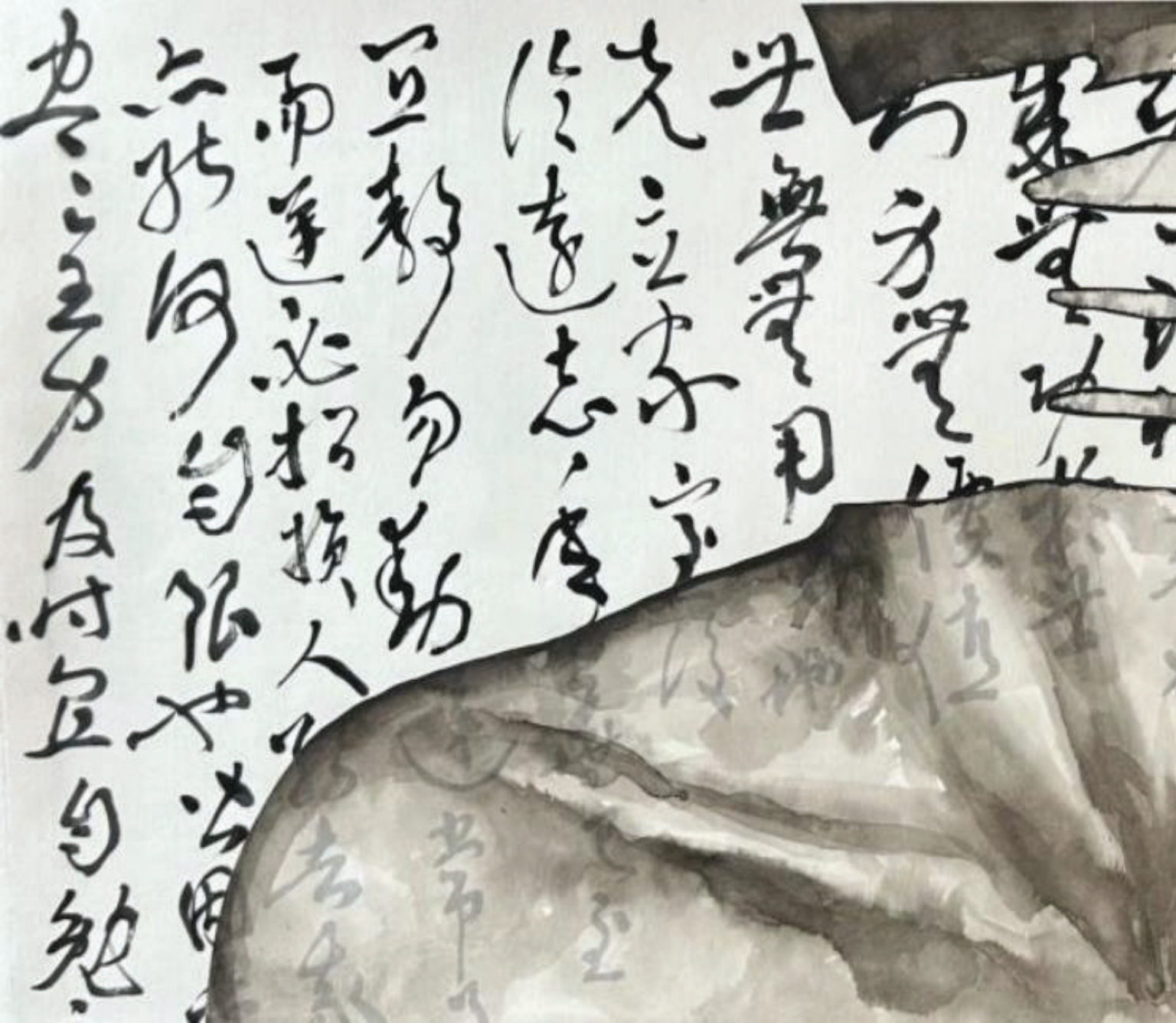


# Series I :

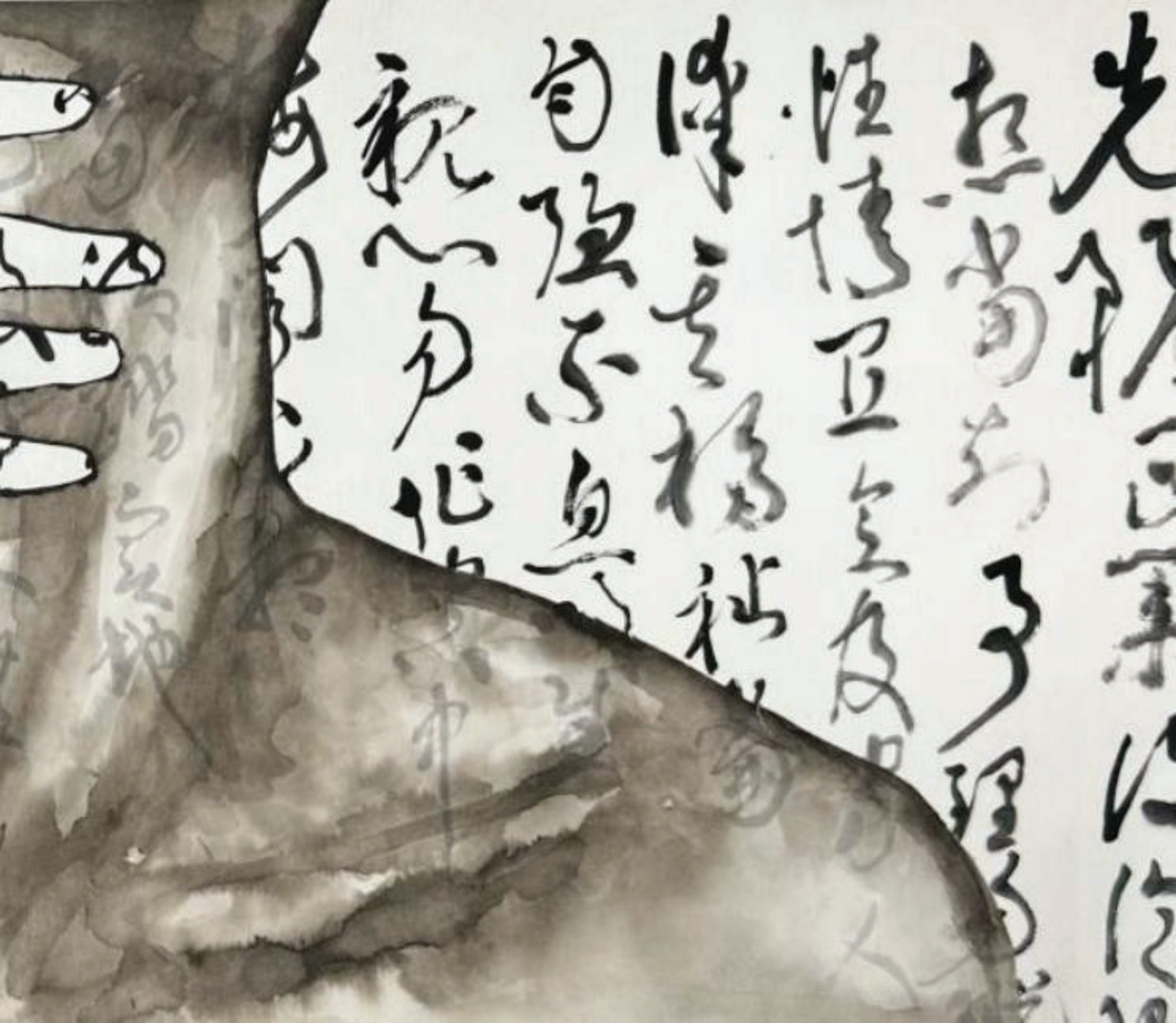
## Discourse Power and Identity Crisis

In this series of works, all Chinese ink painting pieces take the human body as the central visual carrier, aiming to present the ongoing erosion of individual identity and self-identity crisis under the influence of social discourse. More specifically, the various voices arising from society not only construct external expectations for the individual, but also subtly and continuously shape our self-perception. Yet, does conforming to these social discourses truly mean becoming our authentic selves?

