

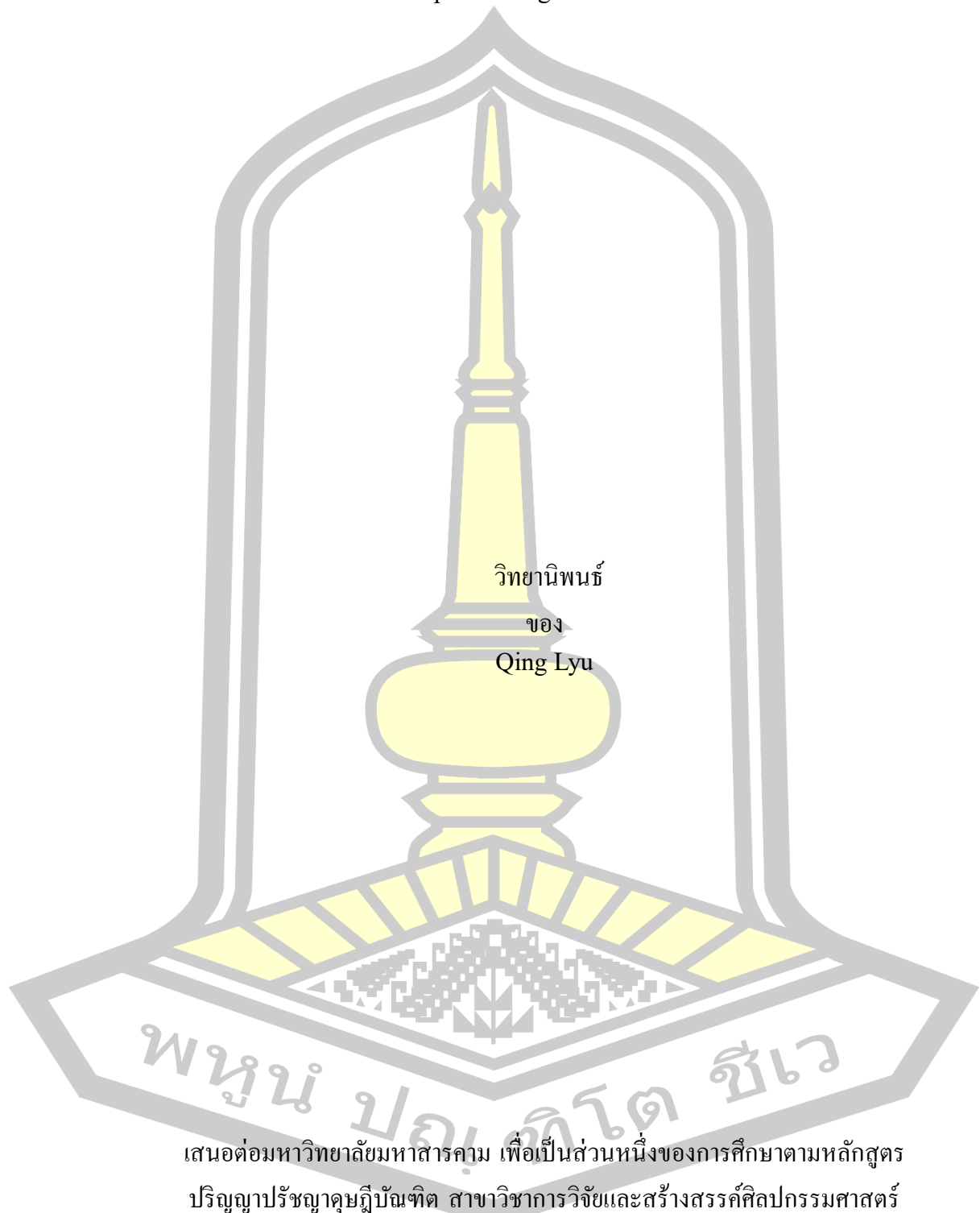
Contemporary Landscape Painting: Cross-Cultural Integration for the Creation of
Landscape Painting in Huizhou China

Qing Lyu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
March 2025

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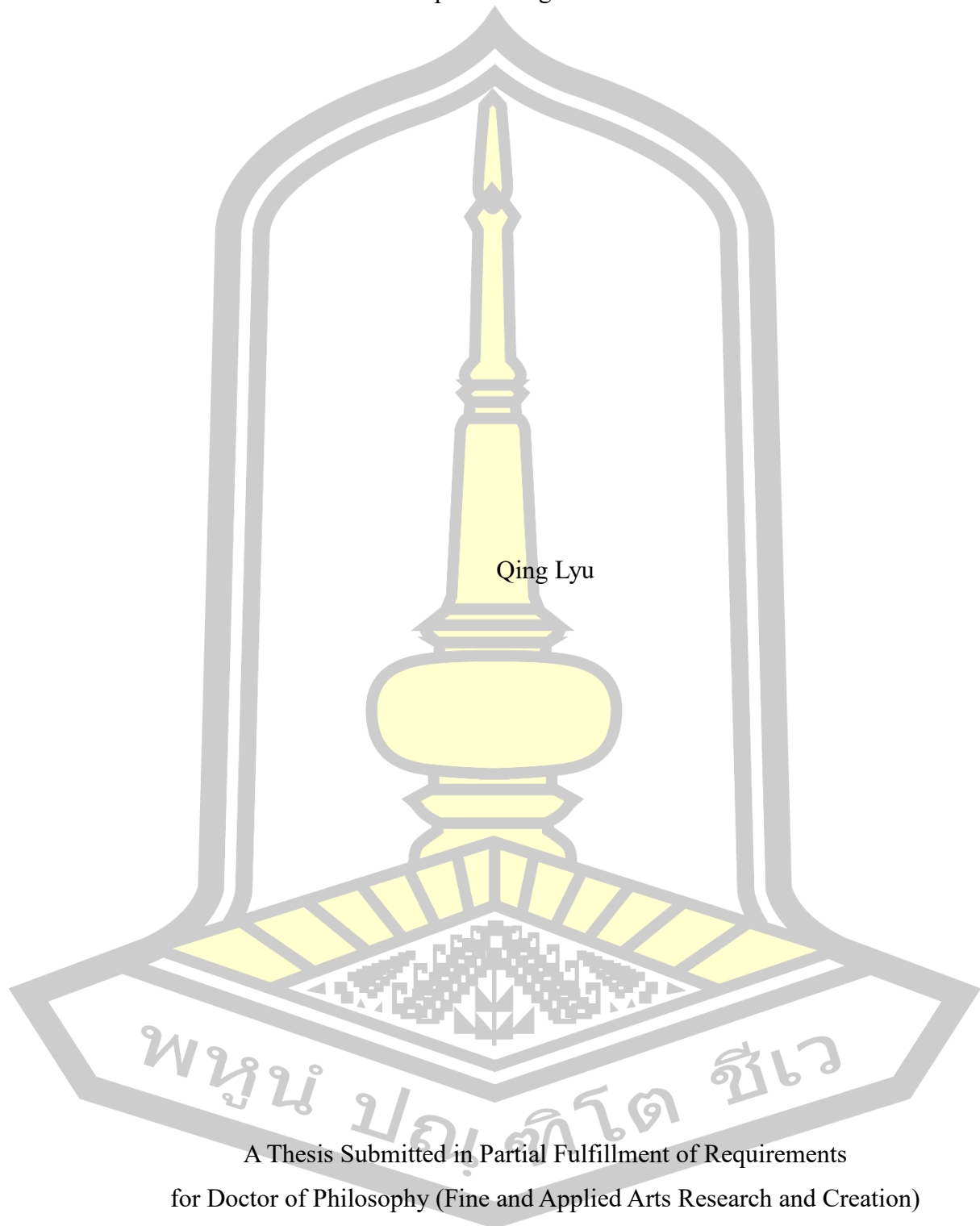
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March 2025

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ABSTRACT

This research adopts a cross-cultural integration of contemporary landscape painting, with a particular focus on Huizhou landscape painting, as its central theme. It explores the innovative development of traditional Chinese landscape painting and contemporary art. The present study combines theoretical research with creative practice, exploring cross-cultural integration methods in Chinese and Western art. The aim is to promote the innovation of the form and content of landscape painting and to explore its new possibilities in contemporary art. The present study adopts a combination of historical analysis, comparative research and experimental analysis, and uses the scenery of Huangshan in Huizhou, China as creative inspiration to verify the practical effect of cross-cultural integration, which has important academic value and practical significance.

The research results demonstrate that: the development history of traditional and contemporary Chinese landscape painting demonstrates that innovation in artistic form is an inevitable trend in its evolution; cross-cultural integration effectively enhances the expressiveness and emotional expression of landscape painting; experimental analysis confirms the complementary coordination of Chinese and Western art traditions in form and artistic conception; and finally, that creative practice based on the scenery of Huangshan Mountain in Huizhou shows a new art form that integrates the characteristics of Chinese and Western art, injecting a modern atmosphere into landscape painting. These research results emphasise the key role of cross-cultural integration in promoting the modernisation of contemporary landscape painting, and provide rich inspiration and reference for the art field.

This research can promote cross-cultural exchanges between Chinese and Western art, and encourage two-way innovation in artistic form and content; inspire creative inspiration with the help of natural landscapes, and strengthen the connection between art and nature; encourage a research model that combines experimentation and practice, and provide a feasible path for the modernisation of traditional art.

Keyword : ontemporary landscape paintin, cross-cultural integration, traditional Chinese landscape painting, Huizhou, Huangshan



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Three years ago, I started my study at Mahasarakham University with excitement and anticipation. Under the guidance of my mentor, Dr. Arkom, I completed the course and determined the research direction. From the preparation of the thesis, the selection of the topic, the formal writing of the thesis to the completion of the thesis, my mentor has always given me patient guidance.

After three years of doctoral study, only by experiencing it personally can you have many experiences and cognitions, and at the same time realize your own shortcomings. This also made me realize that engaging in research in a field is not a one-time thing, but a step-by-step process, and I have confidence and direction in my research. I am very grateful to my mentor Arkom for his training and teachings over the past three years, which made me fully realize the importance of combining theory with practice. Both are indispensable on the road of creation. The three-year study career is a moment in life, but it has made me clear about the direction of development. I will take Mr. Arkom's academic research as an example and live up to his earnest teachings.

Thanks to my classmates. The three years of harmonious coexistence have turned us from strangers into brothers and sisters in a big family. We have helped and supported each other along the way. What we have gained is not only the strong friendship of classmates, but also the family-like feelings, which will be the wealth of my life.

Thanks to the reviewer for taking the time out of his busy schedule to give me valuable suggestions. Finally, I thank myself for always persisting on the long road and thank myself for all my efforts and struggles. In my lifetime, I hope that I will always keep my original intention in mind and stick to my dream forever.

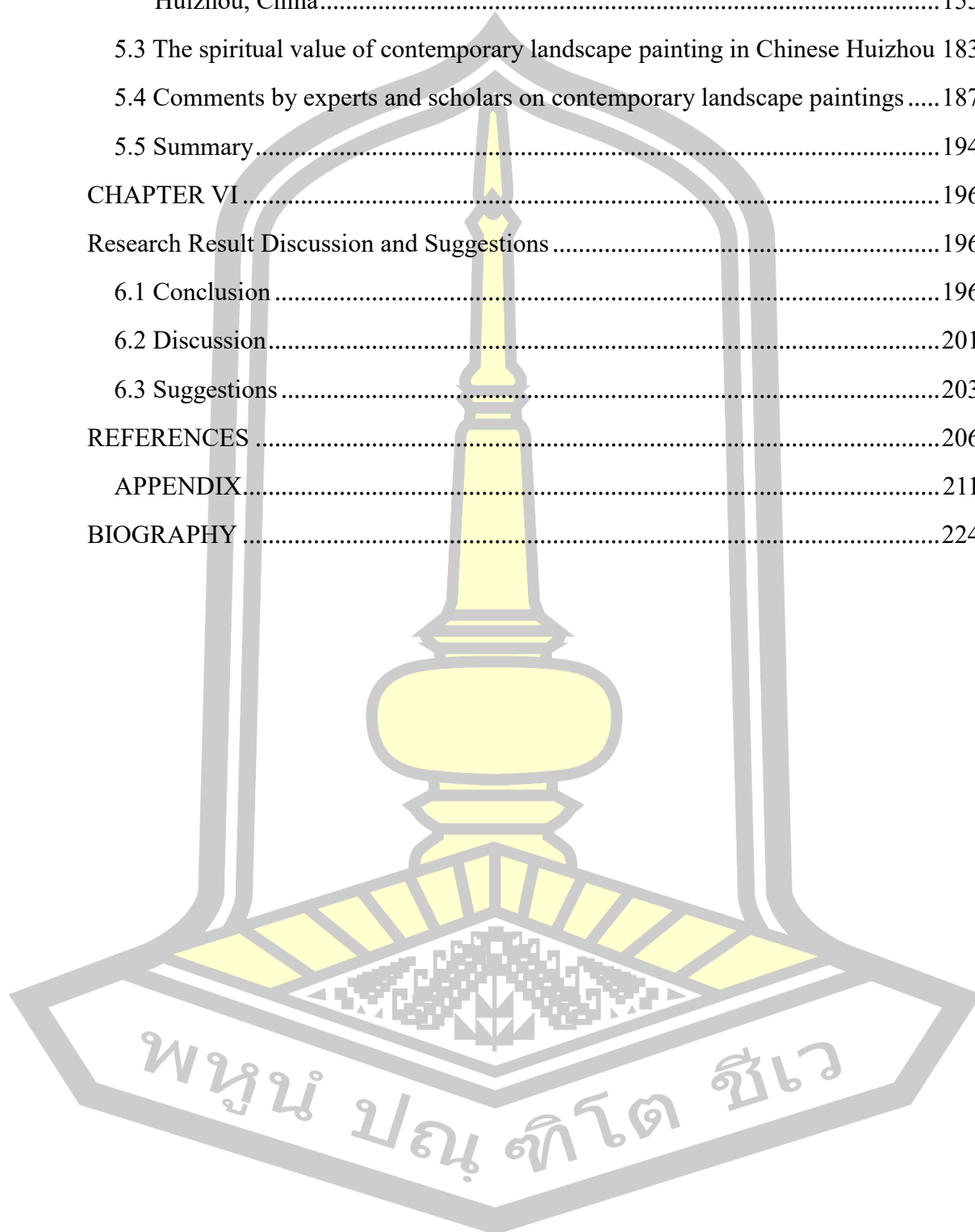
Qing Lyu

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES	J
LIST OF FIGURES	K
CHAPTER I.....	1
Introduction.....	1
1.1 Research background.....	1
1.2 Research Objectives.....	7
1.3 Research Questions.....	7
1.4 Definition of Terms.....	8
1.5 Research scope.....	11
1.6 Research Methods.....	12
1.7 Literature Review	14
1.8 Concepts, theories and conceptual frameworks.....	23
1.9 Research plan.....	24
1.10 Section structure	25
1.11 Benefits of research.....	25
CHAPTER II.....	27
The historical development of traditional Chinese landscape painting and contemporary landscape painting	27
2.1 The origin and historical development of traditional Chinese landscape painting	27
2.2 The formation and development of Chinese painting brushes, ink, paper and inkstone.....	33

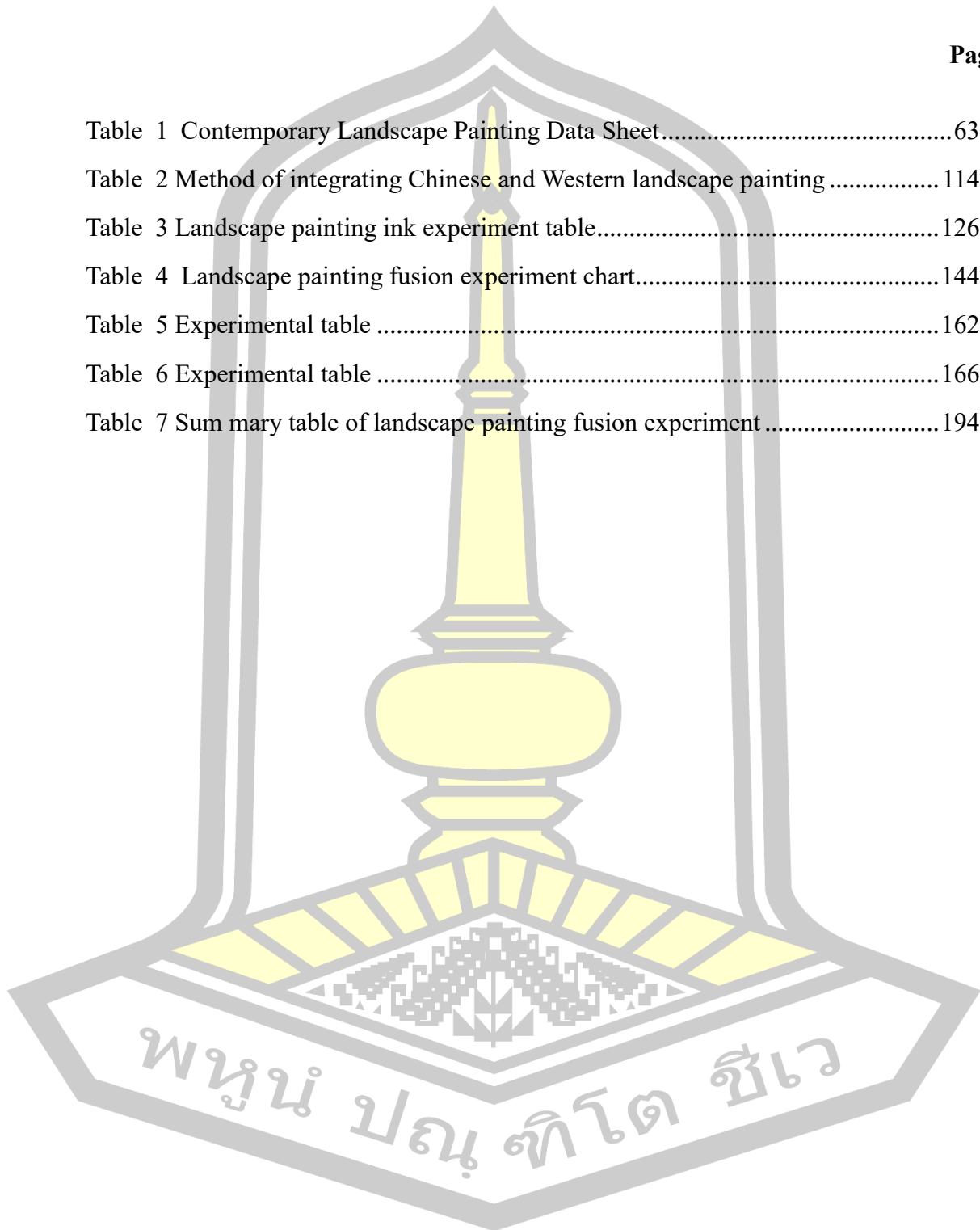
2.3 Important development stages and representative painters of traditional Chinese garden landscape painting	38
2.4. The Historical Development and Influence of Contemporary Chinese Landscape Painting.....	52
CHAPTER III	66
Methods of Integrating Chinese Landscape Painting with Western Impressionist Landscape Painting	66
3.1 The collision and fusion of contemporary landscape painting and Western painting	66
3.2 Absorption and integration of contemporary landscape painting and Western impressionist painting.....	67
3.3 Differences in composition between contemporary landscape painting and Western painting	73
3.4 Fusion and transformation of color language in contemporary landscape painting	87
3.5 The value and significance of the cross-cultural integration of contemporary Chinese landscape painting	105
3.6 Summary	114
CHAPTER IV	117
Analysis of the experimental integration of Chinese and Western impressionist landscape painting.....	117
4.1 Research and Analysis of Impressionist Painting in the Creation Process of Contemporary Chinese Landscape Painting.....	117
4.2 Fusion of Chinese and Western painting techniques: ink and color superposition and light and shadow processing	123
4.3 Western Impressionist Painting and Contemporary Landscape Painting	130
4.4 Summary	144
CHAPTER V	146
Contemporary landscape painting inspired.....	146
by Huangshan in Huizhou China	146
5.1 The confusion of creation	147

