

## **Analysis of Cases and Characteristics of Arts Intervention in Rural Revitalization in the Greater Bay Area**

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**Abstract:** Art intervention in rural revitalization in the Greater Bay Area presents diversified modes, including art festivals/exhibitions, art education, art industrialization, public art intervention and art ecology co-construction. The typical cases of Qingtian Village in Shunde, Foshan, Leming Village in Conghua and Nanshe Village in Dongguan demonstrate the unique value of arts intervention. These cases reflect the common characteristics of art interventions in rural revitalization in the Greater Bay Area: respect for local culture, focus on villagers' participation and emphasis on sustainable development. Arts intervention has had a positive impact on rural cultural heritage and innovation, economic development, ecological environmental protection and governance capacity enhancement. In addition, this study also finds that the practice of arts intervention in the Greater Bay Area presents some unique characteristics, such as the combination of digital technology and traditional arts, the fusion of international perspectives and local practices, and the organic combination of arts intervention and industrial development. These features not only reflect the region's cultural heritage and economic strength, but also the innovative and systematic nature of arts intervention in rural revitalization.

**Keywords:** Art; Rural Construction; Rural Revitalization; Art Rural Construction

### **1. Introduction**

With China's rapid economic and social development, the contradiction between unbalanced and inadequate urban and rural development has become increasingly prominent. Against this backdrop, art

intervention, as an innovative approach to rural revitalisation, has flourished across the country in recent years, and is also prominent in the Guangdong, Hong Kong and Macao Greater Bay Area, which is economically developed and culturally rich. As one of the most open and economically dynamic regions in China, the Guangdong-Hong Kong-Macao Greater Bay Area is uniquely positioned to promote rural revitalisation. The region is not only rich in cultural resources and artistic talents, but also possesses strong economic strength and an open and innovative atmosphere, providing a good soil for artistic intervention in rural revitalisation. In recent years, a number of art-involved rural revitalisation projects, represented by Qingtian Village in Shunde, Foshan, Leming Village in Conghua, and Nanshe Village in Dongguan, have emerged in the region, triggering widespread attention and discussion <sup>[1]</sup>. An in-depth study of the cases and characteristics of arts intervention in rural revitalisation in Guangdong, Hong Kong and Macao Greater Bay Area is of great theoretical and practical significance. At the theoretical level, this study helps to enrich and deepen the theoretical system of arts intervention in rural revitalisation, and provides new perspectives and ideas for related academic research. At the practical level, by summarising the experiences and lessons learned from the Guangdong, Hong Kong and Macao Greater Bay Area, it can provide a reference for other regions to carry out similar practices, as well as a decision-making reference for policy makers to promote the sustainable development of arts intervention in rural revitalisation.

Scholars at home and abroad have achieved certain results in the study of art intervention in rural revitalisation. Foreign studies mainly focus on the impact of arts intervention on

rural community development, cultural and creative industry cultivation, and rural tourism promotion. For example, Duxbury and Campbell explored the role of art intervention on rural community revitalisation, emphasising that art can stimulate community creativity and enhance community cohesion <sup>[2]</sup>. Balfour et al. studied the role of art intervention in promoting the development of rural cultural and creative industries, pointing out that art can inject new vitality and creativity into the countryside <sup>[3]</sup>. Domestic research pays more attention to the practice mode, effect assessment, and problems of art intervention in rural revitalisation. Qiu Yan put forward the 'Qingtian paradigm', emphasising that art intervention in the countryside should respect local knowledge and promote the integration of traditional culture and modernity <sup>[4]</sup>. Liu Shuman analysed the issue of 'multiple subjectivities' in the construction of art villages, and explored the roles and interactions of artists, villagers, government and other multiple subjects in the construction of villages <sup>[5]</sup>. Zhang Ying has reviewed the twenty-year practice of artistic rural construction in China, and pointed out the localisation problems and methodological dilemmas faced by artistic rural construction <sup>[6]</sup>. However, there are still some shortcomings in the existing studies. Firstly, there is a relative lack of research on art intervention in rural revitalisation in the special region of Guangdong, Hong Kong and Macao Greater Bay Area. Second, most of the studies focus on single case analyses and lack a systematic examination of the overall situation of the region. Third, there is a lack of research on the long-term effects and sustainability of arts intervention in rural revitalisation.