Based on this reflection, this series of works continues the use of traditional Chinese ink painting techniques , including the ink smudge technique, splash-ink technique, the white space technique, and line work, while employing Xuan paper, Chinese ink, and Chinese brush as the primary media . At the same time , collage is incorporated to deconstruct and reorganize the human body, thereby further revealing the self-identity crisis experienced by individuals under the influence of social discourse and external voices



*Suffocating Discourse,*



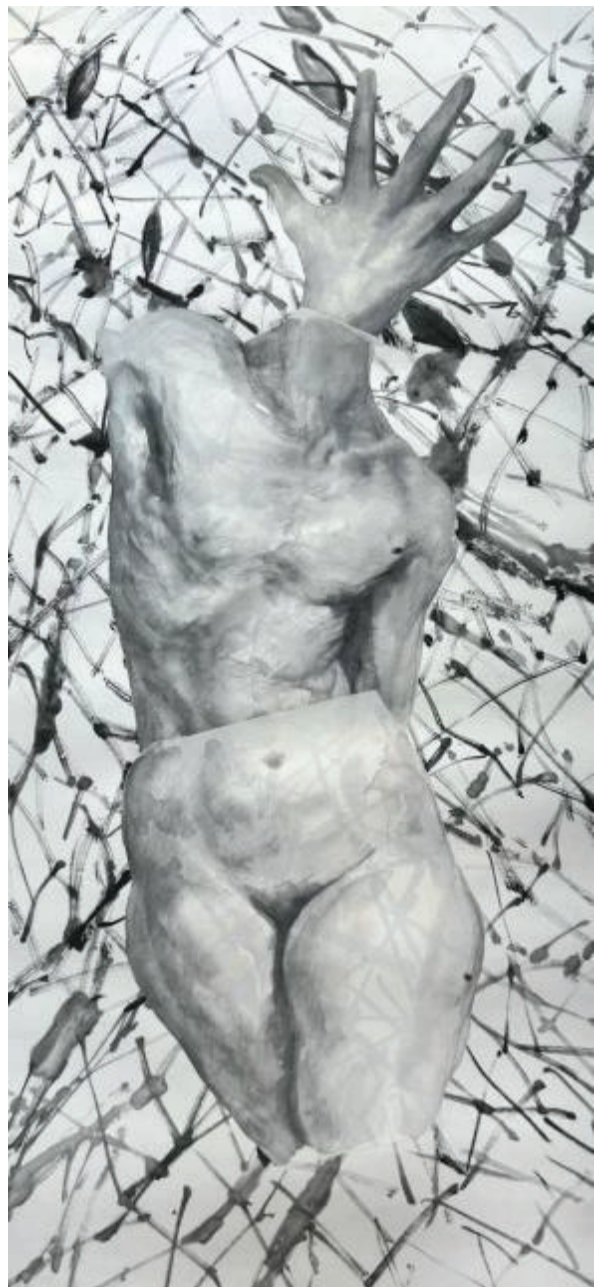
114 × 48 cm, Chinese ink and xuan paper.



***The Blinded Self**, 69 × 78 cm, Chinese ink and xuan paper.*



***The Voices of Others***, 125 × 68 cm,  
Chinese ink and xuan paper.



***The Fragmented Self Within  
the Net of Discourse***, 135 × 67 cm,  
Chinese ink and xuan paper



*The Measure of Discourse,*



176 × 49 cm, Chinese ink and xuan paper.