5.2 Discussion on the Practice of Contemporary Landscape Painting Techniques in Huizhou, China.....	155
5.3 The spiritual value of contemporary landscape painting in Chinese Huizhou	183
5.4 Comments by experts and scholars on contemporary landscape paintings	187
5.5 Summary.....	194
CHAPTER VI.....	196
Research Result Discussion and Suggestions	196
6.1 Conclusion	196
6.2 Discussion.....	201
6.3 Suggestions	203
REFERENCES	206
APPENDIX.....	211
BIOGRAPHY	224



LIST OF TABLES

	Page
Table 1 Contemporary Landscape Painting Data Sheet.....	63
Table 2 Method of integrating Chinese and Western landscape painting	114
Table 3 Landscape painting ink experiment table.....	126
Table 4 Landscape painting fusion experiment chart.....	144
Table 5 Experimental table	162
Table 6 Experimental table	166
Table 7 Sum mary table of landscape painting fusion experiment	194



LIST OF FIGURES

	Page
Figure 1 Map of Huizhou, China	3
Figure 2 Huangshan Mountain, Huizhou China	3
Figure 3 Landscape painting	4
Figure 4 Location Huizhou, China.....	11
Figure 5 Table statistics on contemporary landscape painting related papers	15
Figure 6 Conceptual diagram.....	23
Figure 7"Spring Outing" by Sui Dynasty painter Zhan Ziqian.....	28
Figure 8 Author: Tang Yin, Ming Dynasty, China	31
Figure 9 Field survey picture: Ink making.....	35
Figure 10 Huizhou Huangshan Yixian Ink Factory	35
Figure 11 Field survey picture: Ink making.....	36
Figure 12 Ink production	36
Figure 13Ink production	36
Figure 14Yixian County, Huizhou, Anhui Province, May 2, 2024.....	37
Figure 15 Gu Kaizhi Eastern Jin Dynasty.....	40
Figure 16 Part of Dong Yuan's Five Dynasties "Xiaoxiang Tu"	43
Figure 17 Reading the Stone Tablet”	44
Figure 18 Detail of Traveling in Mountains and Rivers by Fan Kuan.....	45
Figure 19 Part of Along the River During the Qingming Festival.....	46
Figure 20 In Hongcun, Huizhou	51
Figure 21 Time dimension analysis	62
Figure 22The data source for this analys is the 2023 China.....	64
Figure 23 Wonders of Xiaoxiang by Mi Youren.....	72
Figure 24 Mount Sainte-Victoire Paul Cezanne	73
Figure 25 Van Gogh "Starry Sky"	76
Figure 26 Fu Baoshi "Moonset Wu cries the frost"	80

Figure 27 ShiTao"Loose window read easy diagram.....	82
Figure 28 Claude Monet Garden at Sainte Adresse, 1867	83
Figure 29 Impression, Sunrise by Monet.....	103
Figure 30 The Lonely Hills of Pentecost " by Pissarro.....	104
Figure 31 Media interview with artist Lyu Qing.....	105
Figure 32 Lyu Qing's contemporary landscape paintings	106
Figure 33 Experiment in color expression of landscape painting.....	107
Figure 34 Author: Wu Guanzhong " <u>Jiangnan Water Village</u> "	108
Figure 35 Interview with artist Xu Jingwen.....	109
Figure 36 Xu Jingwen Ink Painting <u>Exhibition</u>	110
Figure 37 Twin Swallows Color on paper Wu Guanzhong.....	111
Figure 38 Photo of Liu Chunyang and Lyu Qing.....	112
Figure 39 Daye City Art Exhibition.....	113
Figure 40 Brushstrokes express contemporary landscape painting	121
Figure 41 April 2024, Huangshan, Huizhou	122
Figure 42 Created on August 15, 2024 Huangshan Huizhou Landscape.....	123
Figure 43 Glue and alum rendering effect of Chinese rice paper	127
Figure 44 Experimental drawing of landscape painting on Chinese rice paper.....	127
Figure 45 Experiment of combining linen and ink	127
Figure 46 Experiment with linen cloth an Impressionist painting material.....	128
Figure 47 April 2024 Huizhou Landscape Painting.....	130
Figure 48 Claude Monet, "Woman with a Parasol Madame Monet and her Son"	132
Figure 49 Van Gogh's "Wheat Fields Like Hills"	134
Figure 50 Vincent van Gogh, Starry Night over the Rhone, oil on canvas, 1888.....	135
Figure 51 Part of Shi Tao's "Landscape and Pure Sounds" scroll from the Qing Dynasty	137
Figure 52 Part of the series "The Great <u>Beauty of Heaven and Earth</u> " by Lu Yushun	139
Figure 53 Pastoral Landscapes by Lin Rongsheng	142

Figure 54 Conceptual framework diagram <u>contemporary landscape painting creation</u>	147
Figure 55 Huizhou Ancient City Photographed in June 2024	148
Figure 56 Huizhou Ancient City Photographed in June 2024 Field survey scene....	149
Figure 57 Huizhou Field Survey Photographed in May 2024	149
Figure 58 Selfie of the field investigation in Huizhou Ancient City, May 2024	150
Figure 59 Huizhou inkstone, brush, and ink	151
Figure 60 Huizhou Ink Author Experimental photo taken in May 2024	151
Figure 61 Photographed in Xuan Paper Store, Xuancheng City, Huizhou, May 2023	152
Figure 62 Photographed in Huizhou Xuancheng City	152
Figure 63 Huizhou Xuancheng City Handmade Paper Xuan Paper Photographed..	153
Figure 64 Huizhou field survey photo taken in May 2023	153
Figure 65 Huizhou Xuancheng City Field Survey Photo taken in May 2024	154
Figure 66 Huizhou Xuan Paper	154
Figure 67 Expression of water ripples with lines	156
Figure 68 Step 1 Use a brush to outline the shape	156
Figure 69 Step 2 Draw the local structure of the object	157
Figure 70 Step 3: Rendering and coloring with a brush	157
Figure 71 Landscape painting experiment (mineral pigments)	158
Figure 72 Unpainted cup	159
Figure 73 The cup after painting	160
Figure 74 The finished cup	160
Figure 75 Contemporary landscape painting creation Huizhou Huangshan vase	161
Figure 76 Contemporary landscape painting creation	161
Figure 77 Dwelling in the Fuchun Mountains	162
Figure 78 Impression Soleil levant Claude Monet 1973	163
Figure 79 Huizhou Hongcun Nanhu Painting Bridge	165
Figure 80 Hongcun, Huangshan, Huizhou	165
Figure 81 Impression of the Painted Bridge in Huizhou	167

Figure 82 The author's sketching in Hongcun, Huizhou.....	168
Figure 83 Hongcun, Huizhou May 2024	168
Figure 84 Sketch of the Stone Street in Hongcun, Huizhou April 2023	169
Figure 85 Sketch of the ancient alleys of Hongcun, Huizhou October 2023	169
Figure 86 "Impression of Hongcun, Huizhou" Huizhou landscape painting creation	170
Figure 87 Huizhou Xidi Huizhou Landscape Painting Sketch	170
Figure 88 Qiyun Mountain in Huizhou"	171
Figure 89 "Qiyun Mountain in Huizhou"	171
Figure 90 Colour Series Practice	172
Figure 91 Huizhou Landscape Painting Sketch	173
Figure 92 Huizhou hongcun Landscape Painting Creation Experiment.....	174
Figure 93 Huizhou Landscape Painting Creation Experiment	176
Figure 94 Huizhou landscape painting creation experiment.....	176
Figure 95 Chinese painting pigments	178
Figure 96 Chinese painting pigments	180
Figure 97 Huizhou Sketching Anhui Pingshan	181
Figure 98 Photo of Liu Qinghe Central A Academy of Fine Arts.....	188
Figure 99 Huizhou Cloudy Mountain"	188
Figure 100 Ancient Huizhou City"	189
Figure 101 Group photo with Su Xinpeng,, Vice President of the Central Academy of Fine Arts.....	190
Figure 102 Ma Jingru, Deputy Secretary-General of Beijing Jin Shangyi Art Foundation	191
Figure 103 Han River Scene" Contemporary landscape painting	192
Figure 104 Huizhou Landscape Painting" Blue and white porcelain panel painting	193

CHAPTER I

Introduction

1.1 Research background

The unprecedentedly open international cultural environment in the 21st century has made the thinking of landscape painters extremely active, and they have formed different views on the meaning of landscape painting. The subject matter of landscape painting has begun to become open, free and unrestrained. Many works have almost gone beyond the concept of landscape due to the expansion of the subject matter, presenting new characteristics and new atmosphere of landscape painting in the contemporary era.

Modern society has brought about great changes in people's living environment. Faced with the unfamiliar cultural context of the moment, landscape painters express their attachment to the nature that is gradually moving away through memories and remembrance. On this basis, landscape painters strive to question and criticize modern life accordingly by reviving the traditional spirit of the nation. Contemporary Chinese landscape painting constantly seeks artistic innovation and breakthroughs in confusion and perception, which is specifically manifested in the search for dreams in loss, the search for visual tension in deformation, and the conceptual expression of ink images. Painters create works with great visual tension through extremely varied shapes, bold colors and brushwork, reflecting the mental state of contemporary people.

Changes in formal language and creative concepts: In terms of formal language, contemporary landscape painting can be divided into three types: image-based ink painting, realistic ink painting, and abstract ink painting. In terms of creative concepts, there are three main directions: inheritance and development research direction, Chinese and Western integration and innovation research direction, and self-presentation and creation research direction.

However, the long-standing Chinese culture, with its profound heritage, nourishes countless artists, allowing them to draw sufficient artistic nutrition from it and create countless dazzling artistic achievements that shine on the world. As the world enters an era of increasing openness and information globalization, it also poses new challenges to Chinese artists. How can we carry forward the traditional culture and achieve breakthrough results on the basis of inheriting it? Whether in the past or now, Chinese painters have been or are exploring. In this exploration group, there are many successful examples, among which the most worth mentioning is Chinese contemporary landscape painting. Westerners have always paid close attention to and understood the classical paintings of the East, and they value them very much, but they know very little about modern Chinese paintings. In Chinese landscape painting, he pays attention to the artistic conception, sense of form and national temperament of traditional paintings. His works have evolved from realism to freehand brushwork, and gradually to abstract spiritual expression styles. Whether it is watercolor, oil painting, or ink painting, his style is unique, and he fully demonstrates his unique insights into art between concrete and abstract. The painter has spent his entire life exploring. He has successfully integrated the artistic conception of traditional Chinese painting with the expression techniques of Western Impressionist painting art,

expressed the oriental charm in the form of a fusion of Chinese painting and oil painting, and displayed Western concepts in the form of ink and wash, integrating Chinese art elements and the spirit of Western modern painting. It can be said that there are few artists who have succeeded in the exploration of the integration of Chinese and Western paintings. His works best reflect the various characteristics of contemporary Chinese painting art in this century, that is, the perfect fusion and sublimation of Eastern and Western art.

The life of contemporary Chinese landscape painting lies in its artistic conception, which carries information such as the painter's emotions, spiritual life and life wisdom. This artistic conception is not only an aesthetic expression, but also a profound understanding of nature and emotional communication of the painter. Due to the individual differences in the painter's emotions and temperament, each work presents a unique artistic style, reflecting the beauty of the fusion of culture, emotion and artistic style.

As an important phenomenon of Chinese traditional culture, Huizhou culture has a deep connection with Chinese painting art, especially with the origin of contemporary landscape painting and its pioneer artists. At present, scholars at home and abroad have studied Huizhou culture at many levels, but there is still a gap in the overall study of Huizhou culture and contemporary Chinese landscape painting. Since "Huizhou culture is a typical sample of the late culture of traditional Chinese society", reflecting and looking back on the problems in the development of Chinese painting from this perspective may reveal some unknown artistic phenomena and new discoveries in cross-regional cultural integration.

Huizhou garden landscape¹ is a school of Chinese Han garden architecture. It covers a wide range, including the most representative gardens existing in Huizhou land. In Hongcun², Huizhou, China, Hongcun has been listed as a world cultural heritage. There are more than 1,300 ancient houses from the Ming and Qing dynasties in the village. The beautiful lakes and mountains and the ancient houses and ancestral halls complement each other, just like a village in a painting. What is different from the Jiangnan classical gardens is that Hongcun has no boundary demarcation of the walls. The layers of green peaks surrounding the village are the walls of this huge classical garden.

¹ "Huizhou Gardens" are a school of garden architecture in the Huizhou style, which refers to a complete and unified overall landscape combination composed of buildings, structures, animals and plants, etc., which are cleverly arranged according to natural factors such as terrain, landforms, and water bodies.

² "Hongcun" is located in the northeast of Yi County, Huangshan City, southern Anhui Province, on the southwestern foot of Huangshan Mountain.



Figure 1 Map of Huizhou, China
source : <https://image.baidu.com/search/detail>

As an important part of Chinese culture, the garden landscape of Hongcun, Huizhou, reflects the characteristics of Chinese culture. From the reasonable layout of Chinese architecture and the overall structural planning of the garden to the outline of each brick and tile and the matching meaning of garden plants, they are all the summary of the natural landscape of Huangshan area by the gardeners. The natural conditions such as the landform and climate of Huangshan area also have a great impact on the Chinese garden landscape. The gardeners build a garden landscape painting on a specific piece of land that meets the natural and cultural ecological conditions, integrating their social life and social consciousness, which will inevitably promote the development of local painting art. The most representative is the landscape garden landscape.



Figure 2 Huangshan Mountain, Huizhou China
Source : Lyu Qing

Consideration of specific natural conditions. Of course, the consideration of natural conditions is not only reflected in the understanding of the unique landform and climate of Huangshan area, but also requires the grasp of some local garden construction materials and construction techniques, which will also make the Hui style garden have a unique charm.

Huangshan and Qiyun Mountain and its branches are entangled for hundreds of miles, forming the hilly area of southern Anhui. Due to its location in the mid-subtropical region and the unique terrain, it has formed warm and humid climate conditions. It is precisely because of such geographical and climatic conditions that Huangshan Hongcun has formed its unique charm and style. The whole is a large garden, a "village in Chinese painting".



Figure 3 Landscape painting

Source : Lyu Qing

The Xin'an School of Painting, which is unique in the history of traditional Chinese painting, has a very important position. It started with the landscape painting style and techniques of the Tang, Song and Yuan dynasties. It advocated and practiced learning from nature and thus created the Xin'an School of Painting.

In the history of the development of Chinese landscape painting, the Xin'an School of Painting has a very important position. The Xin'an School of Painting has a long history.³

The Four Xin'an Masters, in the history of Chinese painting, refer to Cha Shibiao, Sun Yi, Wang Zhirui and Hongren, who belong to the "Xin'an School of Painting". The Xin'an School of Painting is one of the landscape painting schools in the late Ming and early Qing dynasties. It is represented by Hongren (Jianjiang) from She County, Huizhou Prefecture, Cha Shibiao, Wang Zhirui and Sun Yi from Xiuning. Because the Huizhou area belonged to Xin'an County in ancient times, it was called the "Four Xin'an Masters". Hongren's paintings are sparse and simple; Cha Shibiao's paintings are sharp and refreshing, with a desolate and cold aura; Sun Yi's paintings are leisurely and elegant, and natural; Wang Zhirui's paintings are like wind and rain, and the paintings of the four masters have their own characteristics.

³The "Xin'an School of Painting" is a regional landscape painter group formed by a group of loyalist painters in the late Ming and early Qing dynasties, who created paintings based on Huizhou landscapes and centered their activities around the Xin'an River Basin.

The landscape paintings of the Four Xin'an Masters are a way of cognition and expression of the natural forms of the ancient building communities under the mountains and rivers in Huizhou, China, and are the product of Chinese poetic thinking. It is not only a model of the artistic form of literati in Huizhou, but also a carrier of the graphic style expression in Huizhou culture, and a kind of thinking and ideological output of literati and scholars to visualize the world. As a regional cultural regulation mechanism that runs through ancient and modern times, the historical study of the ontological artistic cognition of the landscape paintings of the Four Xin'an Masters still has a transcendent and practical role in the literati architectural design under the background of contemporary values.

The connotation value of the landscape paintings of the Four Xin'an Masters is closely related to the spatial structure, spatial narrative and spatial artistic conception of traditional Huizhou architecture, especially the "display"⁴in traditional paintings and the "Layout"⁵in traditional architecture are actually explorations of the way of creating space. The charm of Huizhou ink painting is not limited to a piece of rice paper, but can also flow in wood carvings. During the late Tang Dynasty, Huizhou had a strong literary style and many literati emerged. At this time, not only in the field of literature, but also in art painting schools, writing instruments, folk crafts, medicine, etc., there were achievements and praises. Painters were already representatives of a large group.

Cheng Jiasui, a painter from Huizhou in the Ming Dynasty, admired the painting style and method of Yuan Dynasty painters Ni Zan and Huang Gongwang. His painting style was clear, smooth and majestic. Huizhou painters of the same period, such as Li Liufang and Li Yongchang, were also quite influential at the time. They were also good at landscape painting and had similar painting styles. They formed a kind of free and easy spirit. Later, other painters joined and formed a painting school with Huangshan as the main body. This painting school is called "Tiandu Painting School".⁶ It was proposed by Qing Dynasty painter Gong Xian, with Cheng and Li as pioneers. Although the "Tiandu Painting School" imitated the brushwork of Yuan Dynasty painters, it was not blind. It integrated its own artistic conception into the painting, formed its own system, and focused on verve. The formation of the painting school is also an important symbol of the development of Huizhou art. The "Tiandu Painting School" also had a great influence on the "Xin'an Painting School".

The artistic style of the Xin'an School of Painting is not only reflected in the paintings, but also deeply influenced by the Huizhou printmaking in the process of its artistic formation. The Huizhou printmaking flourished in the middle of the Ming Dynasty. It was not the earliest in origin, but it developed

⁴"display" refers to organizing and placing items according to specific rules and aesthetic requirements.

⁵"Layout" typically refers to the overall arrangement and distribution of architectural spaces, including functional zoning, spatial configuration, and the internal logic of a building's use. It reflects the rationality, aesthetics, and practicality of the architectural design, directly affecting the comfort and functionality of the space.

⁶"Tiandu Painting School"Refers to a group of painters that existed around Huangshan in the late Ming Dynasty. The members of this group were all from Xiuning and Shexian near Huangshan. They all took Huangshan as their main subject of painting, and their painting style was similar to that of Yuan Dynasty painter Ni Yunlin.

to its peak, which is inseparable from the development of the paper and ink industries. Printmaking is mostly made of wood boards and printed with ink. The skills of wood engraving and wood carving are mutually influential in the skills of craftsmen, and there are many craftsmen from the same group. Among the painters of the Xin'an School of Painting, Jianjiang created the most printmaking drawings. Jianjiang has many famous works, among which "Huangshan Atlas" is now in the collection of the Palace Museum. The steady and refined lines in Jianjiang's later paintings should be related to his practice of woodcut printmaking.⁷

The research conducted based on the practical creation of Chinese garden landscape painting, combined with the humanistic and geographical environment of Huizhou garden landscape art in China, integrates the Western Impressionist art creation thinking into the creation of contemporary Chinese garden landscape painting. This has inspired the current creation of garden landscape painting. However, with the development of the times, the deep meaning of art works needs to change. How to realize the contemporary expression of the current garden landscape painting art creation, how to realize the garden landscape painting art works as the cultural identity in the current social life of Huizhou, China, has become another problem that needs to be solved in the cultural integration of contemporary art creation in Huizhou, China.

Chinese President Xi Jinping emphasized that "civilizations communicate because of diversity, learn from each other because of communication, and develop because of mutual learning". Exchange and mutual learning fully demonstrate the beauty of harmony. Based on the concept of "Great Harmony in the World", Chinese culture, with an inclusive spirit, conducts mutual learning between civilizations of different countries, allowing the wisdom of ancient civilizations to illuminate the future and make new contributions to world peace, harmony and common development.⁸

This topic takes Chinese contemporary landscape paintings as the starting point, analyzes the characteristics of painting elements such as modeling, color and composition in its paintings, and looks at the fusion of Chinese and Western paintings through the abstract expressionism in the works, so as to explore how to truly achieve the nationalization and fusion of Chinese contemporary landscape paintings and Western impressionist oil paintings in today's new environment. This article uses the method of "literature research and experimental research" to integrate the existing research results through comprehensive mastery and theoretical analysis of relevant literature and materials. The research on art works is based on the method of viewing the whole from the individual, the general from the

⁷"Mount Huangshan Pictorial" typically refers to a pictorial or monograph focused on Mount Huangshan in Anhui, China, which may cover aspects such as the natural landscapes, cultural history, and artistic creations associated with the mountain.