Based on the above research background and current situation, this study adopts a combination of literature research, field survey and case study analysis to systematically examine the development status, major effectiveness and challenges of arts intervention in rural revitalisation in Guangdong, Hong Kong and Macao Greater Bay Area. The study mainly covers the following aspects: firstly, it outlines the development status of arts intervention in rural revitalisation in the Guangdong, Hong Kong and Macao Greater Bay Area, including the main modes, typical cases and characteristics.

Secondly, it analyses the impact of arts intervention on rural cultural heritage and innovation, economic development, ecological environmental protection and governance capacity enhancement. Thirdly, it discusses the problems and challenges facing arts intervention in rural revitalisation, including sustainability, cultural integration, matching of needs and synergy of multiple subjects. Finally, countermeasures and suggestions are put forward to address the problems and provide reference for promoting the sustainable development of arts intervention in rural revitalisation in the Guangdong, Hong Kong and Macao Greater Bay Area. Through this study, we expect to comprehensively grasp the development situation of arts involvement in rural revitalisation in the Guangdong, Hong Kong and Macao Greater Bay Area, and deeply understand its effectiveness and challenges, so as to contribute wisdom to promoting the healthy development of arts involvement in rural revitalisation in the region and even in the whole country. At the same time, this study will also provide new ideas and perspectives for further deepening the theoretical research on arts intervention in rural revitalisation.

## **2. Case Study of Arts Intervention in Rural Revitalisation in Guangdong, Hong Kong and Macao Greater Bay Area**

### **2.1 Main Modes of Artistic Intervention in Rural Revitalisation**

As one of the most economically developed and culturally open regions in China, the Guangdong-Hong Kong-Macao Greater Bay Area has shown a diversified and innovative development in arts intervention in rural revitalisation. According to the different forms of practice and modes of intervention, the main modes of artistic intervention in rural revitalisation in the region can be summarised as follows: art in the village mode, art festival/exhibition mode, art education mode, art industrialisation mode, public art intervention mode, and art ecological co-construction mode. The art in village mode is the most common and direct form of art intervention, in which artists or art groups go deep into the village life and understand the local culture through short-term or long-term residence in the village, on the basis of which

they carry out art creation and practice. The 'Dragon's Eye' public art project in Conghua Leming Village is a typical example of this mode <sup>[7]</sup>. The art festival/exhibition model promotes village revitalisation by organising large-scale art activities and focusing on displaying art works to attract outside attention. The Shunde Qingtian Village's art season 'Shanshan Ruoshui Contemporary Art Dragon Boat Action' belongs to this model <sup>[8]</sup>. The art education model emphasises the development of art education activities to cultivate the artistic literacy and creativity of village residents, especially young people, so as to promote the cultural revitalisation of villages. The study tour activities in Qingtian Village incorporate elements of art education <sup>[9]</sup>. The art industrialisation model combines art creation with rural industrial development, and promotes rural economic revitalisation through the development of cultural and creative products and art tourism. The development of Nanshe Village in Dongguan embodies the characteristics of this mode <sup>[10]</sup>. The public art intervention mode improves the rural environment and enhances the cultural taste of villages by setting up art works or carrying out art activities in rural public spaces. The murals, sculptures and other public art works in the public space of Qingtian Village are the embodiment of this mode <sup>[11]</sup>. The art and ecological co-construction model emphasises the combination of art intervention and rural ecological environmental protection, enhancing villagers' ecological awareness through artistic means and promoting the construction of rural ecological civilisation. The practice of Conghua Leming Village contains elements of this model <sup>[12]</sup>.

These modes are often cross-applied in practice, forming a unique ecology of art intervention in rural revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area. For example, the practice of Qingtian Village integrates multiple modes of art residency, art education, and public art intervention <sup>[13]</sup>. This diversified development trend reflects the complexity and systematic nature of art intervention in rural revitalisation, and also provides diversified development paths for different types of villages. It is worth noting that the selection and implementation of these modes are not set in stone, but need to be flexibly adjusted according to the specific

conditions and needs of individual villages. As emphasised by Qu Yan, artistic intervention in the countryside should respect local knowledge and promote the integration of traditional culture and modernity <sup>[4]</sup>. At the same time, the organic combination and innovative application between different modes is also an important direction for the future development of art intervention in rural revitalisation. For example, combining art in the village with ecological co-construction, or integrating art education with industrialisation mode may generate new innovative practices. In the process of promotion, it is necessary to fully consider the cultural tradition, economic foundation, ecological environment and other factors of the countryside, to ensure that artistic intervention can truly promote the comprehensive revitalisation of the countryside, rather than being a mere formality or detached from reality.