***Trampled by a Thousand Words,***  
*88 × 68 cm, Chinese ink and xuan paper.*



***The Self Struggling in Discourse,***  
76 × 67 cm, Chinese ink and xuan paper.

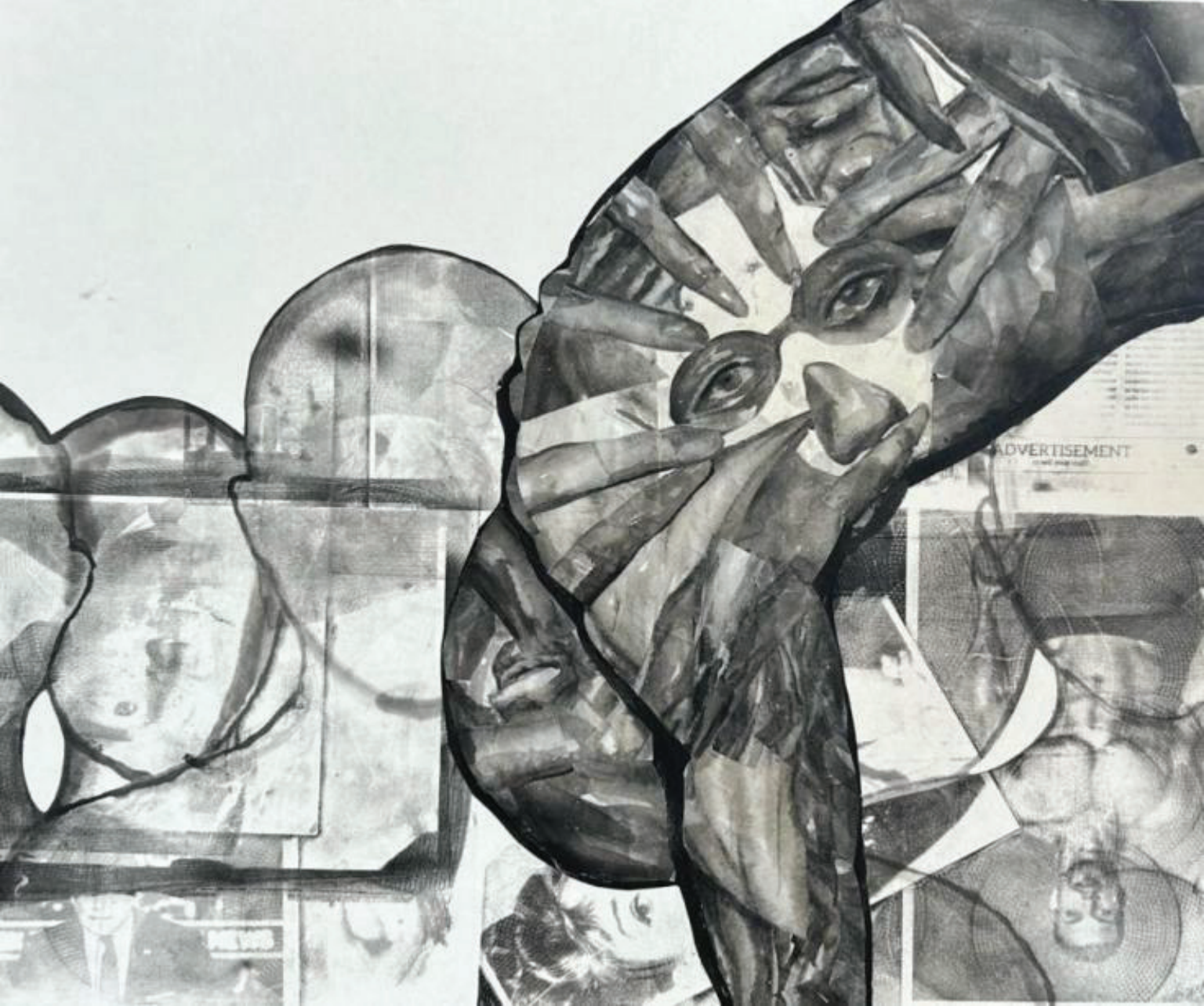


# Series II :

## Disciplinary Power and Identity Crisis

Contemporary disciplinary mechanisms have gradually permeated individuals' daily lives, subtly shaping their behavior, cognition, and self-understanding. While regulating individuals and constructing standards, these mechanisms may also continuously suppress the expression of the true self, causing individuals to gradually fall into a self-identity crisis in the process of adapting to external standards and responding to social expectations.

Based on this reflection, this series of works takes the inheritance and innovativeness of Chinese ink painting as its primary mode of expression, and employs the human body as a visual carrier to present the impact of contemporary disciplinary mechanisms on individual self-identity. At the same time, it seeks to further bring Chinese ink painting into the expression and discussion of contemporary issue.