⁸"Great Harmony under Heaven" is a concept derived from the ancient Chinese classic Liji (The Book of Rites), specifically from the chapter "Great Harmony." It refers to an ideal societal state that emphasizes global harmony and equality. This concept is often used to describe an ideal society where human relations are harmonious, fair, and free from oppression and exploitation.

particular, and the essence from the appearance, focusing on the in-depth study of the expressiveness of its paintings and the combination of Chinese and Western paintings, involving sociology, anthropology, aesthetics, philosophy, psychology and other disciplines.

1.2 Research Objectives

The painting theory and creation research based on contemporary landscape painting not only inherits Chinese landscape painting, but also has its own style and system, and constructs the uniqueness of garden landscape painting. This is also an important topic in the history of Chinese aesthetics, so this topic has distinct academic value. The aesthetic ideas of Western Impressionist painting and Chinese Impressionist painting can be used to record the social life of Huizhou people, and the artistic beauty of contemporary landscape painting can also be recorded.

1.To Study the Historical Development of Traditional Chinese Landscape Painting and Contemporary Chinese Landscape Painting.

2.To Study and Analyze the Integration Methods of Chinese Landscape Painting and Western Impressionist Landscape Painting.

3.To Conduct Experimental Analysis of the Integration of Chinese Landscape Painting and Western Impressionist Landscape Painting.

4.To Practice the Creation of Contemporary Landscape Paintings Inspired by the Scenery of Huangshan Mountain in Huizhou, China.

1.3 Research Questions

In the study of art history, since contemporary Chinese landscape painting is not an independent discipline, its research has not received its due status. In recent years, with the development of multidisciplinary convergence, more and more scholars have paid attention to the more comprehensive subject of contemporary Chinese landscape painting. Combined with the research text, the following questions are summarized:

(1) How did traditional Chinese landscape painting and contemporary Chinese landscape painting come into being? What are their historical development and characteristics?

(2) What are the painting methods of Chinese landscape painting and Western Impressionist landscape painting? What are the ideological characteristics of each period?

(3) What are the forms, contents, and techniques of Impressionist painting and Chinese landscape painting? What are their similarities and differences? How to express them to better achieve cultural integration?

(4) In artistic practice, inspired by Chinese freehand painting and impressionist painting in landscape painting, how to create valuable contemporary Chinese landscape paintings? What kind of creative inspiration and results can we get?

Since the innovation of contemporary landscape painting needs to rely on the ideas of impressionist painting and record the social life of contemporary Huizhou in China, it is necessary to conduct field investigation and research on related issues.

1.4 Definition of Terms

Introduction to relevant concepts:

1.4.1 Contemporary landscape painting will be used as the research text of this study

Chinese painting has a long history, and landscape painting plays an irreplaceable role in Chinese painting. As a painting subject, landscape painting has always accompanied the development of Chinese painting. A large number of existing landscape paintings provide favorable conditions for our study of contemporary landscape painting.

Contemporary landscape painting is an important part of Chinese landscape painting, which enriches the subject matter of Chinese painting. Contemporary landscape painting is not only a reproduction of Chinese painting, but also a spiritual pursuit expressed by the author through the form of painting. At present, there are many studies on contemporary landscape painting in the academic community, but there is basically no research on the integration of contemporary landscape painting and Western Impressionist painting. Therefore, the direction of contemporary landscape painting research not only enriches Chinese landscape painting, but also helps to understand the creative motivation behind literati painting, and understand why contemporary landscape painting, a type of subject painting, has flourished.

The landscape paintings referred to in this article mainly refer to landscape paintings with the main themes of contemporary landscape paintings. Their creators and researchers are not limited to local painters, and are mainly in the form of Chinese painting, including freehand landscape painting, oil painting, watercolour and other creative forms.

Contemporary landscape painting is an important field of Chinese painting, showing a unique artistic style under the contemporary social and cultural background. Contemporary landscape painting continues to innovate and develop on the basis of inheriting the techniques and spirit of traditional landscape painting. Painters pay more attention to expressing personal emotions, concepts and special understanding of nature. In terms of expression, contemporary landscape painting presents diverse characteristics. Some works emphasize the expressiveness of brush and ink, and focus on the use of lines and ink colors; some works incorporate elements of Western painting. Such as color, composition, etc., showing a richer visual effect.

At the same time, the subject matter of contemporary landscape painting is also more extensive, no longer limited to traditional landscapes, but incorporates elements such as cities and rural areas, reflecting the changes in contemporary society and people's living conditions. Some painters also use landscape painting to explore social issues such as environmental protection and cultural heritage, giving landscape painting a deeper cultural connotation and social significance. In general, contemporary landscape painting continues to develop in inheritance and innovation, and has made important contributions to the prosperity of Chinese painting.

As people's aesthetic needs improve, painters will also incorporate new themes, and landscape painting has once again been valued. Chinese landscape painters also want to have their own artistic style. Since they do not have strong

financial support, they can only express it through painting. They use their own brushes and ink, different painting methods, and various artistic techniques to express landscape paintings, while at the same time expressing their inner feelings about the pursuit of life in Huizhou. Huizhou has both the beauty of mountains and rivers and the scenery of Huizhou gardens and buildings that have fascinated painters of all generations. Painters in Xin'an, Huizhou, have Huang Binhong's "Xiaojiang Fengbiantu" and "Fuchunjiang Tuzhu" and other masterpieces handed down from generation to generation. The masters of the Xin'an School of Painting expressed their spirit of independence through paintings, which profoundly influenced the descendants of the school.

1.4.2 Huizhou Garden Landscape

Hui style garden landscape is a school of garden architecture. Classical garden refers to a complete and unified landscape combination composed of buildings, structures, animals and plants, etc., which are cleverly arranged according to natural factors such as terrain, landform, and water body. It integrates natural scenery and cultural landscape, and is a place for people to enjoy and rest. Hui style ancient garden is a derivative system of Chinese Jiangnan garden. It covers a wide range, including gardens existing on the land of Huizhou, as well as garden landscapes with Hui style architecture style that exist outside the Huizhou area, guided by the cultural concept of Huizhou, and used for gatherings or appreciation by Huizhou people living in other places.

1.4.3 Cultural integration

Cultural integration refers to the phenomenon that different cultures influence and integrate each other in the process of communication and integration. Cultural integration may occur at various levels, including language, customs, art, music, religion, etc. This integration makes the boundaries between different cultures blurred, and produces new cultural forms and innovations. Cultural integration can promote understanding, respect and cooperation, and promote cultural diversity and development.

When the concept of globalization was formed, integration was a big trend. In today's era, everything is constantly integrating, developing, and changing. If you don't change, you will be spurned by the times, and if you stick to the old ways, you will lose the opportunity for development. The same is true for China's contemporary painting art, which fully integrates Western Impressionist art and Chinese Huizhou contemporary art.

The cultural integration of Chinese and Western painting art is a complex and profound process, involving multiple levels such as history, philosophy, technology and social changes.

(1) Historical background

Early exchanges: Since the ancient Silk Road, cultural exchanges between China and the West have gradually unfolded. Although the initial exchanges were mainly focused on trade and religion, over time, interactions in the field of art began to emerge. **After the Opium War:** In the mid-19th century, after the Opium War, the invasion of Western powers made China's contact with the West more frequent, and Western artistic concepts and technologies began to be introduced into China.

(2) Fusion of technology and media

Oil painting techniques: Western oil painting techniques were introduced to China, and many Chinese painters began to learn and draw on this technique, combined with traditional Chinese ink painting, to produce a new artistic style.

Perspective: Western perspective and composition techniques have influenced the creation of Chinese artists, giving them a new perspective when expressing space and depth.

(3) Confluence of styles

Combination of old and new: Some artists have combined traditional Chinese elements with Western modernist styles in their creations, forming a unique hybrid style. For example, Xu Beihong combined Western realistic techniques with traditional Chinese themes in his works. Modern art movement: In the early 20th century, with the rise of the Western modern art movement, Chinese artists began to explore various styles such as abstraction and expressionism, which promoted the development of modern Chinese art.

(4) Clash of cultural concepts

Philosophical concepts: The "Tao" emphasized by traditional Chinese culture and Western individualism and rationalism form a contrast and complement in artistic creation. Artworks are not only a display of technology, but also an expression of cultural values.

Thematic diversity: Western art often focuses on individual emotions and social issues, while Chinese art reflects more nature and philosophical thinking. The combination of the two makes the artistic themes more diverse.

(5) Development of contemporary art

Artistic display in the context of globalization: In the context of globalization, many contemporary Chinese artists actively participate in international exhibitions, combining Chinese elements with global art trends to show a new artistic look.

Cross-cultural cooperation: Many artists and curators have promoted the exchange and integration of Chinese and Western art through cross-cultural cooperation projects, and promoted the understanding and appreciation of both sides.

Conclusion

The cultural integration of Chinese and Western painting art is a dynamic process, which is influenced by historical background and driven by contemporary society. With the deepening of globalization, the exchange and integration between the two will be closer, and future artistic creation will continue to develop and evolve in the interaction of multiple cultures.

1.4.4 Contemporary Art

Contemporary art refers to the art form and expression of the current era. It covers various forms of art, including painting, sculpture, photography, installation art, digital art, etc. Contemporary art emphasizes personal creativity and expression, is not bound by traditional artistic norms and techniques, and often has greater aesthetic challenges and ideological content.

The art world generally regards 1980, the time node of reform and opening up, as the beginning of Chinese contemporary art. The development process of Chinese contemporary art is closely linked to the subtle changes in the political environment in the 1980s. In other words, the artists' creations are responding to the changes in the

grand political environment, and their creations have also gained partial legitimacy due to the openness of the social atmosphere.

1.4.5 Western Impressionist Painting

Western Impressionist painting is an art style that emerged in the late 19th century and early 20th century. Impressionist painters advocated direct observation and capture of the effects of natural light on objects, emphasizing the instantaneous impression and light and shadow effects of natural scenery. In terms of painting techniques, Impressionist painting focuses on the use of small and loose brushstrokes and bright colors to express visual changes and sensory pleasure.

1.4.6 Impressionist Art

Impressionist art advocates expressing intuitive feelings about nature and personal emotional experiences by depicting the instantaneous changes in light and shadow and color effects. Painters abandoned traditional painting techniques and used quick and sensitive brushstrokes to show light and color, allowing viewers to gain a strong perceptual experience in a brief moment.

1.5 Research scope

1.5.1 Research scope

The primary objective of the research is to examine the works of contemporary landscape paintings by renowned artists. The research and analysis encompass various aspects, including the number of contemporary landscape paintings, the dimensions of the works, their artistic value, cultural background, and associated research domains. The study encompasses Western Impressionist landscape paintings, traditional Chinese landscape paintings, and contemporary landscape paintings.

1.5.2 Research location

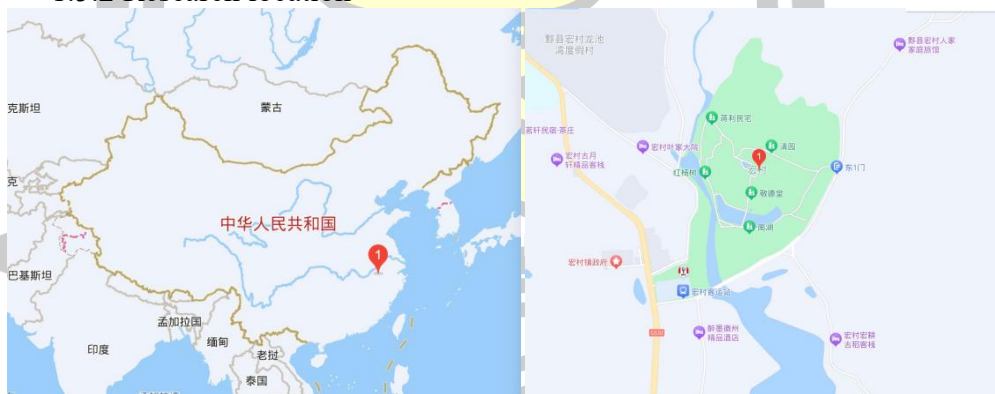


Figure 4 Location Huizhou, China

Source : <https://image.baidu.com/search>

The location of the practice research is Huangshan area in Huizhou, China. Inspired by the scenery of Huangshan in Huizhou, China, the research on the practice of contemporary landscape painting is carried out. The scope of the practice creation includes Hongcun, Xidi, and other areas in Huizhou. The reason for choosing this spatial scope is mainly because Huizhou's landscape is the most representative. Huizhou is the most representative area of the world's cultural heritage. Moreover, it has a profound historical and cultural heritage. For thousands of years, the

development of the Huizhou area has basically concentrated in this area. Therefore, this research is representative.

1.6 Research Methods

This study is a combination of qualitative research and research creation.

The study of the cross-cultural integration of contemporary Huizhou landscape painting should take a comprehensive and interdisciplinary approach. In practice, a variety of methods such as literature analysis, cross-cultural comparison, field research, visual analysis, case study, etc. can be combined to deeply explore the contemporary transformation of Huizhou landscape painting and its cultural significance. Such a research method helps to reveal the artistic innovation and cultural expression of Huizhou landscape painting in the context of globalisation, and explore the integration and interaction of traditional and modern, Eastern and Western cultures.

In the research process, the concept of "cultural integration" is used to conduct an academic discussion on "contemporary landscape painting". This paper takes "contemporary landscape painting" as the starting point, takes the artistic practice creation of contemporary landscape painting in Huizhou, China as a case study, understands the relationship between society and artworks, and reveals the influence of contemporary landscape painting on Chinese painting and even world painting from the perspective of "cultural integration" through artistic creation research. In the research process, we will focus on how to collect, store and analyse information.

1.6.1 Research Objects and Samples Population and Sample

(1) "Xiyan Pine Snow Picture" 192X104cm Collection of the Palace Museum in Beijing; Jianjiang (Hongren) was good at poetry, calligraphy and painting, and was known as the "three best". He learned calligraphy from Yan Zhenqing's regular script, Ni Yunlin's running script, and also from official script and seal script. Most of his poems were five- and seven-character quatrains, which were often inscribed on paintings. After his death, his friends collected them into "Painting Gatha". His painting was the most influential and accomplished. He loved literature and painting since he was a child. He learned from both ancient people and contemporary people, and more importantly, from nature - he learned directly from nature, thus inheriting and developing the traditional techniques of painting and becoming unique in landscape painting.

(2) "Traveling in Autumn Mountains": Xiao Yun; Cong (1596-1673), courtesy name Chimu, alias Yuhu Lao Ren, Wumen Dao Ren, Mosi. Born in Wuhu, Anhui, he was a famous painter in the late Ming and early Qing dynasties and the founder of the Gusu School of Painting. His father, Xiao Shenyu, was a famous guest of Mingxiang Yin and was good at painting. Yun Cong was studious since childhood and "dedicated himself to painting, never giving up in winter or summer".

(3) "Tianyan Pavilion Collection": Mei Qing; (1623-1697), courtesy name Yuan Gong, alias Qu Shan, born in Xuancheng, Anhui, Mei Qing was friendly with Shi Tao and exchanged painting skills with each other. Shi Tao's early landscapes were influenced by him to a certain extent, and his later years of painting Huangshan were also influenced by Shi Tao. Therefore, Shi Tao and Mei Qing are both known as the masters of the "Huangshan School". Mei Qing is famous for his paintings of Huangshan Mountain. He "gets the true feelings of Huangshan Mountain" and

became a representative figure of the "Huangshan School of Painting" with Shitao and Hongren.

(4) "Spring Creek Bell Ringing": Zhan Jingfeng; (1532-1602), with the courtesy name Dongtu, the pseudonyms Baiyue Shanren, and Dalonggongke, was born in Liutang Village, Xiuning County, Anhui Province. In 1567, Zhan Jingfeng passed the provincial examination. In 1582, he was appointed as a teacher in Macheng, Hubei. In 1588, he moved to Nanjing Hanlin Academy and was promoted to the Secretary of the Southern Ministry of Personnel. In 1595, he was exiled to Baoning, Sichuan as a professor. In 1598, he was promoted to Tongpan of Pingle Prefecture, Guangxi. He loved calligraphy and painting all his life, and left many calligraphy works.

(5) "Mont Sainte-Victoire" Author: Paul Cézanne January 19, 1839 - October 22, 1906, French Post-Impressionist painter

(6) "Impression, Sunrise" Author: Claude Monet is an Impressionist and Post-Impressionist artist, mainly associated with Impressionism. He is known as the "leader of Impressionism" and is one of the representatives and founders of Impressionism.

(7) "Boy with Piccolo" Author: Édouard Manet (January 23, 1832 - April 30, 1883) is one of the founders of Impressionism in the 19th century and the father of modernist painting.

(8) Wheat Field with a Mountain in the Background, 1888 (original title: Wheat Field with a Mountain in the Background), is an oil painting by the Dutch post-impressionist painter Vincent van Gogh, created in 1888, using cardboard as the canvas medium. The work is now in the Van Gogh Museum in Amsterdam, the Netherlands.

(9) The size of The Great Beauty of Heaven and Earth is 180 cm × 360 cm (this is a relatively large work). This size reflects Lu Yushun's expression of the vast and grand theme of "Heaven and Earth" in its creation, as well as his artistic pursuit of the magnificent dynamics of natural landscapes.

(10) "Pastoral Landscape" is a very typical landscape painting by Lin Rongsheng, which shows the tranquility and harmonious beauty of the Chinese countryside. The painting usually contains fields, mountains, trees, rivers and other elements. Through delicate brushstrokes and rich use of colors, it shows the combination of natural landscape and humanities.

1.6.2 Instrumentation Recording pens, cameras, computers, etc.

1.6.3 Research data collection tools.

(1) Interview Question Sheet.

The interview question sheet is one of the important information collection tools. It is submitted to the interviewee in written form according to the pre-formulated research questions. The interviewee will have a clearer understanding of the research content and make targeted explanations. The researcher can also ask new questions based on the answers given by the interviewee, or consider a more in-depth interview. At the same time, the question-and-answer format allows both parties involved in the question-and-answer session to maintain communication and flexibility, giving the interviewee enough time to think about the questions.

However, during the interview, the interviewer needs to explain the content on the question-and-answer sheet to help the interviewee understand. After the interview, we can consider whether it is necessary to organize a more in-depth interview based on the process and results of the interview. Interviews can be conducted with different people or with the same person multiple times.

(2) Work Records

The work record can be used as one of the personal data of the researcher, and the main content is research objectives, research plans, time arrangements, etc. You can also set major goals for different time periods. It should also include the list of researchers, addresses, contact information, precautions, time arrangements, research funding, etc. Researchers need to check the work records in a timely manner to determine the work stages and considerations for different work stages. Finally, the work records can be stored in the research data as auxiliary data.

(3) Data recording tools

The basic data recording tools are cameras and recorders. Cameras are used to collect image data, which are applied to the image data collection of Chinese paintings themselves and the on-site image data of Chinese painting-related activities. Recorders are used to record conversations in formal or informal occasions for further data analysis and research.

1.6.4 Data Analysis

The data collection for this study mainly comes from field surveys

- (1) Survey of Huizhou Huangshan Scenic Area, Hongcun Ancient Building Village, Hongcun Art Museum
- (2) Random interviews with tourists in Huizhou area.
- (3) Survey of the historical process of Huizhou landscape painting.
- (4) The relationship between Huizhou landscape painting and Huizhou garden landscape.

1.7 Literature Review

The following is a literature review of the study. The researcher collected literature on the theme of contemporary landscape painting: cultural integration of contemporary art creation in Huizhou, China, and conducted research and analysis.

1.7.1 Literature Review Related to Contemporary Landscape Painting

As a continuation and innovation of traditional Chinese landscape painting, contemporary landscape painting has been influenced by China's modernization process, social changes and artistic exchanges under the background of globalization. Since the beginning of the 20th century, especially the transformation of artistic thoughts after the May Fourth Movement, landscape painting has undergone many improvements and attempts. Landscape painting in the 20th century not only inherited traditional techniques and concepts, but also integrated the expression methods of Western art, promoting the development of diversified artistic language.