The practice of these modes of arts intervention also reflects some common features of arts intervention in rural revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area. The first is the participation and collaboration of multiple subjects. As Liu Shuman points out, artistic rural construction involves multiple subjectivities such as artists, villagers, and government <sup>[5]</sup>. In the practice of Guangdong, Hong Kong and Macao Greater Bay Area, we see the joint participation of artists, villagers, local government, NGOs, enterprises, universities and other multiple forces. This multiple participation not only integrates the resources of all parties, but also promotes the exchange and integration of different perspectives and expertise, injecting a diversified and innovative impetus for rural revitalisation. The second is the balance between cultural heritage and innovation. Regardless of the model, it emphasises innovation on the basis of respecting and inheriting traditional culture. This approach not only preserves the cultural roots of the countryside, but also gives traditional culture new connotations for the times, effectively enhancing the cultural confidence of villagers and improving the attractiveness of rural culture. The third is the organic combination of art and rural development. Artistic intervention is not an isolated artistic act, but a systematic project closely linked to the economic, social,

cultural and ecological aspects of the countryside. This holistic and systematic approach ensures that art interventions can comprehensively promote rural revitalisation, rather than being limited to sporadic changes in one area. Finally, it is the implementation of the concept of sustainable development. Both the art and ecology co-construction model and the art education model reflect consideration for the long-term development of the countryside, rather than the pursuit of short-term effects. This concept of sustainable development is an important feature of the practice of arts intervention in rural revitalisation in Guangdong, Hong Kong and Macau, and one of the key factors for its success. However, as Zhang Ying points out, art rural construction still faces localisation problems and methodological dilemmas [6]. How to better integrate the local culture and practical needs of the countryside while maintaining the innovative nature of art interventions, how to assess the long-term effects of art interventions, and how to ensure the sustainability of art interventions are all important issues that need to be further explored in future research and practice. Overall, the diverse modes and practices of art intervention in rural revitalisation in the Guangdong, Hong Kong and Macao Greater Bay Area provide rich experience and inspiration for rural revitalisation in China and around the world, as well as valuable cases and materials for theoretical research on art intervention in rural revitalisation.

## **2.2 Typical Cases of Artistic Intervention in Rural Revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area**

Among the practices of arts intervention in rural revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area, the three cases of Qingtian Village in Shunde, Foshan, Leming Village in Conghua, and Nanshe Village in Dongguan are particularly notable and distinctive. Located in Xingtian Town, Shunde District, Foshan City, Qingtian Village is a traditional village with a history of more than 400 years, and since 2015, under the leadership of artist Dui Yan, Qingtian Village has begun a new chapter of artistic intervention in rural revitalisation, forming a model of rural construction known as the 'Qingtian paradigm'. Faced with the challenges of population

exodus and economic recession, Qingtian Village's artistic intervention aims to activate traditional culture through artistic means, reshape the rural ecology and achieve comprehensive revitalisation. Its main practices include: micro-remodelling the village space on the basis of respect for tradition, such as restoring the Thousand Stone Long Street and revitalising abandoned buildings; restoring and innovating traditional cultural activities, such as the Burning of the Pagoda and the Bar Mitzvah, to enhance villagers' sense of cultural identity and cohesion; inviting artists to stay in the village for creative work, and integrating the artworks into the village environment; launching study trips to attract students from neighbouring schools to come to the village to experience the traditional culture and to Participate in artistic creation; create local IP images with Dragon Mother, Guan Gong and other protagonists to enhance the cultural recognition and dissemination of Qingtian Village. These initiatives not only improve the appearance of the village, but also activate the traditional culture and enhance the cultural confidence of the villagers. At the same time, activities such as study tours have led to the development of rural tourism and created new economic opportunities for villagers. The case of Qingtian Village is characterised by its emphasis on 'locality' and 'cultural inheritance'. Artistic intervention does not simply implant a foreign culture in the village, but activates and innovates local culture through artistic means. This approach not only protects tradition, but also achieves innovation, providing new ideas for rural cultural revitalisation.