**Erosion in the Digital Age,**  
*61 × 74 cm, Chinese ink, xuan paper, and oil ink.*



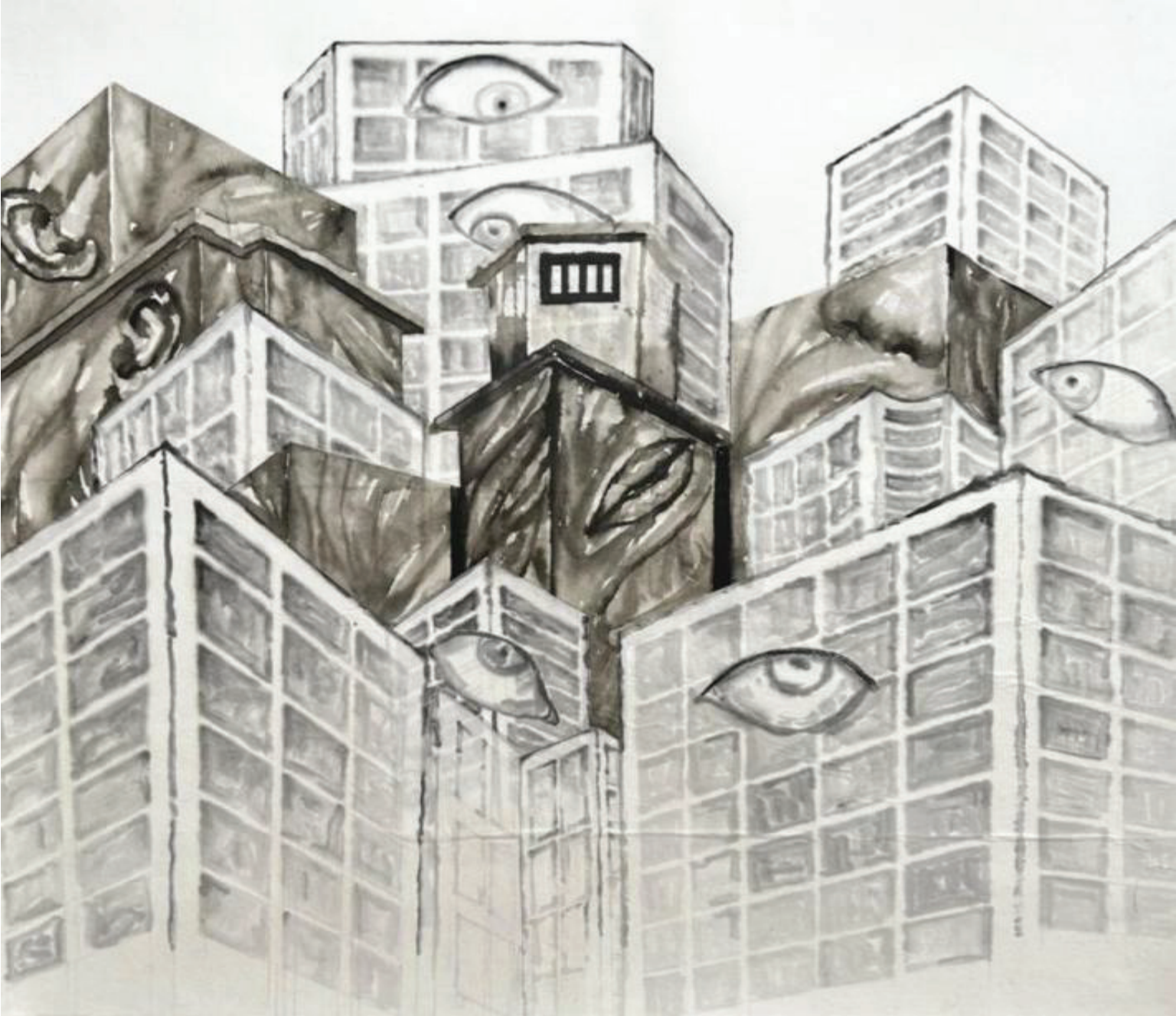
***The Self Dissolving in  
the Digital Age,***  
137 × 67 cm, Chinese ink, xuan paper,  
and oil ink.