The present study employs contemporary landscape painting as the primary object of investigation; consequently, it is imperative that the researcher elucidates the definition of contemporary landscape painting. The definition of contemporary landscape painting as delineated in pertinent literature encompasses the creation of

paintings that primarily feature the scenic landscape of Huangshan, situated within the Huizhou region, as the central subject. The primary research and analysis of contemporary landscape painting is conducted through a comprehensive review of academic journals specialising in contemporary landscape painting, both domestically and internationally, as illustrated in the subsequent table.

Author	Paper Title	Published	Journal Name
He Xiaojun	Study on the artistic expression of the compositional form of contemporary landscape painting in creation	2024	Beauty and Times
Lele Chu , Lingxi Zhou	On the Differences in Subjective Expressions in Contemporary Freehand Landscape Oil Painting	2024	International Journal of Mathematics and Systems Science
Li Yingzi	The Fusion of Traditional and Modern Symbols in Contemporary Chinese Landscape Painting	2024	Journal of Global Arts Studies (JGAS)
Lu Xing,Haslinda Abd	The Aesthetic Development of Traditional Chinese Landscape Painting in Contemporary Landscape Painting	2023	Art and Performance Letters
Deng Zhenjun, Xu Hui	Research on Contemporary Landscape Painting Techniques - Historical Transformation of Contemporary Landscape	2022	Beauty and Times
Zheng Gong	View of Nature in "Urban Landscape"	2022	Chinese Literature and Art Criticism
Xing Yaqi	The influence of Huang Binhong's brushwork and ink spirit on contemporary landscape painting	2022	Beauty and Times
Zeng Zhihuan	Pursuit and Expression: Research on Contemporary Landscape Painting	2021	Art Observation
Jin Yuhai	The inspiration of Song Dynasty landscape painting ideas and patterns to contemporary landscape painting creation	2019	Art Observation
Zhang Chonglu, Jiao Yajuan	"The Scenery is Beyond the Image" and "Intuitive Experience" The Influence of Chinese and Western Aesthetics	2018	Art Panorama
Jiang Xingda, Lu Weiwei, Qi Ruixing.	A study on the influence of Impressionist painting on modern and contemporary Chinese landscape painting.	2018	Art Education Research

Figure 5 Table statistics on contemporary landscape painting related papers

Source:Lyu Qing

In these core papers, the majority of authors have studied the content and techniques of contemporary landscape painting. Notably, the cross-cultural integration of landscape painting remains an untapped area in the academic realm, presenting a significant research gap. The majority of extant papers focus on the artistic expression of contemporary landscape content and techniques in painting creation. In the context of globalisation, contemporary landscape painting must, it is argued, absorb the essence of Western art with an open mind, while adhering to the foundation of local culture and displaying a confident and inclusive artistic attitude. While significant advancements have been made in the field, further in-depth research is warranted to fully explore the intricacies of contemporary landscape painting.

The purpose of this study is to explore the application of traditional and modern symbols in contemporary Chinese landscape painting, as analysed by the Korean scholar Lee Young-ja. The juxtaposition of these two symbol sets engenders a novel impact on the audience, providing a fertile ground for new ways of thinking.

Chinese scholar Yang Qing posits that the divergent conceptions of "form" in Western and Chinese landscape traditions engender critical perspectives on contemporary Chinese landscape painting. The paper posits that traditional Chinese landscapes tend to be conservative, while contemporary Chinese landscape painting is more experimental. Furthermore, the impact of Western formalism on contemporary Chinese landscape painting is posited as a factor that may give rise to new works. Nevertheless, the longer tradition also persists.

In August 2024, Bai Jingmei's paper "Integration Practice in Contemporary Landscape Painting Creation in the Northern Dynasty Landscape Images of Dunhuang Murals" discussed that in the creation of contemporary landscape

paintings, the line expression tradition and contemporary techniques of Dunhuang Northern Dynasties murals can be integrated to create a line language and visual effects that are more in line with contemporary aesthetics. The composition techniques of Dunhuang Northern Dynasties murals are also worth learning and learning from, creating a complete story through grand scenes and rich elements, and carefully depicting the details. Contemporary landscape painting can also draw on this grand and delicate composition technique, unify the overall layout, and carefully depict the details, so as to create a picture with rich expressiveness. This is a cultural integration of Dunhuang mural art and contemporary landscape painting art, and briefly discusses its artistic function.

Yan Jianmin, a doctor at the China Academy of Art, analyzed in his doctoral dissertation "The Cognition of Contemporary Chinese Landscape Painting in the Eastern United States" that ancient Chinese landscape painting has gained a high degree of recognition in the Eastern United States, a Western society with a multicultural coexistence, based on its dual value of art and cultural relics. However, modern Chinese landscape painting has not been properly recognized in the Eastern United States due to its lack of innovation and repetition of the ancients. Due to the differences in national conditions in culture, ethnicity, geography, politics, economy, history, etc. between China and the United States, the long-term mutual blockade has caused too many barriers and misunderstandings. The understanding of people in the Eastern United States is so tragic that most Chinese landscape painting workers are forced to change their careers and abandon their original pursuits. Art has national boundaries, but innovation is endless. Only innovation can break through the national boundaries of art. However, in inheriting the innovative spirit of outstanding Chinese landscape painters of all dynasties, we need to try to reform the artistic conception, composition, modeling, and brush and ink techniques of traditional Chinese landscape painting in a new environment and be good at thinking from the perspective of others.

In May 2017, Li Li, a doctoral student at the Chinese Academy of Arts, discussed in his graduation thesis that although the study of contemporary landscape paintings with Taihang Mountain as the theme is a regional landscape painting study and a field in contemporary landscape painting research, it should still be understood and studied in the study of Chinese landscape painting. The thesis analyzes, compares, and studies from different angles, analyzes the reasons for the emergence and development of contemporary landscape paintings with Taihang Mountain as the theme, and compares the differences in the performance of works by different painters. It is a study and understanding of artistic aesthetics, brush and ink, expression forms, expression methods, and different artistic symbols. His thesis only discusses the field of traditional Chinese landscape painting and does not involve research on the integration of Western painting art.

In 2022, Lu Qingning published an article in the Chinese core journal Art Observation, "The Timeliness of Brush and Ink". My understanding of the brush and ink language of contemporary landscape painting and the shift in contemporary landscape painting creation are mainly reflected in how to solve the relationship between brush and ink language and the expression of objects. Its essence is related to the fundamental issues of innovation in contemporary landscape painting and the shift in creative concepts. He turned his perspective to the brush and ink language of traditional landscape painting, and tried to deduce a language paradigm that conforms

to the current expression of objects and aesthetic tastes from the traditional brush and ink program, thereby creating a contemporary landscape painting pattern and picture context.

The paper "Research on the Innovative Path of Contemporary Landscape Painting" discusses the ways in which contemporary landscape painting can innovate on the basis of inheriting tradition. By analysing the creation of contemporary landscape paintings from the late 20th century to the early 21st century, author Li Ming proposed that artists have made many explorations in terms of expression techniques, media, themes, etc., which have given landscape painting a new vitality in the context of globalisation. Impact: The paper deeply explores the dialectical relationship between tradition and innovation, analyzes the modernization process of landscape painting, highlights the leap of landscape painting in form and concept, and enables the academic community to have a more comprehensive understanding of the diversity of contemporary landscape painting.

"The "Image" of Landscape Painting and Its Artistic Philosophy" This paper explores the creative method of "image" in contemporary landscape painting, that is, presenting the spiritual connotation of landscape painting through symbolic expression rather than direct reproduction of nature. Li Hua analysed the individual creations of artists in contemporary landscape painting and explained how "image" can form a new artistic language within the framework of traditional landscape. This paper has promoted the academic community's attention to the "image" expression of landscape painting, emphasised the philosophical depth and thoughtfulness in landscape painting, and thus deepened the understanding of the cultural and artistic value of landscape painting.

From "Poetry and Painting in One" to "Painting and Empire" - Philosophical Turn in Contemporary Landscape Painting This paper studies the transformation and development of the idea of "Poetry and Painting in One" in contemporary landscape painting. Author Zhou Rui believes that traditional landscape painting emphasises the combination of poetry and painting, while in contemporary landscape painting, the picture no longer only carries poetic emotions, but also conveys more complex philosophical thoughts through creation and composition, especially under the influence of Taoism and Zen philosophy, landscape painting presents a deeper spiritual world. Impact: This paper deeply explores the philosophical turn in contemporary landscape painting, emphasises the combination of philosophy and art, enriches the interpretation of the cultural connotation of contemporary landscape painting, and influences the subsequent academic research and artistic creation. The academic research of contemporary landscape painting and its innovative breakthroughs in creation have had a profound impact on Chinese painting art. From the inheritance of traditional techniques and the acceptance of modern art forms to the profound exploration of philosophical thought and cultural identity, contemporary landscape painting is both a continuation of traditional culture and a new force in the context of modern art. Through an in-depth discussion of recent academic papers, we can more clearly see the role of contemporary landscape painting in promoting Chinese painting and global art culture.

1.7.2 Literature review on cultural integration

As an important branch of Chinese art, contemporary landscape painting has attracted increasing attention from scholars in recent years. Especially with the advance of globalisation, landscape painting has not only undergone profound changes in form, but also made new developments in the integration of cultural background and artistic language. Against this background, many scholars have explored the issue of contemporary landscape and cultural integration.

The following is the author's research and analysis of works related to contemporary landscape painting and cultural integration through literature review, and his analysis of the impact and shortcomings of Chinese painting.

Zhou Xiaodong has published an article entitled "The Integration and Innovation of Contemporary Landscape Painting and Chinese Traditional Culture" in the journal *Art Research*. This paper explores how contemporary landscape painting can innovate based on the inheritance of Chinese traditional culture, especially the combination with Chinese philosophy and literature. Analysing the development trend of art from the 1990s to the present, Zhou Xiaodong believes that contemporary landscape painters have incorporated cultural elements of modern society into their works, while maintaining the spiritual connotation of traditional Chinese art. Impact: The paper highlights the inheritance and innovation of contemporary landscape painting to Chinese traditional culture, and promotes a deeper understanding of the cultural connotation of landscape painting. Scholars generally believe that contemporary landscape painting is not only an innovation in form, but also a manifestation of cultural consciousness. Landscape painters give modern expression to traditional cultural symbols by reinterpreting them.

Chinese scholars such as Zhang Nan's "Analysis on the commonalities between Chinese freehand landscape painting and impressionist landscape oil painting" have integrated Chinese and Western culture and art, actively borrowed painting techniques and artistic aesthetics from Western paintings, integrated the use of colors in Western paintings into Chinese landscape painting, and created new freehand landscape painting, thereby promoting the further development of Chinese freehand landscape painting.⁹

Meng Xiangzhen and Kong Xiangfeng explored the development of Chinese landscape painting in continuous attempts in "On the inspiration of impressionist painting on the creation of Chinese landscape painting today". Chinese artists often use Western realistic techniques to improve Chinese painting and establish art forms in two cultural traditions. Impressionist art, which emerged in the 19th century, has provided certain ideas for the development of contemporary Chinese landscape painting in terms of creative concepts, use of colors, and artistic treatment of objective things.¹⁰

Ni Boyu's "The Concordance between Post-Impressionism and Chinese Freehand Painting" expounds the basic characteristics of post-impressionist painting and Chinese freehand painting, analyzes the representative figures and works of post-

⁹ Zhang Nan. (2017). Analysis of the commonalities between Chinese freehand landscape painting and impressionist landscape oil painting. *Chinese Artists* (06).

¹⁰ Meng Xiangzhen and Kong Xiangfeng. (2018). On the inspiration of Impressionist painting to the creation of contemporary Chinese landscape painting. *Art Education Research* (24), 19.

impressionist painting and Chinese freehand painting, and explores the commonalities between post-impressionist painting and Chinese freehand painting.¹¹

Diwu Liqun, in the paper "Historical Narrative and Walking-Research on the Creation of Chinese Paintings of Harbin City Impression", briefly discusses the creation of Chinese paintings from the perspective of Harbin city themes, searching for rich urban materials, paying attention to diverse urban culture, and updating traditional expression language to reproduce the beautiful city scenery, thereby reflecting the artist's subjective feelings and highlighting the broad urban spirit.

Zhang Runyuan's paper "A Brief Discussion on the Mutual Influence of Impressionism and Chinese Painting" describes that impressionism pays more attention to the depiction and expression of external light in paintings, which inevitably opened up a new path for the subsequent post-impressionism and formalism. Although impressionism was controversial in its early days, it was eventually recognized by the painting world. The various schools of "impressionism" developed under the influence of impressionist theories and concepts played an important role in modern art, and promoted the development of Chinese contemporary art, opening a new door for the development and innovation of world art.¹²

The writings of Western scholars also provide support for the development of this paper. In "A Problem of Attribution: A Rediscovered Chinese Landscape Painting in the University of Pennsylvania Museum", the author Yu Leqi described that it was considered a rare Song Dynasty landscape painting in the early 20th century and was loved by China and Western countries. The painting records the social life of the people of the Song Dynasty at that time. This painting was highly praised in China and the United States at that time. This high-quality Ming Dynasty imitation can be compared with many other works. It highlights the status and value of garden landscape paintings at that time.¹³

In the paper "Chinese Landscape Painting and Its Real Content", the views of American scholar George Rowley confirmed his claim. He found that the Chinese did not view life primarily through religion, philosophy or faith, but through art. All their other activities seemed to be influenced by artistic feelings, in which "Tao" embodies the idea of the unity of the spiritual and material realms. His statement is corroborated by the views of American scholar George Raleigh. He found that the Chinese viewed life primarily not through religion, philosophy or spirituality, but through art. All their other activities seemed to be influenced by their artistic sensibility, in which the "Tao" embodies the concept of the unity of the spiritual and material realms.

His statement is corroborated by the views of American scholar George Raleigh. He found that the Chinese viewed life primarily not through religion, philosophy or spirituality, but through art. All their other activities seemed to be influenced by their artistic sensibility, in which the "Tao" embodies the concept of the unity of the spiritual and material realms.

Liu Luyi's "A Study of Ancient Chinese Gardens under a Perceptual Interaction Paradigm of Accessibility Framework" takes Suzhou as the research

¹¹ Ni Boyu. (2021). The coincidence between post-impressionism and Chinese freehand brushwork painting. Times Report (Runliu) (09), 38-39.

¹² Zhang Runyuan. (2014). A brief discussion on the mutual influence between impressionism and Chinese painting. Young Writers (05), 92.

¹³ Leqi, Y. (2017). A Problem of Attribution: A Rediscovered Chinese Landscape Painting in the University of Pennsylvania Museum. Arts Asiatiques, 72, 153-160.

object, expounds on the relevant principles of landscape painting, which is closely related to garden art, aiming to reveal another way of viewing and reductively discuss how this way of viewing guides spatial composition. Finally, try to explore the application of this method in contemporary space creation. Although this is a study based on the phenomenon of Chinese garden space, when we talk about perceptual cognition, mainly using perceptual phenomenology and visual psychology will help us return to the context of contemporary space design discourse. This will help to transform it into a tool used in contemporary design.¹⁴

Pang Junying emphasized the understanding and development of natural beauty in his paper "The Concept and Tradition Behind Chinese and Western Landscape Design", while Western landscape focuses on the refinement of natural elements as an abstract sense of order and formal beauty.

Since the Ming and Qing Dynasties, many painters and scholars have studied landscape painting. The research mainly involves two aspects: theory and practice. It is mainly from the perspective of art. Most of these studies regard contemporary landscape painting as an art and analyze landscape painting with the ideas and methods of art research. The main research is on the artistic expression and artistic value of landscape painting, but few studies have been conducted to explain the artistic value of different countries by studying the cultural integration between Chinese and Western painting art.

In conclusion, the cultural integration of contemporary landscape painting is an important trend in the development of Chinese painting. It has not only promoted the innovation of traditional landscape painting, but also opened up new horizons for the development of Chinese art in the context of globalisation. However, there are still some shortcomings in the process of cultural integration, such as the ambiguity of cultural identity and the lack of traditional cultural connotations. Therefore, how to maintain the respect and deep understanding of traditional culture in innovation is still a key issue for the future development of contemporary landscape painting.

1.7.3 Literature review related to contemporary art

As a traditional art form of Chinese painting, contemporary landscape painting has gradually developed new artistic expressions in the process of combining with modern art. At present, there is little literature on contemporary art and Chinese landscape painting.

Zhou Xuan published "Landscape Painting and Contemporary Art: Dialogue between Tradition and Modernity" in the Journal of Fine Arts. The article explored the intersection of landscape painting and Western modern art, analysing how traditional landscape painting redefines the traditional symbol of "landscape" with the help of modern art's expressive techniques to form a new visual language. Zhou Xuan also conducted an in-depth analysis of how contemporary landscape painters express individual emotions and social issues through these artistic languages.

Zhao Li published "Landscape Painting and Contemporary Art: The Fusion Path of Tradition and Modernity" in Art Review, exploring how landscape painting can maintain the uniqueness of traditional culture in the process of integrating modern art. The article discusses the technical innovation, philosophical expression and cultural

¹⁴ LIU, L. (2021). The Accessible frame-Research on ancient Chinese landscape architecture towards a perceptual interaction paradigm.

inheritance in the creation of landscape painting, and proposes an innovative way for landscape painting in the context of modern art.

Li Tianruo, Wang Yiyi, Shu Chang. In the paper "A Brief Analysis of the Characteristics of New Painting in the Context of Chinese Contemporary Art", The remarks about the end of painting have been mentioned countless times. In fact, painting has not completely disappeared today, and it is still the darling of the auction market and academic teaching. Since theorist Greenberg proposed the theory of painting media, painting has completed its mission, thus deriving a variety of art media such as installation, performance, image, and concept, which is usually called New Painting. In Chinese contemporary art, there is also a new painting process, but the two cannot be simply equated. This article aims to clarify the historical context and form of new painting in the process of Chinese contemporary art.¹⁵

Ye Hongtu and Lv Suan found in their paper Classical Gardens as "Materials": A Study of Traditional Symbols in Contemporary Chinese Art that in contemporary art, classical gardens and contemporary art are integrated with each other to form a new creative model and form of expression. The research significance of the article lies in exploring the relationship between contemporary art and traditional culture, analyzing the symbolic meaning and symbolic meaning of classical garden materials in contemporary art, and the cultural and artistic value contained therein. Through an in-depth study of the use and development of classical garden materials in contemporary Chinese art, the application and form of expression of classical garden materials in contemporary art are explored. Through the reproduction and reinterpretation of classical garden materials in contemporary art, we can see the continuation and innovation of Chinese traditional culture, as well as the reflection and exploration of cultural identity and values by contemporary artists.¹⁶

However, since the late 1990s, contemporary Chinese artists have focused on environmental and ecological issues. Their work even shows a close connection with traditional landscape aesthetics and art. But it is different from traditional landscape painters, who only poetically depict the harmony between nature and human beings. Instead, they focus on the study of ecological awareness in contemporary Chinese art.

1.7.4 Literature review related to Huizhou, China

In her paper "A Study on the Landscape Construction of Huizhou Rural Gardens Based on Garden Records", Zhang Tingting discussed the use of traditional private gardens in ancient Huizhou as an example, combined with garden records, to summarize and analyze the landscape construction design of traditional rural gardens. First, combined with the development process of ancient Huizhou gardens, 15 more representative gardens were selected as research objects, and the main plant species in the gardens were examined based on garden records; secondly, the plant planting methods and landscape types were discussed, including the forest landscape intention of "mulberry and bamboo forests, peach and plum hidden in the world", the field landscape intention of "square grass connected to the sky, the mind is open", and the swamp landscape intention of "green and bright, the rest of the fish play together", and on this basis, the rural garden was summarized from painting to landscape. The

¹⁵ Li Tianruo, Wang Yiyi, Shu Chang. (2023). A brief analysis of the characteristics of new painting in the context of contemporary Chinese art. *Comedy World (Second Half of the Month)* (12), 38-40.