Located in Conghua District of Guangzhou City, a typical mountainous village, Conghua Leming Village has begun the practice of rural revitalisation featuring artistic intervention since 2014 under the promotion of the Green Shoots Rural Women's Development Foundation. In the face of serious ecological problems and economic development difficulties, Le Ming Village's artistic intervention aims to raise villagers' ecological awareness and improve the ecological environment through artistic means, as well as exploring new paths for sustainable rural development. Its main practices include: inviting artists to work in the village on a

regular basis through the 'Dragon's Eyes' public art project; carrying out environmental improvement activities such as rubbish sorting and river cleaning in conjunction with art creation; encouraging villagers to participate in art creation and environmental improvement activities to enhance the villagers' subjectivity; developing organic agriculture and combining art creation with agricultural production; and setting up the Yuan Art Museum, which provides a platform for art demonstration and cultural exchanges. These initiatives have not only improved the ecological environment of the village and enhanced the environmental awareness and cultural literacy of the villagers, but also led to the development of rural tourism and created a new source of income for the villagers. The case of Leming Village is characterised by its close integration of art creation with ecological protection and community participation. Art is not only an aesthetic object, but also a tool to promote ecological civilisation and community development. This approach provides a new way of thinking about art's involvement in rural revitalisation, i.e. art can be a link between ecology, culture and economy. However, the practice of Leming Village also faces challenges, such as the risk of demolition of the Yuan Art Museum due to land issues, reflecting the obstacles in policy and land use that may be encountered in the process of art intervention in rural revitalisation.

Dongguan Nanshe Village, located in Chashan Town, Dongguan City, is an ancient village with a history of more than 800 years. Since 2015, Nanshe Village has begun the practice of art intervention featuring ancient architecture preservation and cultural tourism. Faced with the challenge of protecting and utilising the rich ancient architectural resources, Nanshe Village's artistic intervention aims to achieve a win-win situation between cultural protection and economic development through the revitalisation of ancient architecture and the development of cultural and creative industries. Its main practices include: restoring and revitalising 32 ancestral halls and more than 200 ancient dwellings in the village; developing cultural and creative products and special tourism projects based on traditional cultural elements; organising art exhibitions in ancient buildings to increase cultural attractiveness; transforming some of the

ancient buildings into special lodgings for the development of cultural tourism; and supporting the development of traditional handicrafts, such as wood carving and embroidery. These initiatives have effectively protected traditional architecture and cultural heritage, while driving economic development through cultural tourism. The village's popularity has increased significantly and it has become an important cultural tourism destination in Dongguan. The case of Nanshe Village is characterised by its organic combination of cultural heritage protection and tourism development. Through the intervention of art and creativity, the ancient village was given a new lease of life. This practice provides new ideas for the protection and development of traditional villages, i.e. how to develop in protection and innovate in development. However, the practice of Nanshe Village also faces challenges, such as excessive commercialisation that may lead to the loss of aboriginal people, and the maintenance of cultural authenticity that requires further exploration of solutions. Overall, although these three cases differ in terms of specific practices, they all embody the common features of arts intervention in rural revitalisation: respect for local culture, focus on villager participation, and emphasis on sustainable development. Their successful practices provide useful experience and inspiration for rural revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area and the whole country. At the same time, these cases also reflect the diversity and complexity of arts intervention in rural revitalisation, and the need to formulate suitable strategies according to the specific conditions of each village. In the future, how to promote these successful experiences on a wider scale and how to solve the problems and challenges encountered in practice will be important issues to be explored for the further development of arts intervention in rural revitalisation.

### **3. Characteristics of Arts Intervention in Rural Revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area**

The practice of arts intervention in rural revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area presents a series of unique and distinctive features, which not only



reflect the region's profound cultural heritage and strong economic strength, but also the innovative and diversified nature of arts intervention in rural revitalisation. Firstly, cultural inheritance and innovation are the core features of artistic intervention practices in the region. The case represented by Qingtian Village fully demonstrates how traditional culture can be activated through artistic means on the basis of respecting local knowledge. Rather than simply implanting modern art elements into the villages, the artists have dug deep into the local cultural resources to create artworks with both traditional flavour and modernity. This approach not only preserves the cultural roots of the countryside, but also gives traditional culture new connotations of the times, effectively enhancing the cultural confidence of villagers and improving the attractiveness of rural culture. Secondly, the collaborative participation of multiple actors is another notable feature of the Guangdong-Hong Kong-Macao Greater Bay Area's artistic intervention in rural revitalisation. These projects usually involve the joint participation of artists, villagers, government departments, NGOs, enterprises and universities. For example, the practice of Qingtian Village is jointly promoted by artists, village committees, local governments, foundations and universities. This mode of participation of multiple subjects not only integrates the resources of all parties, but also promotes the exchange and integration of different perspectives and professional knowledge, injecting diversified and innovative impetus for rural revitalisation. At the same time, the integration of ecological awareness and artistic creation is also an important feature of artistic intervention practices in the region. This feature is particularly highlighted in the case of Conghua Leming Village, where artists have guided villagers to think about the relationship between human beings and nature, and raised their awareness of ecological protection through the creation of works related to the natural environment. This way of integrating ecological concepts into artistic creation not only enriches the form of artistic expression, but also provides new ideas for the construction of ecological civilisation in villages.