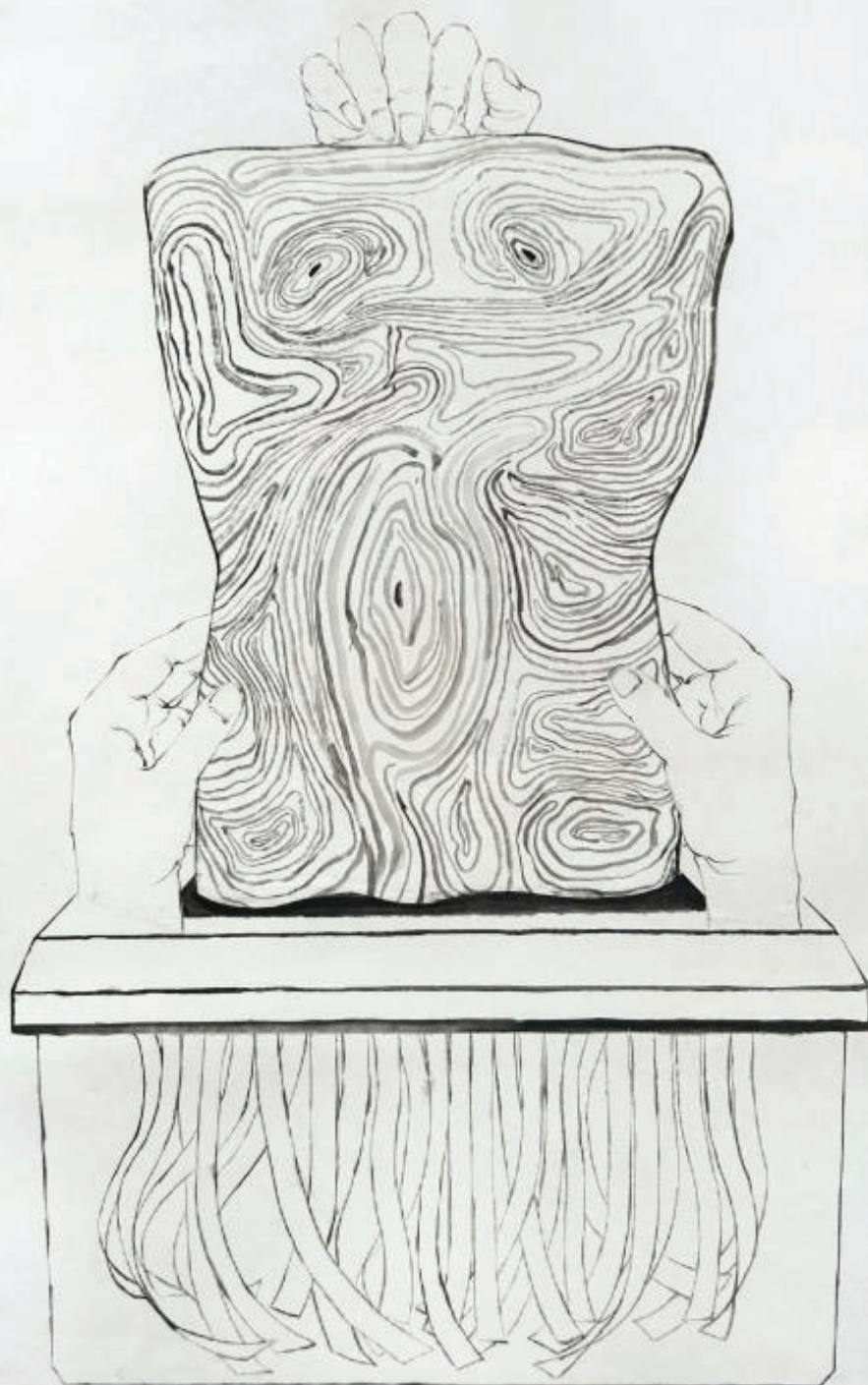
***Obscured by the Institutional Web,***  
90 × 70 cm,  
Chinese ink, xuan paper, and oil ink.