¹⁶ Ye Hongtu and Lu Suan. (2023). Classical gardens as "materials", a study of traditional symbols in contemporary Chinese art. *Architecture and Culture* (11).

aesthetic taste of the landscape composed of the environment, sound environment and mood.¹⁷

Dai Mengdie found in the paper "The Ecological Wisdom of Huizhou Shuikou Gardens and Its Inspiration to the Modern Times" that Huizhou Shuikou Gardens, as an important heritage of human civilization, are not only extremely simple and beautiful created by Huizhou people, but also contain quite rich, conscious and scientific ecological concepts. The article first analyzes the natural and cultural background conditions that affect the formation of the ecological wisdom of Huizhou Shuikou Gardens, and then discusses the traditional ecological wisdom of Huizhou contained in Huizhou Shuikou Gardens from four aspects: Shuikou Water, Shuikou Mountain, Shuikou Forest and Shuikou Architecture in Shuikou Gardens, in order to combine it with modern ecological science, promote the improvement and development of the current ecological wisdom, and thus more effectively guide contemporary ecological practice.¹⁸

1.7.5 Related Research

At present, there is little literature on the creation of contemporary paintings in Huizhou, China, so there is still a lot of room for development in this regard.

In summary, the above is the research of current scholars, which is the basis for the development of this paper, but there is also room for breakthroughs. In the existing research, contemporary landscape painting and painting art have many similarities. Prior to artistic creation, both attach importance to "seeing the big from the small" and emphasise the use of symbolic and freehand artistic techniques to interpret aesthetic creativity. In the creative process, both attach more importance to the innovation and soul personality of art, emphasize the consideration of the actual environmental basis, and present unique artistic scenes through skilful arrangement and unique artistic techniques. At present, when creating garden art, it is also necessary to start from the basic conditions of the garden, focus on bringing out the artistic and aesthetic personality of the garden, concentrate on giving garden art the vitality and humanistic emotions it deserves, and create influential and vital works of art by integrating humanistic aesthetic emotions with the natural environment. As a historical and cultural link, traditional Chinese landscape painting not only reflects the different historical backgrounds, social and economic changes, objectivity and reality of architectural art and painting art, but also reflects the evolution of the Chinese people's view of nature, life and the world. It includes the philosophical and religious ideas of Taoism and Buddhism as well as traditional arts such as landscape painting and poetry.

From the perspective of artistic aesthetics, the research results of contemporary landscape painting can be divided into the following categories: First, the author's main landscape painting creation and style characteristics. Second, most of them use historical methods to examine the style changes of garden landscape painting in the process of historical development: Third, from a macro level, the paintings of different regions in China are compared to reflect the characteristics of different periods of painting.

¹⁷Zhang Tingting, Li Pei, Zhu Jianning. (2020). Research on the landscape construction of Huizhou rural gardens based on garden records. *Chinese Garden* (12).

¹⁸ Dai Mengdie, Zhou Ting, Hu Wei, Sun Xiangli. (2021). The ecological wisdom of Huizhou Shuikou Garden and its inspiration to the modern world. *Architecture and Culture* (05), 105-108.

From the point of view of artistic aesthetics, the research results of contemporary landscape painting can be divided into the following categories: First, the main characteristics of the author's landscape painting creation and style. Second, most of them use historical methods to study the stylistic changes of garden landscape painting in the historical development process: Third, from the macro level, the paintings of different regions in China are compared to reflect the characteristics of different painting periods.

At present, many scholars only focus on certain aspects of contemporary Chinese landscape painting, such as expression techniques. The study of contemporary landscape painting is limited to the understanding of traditional Chinese painting. However, how to develop contemporary landscape painting needs to be put into a broader academic perspective. Based on the research of predecessors, this paper discusses and studies from the perspective of cultural integration based on multidisciplinary intersection. This paper reconstructs the origin and historical development of landscape painting with Western painting art, and explores the value of contemporary Chinese landscape painting from the interdisciplinary perspectives of sociology, anthropology, art and aesthetics.

1.8 Concepts, theories and conceptual frameworks

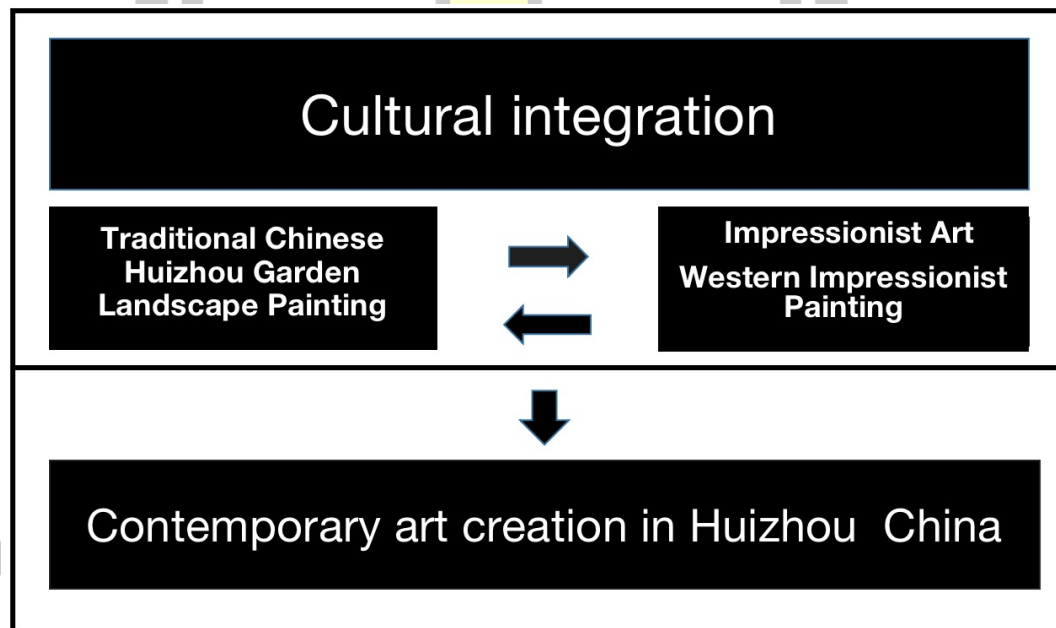


Figure 6 Conceptual diagram

Source: Lyu Qing

The conceptual theory and conceptual framework of the paper mainly involve the following aspects:

1.8.1 The conceptual theory of cultural integration: This part mainly involves a detailed explanation of the formation, historical development and influence of traditional Chinese landscape painting. As an important school of Chinese painting, contemporary landscape painting discusses the integration of traditional Chinese landscape painting and Western impressionist painting, and expresses the

understanding and pursuit of nature and social life of Huizhou people in China through contemporary landscape painting.

1.8.2 Cultural integration of contemporary Chinese landscape painting school and Western impressionist art: This part mainly involves the painting characteristics of various periods of traditional Chinese landscape painting school, such as: Ming and Qing Dynasties, after the founding of the People's Republic of China to the present, after 1978, the relationship between this school and Western impressionist art. Through Huizhou landscape painting, creation can deeply understand and record all aspects of the social life of Huizhou people, including people's living habits, social relations, clan culture, etc.

1.8.3 Conceptual framework: This part mainly involves the theoretical framework and methods used by the author in the research process. By choosing a suitable theoretical framework, the relationship between contemporary landscape painting and impressionist painting can be deeply studied from different angles. For example, the theories and methods of Chinese and Western aesthetics, Chinese and Western art history, Chinese and Western painting history and other disciplines can be used for theoretical analysis, empirical research and in-depth interpretation.

This paper uses the research concept of "cultural integration" to academically explain "Chinese Huizhou traditional landscape painting" and "Western Impressionist painting art", through the practice of creating contemporary landscape paintings inspired by the scenery of Huangshan in Huizhou, China, and the social life of contemporary Chinese Huizhou people and the value of the integration of art and culture from different countries reflected in the created landscape paintings. While reconstructing fragments of social and historical life, this study provides a new perspective and thinking position. Aiming at the development of contemporary landscape painting art, it enriches the themes and content of Chinese landscape painting, can further improve the theoretical and practical research level of contemporary landscape painting, and provide important artistic and cultural value for future generations to study contemporary landscape painting.

1.9 Research plan

The central objective of this thesis research plan is to explore the combination of the expression form of contemporary Chinese landscape painting and impressionist art. The proposed methodology involves a systematic analysis of the interaction and communication between these two forms of art, with the overarching objective being to reveal the mechanisms of artistic practice and innovation. The central hypothesis is that this research will contribute to the creation of contemporary Chinese Huizhou landscape painting.

(1) 1st July 2023 - 3rd September 2023: The thesis framework will be drafted according to the stipulated writing requirements, with consultation of relevant theoretical knowledge or establishment of specific content to explain the thesis topic, text, conceptual framework system, etc. The expected outcome of this stage is the completion of the initial draft of the thesis.

(2) 4 September 2023 - 20 December 2023: According to the field survey, modify any new problems found in the thesis, appropriately modify the expected research objectives, modify the thesis research issues according to the objectives, and revise the thesis repeatedly in combination with the tutor's opinions.

(3) January 26, 2024 - March 10, 2024: The literature review of the thesis must be mastered, with some details to be modified according to the literature review, as well as the intention and expected results of the subsequent creation.

(4) January 26, 2024 - March 25, 2024: The details of the table of contents for each chapter of the thesis are to be modified according to the results of TS2 defence. The difficulties of later creative practice are to be analysed, as well as how to realise new works.

(5) 26 April 2024 - 25 September 2024: The next stage is to write a graduation thesis according to the thesis requirements of TS3.

(6) September 26, 2024 - January 15, 2025: The creative practice of landscape painting will be undertaken, and garden landscape painting exhibitions will be arranged in China and Thailand. The news media will be released to the public.

1.10 Section structure

- Chapter 1 Introduction
- Chapter 2 The Historical Development of Traditional and Contemporary Chinese Landscape Painting
- Chapter 3 Exploring Methods for the Integration of Contemporary Landscape Painting and Western Painting
- Chapter 4 Exploring Expressive Techniques for the Fusion of Contemporary Landscape Painting and Western Impressionist Painting
- Chapter 5 Practical Creation of Contemporary Landscape Paintings Inspired by the Scenery of Huangshan in Huizhou, China
- Chapter 6 Discussion, Conclusion, and Recommendations

1.11 Benefits of research

(1) This study employs two research concepts, "cultural integration" and "Impressionist art", to provide an academic exposition of "contemporary landscape painting" and to interpret the development process of landscape painting in various eras of Chinese painting. Huizhou landscape painting, specifically Chinese garden landscape painting, is distinguished by its remarkable internal connection with Chinese painting. The essence of garden landscape painting can be defined as the summation of experiences by Huizhou people in their long-term creative practice. The spatial creation of Huizhou garden landscape painting is inextricably linked to the theoretical underpinnings of Chinese painting. An in-depth understanding of the relationship between Huizhou garden landscape painting and social life is essential for a comprehensive appreciation of this subject. Through rigorous research, we seek to unveil the social insights embedded within these paintings, thereby facilitating a deeper comprehension of the lifestyle, values, and clan culture of Huizhou people. This, in turn, enables a more comprehensive and nuanced understanding of Huizhou's cultural heritage, paving the way for its preservation and continued enrichment.

(2) Contact the exchange and comparison of Eastern and Western art
By examining the parallels between garden landscape painting and Western impressionist painting, we can deepen our understanding of these two art forms,

promote the exchange and academic research of Chinese and Western art, and enhance cross-cultural mutual understanding and respect.

(3) This study further explores the value of Chinese painting from the perspective of garden landscape painting, thereby facilitating a more profound comprehension of the humanities and society of Huangshan in Huizhou, as well as the research progress of Xin'an painting. This contributes to the transformation of people's thinking and cognition of traditional Chinese painting. The in-depth exploration of garden landscape painting in the Huizhou region, along with various aspects of the social fabric of Huizhou society, holds significant practical academic value.

The concept of "contemporary landscape painting" is explicated within the academic discourse, with the aim of providing a comprehensive interpretation of the artistic productions that emerged from the spirit of the times in the Huangshan region of Huizhou during various historical periods. This study also seeks to elucidate the manner in which the landscape garden landscape of the city during that era is reflected in the landscape painting. The present study offers a novel perspective and theoretical framework, while also providing a reconstruction of fragments of social and historical life. In the context of the contemporary cultural and artistic milieu, this study contributes to the thematic richness of Chinese landscape painting, advances the theoretical research of garden landscape painting, and holds historical significance for future generations seeking to understand the social fabric of Huizhou.

(4) Innovative artistic creation methods and forms of expression: By drawing on the creation methods of Western impressionist painting, new directions for artistic creation can be opened up, and the ways in which landscape painting can be used for sketching, and contemporary landscape painting can be used to record the social life of Huizhou people, can be explored. In addition, the artistic value and communication ability of contemporary landscape painting works can be enhanced.

This article can be used as a "model" for the study of painting theory and practice. The relationship between "text" and "concept" and the recorded research perspective are not only the research paradigm of "Contemporary Landscape Painting: Cross-Cultural Integration of Chinese Huizhou Landscape Painting Creation", but also a research model for studying other art forms.



CHAPTER II

The historical development of traditional Chinese landscape painting and contemporary landscape painting

The tradition of Chinese landscape painting has a long history of development. It is a significant constituent of Chinese painting. Its origins can be traced back to the early depiction of nature. Over the course of millennia, it has evolved from a rudimentary depiction of nature to an intricate art form replete with philosophical implications and cultural depth. Contemporary landscape painting is the continuation and development of traditional Chinese landscape painting in the modern context, and it has undergone significant evolution in tandem with the advancement of modernization and the globalization of art. This integration of modern artistic concepts, contemporary themes and diversified forms of expression is indicative of a progression that has undergone several significant development stages.

2.1 The origin and historical development of traditional Chinese landscape painting

The formation of Chinese landscape painting can be traced back to the Wei, Jin, Southern and Northern Dynasties. Since then, literati and scholars of all dynasties have used painting to express their feelings in a more intuitive way while expressing their aspirations in writing. It can be said that Chinese landscape painting is the most profound accumulation of Chinese people's emotions. As early as the Warring States Period, landscape painting had appeared on murals and silk fabrics.

After the development of Gu Kaizhi in the Eastern Jin Dynasty, it gradually got rid of the background of figure painting and developed into an independent painting genre after the Southern and Northern Dynasties to the Sui and Tang Dynasties. It is said that "Spring Outing" by Zhan Ziqian of the Sui Dynasty is the earliest existing authentic landscape painting. The characters in the painting are just a touch of the scenery. It changed the ink outline and color halo method of the Six Dynasties to the outline and color filling, heavy color green method, and pioneered the green landscape. It marks the formation and progress of Chinese landscape painting. (Sun Lanfang, Zang Rui, 2013.)



Figure 7 "Spring Outing" by Sui Dynasty painter Zhan Ziqian
(late 6th century - early 7th century)

Source: <https://image.baidu.com/search>

During the Sui and Tang Dynasties, landscape painting developed rapidly and gradually formed a relatively independent new painting genre. *Figure 7* 《Spring Outing》 by Sui Dynasty painter Zhan Ziqian is the first landscape painting in the true sense in Chinese history. It adopts a bird's-eye view composition method, giving people a visual effect of being close at hand and thousands of miles away.

At the commencement of the scroll, a declivity is observable, situated adjacent to the mountain and overlooking the body of water. The trajectory of the path mirrors the contour of the mountain, its breadth increasing as the female subject positions herself before the bamboo barrier. The topography of the mountain is elevated, with the bank forming a natural border, its shaded landscape accentuated by the presence of arboreal vegetation. Following the crossing of a diminutive bridge, the landscape becomes level once more, with the yacht, adorned by a cloth awning, situated within its confines. The lower corner of the composition features an arrangement of flowers and trees on the slope, which border the villa. This depiction captures the vividness of spring and the indulgence of tourists in the mountains and waters. The depiction is characterised by a profusion of flora, with various flowers and trees adorning the mountains and fields, and the peach blossoms and green willows complementing each other.

The evolution of ancient Chinese landscape painting underwent significant transformations during the Sui Dynasty. It underwent a shift in status, moving from its position as a component of figure story painting and attaining independence as a distinct painting genre. Prior to this development, the integration of landscape painting within the framework of figure story painting was constrained by limitations in expressive methods. The traditional Chinese conception, as articulated by the ancients, encapsulates the idea that "people are greater than mountains" and "water cannot be flooded". This philosophy underscores the inherent limitations in landscape painting, particularly in its capacity to effectively convey the relationship between natural scenery and human presence, as well as to depict distance, level, and other spatial dimensions. Consequently, artists faced significant challenges in articulating the grandeur and allure of mountains and rivers through artistic means. The work known as "Spring Outing" offers a reflection on the evolving characteristics of landscape painting in its changing and developing stage.

The subject of early landscape paintings is characterised by an idealised view of nature, often depicted with elements such as people overshadowing mountains, flooded water, and trees resembling arms and fingers. This style reflects the artist's immaturity and naive composition techniques. Contrasting with these earlier styles, the layout of "Spring Outing" exhibits a distinctive approach, breaking away from the constraints of traditional painting methods and establishing a unique structural level. The upper right quadrant of the composition is primarily occupied by the depiction of mountains, characterised by an abundance of lofty peaks and precipitous ridges, evoking an undulating mountainous landscape with winding peaks. In the absence of this work, the artist's oeuvre might have concluded with the delineation of the entire landscape background. However, Zhan Ziqian's creative process did not culminate there. In the lower right corner of the composition, he introduced a mountain path, rendered with low-lying trees and grass. The winding path, as if leading to a secluded place, is reminiscent of the beautiful scenery and the mountain road, which has become an extension of the towering mountain in the upper right corner. This transformation of the mountain into the background of the mountain road, and the mountain road into the details of the mountain, results in a more comprehensive, calm and rich composition than previous landscape paintings. On the left side of the composition, Zhan Ziqian has depicted a low hill, creating a pronounced contrast with the lofty mountains in the upper right. The central area of the composition is dominated by substantial rivers, which converge to form a vibrant natural barrier that merges with the lake and the sky, thereby engendering an image of lake, sky, mountains and rivers. It is noteworthy that the composition of the work is not dominated by the presence of mountains and rivers; rather, it is characterised by the intricate detailing that has been meticulously incorporated into the piece. The presence of small boats, dispersed throughout the expanse of the rivers, serves to not only enhance the visual narrative of the composition but also introduces a sense of movement and dynamism. The integration of human figures, depicted in a variety of poses and expressions, serves to further enrich the composition by introducing a human element into the otherwise natural environment. The juxtaposition of these elements, namely the human figures, the natural topography, and the aqueous elements, serves to create a balanced and proportionate composition that serves to enhance the overall visual impact of the work. (Liu Long, 2011.)

The brushwork is characterised by a high degree of maturity, and the expression is unique. Zhan Ziqian's approach to painting is characterised by a notable boldness and inclination towards innovation, particularly evident in the skilful utilisation of brushstrokes. When viewing "Spring Outing", the prevalence of green is immediately evident, signifying vitality. A notable example of this is the depiction of trees with sparse, yet nascent, branches and buds. These are formed by Zhan Ziqian using a unique sketching technique, the green-green sketching technique. This technique is not merely a means of enhancing the visual appeal of his creations; it is also a testament to his innovative approach to Chinese landscape painting. When depicting subjects such as mountains, rivers, rocks and trees, Zhan Ziqian demonstrates a proficiency in the use of intricate details and fine brushstrokes to delineate their contours. The employment of green and other vibrant hues serves to accentuate the visual elements of his compositions. A notable example of this approach can be seen in his depiction of the mountains, rocks and trees in "Spring

Outing", where he adeptly maintains the thickness, light and dark of the lines, without the deliberate introduction of changes. The deliberate addition of wrinkles is unnecessary, as the depiction of simplicity, vigour, handsomeness and heroism is already conveyed effectively. In the depiction of characters, Zhan Ziqian employs meticulous details to delineate their forms and expressions. Despite the relative static nature of the characters in the composition, their expressions are rendered with a notable degree of uniqueness. The elegance and smoothness of the characters' attire serves to enhance the viewer's perception of their intricate detail. Furthermore, he employs the "dot flower" technique to delineate details with remarkable dexterity. In the depiction of branches and buds, for instance, the application of powder dots serves to meticulously render the image of buds in the act of opening. Furthermore, the employment of the dot dyeing method serves to accentuate the minute details of characters such as the tiny people and horses, thereby enhancing the clarity of their depiction.