As a frontier zone of technological innovation, the practice of artistic intervention in rural

revitalisation in the Guangdong-Hong Kong-Macao Greater Bay Area also reflects the combination of digital technology and traditional art. Some projects use VR technology to recreate traditional village landscapes, or display and sell rural cultural and creative products through digital platforms. This combination not only expands the boundaries of artistic expression, but also provides new channels for the dissemination and industrialisation of rural culture. Meanwhile, thanks to the openness and internationalisation of the Guangdong-Hong Kong-Macao Greater Bay Area, the practice of artistic intervention in rural revitalisation in the region is characterised by the fusion of international vision and local practice. Many projects have invited international artists to participate and introduced international advanced concepts and methods, but at the same time focus on localised transformation and application. This fusion of international vision and local practice not only broadens the idea of rural revitalisation, but also maintains the local characteristics of rural development. In addition, the organic combination of art intervention and industrial development is also an important feature of the practice of art intervention in Guangdong, Hong Kong and Macao. Here, art is not only a carrier of aesthetics and cultural heritage, but also seen as an important means to promote rural economic development. For example, Nanshe Village in Dongguan has driven the development of cultural and creative industries and cultural tourism through art intervention. This combination of art and industry provides a new path for rural economic transformation and sustainable development. It is worth noting that the arts interventions in the Guangdong-Hong Kong-Macao Greater Bay Area are also characterised by a 'holistic' and 'systemic' approach. These projects are not isolated artistic behaviours, but systematic projects closely linked to the economic, social, cultural and ecological aspects of the villages. For example, the 'Qingtian Paradigm' in Qingtian Village is a comprehensive programme covering cultural heritage, spatial transformation, educational practice, economic development and other aspects. This holistic and systematic approach ensures that artistic interventions are able to promote rural revitalisation in a comprehensive manner,

rather than being limited to sporadic changes in one area.

#### **4. Conclusion**

The practice of arts intervention in rural revitalisation in the Guangdong, Hong Kong and Macao Greater Bay Area provides valuable experience and innovative ideas for the cause of rural revitalisation in China. By analysing typical cases such as Qingtian Village in Shunde, Foshan, Leming Village in Conghua and Nanshe Village in Dongguan, we can see that arts intervention has played a positive role in promoting rural cultural heritage and innovation, promoting economic development, improving ecological environment and enhancing governance capacity. These practices present diversified modes and distinctive features, such as the equal importance of cultural inheritance and innovation, the synergistic participation of multiple subjects, the fusion of ecological awareness and artistic creation, the combination of digital technology and traditional art, and the fusion of international vision and local practice. These features not only reflect the cultural heritage and economic strength of the Guangdong-Hong Kong-Macao Greater Bay Area, but also the innovative and systematic nature of artistic intervention in rural revitalisation. However, we should also recognise that arts intervention in rural revitalisation still faces many challenges, such as sustainability issues, the balance between artistic innovation and villagers' needs, the risk of over-commercialisation, and scale promotion.

In the face of these challenges, the future practice of artistic intervention in rural revitalisation needs to continue its efforts in the following aspects: firstly, a long-term mechanism should be established to ensure the continuity and stability of artistic intervention; secondly, an in-depth understanding of the villagers' needs is needed to find a balance between artistic innovation and meeting the actual needs; furthermore, it is necessary to be alert to the tendency of over-commercialisation and to safeguard the authenticity of the rural culture; lastly, in the promotion of successful experiences, due consideration should be given to the specificities of each place. , the particularities of each place should be fully considered and simple copying should be

avoided . Overall, the practice of arts intervention in rural revitalisation in Guangdong, Hong Kong and Macao Bay Area provides useful reference for the cause of rural revitalisation in China. In the future, we expect that on the basis of these practices, through the joint efforts of the government, artists, villagers and all sectors of the society, we can further deepen and innovate the way of artistic intervention, and provide more valuable experience and inspiration for rural revitalisation in China and even globally. At the same time, more theoretical research and empirical analyses are needed in this field to better guide practice and promote the healthy and sustainable development of art intervention in rural revitalisation.

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