***The Self Under Surveillance,***  
*68 × 108 cm, Chinese ink and xuan paper.*



***The Self in the Besieged City***, 74 × 67 cm, Chinese ink and xuan paper.



**The Identity Shredder,**  
*111 × 65 cm,*  
*Chinese ink and xuan paper.*



# Series III :

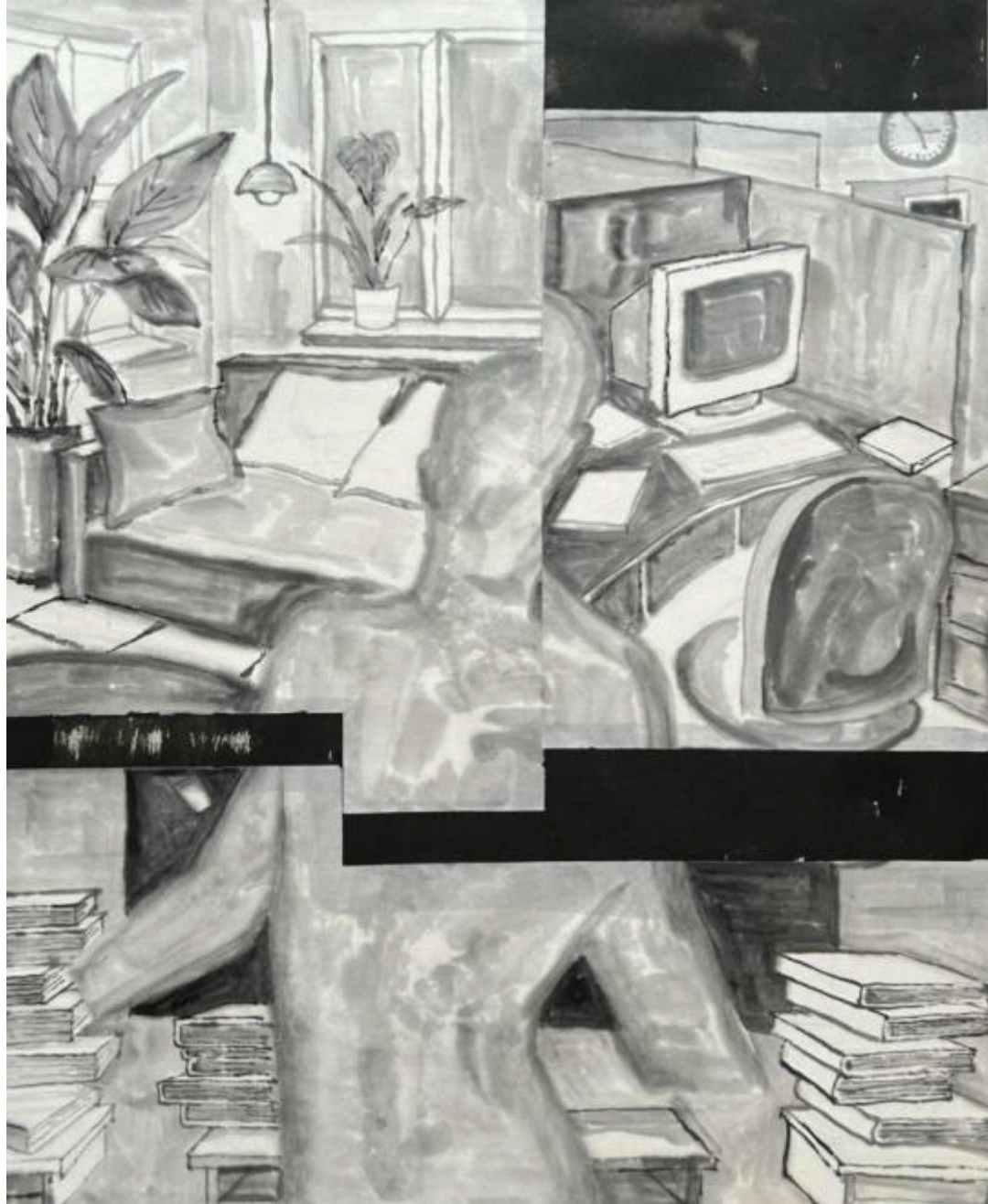
## Body Perception and Identity Crisis

In this series of works, the artist, as a direct experienter of self-identity crisis, attempts to revisit, perceive, and present the real experiences and emotional states involved in this condition through his own human body and personal experience . The artist 's personal experience and perception do not exist in isolation; rather, they also reflect, to a certain extent, the shared emotions and psychological conditions of some groups experiencing self-identity crisis . Based on this connection , while expressing the artist's personal experience, the works also seek to transform these inner feelings into a more resonant visual presentation.