Green and heavy colours, delicate and precise. Prior to the Sui Dynasty, landscape paintings during the Wei and Jin Dynasties exhibited simplicity in composition, shape, and brushwork, as well as in the utilisation of colours throughout the entire composition. A notable example of this transition can be observed in Zhan Ziqian's "Spring Outing," a painting from the Sui Dynasty. This work showcases a significant departure from the previous simplicity, with shapes that are not only more varied but also richer and more vibrant in colour. In order to effect this transition from the previous monotonous and simple colouring method, Zhan Ziqian applied his bold imagination and meticulous techniques to the picture. The picture's primary colour is green, and this forms the basis of a meticulous colouring method. In the upper right quadrant, for instance, the artist employs a green palette to convey the vitality of the mountains and forests in the early spring. In the lower right quadrant, the artist employed a mud gold colouring technique to depict the mountain path, thereby conveying the mountain scenery amidst the forests where the spring chill had not yet abated. The employment of these two chromatic approaches serves to enhance the overall expressiveness of the composition. Furthermore, when painting trees, Zhan Ziqian pays greater attention to the depiction of detail. In the depiction of foliage, the artist employs a combination of color filling, color dyeing, and pointillism to accentuate the aesthetic qualities of the buds in spring.

The Spring Outing Picture is considered a seminal work in Chinese landscape painting, and this is not only due to the content of the picture, but also because of the creative techniques and aesthetic orientation that differ from those of its predecessors. The picture is notable for its ability to depict a thousand miles of scenery in a small space, a characteristic that is indicative of its artistic merit. (Sun Lanfang, Zang Rui, 2013.)

During the Qin and Han dynasties, the depiction of labouring life, from rural to imperial contexts, became the prevailing theme in art. This artistic convention of employing palaces to symbolize domestic life has contributed to the evolution of Chinese art, liberating it from its rudimentary state. Concurrently, the culture of the ruling class of scholars began to dominate. This shift resulted in the establishment of a distinct cultural identity, marked by the separation of scholars from local cultural traditions. This development was particularly evident in the realm of landscape painting. A prime example of this can be seen in the "Courtyard Picture" from Qufu,

which exhibits remarkable creativity through its use of optical illusions. This visual complexity can be attributed to the interplay of two conflicting visual elements: the frontal perspective view and the translation overlap and tilt overlap of the building. The collision of forces caused by the two different perspective laws gives the picture a surreal three-dimensional sense. It is noteworthy that artists of yore utilised the overlapping perspective laws of vertical and horizontal translation overlap, as well as the overlapping perspective law of depth without disappearance. Within the composite field of view, they could artistically juxtapose the two perspective laws of front and tilt. It is noteworthy that this approach predates the advent of Western Cubism by nearly two millennia. As this book has repeatedly stated, the wisdom of our ancestors cannot be expressed in a few words. A thorough examination of the ancient sages' philosophies through the lens of contemporary scientific inquiry is undoubtedly warranted, as it promises to unveil a wealth of insights that extend far beyond what is immediately apparent. Appreciating Chrysanthemums by the Eastern Fence



Figure 8 Author: Tang Yin, Ming Dynasty, China
Source: <https://image.baidu.com/search/detail?ct>

During the Wei and Jin Dynasties, Chinese ancient landscape fans experienced the eternity of the universe from the perspective of individual life, and experienced the freedom of people in it, which was the beginning of Wei and Jin landscape poetry. The significance of Xie Lingyun lies in her focus on the importance of form in poetry, underpinned by a philosophical ontology that seeks to explore the mysterious and transcendental reasons behind it. Tao Yuanming is widely regarded as the true representative of Chinese landscape sentiment. Tao Yuanming's poetry is distinguished by its profound philosophical depth, which surpasses the enigmatic nature of his words. His poetry encapsulates the profound understanding of the universe and life ontology embodied in these enigmatic poems, capturing and embodying their essence and meaning through a specific medium, thereby rendering them tangible. The act of artistic creativity can be defined as the process of finding a tangible form for that which is invisible and experienced on a personal level. In Tao's poetic oeuvre, mountains, rivers, plants and trees are depicted with authenticity and

affection, thereby embodying a philosophy that is emblematic of the Chinese spirit, one that is detached from the world, and characterised by a plain and neutral detachment.

Tao Yuanming's pastoral poems are the most numerous and the most accomplished. This genre is characterised by its articulation of the poet's integrity, affection for the unadorned pastoral life, comprehension of labour, and amiability towards the working class. Furthermore, it is a medium through which the poet's quest for an ideal world is expressed. As a literati, such thoughts and feelings, such content, appearing in the history of literature, is unprecedented, especially in a society with a clan system and strict concepts, which is particularly valuable. Furthermore, some of Tao Yuanming's pastoral poems also reflect his difficult situation in his later years, which can indirectly enable readers to understand the miserable life of the peasant class at that time. Tao Yuanming is widely regarded as the progenitor of pastoral poetry. His pastoral poems, characterised by their unadorned and natural language and their elevated and unconventional artistic conception, have been instrumental in inaugurating a new era within the Chinese poetic landscape, exerting a direct and profound influence on the pastoral poetry school of the Tang Dynasty. The poems' themes include a sense of disgust with the prevailing circumstances and an affection for the unspoiled countryside. Drawing upon his own experience of labour, his poetry conveys a sense of joy that is unique to the working class, offering a perspective that reflects the thoughts and feelings that are typically associated with that demographic. (Peking University, 2003.)

Tao Yuanming's childhood was marked by a series of significant events, including his relocation to Pengze, a locale situated in proximity to his place of origin, for the purpose of serving as a county magistrate. This decision was made with the primary objective of providing financial support to his family. During the winter of that year, the prefect of the county dispatched a postal inspector to Pengze County for inspection. The postal inspector, despite his low rank, wielded a degree of authority. This individual was able to discern the moral integrity of individuals before the prefect. The postal inspector who was dispatched on this occasion was a man of a vulgar and arrogant disposition. Upon his arrival at the inn in Pengze, he immediately requested the presence of the county official, instructing him to summon the county magistrate for an audience. Tao Yuanming typically held a disdain for both renown and affluence, and generally eschewed the practice of seeking favour with the influential. He regarded those who wielded their authority on behalf of their superiors with disdain, yet he deemed it necessary to meet with the postal inspector, and thus, he set off without delay. However, upon arrival, the county official instructed him to don an official uniform and a large belt in order to see the postal inspector. Otherwise, it would be deemed improper. The postal inspector will seize the opportunity to make a fuss, which will be disadvantageous to you!" Tao Yuanming's patience was exhausted. He exhaled deeply and stated, "I am unwilling to submit to the authority of a local official in exchange for material gain!" He then proceeded to take out the official seal, sealing it and immediately writing a letter of resignation. Thereafter, he departed Pengze, having served as the county magistrate for a mere 80 days.¹⁹

¹⁹ The Biography of Tao Qian is a biography of Tao Yuanming's life. Both the Book of Jin and the Book of Song have the Biography of Tao Qian, which introduces Tao Qian's life, major activities and literary works, but the contents are slightly different.

In the Tang Dynasty, due to the development of the economy, social stability, and the secularization of religious paintings, Chinese landscape painting matured and entered a period of prosperity, and various styles emerged. In general, Tang Dynasty landscape painting created two major schools: one is green landscape, which inherited the traditional expression techniques of Zhan Ziqian in the Sui Dynasty and developed into a style of exquisite craftsmanship and golden splendor, which is what later generations called "Northern School Landscape". The other school is represented by Wang Wei, with a casual style, heavy rendering, and relatively concise painting. Lines are extended to surfaces, ink is used instead of color, and the role of ink color is highlighted, which makes progress in methods such as expressing space, and the brushstrokes have new changes, greatly enriching the expressiveness of Chinese painting. This school of thought was later called "Southern School of Landscape Painting", and Wang Wei was regarded as the ancestor of Southern School of Painting.

During the Five Dynasties and the Northern Song Dynasty, landscape painting matured and became an important genre of Chinese painting. Painters such as Jing Hao, Guan Tiao, and Dong Yuan in the Five Dynasties, and Li Cheng and Fan Kuan in the Northern Song Dynasty pushed Chinese landscape painting to its peak in history. Their works not only reached unprecedented heights in layout and brushwork, but also reflected rich imagination through real descriptions of scenery and created poetic artistic conception.

In the Yuan Dynasty, painters such as Huang Gongwang paid more attention to sketching, emphasized the recording of images, and proposed the literati painting style of "free spirit and freehand brushwork, and self-entertainment". Although there were many schools of painting in the Ming Dynasty, the style of imitating the ancients was more popular. In the Qing Dynasty, Wang Shimin, Wang Jian, Wang Yuanqi, Wang Hui and others pushed the retro style to the extreme, and the practice of imitating the ancients almost dominated the painting world.

Contemporary landscape painting continues to innovate and develop on the basis of inheriting tradition. Many painters use brush and ink techniques and the contrast between reality and illusion to create an artistic conception of blending emotions and situations, reflecting the true meaning and beauty outside the painting to impress the audience. Contemporary landscape painting not only retains the essence of traditional techniques, but also incorporates modern aesthetics and creative concepts, forming a variety of styles and forms of expression.

2.2 The formation and development of Chinese painting brushes, ink, paper and inkstone

Traditional Chinese landscape painting is an important part of Chinese culture, and its forms and techniques have evolved over the course of history. The formation and development of landscape painting is inseparable from the interaction of the four elements of brush, ink, paper and inkstone. The following is a brief overview of the formation and development of these four elements.



Figure 9 The production process of the brush

Source: Lyu Qing

The tools used in Chinese painting are mainly divided into brushes and hard pens. The origin of brushes can be traced back to the Warring States Period. They were originally made from animal hair. As time went by, the production process of brushes improved and the types of brushes became more and more numerous. The brushes used for landscape painting are generally softer, suitable for expressing delicate strokes and rich layering. Different types of brushes, such as wolf hair, sheep hair, mouse hair, etc. can produce different effects, and painters will choose suitable brushes according to their needs.

The process of making and using brushes is relatively complicated. Commonly used brush hairs include wolf hair, rabbit hair, wool, weasel hair, etc. Different brush hairs have different elasticity, ink absorption and writing effects. The pen holder is usually made of materials such as bamboo, wood and plastic. High quality pen holders must be strong and light. Sieving and processing: Sieving with brush hair: Sieve according to the length, thickness and flexibility of the hair and select suitable hair. Cleaning and draining: Clean the selected hair, remove impurities and grease, then dry. Make a brush head and comb the hair neatly.

Ink is one of the most important materials for landscape painting. Traditional Chinese ink is divided into two forms: ink sticks and ink. Ink sticks are made of materials such as pine soot and lampblack, and must be ground on an inkstone to produce ink. The quality of the ink directly affects the expressiveness and layering of the painting. Ancient Chinese literati paid attention to the 'ink rhyme', the natural effect of ink flowing on paper, and emphasised the changes in thickness and wetness of ink, which enriched the expression of landscape painting.



Figure 9 Field survey picture: Ink making
Yi County, Huizhou, Anhui Province, May 2, 2024
Photographed by Lyu Qing

1) The production process of ink is relatively complicated. Traditional ink is usually composed of ink material, adhesive and water. The following are the main steps to make traditional ink:



Figure 10 Huizhou Huangshan Yixian Ink Factory
Source: Lyu Qing May 2, 2024

Prepare ink material: Traditional ink usually uses carbon black or other natural mineral materials as the main ingredients. The source of carbon black can be wood, grease, etc. **Adhesive:** Commonly used adhesives are animal glue (such as fish glue or rabbit glue) or plant glue, and water is used to mix the ink material and adhesive.



Figure 11 Field survey picture: Ink making
Yi County, Huizhou, Anhui Province, May 2, 2024
Photographed by Lyu Qing

Ink is ground using special graphite blocks and ink grinders. During the grinding process, an appropriate amount of ink block is placed on the grindstone, a small amount of water is added, and the ink block is gradually turned into ink through manual friction. The grinding time and degree of force will affect the concentration and texture of the ink.



Figure 12 Ink production
Source: Lyu Qing

According to the required proportion, concentration and color, the ground ink is mixed with the adhesive in a certain proportion and stirred evenly. Sometimes some spices or preservatives are added to increase the aroma of the ink or extend the shelf life. Molding and drying, pour the prepared ink into the mold to form it, and let it dry naturally or dry it to form an ink block. It is usually dried in a cool and ventilated place, avoiding direct sunlight to ensure the quality of the ink block. Packaging and storage, the dried ink block will be packaged, common packaging forms include paper boxes, wooden boxes, etc.



Figure 13 Ink production
Source: Lyu Qing

Ink pads should be stored in a dry, cool place, avoiding moisture and high temperatures to ensure the quality of the ink.

In the process of making ink, it is very important to keep the materials clean and the tools hygienic to prevent impurities from affecting the quality of the ink. The amount of water used to grind the ink should be properly controlled. Too much or too little will affect the final effect. The above is the traditional ink making process. Modern ink production may use some chemical synthetic materials, but traditional craftsmanship is still favoured by many calligraphy enthusiasts and artists.

(2) There are many types of traditional Chinese painting paper, mainly rice paper, silk paper, etc. Among them, rice paper is widely used because of its good ink absorption and uniform texture. In landscape painting, the choice of paper has an important influence on the presentation of the picture. Rice paper can show rich ink effects and is suitable for expressing the artistic conception and layering of landscape.



Figure 14 Yixian County, Huizhou, Anhui Province, May 2, 2024

Source: Lyu Qing

(3) Inkstone is a tool for grinding ink, usually made of stone, with a certain weight and texture. Traditional inkstones have different materials, such as Duan inkstone, She inkstone, etc. The shape and texture of the inkstone can affect the grinding effect of ink, and then affect the performance of landscape painting. The use of inkstone is not only a practical tool, but also an important cultural symbol of literati.

Conclusion: The formation and development of landscape painting has gone through several historical stages: Wei, Jin, Southern and Northern Dynasties: Landscape painting began to become an independent art form, emphasizing the expression of nature. Sui and Tang Dynasties: Landscape painting gradually matured, and masters such as Yan Liben and Wu Daozi appeared. Song Dynasty: Landscape painting reached its peak, emphasizing artistic conception and brushwork, and representative painters such as Guo Xi and Fan Kuan. Yuan, Ming and Qing Dynasties: There were many schools of landscape painting, and different styles such as "court painting" and "literati painting" appeared. Literati painting paid more attention to the expression of personal emotions.

The formation and development of traditional Chinese landscape painting is an inseparable process with brushes, ink, paper and inkstones. The continuous evolution of these tools and materials has not only enriched the techniques and expressions of landscape painting, but also promoted the development of the entire Chinese painting art. Landscape painting is not only a depiction of nature, but also a profound reflection of culture, philosophy and emotion.

2.3 Important development stages and representative painters of traditional Chinese garden landscape painting

Looking at the history of Chinese classical garden landscape painting, it was not until the Tang Dynasty²⁰ that paintings specifically depicting gardens began to appear, mostly depicting royal gardens or temple gardens in the north. At this time, garden landscape painting was in the stage of "imitating mountains and rivers", with natural mountains and rivers as the main focus, and buildings were also built on mountains. There are two styles of painting: one is green and blue, with magnificent gold and jade, such as Li Zhaodao's "Dragon Boat Race Picture"; the other is ink and wash garden painting, such as Wang Wei's "Wangchuan Picture". However, landscape works depicting the interior scenery of the garden did not appear in large numbers until the Song Dynasty, such as Zhao Boju's "A Pavilion Picture". Green and blue garden landscape paintings contain a deep literati spirit, and painters combine the latest painting techniques with the literati spirit. Influenced by the objective environment and the hermit thought, the Yuan Dynasty.²¹ The development trend of green-colored garden landscape painting gradually declined, and the works of literati paintings that depict garden themes increased. They basically painted folk gardens, expressing the leisure in their hearts and entertaining themselves in a freehand way, such as Ni Zan's "Lion Grove Picture". During this period, there were also line-drawing garden works painted with pure ink, which were neat garden boundary paintings. Masters such as Wang Zhenpeng, Xia Yong, and Li Rongjin were meticulous in their depiction, and had the tendency to surpass the refinement of the Song Dynasty.²²

2.3.1 Characteristics of Tang Dynasty Landscape Painting

The Tang Dynasty was the heyday of the development history of Chinese classical gardens. The development of literature and painting in this period had made great progress compared with the Wei, Jin, Southern and Northern Dynasties. The prosperous Tang Dynasty landscape pastoral poetry school represented by Wang Wei was a continuation of pastoral poetry and landscape poetry during the Wei, Jin, Southern and Northern Dynasties. Landscape painting appeared in the Sui Dynasty and flourished in the Tang Dynasty; the development of gardens also changed a lot compared with the Wei, Jin, Southern and Northern Dynasties. This article attempts to analyze the influence of Tang Dynasty landscape paintings and painting theories on Tang Dynasty gardens through the appreciation of some Tang Dynasty landscape paintings and the reading of painting theories.

The origin of Chinese classical gardens can be traced back to the Shang Dynasty, which has a history of more than 3,000 years. Before the Qin and Han Dynasties, the construction of gardens was mainly royal gardens, and the functions were mainly production and hunting. In the pre-Qin period, the understanding of

²⁰ Tang Dynasty: The name of an ancient Chinese dynasty from 618 AD to 907 AD.

²¹ Yuan Dynasty: the name of an ancient Chinese dynasty, from 1271 AD to 1368 AD.

²² The Song Dynasty was an important dynasty in Chinese history, divided into two periods: the Northern Song Dynasty and the Southern Song Dynasty.

natural landscapes was limited to utilitarianism and ethics. In the Wei, Jin, Southern and Northern Dynasties, the 300-year-long turmoil and division gave rise to people's re-recognition of Laozi and Zhuangzi's "rule by inaction and advocating nature" and the popularity of Buddhism. The metaphysics that integrates Confucianism, Laozi, Zhuangzi and Buddhism became popular. The style of seclusion and expressing feelings in landscapes became a social fashion. People's understanding of natural landscapes was upgraded from the low-level aesthetic consciousness before the Eastern Han Dynasty to conscious praise and appreciation of natural scenery. The most prominent manifestation was the prosperity of landscape art, and landscape gardens were one of them. From the early Tang Dynasty to the prosperous Tang Dynasty, the society was stable, the economy was prosperous, the country was strong, and the ideological and cultural policies were relaxed. A trend of seclusion gradually emerged among the literati. Coupled with the vigorous development of landscape and pastoral poetry and landscape painting, landscape gardens have made great progress, and literati gardens were also formed during this period.(Hu Chunda, 2020.)

During the Wei, Jin, Southern and Northern Dynasties before the Tang Dynasty, the creation of landscape gardens was mainly realistic, but at the same time there was a manifestation of freehand brushwork - manifested as a conscious summary and refinement of natural landscapes; the horticultural ideas of royal gardens changed the trend of Qin and Han immortal ideas, focusing on reflecting the natural atmosphere, closer to real life; the scale also changed from large to small, and the function also changed from production-oriented to view-oriented. Private gardens developed rapidly during this period. The private gardens in the form of mansions were simple and natural in style, reflecting the secluded ideas of "returning to the garden and living in the fields" of Wei and Jin literati and celebrities, and also became the origin of literati gardens in the later Tang dynasty.

Poetry and painting were the source and inspiration of early Chinese garden design. Although Jericho's words did not explain which discipline of painting had such a significant influence, there is no doubt that only landscape painting has a direct and close relationship with gardens. After the Sui and Tang dynasties, following the exploration and creation of landscape painting techniques in the early Tang dynasty, the techniques of landscape painting had been perfected by the heyday of the Tang dynasty and showed an unprecedented prosperity. The Li family and his son had mastered the essence of landscape painting. The so-called "change of landscape painting" began in Wu and was established in Erli (Zhang Yanyuan's "Records of Famous Paintings of Past Dynasties"). Besides Li Sixun, Li Zhaodao and his son, Wu Daozi, Wang Wei, Zhang Cao, Zheng Qian, etc. are also famous landscape painters. In addition, the techniques that each master is good at are also different, and they are mainly divided into three categories according to their styles: The first is the green landscape represented by Li Sixun and his son, whose painting style is famous for its exquisiteness, meticulousness, prosperity and richness; the second is the "sparse style" painting style represented by Wu Daozi, which focuses on line drawing, does not use colour and pursues simplicity and sobriety; the third is the ink painting style represented by Wang Wei, which emphasizes ink techniques.



