

A Clarifying Aspect of the Recreation of Nature: Sense of Psychwen's Artificial Nature

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No matter how many principles or theories of art have been declared, the fact remains that art is a product of reaction. It can simply present the zeitgeist of its time, but most often is a reaction against the times or against art that has preceded it. Art history seemingly is a smooth development. Whereas, one thing is sure, as Herbert declared: art is not progressive. The reaction involved in producing individual pieces of art depends on individuals and circumstances. Real art is not transitory like the news, but deeply original. Only through an awareness of history and long term sensitivity to experience can the artist be led toward self-realization. Since self demolition is necessary, the process of creation can never be in balance, and is always rocking and changing. An aggressive method and decisive mind is a secure way to define the element to form the final solid object that is presented to us.

Psychwen "Artificial Nature" series takes a strong underlying idea – namely, reaction against the degradation of nature by humans - and transforms it into a soft, beautiful, diffused image.

Psychwen's work directly announces the new technology with its attractive new image created by humans. Some people object to this new order and rail against it as a fake world; they prefer a more literary way to describe the multitude of senseless ways in which humans corrupt their environment. The reality is that the world keeps moving and all of us must simply admit the changing nature of our milieu.

- Industrial revolution and technological advancement in the past 200 years have yielded astounding improvements in living standards. Yet just in the 20th century, the number of people afflicted by depression-related disease has grown by a factor of one hundred.

- In the past 200 years, over 100 million people have died in war and battles, more than the total of previous such tolls in human history.
- Global warming, caused by rampant expansion of capitalism and consumerism, is changing Earth's climate at catastrophic rates.
- And in the meantime, poverty is ravaging more and more countries as the world migrates to a 20/80 society where 80% of wealth will be controlled by 20% of the people, furthermore, world population continues to rise at rapid pace. Reaching 10 billion within the next 50 years.

All these fatal phenomena come from the blind pursuit of material possession and sensual satisfaction, because of a lack of understanding and appreciation of nature, and the role of humanity on Earth. Psychwen looks through these risks and has a strong desire to reinterpret them. From these numerous threats, she chooses a subject, and then brings this subject to a visual realization. Since the vividness of original reality cannot be sacrificed, Psychwen uses regular geometrical shapes in her series of installations entitled "Artificial Nature". For example, cylinders, rectangular solids, tetrahedra and spheres are used in her works. Fluorescent light defines the new *Non-Nature* which the artist creates. As Paul Cezanne observed, art brings nature to a cylinder, cone, and sphere, and other geometric forms; every object has correct perspective, thus every edge converges to a single point. This kind of artistic originality imposes a structured format on our visual visualizations. In forming a response to a piece of art, the viewer must take into account the data to be obtained from many perspectives.

Plato's idea of mimesis is that in mimicking nature our goal should be to express images clearly, not influenced by our emotion or knowledge. In "Artificial Nature," Psychwen's interpretation of mimesis, we should not see an exaggeration or a fiction, but rather notice an artificial color, and a quiet, stable, and colorful object that stands beside or in a corner. Then, the atmosphere created by light under the glass reveals the works' virtue and that of the artist. Because the light is insubstantial, it is spread out and confused; the color

seems subtle and floats on the surface. The color, light, shape, and environment together create a bright unlimited perception, thus drawing us enter into a point. In this series of works, she didn't intend to construct any specific genre; her style is herself.

The structure of the universe surpasses human understanding. In contrast, our society was constructed by human reason. Thus, persons who do not have a higher spiritual level and do not respect the invisible world will not care about the value of the existence of human beings. In the Principle of Art, R.G. Collingwood clearly defined art reality and experience. It is rare in our world to mention that art should be prophetic. This means the artist can directly express the secrets of the mind; the secret does not represent him/herself, but the artist acts as a group speaker to articulate a secret. No group can completely know what really exists in their mind. Therefore, they cheat themselves and most of all us when doing research and observing. The lesson is ignorance equals death. There is only one way to redeem this ignorant guilt: art is healing medicine for sick spirits and rusty senses. The movement of modern art always involves destruction of a portion of the self. This contradicts the notion that this movement is simply a powerful influence for renewal.

Reflecting the artist's religious consciousness and humanistic thoughts, Psychwen's work expresses her prophetic and warning character. Through art, she achieves realization of her own mission, and contributes on a spiritual passionate level. Psychwen has direct, frank, transparent ideas, and a logical character, along with keen, sharp, new awareness of the world. To understand the work we cannot ignore the background and life of the artist. Psychwen is characterized by consistency, strength of will, and mercy. She cares about human beings and nature. She always tries to find the possible from the impossible.

She mingles the methods of the literary and visual arts to express concept, and slyly arranges splendid colors. Indirectly, she questions our way of life, and the structure of society, from feminism to consumerism. Her collected works constitute a voyage through an illusive wonderland. Her kaleidoscopic images, composed of synthetic materials, seem natural and invite the viewer's touch, but always prove to be untouchable.

Flower petals are delicately layered in Peiyu's work to express the beauty and tenderness of flowers. She embeds them in translucent solids in a presentation of the feminine sense. Just as flowers always attempt seduction, so they have long been used as a symbol for female issues. Artificial nature seems unrelated to female issue, but the relationship bears further analysis.

Peiyu has a long history of treating feminist subjects, frequently taking examples from Chinese history or culture. This may explain why she has chosen to employ flowers or leaves in her work. In *Artificial Nature*, her roses are composed of petals pillowed one upon the next, leading to a seductive and exotic result. These flowers are both free of restriction and calm. Yet, constructed as they are of synthetic materials and embedded in geometric objects, they are also unreal and alien.

Peiyu's work depends not only on its visual aspect, but also on its position in space. In *Artificial Nature*, she does not give up color in order to solve the dimension problem. Instead, she arranges a beam to spotlight the piece. Thus she creates a space with dramatic light and many images of butterflies slowly moving their wings above lovely flower petals.

Although we know the scenario is unreal, but we won't trust self initial idea. Then, the doubt of intention that raised to catch those flowering spirits. Upon touching the image, we realize it is just as imaged-an illusion. But, we have already taken action. Thus, this work becomes a test of human originality. A butterfly and flower metaphor is probes appreciation of beauty and self-identification of the space. External chaos is simply a reflection of internal imbalance. Those objects surrounding us are the operands of our senses. Perspective, size, and frame are all illusions; true measure in art takes the form of structure, line, color, and proportion; Another perspective on "Butterfly Piece" can be gained by viewing it from a corner of the space. When another viewer enters the darkened space, only his outline is distinctly visible because he is backlit. This is reminiscent of the situation with the butterfly images that all turned out to be

insubstantial – with of course the ironic difference that these fellow audience members are quite real but difficult to perceive.

No matter how often the arts present bias or irregularity, we still need to see art as an effort to renew the spirit. No matter how much artists show violence, destruction, illusion, carelessness, or impatience, most of them concern themselves with spiritual and moral issues, This is vital to all civilizations, no matter their philosophy, political, science and governance. To present an emotionally clear sense image has never changed as the goal of the artist. Creative fertile imagination is a treasure, and will be the foundation for new civilizations.