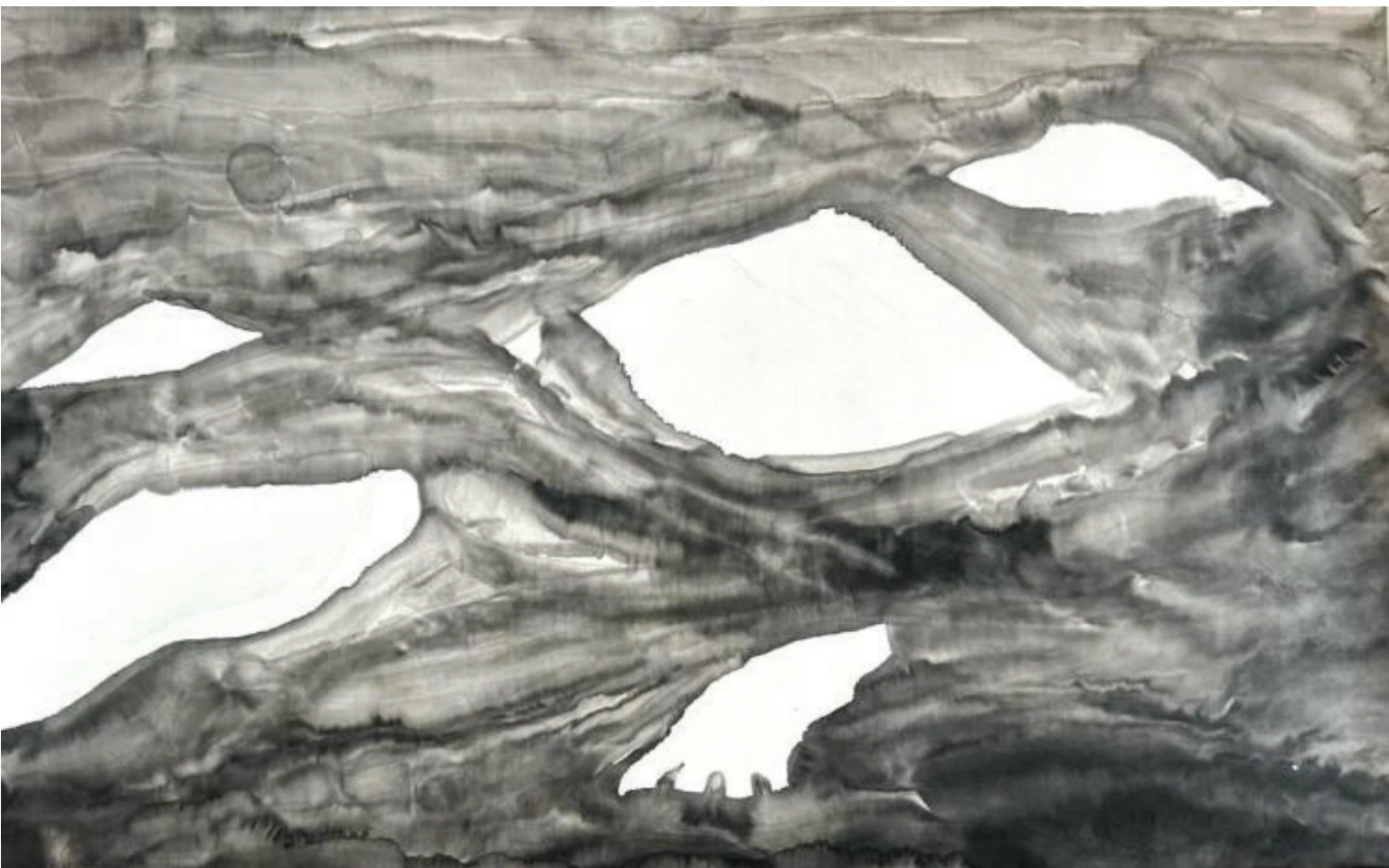
Throughout this process of expression, the inheritance and innovativeness of Chinese ink painting remain consistently embedded in the works, with the body serving as the core visual carrier through which inner feelings are made visible. In this way, the works not only respond to the artist's personal life experience, but also further expand the possibilities of Chinese ink painting for visual expression in relation to the issue of self- identity crisis.



***The Nonconforming Individual***, 70 × 66 cm, Chinese ink and xuan paper.



***Fragmented Identity***, 86 × 69 cm, Chinese ink and xuan paper.



*Who Am I? I Don't Know*, 64 × 100 cm, Chinese ink and xuan paper.



Terima kasih kepada:

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