Figure 15 Gu Kaizhi Eastern Jin Dynasty

China Time: around the 4th century AD

Source : <https://image.baidu.com/search/index?tn>

The Picture of the Goddess of Luo River is a long scroll painting characterised by meticulous brushwork and the utilisation of sombre hues. The focal point of the composition is the Goddess of Luo River (*Figure 16*), and the work conveys both the profound love and profound sorrow experienced by both humans and deities. The depiction of the Goddess of Luo River in the painting is characterised by elegance and extraordinary qualities. The deity is depicted in various postures, including standing, sitting, walking and stopping, and every movement is imbued with agility and elegance. This painting is recognised as a treasure of ancient Chinese painting art and an important part of the world cultural heritage. (Zhang Yanyuan, 2014.)

According to the records of people in the Tang and Song dynasties, Gu Kaizhi's oeuvre included not only portraits of political figures but also depictions of Buddhist images, which were a popular theme during this period. The depiction of birds and beasts aligns with the artistic style of the Han Dynasty, further demonstrating the continuity and evolution of Chinese painting styles through historical eras. Gu Kaizhi's depictions of deities and immortals align with prevailing beliefs of the era, reflecting popular spiritual beliefs. Notably, his portraits of celebrities constituted a departure from the Han Dynasty's conventional emphasis on etiquette, marking a shift towards a novel approach to human observation and artistic expression. This approach eschewed traditional etiquette and political concerns, instead focusing on the verbal and expressive capacities of individuals. This shift signalled an expansion of the field of vision of painting art, consequently giving rise to new requirements for figure painting, namely the expression of people's personality and spiritual characteristics. In the writings and speeches of Gu Kaizhi, there is a repeated emphasis on the depiction of expressions and mental states. Gu Kaizhi, Lu

Tanwei and Zhang Sengyou are widely regarded as the three most significant painters of the Southern and Northern Dynasties, signifying the accelerated growth and sophistication of figure painting in the artistic landscape of the Han Dynasty. Zhang Huaiguan of the Tang Dynasty also spoke highly of his paintings, saying: "Zhang Sengyou captured the essence of the human form, Lu Tanwei captured its structure, and Gu Kaizhi captured its spirit." (Zhang Yanyuan, 2014.)

The Song Dynasty was an important turning point in the historical development of Chinese landscape painting. The painting techniques and aesthetic ideas of this period were very mature. This study explores the techniques and aesthetic connotations of the brush and ink language of Song Dynasty landscape painting. Based on the expressive characteristics of ink language and the reasons for the formation of language techniques, we analyse the specific forms of ink expression and complete the research on ink language techniques in freehand landscape painting of the Song Dynasty. We analyse them from three perspectives: ideological changes, psychological factors and aesthetic conception. The Aesthetic Connotation of Song Dynasty Freehand Landscape Paintings, thus realising the study of the aesthetic connotation of the paintings.

Freehand landscape painting is a special style of painting that aims to express the subjective feelings of the artist and the true artistic conception of the natural scenery. Unlike meticulous painting, freehand landscape painting emphasises the use of brush and ink and the expression of the artist's personality, rather than detailed realism and representation. Compared to other types of painting, freehand landscape painting has greater freedom in spatial arrangement and composition. The painter uses the changes in the weight, thickness, dryness and wetness of the ink to show the changes in the natural scenery, thereby emphasising the unique visual effect and overall sense of the painting. When creating freehand landscape paintings, painters usually use metaphors, symbols and other techniques to combine humanistic emotions with natural scenery, and on this basis express feelings and artistic conception atmosphere that go beyond the scenery and objects. From the point of view of style characteristics, freehand landscape painting not only expresses the painter's feelings and understanding of the natural environment, but also incorporates the philosophical content of the harmonious coexistence of man and nature in traditional culture into the painting. (Nie Song, 2018.)

The flourishing of landscape painting in the Tang Dynasty had a lot to do with the country's strength, cultural tolerance and the development of landscape poetry. After landscape poetry and landscape painting matured, they directly influenced the development of landscape gardens, creating a situation where landscape poetry, landscape painting and landscape gardens flourished together, which was unprecedented in the history of the development of Chinese classical gardens. The influence of landscape painting on private gardens is far greater than that on royal gardens. The reason is probably that most of the literati and scholars had to build their own private gardens in order to cultivate their hermit-like thoughts and ambitions, and the natural landscapes depicted in the landscape paintings also inspired their longing for the scenery in the paintings. Therefore, when literati and scholars built gardens, they used the aesthetics and artistic concept of landscape paintings as a guide for the construction of gardens, so there was a great development of landscape gardens. According to the "New Records of the Two Capitals", "Chang'an Records", "Records

of Famous Gardens in Luoyang", "Research on the City Streets of the Two Capitals of the Tang Dynasty" and other documents, there were more than 1,000 private gardens with names left in the Tang Dynasty. Such a large number of private gardens is enough to illustrate the prevalence of garden design in the Tang Dynasty. It can be concluded that the influence of landscape painting on garden design must have been very great.

2.3.2 Characteristics of Song Dynasty Landscape Painting

The Song Dynasty was an important turning point in the development of freehand landscape painting. Compared with previous paintings, Song Dynasty landscape painting has undergone significant changes in both composition techniques and creative ideas. During this period, ink landscapes with a strong sense of nature replaced the heavy color paintings of the Sui and Tang Dynasties. With the formation of the "Three Fars" theory (i.e. "high far", "far" and "flat far"), a variety of different mobile composition methods such as nearsightedness, level vision, looking down and looking up appeared in freehand landscape painting. For pen and ink lines, this composition is more suitable for showing the artistic conception of virtual and real coexistence and the blending of scenes, bringing different appreciation feelings to viewers.

Whether it is a close-up composition or a panoramic composition, Song Dynasty freehand landscape paintings show a humanistic spirit with aesthetic thinking characteristics and oriental philosophical beauty. Due to major changes in pen and ink techniques, creative ideas and aesthetic connotations, the Song Dynasty also became a key period for the transformation of freehand landscape painting creation. In addition, the diversified style of Song Dynasty landscape painting with "artistic conception" as the core also helps to give play to the aesthetic inspiration function of brush and ink techniques. However, to reveal this aesthetic feature, it is necessary to study the brush and ink language techniques and aesthetic implications of Song Dynasty freehand landscape painting from multiple angles such as composition, modeling, viewpoint, and brushwork, and then we can determine the interest and aesthetic spirit of "artistic conception". The brush and ink techniques and aesthetic implications of Song Dynasty freehand landscape painting are mainly reflected in the control of the picture, the mastery of ink color, and the overall coordination, reflecting the painter's painting skills and personal cultivation. The painting elements contained therein can directly convey various image information and abstract information.(Zhang Yanyuan,2014.)

During the Northern Song Dynasty, landscape painting flourished. Among them, Li Cheng and Fan Kuan are the representatives of the early Northern Song Dynasty landscape painters. They inherited the tradition of Jing Hao, mainly using ink and wash, and mainly expressed the majestic and magnificent natural landscapes of the North. Together with Guan Tong of the Five Dynasties, they are considered to be 'three masters facing each other, and their creations are of epochal significance'. His successors include Wang Shiyuan, Wang Duan, Yan Wengui, Xu Daoning, Gao Keming, Guo Xi, Li Zongcheng, Qiuna, Wang Shen, etc. In addition to the landscape paintings of the northern landscape system, Guo Zhongshu, who is good at border painting, Hui Chong and Zhao Lingrang, who are good at depicting small lake and mountain scenes, Wang Ximeng, who inherited the green landscape painting method from the Tang Dynasty, Ju Ran, the representative of the southern landscape painting,

and the founder of "Mi" "Yunshan" Mi Fu and others also made their own unique contributions to the development of Chinese landscape painting.(Han Zhuo,2014.)

The landscape paintings of the Northern Song Dynasty tended to be natural, focusing on "truth" and "reality" and advocating a realistic style of landscape painting. Not only are the outlines detailed and the characterizations rigorous, but the ink is also used to build up the picture layer by layer, showing a dignified and serene beauty. It shows an unprecedented delicate, rich and realistic painting style. The Song Dynasty in China lasted more than 300 years, and its painting continued to develop on the basis of the Sui, Tang and Five Dynasties. Folk painting, court painting and scholar-official painting each formed their own system, which influenced, absorbed and penetrated each other to form the rich and colourful appearance of Song Dynasty painting.

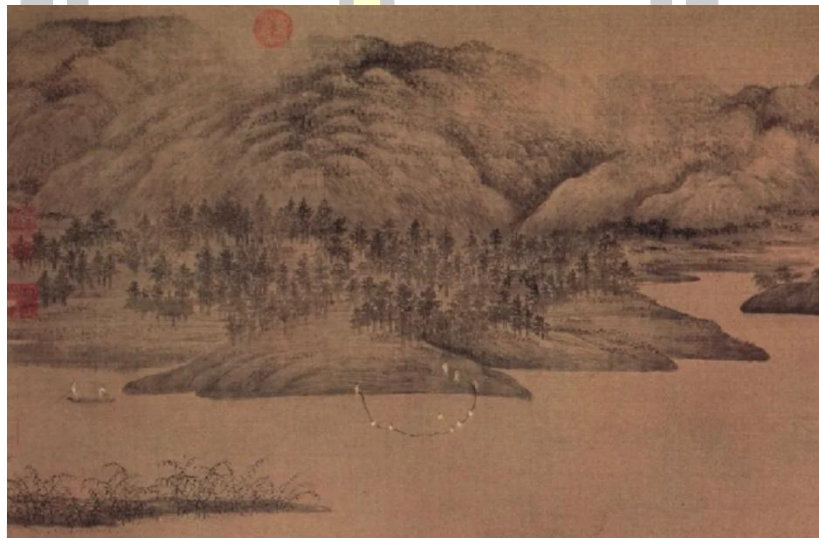


Figure 16 Part of Dong Yuan's Five Dynasties "Xiaoxiang Tu"

Source : <https://image.baidu.com/search/index?tn>

Dong Yuan (934-962) was the founder of the Southern School of Landscape Painting, and his ink landscape painting had a great influence on later generations. Dong Yuan, Li Cheng and Fan Kuan were known as the three masters of the Northern Song Dynasty. Li Jing, the king of the Southern Tang Dynasty, appointed him as the deputy envoy of Beiyuan, so he was also called "Dong Beiyuan". Dong Yuan's new style, which used "hemp fibre texture" as the main brush stroke, was followed by Monk Ju Ran during his lifetime, and later generations called him Dong and Ju together. In the Song Dynasty, Mi Fu and Shen Kuo greatly admired Dong Ju's painting school and brought Dong Ju to its historical peak. In the Yuan Dynasty, the trend of emulating Dong Ju gradually spread and became unstoppable.(Han Zhuo,2014.)

(Figure 17) In this picture, the beach, hillside, near mountain and far mountain are painted differently. The near tree, far tree, shrub, willow, reed and bamboo are also painted differently. However, their combination is rhythmic, varied and harmonious. It can be called a visual "symphony". It is worth noting that these painting methods and brushwork are all in line with the characteristics of Jiangnan scenery. The brushwork skills, style and even the entire art form are inherited. Dong Yuan's landscape painting originated from the inheritance and modification of the landscape painting skills of Li

Sixun and Wang Wei. However, this modification was completed under the inspiration of the real mountains and waters of Jiangnan. This picture depicts the landscape of Jiangnan. It is the Jiangnan landscape that gave birth to them, and they also created the Jiangnan style of landscape. Specific creation is the objective root for creating specific brushwork skills, and specific brushwork skills are the basic means to create regional style. However, the brush and ink techniques, style and even the entire artistic pattern have been passed down. Dong Yuan's landscape paintings originated from the modification and transformation of the patterns and techniques of Li Sixun and Wang Wei's landscape paintings, but this modification and transformation was completed under the inspiration of the real mountains and waters of Jiangnan.



Figure 17 Reading the Stone Tablet”
Source:<https://image.baidu.com/search/index?tn>

Li Cheng: (919-967) was good at painting landscapes. (*Figure 18*) He studied with Jing Hao and Guan Tong, and later with Cai Cai. He painted more of the wide and flat landscape of the countryside. Pingyuan Hanlin, the painting method is concise, the atmosphere is desolate, and the light ink is easy to use, and it is known as "cherishing ink like gold"; the mountains and rocks are painted like rolling clouds, which later generations called "rolling clouds".(Han Zhuo,2014.)

Painting Han Lin created the "crab claw" method. It had a great influence on the development of landscape painting in the Northern Song Dynasty. During the Northern Song Dynasty, it was known as "the best in ancient and modern times".

This painting is set in a gloomy and desolate environment, with strange and uneven branches of ancient trees and an empty background. It is far-reaching and dark, which implies infinite sadness. In addition, when painting trees and rocks, the painting is first outlined and then colored, which is light, bright and full of charm. It is not difficult to see from this work that the "desolate atmosphere and clear and spacious forest" of Li Cheng's art is closely related to his attempt to show his sensitive and rich inner world.(Zhang Yanyuan,2014.)



Figure 18 Detail of *Traveling in Mountains and Rivers* by Fan Kuan

Source : <https://image.baidu.com/search/index?tn>

Fan Kuan (950-1032) was a wild man who loved wine and Taoism. He was good at painting landscapes and was one of the "Three Great Masters of the Northern Song Dynasty". The peaks and mountains in his paintings were thick and dignified, with a majestic and commanding momentum, giving people a sense of grandeur and steepness. He used a strong and powerful brush stroke, with lots of raindrops, bean curds and nail heads. He liked to paint thick forests on the top of the mountain, often placing large rocks by the water and painting the houses in black. He was also good at painting snow scenes. "Travelling in the Mountains and Rivers" (Figure 19) is Fan Kuan's most representative work and a masterpiece in the history of Chinese painting. The author inscribed the four words "Made by your servant Fan Kuan" between the trees. The work is majestic, with towering giant peaks that fill almost the entire picture. There are dense trees at the top of the mountain, waterfalls cascading down the mountainside, and huge rocks at the foot of the mountain, making the whole work intricate. A caravan appears on the mountain road, and a stream flows by the side of the road. It is the waterfall flowing down the mountain that makes the viewer hear the sound of water, people, mules and horses, and also refers to the theme of travelling in the mountains and rivers. (Han Zhuo, 2014.)

When confronted with this magnum opus, an astute observer is likely to discern the majestic summits and the imbued dynamism that characterises the artist's intent. It is evident that Fan Zhongli sought to extol the aesthetic allure of the mountains and rivers that grace the Heshuo Plain. Fan Huayuan's artistic conception of climbing to the summit of Mount Tai and gazing down upon the world is evident in his depiction of the lofty and majestic "Traveling in the Mountains and Rivers". This magnum opus unveils the multifaceted personality of the artist, encompassing his benevolent and receptive disposition, along with his profound comprehension of nature. The

appellation "Fan Kuan" was bestowed upon him in recognition of his magnanimity, and the broad mind evident in this painting is a testament to his open-mindedness. The artist's propensity to gaze between Zhongnan and Taihua is indicative of his ability to produce a realistic masterpiece. This evokes the renowned saying attributed to the artist: "It is better to learn from Nature than from the ancients; it is better to learn from Nature than from the heart." This doctrine forms the crux of Chinese painting theory and merits extensive elaboration, yet the fundamental principles must remain consistent. The painting entitled "Traveling in Mountains and Rivers" is the most appropriate, specific and complete interpretation of the essence.(Zhang Yanyuan,2014.)

In the process of research, we should also reveal the application methods of these brush and ink techniques, as well as how to express the aesthetic consciousness and humanistic spirit of Oriental philosophy. Only in this way can the viewer, in the subsequent process of appreciation, accurately extract the rich value contained in the freehand landscape paintings of the Song Dynasty, and conduct in-depth research on the localisation and nationalisation direction of the development of Song Dynasty landscape paintings from an aesthetic point of view.



Figure 19 Part of Along the River During the Qingming Festival

Source: <https://image.baidu.com/search/index?tn=baiduimage&ipn>

Zhang Zeduan: (1085-1145) served as an imperial scholar during the Xuanhe period. He was good at painting towers, houses, trees and figures. His folk paintings of shops, bridges, streets and city walls were meticulously depicted and the border paintings were accurate. The figures were lifelike. He was very studious from childhood. In his early years he studied in Bianjing (now Kaifeng, Henan) and later learned painting.(Han Zhuo,2014.)

Along the River During the Qingming Festival (Figure 20) is considered to be among the ten most renowned paintings preserved from ancient Chinese traditions. The painting's dimensions are 24.8 cm in width and 528.7 cm in length, and it is rendered on silk. This folk painting is attributed to the Northern Song Dynasty, and is considered the solitary masterpiece of the Northern Song Dynasty painter Zhang Zeduan. It is currently recognised as a national treasure. Presently, the painting is part of the collection of the Palace Museum in Beijing. In terms of its expressive method, Along the River During the Qingming Festival employs the "scattered perspective method", whereby the viewpoint is constantly moved to capture the desired scene. The painting's composition is meticulously arranged, encompassing elements such as

expansive fields, substantial rivers, imposing city walls, and minutiae such as nails on boats and carriages, as well as the goods being traded by vendors and the inscriptions on market signs. The painting's depiction of a diverse cast of characters, including officials, farmers, merchants, doctors, fortune-tellers, monks, Taoists, clerks, women, children, boatmen, cablemen, and various animals such as donkeys, cows, and camels, contributes to the intricate and multifaceted nature of the work. The depicted scenes include market interactions, commercial activities, leisurely strolls, socialising over drinks, and informal conversation. The scene also features activities such as boat transportation, cart pulling, sedan chair rides, and equestrian pursuits. The depiction of urban life is further enriched by the presence of various commercial establishments, including hotels, teahouses, and snack shops, which are situated along the bustling streets and alleys. The depiction is further enriched by the presence of dense city towers, river ports, bridges, cargo ships, government residences, and thatched huts, contributing to a comprehensive and nuanced portrayal of urban life.

The composition of the painting is notable for its emphasis on structure, with the beginning and end mirroring each other, thereby creating a unified whole. The arrangement of characters, scenes and details is reasonable, and the relationship between density, complexity, simplicity, movement, stillness, gathering and dispersion is handled with precision, achieving complexity without complexity and abundance without chaos. This artistic achievement is indicative of the artist's profound insight into social life and his exceptional ability to organise and control the composition. The painting's categorization as a genre piece is substantiated by its alignment with the characteristics inherent to that genre.(Zhang Yanyuan,2014.)

The spiritual connotation of "Along the River During the Qingming Festival" is primarily reflected in its depiction of prosperity and potential crises, as well as the spirit of "being in the same boat" displayed through the interaction of characters. This painting provides a vivid depiction of the affluent era of the Northern Song Dynasty, showcasing a bustling crowd, opulent shops and a tranquil river. Simultaneously, it underscores the significance of preparing for potential crises during prosperous periods, a message conveyed subtly through its delicate brushstrokes. The Hongqiao scene, symbolising the primary thoroughfare and the essence of life itself, simultaneously conveys a sense of peril, serving as a reminder to maintain a state of alertness in the midst of one's material gains.

The freehand landscape painting of the Song Dynasty is an important development in the history of Chinese art. Its brush and ink techniques are unique and rich. Song Dynasty landscape painting focuses on the expression of ink colour, and tends to use dry brush, solid colour and light ink to depict the landscape. This dry and light ink colour conveys the indifference, tranquillity and illusion of the natural landscape, forming a unique artistic concept. Blurring is a common technique in Song Dynasty landscape painting. By painting or blurring with wet ink, the colour gradually changes from light to dark, from thick to thin, to express the charm and atmosphere of the landscape. The colour and ink are blended into the surface of the paper with the technique of ink overflow to express the environment and momentum of the landscape. This technique allows the ink to flow freely on the paper, creating a curved and orderly image. Point-like description is another important feature of Song Dynasty landscape painting. It uses dot-like ink to outline the characteristics and texture of the object, while conveying the sense of change between the reality and

illusion of the landscape. Song landscape painting emphasises the expression of a profound sense of space through the principle of perspective and perspective. Through the arrangement and use of lines, the painter can skilfully express and show the distance, height and undulation of mountains and rivers. Overhead perspective is a unique compositional technique of Song Dynasty landscape painting. Painters would often place the landscape in the upper half of the painting, leaving an empty space at the bottom to give the whole painting a bright and open feeling.

Compared to previous dynasties, the landscape painting system of the Song Dynasty was more complete. The number of realistic line and texture techniques in freehand painting increased, and the methods of creating these modelling languages were extremely obvious and could only be fully expressed by simple linear painting techniques. The most profound impression of intuitively appreciating the characteristics of the brush and ink language techniques of Song Dynasty freehand landscape painting is that the linear elements can express the author's creative intention in a "narrative" way. In the early days of freehand landscape painting, its expression method was only the simplest outline of lines. Since the Song Dynasty, the status of freehand landscape painting has been continuously improved. The original background lines gradually became the main creative object. The technical pattern of mountains and rivers was transformed into a more delicate brush and ink description, and the creative subject was no longer limited to a single artistic style and regional environmental description. Especially after the formation of the "crushing method" technique, the colouring of the painting image has become less and less, but the lines have become softer and more varied, which also allows the painter's personality and aesthetic interest to be fully expressed. In conveying the characteristics of the mountain and river scene, the real scene must be used as the basis, on the one hand to create a beautiful artistic atmosphere, and on the other hand to show the author's creative emotions. With the development of the linear brush and ink language of freehand landscape painting in the Song Dynasty, the technique of virtualisation gradually became stylised. Stylization refers to a form of artistic expression that blends scenes, not only accurately depicting the landscape, but also creating an artistic realm of unity between reality and illusion.

The Song Dynasty landscape paintings show the strong creative intention of the author with their unique linear brush and ink language. From simple outlines to gradually deepening lines, the painter expresses his emotions and artistic aspirations through linear elements. With the development of the "crushing method" technique, the colour rendering in the painting gradually decreased and the lines became softer and more varied. This stylised expression not only accurately depicts the landscape, but also creates an artistic atmosphere of unity between reality and illusion. By taking the real scene as the nourishment, the freehand landscape paintings of the Song Dynasty create a beautiful artistic atmosphere and highlight the creative emotions of the painters. This development makes the landscape painting system of the Song Dynasty more complete and leaves a deep impact on future generations.

The reasons for the formation of the brush and ink language techniques of the freehand landscape paintings of the Song Dynasty include cultural background, historical conditions, natural observation and personal experience, as well as traditional reference and innovation.

The Song Dynasty was an important period in the development of Chinese culture. Confucianism, Taoism, Buddhism and other ideas had a great influence on society at that time. These ideas had a profound impact on the aesthetic concepts and artistic creation of the Song Dynasty literati, and also influenced their understanding and expression of natural scenery. The Song Dynasty was a relatively stable and prosperous period. The prosperity of the social economy provided the literati with a relatively rich material foundation and creative environment. Literati artists could observe nature with a leisurely mentality and integrate their inner emotions with the natural scenery. When creating freehand landscape paintings, Song Dynasty literati often made a lot of field observations and natural perceptions. They focused on directly observing the shape, texture and changes of natural scenery, and transformed them into artistic expression through personal experience. This kind of observation and experience enabled them to create a rich and varied language of brush and ink techniques.

Traditional reference and innovation. In the process of developing the techniques of brush and ink painting, the literati of the Song Dynasty actively absorbed the experience and achievements of their predecessors and innovated on this basis. Their research and appreciation of the works of previous masters, as well as their exchange and inspiration with each other, led them to a deeper exploration and development of brush and ink painting techniques. In general, the formation of brush and ink language techniques in freehand landscape painting in the Song Dynasty is the result of a variety of factors, including cultural background, historical conditions, natural observation and personal experience, as well as reference and innovation. These factors together promoted the development of brush and ink painting techniques in Song Dynasty art and provided important reference and inspiration for later painters.

2.3.3 Characteristics of Landscape Painting in the Ming and Qing Dynasties

Xie He of the Southern Dynasty proposed the "Six Laws" of painting in "Ancient Painting Records", including vivid spirit and charm, bone-like brushwork, image formation, colouring according to type, management of position, and transfer and copying, and listed vivid spirit and charm as the first of the "Six Laws", which became the standard and important aesthetic principle for judging art works in ancient China. Song Dynasty landscape painting is the pinnacle of landscape painting history, with far-reaching artistic conception and magnificent atmosphere. There are many works with vivid spirit and charm, which serve as models for later painters. The article first explains the source and meaning of vivid spirit and charm in landscape painting, and then takes Song Dynasty painting as an example to specifically analyse the relationship between vivid spirit and charm and the management of object form, management of layout, use of dyeing method, and use of brush and ink in Song Dynasty painting.

The humanistic spirit of garden landscape painting is reflected not only in the description of the object garden, but also in Chinese painting, a form of painting with a profound cultural heritage. Garden painting is an art that integrates spiritual feelings into nature and then refines them into an artistic language to simulate reality, while Chinese painting is an artistic expression of what the eyes see and the heart feels on paper (or silk or satin). Although painting is the result of man's imitation and reflection of nature, its origins also have elements of witchcraft or games. With the

development of civilisation, Chinese painting has gradually formed its own appearance and principles. From early documents such as "The Analects of Confucius", "Zhuangzi", "Han Feizi" and "Kaogongji" in the Spring and Autumn Period and the Warring States Period, to painting theories such as Gu Kaizhi's "Painting Yuntaishan", Zong Bing's "Preface to Painting Landscapes" and Wang Wei's "Explanation of Painting", from Chinese painting criticism such as Gu Kaizhi's "Praise of Outstanding Painters of the Wei and Jin Dynasties", Xie He's "Catalogue of Ancient Paintings" and Yao Zui's "Painting Yuntaishan", and Yao Zui's "Continuation of Painting Catalogue and Preface", to Zhang Yanyuan's "Famous Paintings of All Ages", Jing Hao's "Brush Painting Catalogue", Shen Kuo's "Mengxi Bitan", Guo Xi's "Linquan Gaozhi", and "Xuanhe Painting", as well as "Xuanhe Painting Album", "Secrets of Painting Landscapes", "Bamboo Album", "Bitter Gourd Monk's Sayings on Painting" and other works, it can be clearly seen that Chinese painting has become a complete art system. Whether in form, content, technique or theory, it is becoming more mature. (Yuan Li, 2022.)

The system is broad and rigorous and has become an important part of the great system of Chinese culture. As Chinese painting developed, its theory of painting evolved from the early functionalism to the theory of form and spirit of "using form to depict spirit and having both form and spirit", from "seeking the wonderful and creating the truth" to the later literati and scholars using painting to express their feelings, purify their minds and observe the truth, From "painting to achieve education, to help human relations, to explore the changes of the gods, to measure the subtle, and to be the same as the Six Classics" to "freehand and careless, not seeking resemblance, but just for self-enjoyment", Chinese painting has formed its own unique cultural heritage through the accumulation of years.

The Ming and Qing dynasties were the last high points in the development of classical Chinese landscape painting. After the Ming Dynasty,²³ the green and colour meticulous style of garden landscape painting and the sloppy literati style of painting developed separately. The former include Tang Yin, Qiu Ying, Yuan Jiang and Yuan Yao. The latter, such as Wen Zhengming, Shen Zhou, Jin Nong and others, painted many sketches of garden landscapes. In modern times,²⁴ exchanges between China and other countries have become closer. Painters actively absorbed Western realistic painting forms and used a large number of colours in traditional Chinese painting. The most typical representative is the painter Li Keran. In order to explore new painting methods, Li Keran painted a lot of garden sketches and produced many influential works. For example, "Yacht on the Back Lake of the Summer Palace", "Humble Administrator's Garden in Suzhou", "Garden of Humour", "Taihu Yuantouzhu Park", and so on. In contrast to the cold style of the ancients, these works are painted in a sunny and lively style. After the reform and opening up, Western modern painting art was introduced into the country, and a group of painters emerged who explored the beauty of form. The most representative figure is Mr Wu Guanzhong, whose garden landscape paintings such as "The Lion Grove", "Suzhou Gardens" and "Master of the Nets Garden" pursue artistic independence, individuality and modernity. (Xu Hongmei, 2011.)

²³ Ming Dynasty: the name of an ancient Chinese dynasty from 1368 to 1644 AD.

²⁴ Modern times: Time (1840-1949).



Figure 20 In Hongcun, Huizhou

Source:Qing Lyu

The characteristics of landscape paintings in the Ming and Qing dynasties are primarily manifested in the profound observation of nature, the synthesis of subjective spirit and objective reality, the advent of innovative techniques, and the evolution of aesthetic preferences. During the Ming and Qing dynasties, landscape painting techniques underwent a notable evolution and advancement. On the one hand, painters devoted greater attention to capturing the essence of life, observing nature, expressing their inner selves, and reflecting their personal interpretations of the natural world in a multifaceted manner. This profound and distinctive comprehension of nature facilitated the evolution of brush and ink techniques in the context of landscape painting, particularly the formulation and advancement of the theory of artistic conception. This enabled the creation of Chinese landscape painting to possess a dual structure in terms of aesthetic consciousness. One aspect is the artistic representation of objective reality, while the other is the expression of the subjective spirit. This organic connection between the two constitutes the artistic conception of traditional Chinese painting. In terms of technique, the landscape paintings of the Ming and Qing dynasties represented a significant departure from the painting methods accumulated by the "Four Schools of Yuan Dynasty," breaking through them on numerous occasions. The techniques were adaptable and malleable, predicated on objective scenery and subjective sentiments. The painters absorbed the dripping ink techniques of freehand brushwork and employed a combination of techniques, including splashed ink, broken ink, dry rubbing, and wet brush rendering, to create vibrant and dynamic artistic images. This kind of technical innovation is not only reflected in the inheritance and development of traditional techniques but also in the exploration and practice of new expression techniques. The aforementioned techniques were not only inherited and developed, but also explored and practised anew.

Similarly, the landscape paintings of the Ming and Qing dynasties also exhibited a shift in aesthetic preferences. The defining characteristics of Qing Dynasty landscape painting are dry brush rubbing, light ink rendering, and a light crimson background. This style of painting reflects the painter's aspiration to achieve a state of tranquil contemplation in their work, and exemplifies the distinctive character of the

landscapes of the Ming and Qing dynasties, which are characterised by a refined and profound quality. Concurrently, the landscape paintings of the Ming and Qing dynasties mirror the prevailing aesthetic sensibilities of their respective eras. By engaging in appreciation and learning, we can engage in discourse with the ancients, draw inspiration and insight from them, and embark on a new life imbued with beauty. In conclusion, the landscape paintings of the Ming and Qing dynasties have demonstrated distinctive styles and characteristics in regard to techniques, aesthetic preferences, and spiritual expressions. In addition to perpetuating established traditions, these artists also demonstrated a capacity for innovation, introducing new aesthetic values and artistic charms through their creative endeavours.

2.4. The Historical Development and Influence of Contemporary Chinese

Landscape Painting

Chinese landscape painting is a distinctive cultural phenomenon. The rationale behind its emergence lies in the Chinese people's perspective on landscape, which is characterised by the expression of their sentiments within the natural environment. This sentiment is encapsulated in the philosophical tenets of the pre-Qin era, as exemplified by the words of the philosopher Laozi in his seminal work, the "Tao Te Ching". Therein, he articulated the philosophical idea that "man follows the earth, the earth follows the sky, the sky follows the Tao, and the Tao follows nature". During the Western Han Dynasty, the eminent Confucian scholar Pen Zhongshu proposed the theory of "harmony between man and nature," a concept that exerted a profound influence on the genesis and development of Chinese landscape painting since the Six Dynasties. During the Wei and Jin Dynasties, societal disintegration, national unification, and the liberation of thought occurred. As an art form with independent language characteristics, landscape painting began to be embraced by thousands of thoughtful scholar-officials, who saw it as a unique medium for expressing their own views. From the Song and Yuan Dynasties to the present, landscape painting has undergone a gradual process of refinement in both form and content, resulting in the establishment of its distinctive creation norms. (Laozi, Tao Te Ching)

Landscape painting has undergone significant changes over the past century. Notably, the predominance of literati paintings, characterised by ink and wash as the primary medium of artistic expression, has experienced a significant paradigm shift since the mid-1980s. In order to facilitate the cultural integration of Chinese and Western art, it is necessary to consider the use of Western painting techniques, new materials and even new tools. This approach has enabled significant progress in the development of painting language, which has resulted in the creation of new atmospheres in contemporary landscape painting and the formation of a strong modern style. The prevailing tendency in contemporary landscape painting is a dearth of individuality, with content and form of expression often failing to resonate with the articulation of personal sentiment. While traditional brush and ink media have been very expressive, the literati brush and ink that have been popular for more than a thousand years need to change the old formal language system and open up a new path. The new language system is currently complete, but it needs to inherit the tradition, open up innovation, and bear the heavy responsibility of cultural embodiment of the spirit of the times. (Loehr, M. 1973)

2.4.1 Development of contemporary Chinese garden landscape painting

Since antiquity, my country has been imbued with a spiritual allure derived from the integration of natural mountains and rivers into its gardens. The evolution of contemporary garden landscape painting has been shaped by a foundation in tradition, reflecting an early perspective that regarded gardens as a microcosm of the universe. Garden landscape painting affords literati and scholars the opportunity to appreciate the natural scenery of springs and valleys without having to venture beyond the confines of the forest and spring, thereby affording them a vantage point from which to observe the world. Since the early days of my country, there has been a tradition of humanistic thought. The human mind has sought to impose order upon the living environment, mapping it into a kind of miniature universe. This concept is not only reflected in the field of architecture, but also affects the development of ancient garden landscape painting. In the context of garden landscape painting, the visual elements of the picture are constituted by a combination of natural elements, such as pavilions, terraces, and buildings, along with other elements that are man-made. The garden landscape culture of my country is influenced by philosophical thoughts. The literati sought to assuage their spiritual emptiness by infusing the garden landscape with their emotional state. During this period, numerous painters who withdrew from the world and expressed their emotions through the garden landscape emerged, leaving a significant legacy of artistic works for future generations.

Paintings featuring gardens as a central theme represent a significant aspect of Chinese landscape painting, which is closely intertwined with the gardening practices of ancient literati. As a consequence of changes in people's aesthetic sensibilities and their conceptualisation of the landscape, painters began to express their subjective emotions in their depictions of landscapes. In order to satisfy this desire, the most effective solution is to create a "second nature" within one's own residence, namely a garden. The genre of garden landscape painting emerged during the Tang Dynasty, yet the artistic conventions that would come to define this style had not yet been established. Following a lengthy period of evolution during the Song and Yuan dynasties, artists began to devote increasing attention to the conceptualisation of their artistic creations. Following the mid-Ming Dynasty, the practice of garden landscape painting experienced a period of significant growth and evolution, which continued and developed throughout the Qing Dynasty. From antiquity to the present day, the output of numerous landscape painters has bestowed invaluable legacies upon the modern era. The Wumen School of Painting, as exemplified by Wang Wei, Shen Zhou, and Wen Zhengming, exerted a profound influence on the evolution of literati painting and garden-themed painting in subsequent eras.(Li Xiaojing,2021.)

The pursuit of contemporary garden landscape painting is characterised by a diversification of approaches, with a multitude of artists exploring both traditional and fusion styles. The following painters have been identified as exemplifying the representation of contemporary garden landscapes: Additionally, the following artists are worthy of mention: Tong Zhongtao, Sun Junliang, Zhou Jingxin, He Jialin, Zhang Gumin, Xu Jun, Zheng Li, Xiangfang, Chen Lei, Sun Kuan, and Xie Shiqiang, among others. Of these, Sun Junliang was the inaugural artist to focus exclusively on garden-themed compositions. The ease with which he could work in this environment led him to concentrate on portraying Suzhou gardens, and he created a substantial body of work in this genre. Sun Junliang did not receive formal training at a professional

school. In the early stages of his career, he engaged in independent research and experimentation. At the age of seventeen, he made his official debut in the art world with a painting entitled 'Lion Grove Lake Pavilion'. He has devoted a significant portion of his career to the research and exploration of garden landscape painting. By studying and referencing traditional culture, he gradually developed his current style. His son, Sun Kuan, also created a substantial body of work depicting gardens, shaped by the influence of his father. If Sun Junliang's garden works can be described as a "fairyland on earth," then Sun Kuan's garden works can be seen as an exemplar of a "spotless paradise." He is more inclined to focus on the depiction of architectural elements and the utilisation of pictorial techniques.

Tong Zhongtao is a contemporary landscape painter whose oeuvre includes numerous examples of garden landscape painting. His oeuvre demonstrates a notable evolution and expansion within the context of traditional Chinese brush and ink painting. As a student of Tong Zhongtao, He Jialin also inherited Mr. Tong Zhongtao's conceptual approach to painting and developed his own distinctive style, creating numerous ink garden landscape works during his studies. Zhang Gumin created a substantial corpus of works and sketches that explore the theme of Jiangnan gardens, with a particular emphasis on the representation of ink colour. The aforementioned artists are all renowned for their contributions to contemporary freehand garden themes. Furthermore, Xie Shiqiang, Chen Lei and others have also inherited traditional brush and ink techniques and are adept at using ink to depict gardens and landscapes, occasionally incorporating subtle colour elements. Zhou Jingxin's contributions to garden landscape art represent a bold innovation, built upon a foundation of traditional brush and ink techniques.(Jia Fajun,2024.).

Contemporary painters have essentially adopted the brush and ink techniques of the Chinese classical period, and have made significant innovations and adaptations within this framework. Zhao Mengfu composed several poems on the subject of the "Picture of Beautiful Rocks and Sparse Forest." "Stones are akin to soaring white trees, and the bamboos should be inscribed with eight methods." It is noteworthy that, in essence, calligraphy and painting are one and the same. This illustrates the close relationship between the techniques of calligraphy and painting. A defining feature of calligraphy is its inclusion within the broader category of painting.(Shen Hua,2022.) Professor Tong Zhongtao of the China Academy of Art is a master of landscape painting, demonstrating an ability to both honour tradition and to innovate. His garden landscape paintings evince an elegant and tranquil atmosphere, reminiscent of the Jiangnan garden tradition. The composition is meticulously crafted and distinctive, reflecting a keen artistic vision. He places considerable emphasis on the utilisation of brush and ink. His oeuvre is imbued with a poetic, literati atmosphere. Professor Tong Zhongtao synthesised the aesthetic principles of his era with traditional brush and ink techniques, thereby establishing a novel domain of garden landscape painting. He has conducted comprehensive research on brush and ink, and has identified the five essential principles for the use of ink: clarity, moisture, concentration, harmony and vitality. His garden works were not specifically influenced by any one individual, but rather were based on his own creative needs and vision. He was influenced by the rational thinking of Mr. Pan Tianshou, which is characterised by simplicity and depth; the freehand style of Mr. Qi Baishi; the agility and ethereal quality of Mr. Huang Binhong; and the integrity and rigour of Mr. Li Keran. By synthesising the techniques

of other artists, he established his own distinctive style and visual vocabulary. To illustrate, in his garden landscape work, "Art Garden One," the brushwork is characterized by a relaxed and agile quality. In accordance with the principles espoused by Huang Binhong, he enhances the delineation of the formative attributes of the depicted subjects. The image juxtaposes the virtual and the real, with the trees depicted in a lump form and the use of ink colour to differentiate between the front and rear. The shading relationship and the small blank spaces between the trees not only reveal the sunlight but also facilitate the flow of air within the picture.

In addition to Mr. Tong Zhongtao, other notable contributors to the development of traditional brush and ink include Sun Junliang, Zhou Jingxin, He Jialin, Zhang Gumin, and others. A case in point is that of Zhou Jingxin, who employs traditional pen and ink techniques to devise novel patterns. His garden landscape works may be described as "ink sculptures". He employs freehand painting techniques, fully exploits the aesthetic appeal of raw rice paper, incorporates elements of traditional brush and ink language, incorporates the tactile quality of brush and ink, and utilises flexible and adaptable lines to create a multitude of paintings. The works exhibit a variety of effects. Furthermore, traditional Chinese green and green landscape gardens have also been developed. Xu Jun is proficient in the depiction of verdant landscapes. In Niu Kecheng's view, his green landscapes address two significant issues pertaining to the innovation of green landscape painting and the evolution of Chinese painting language. One such issue is how to integrate literati brushwork into the style of green landscape painting. This involves allowing free-flowing brushwork and decorative plane expression to coexist harmoniously within the language structure of Chinese painting. Xu Jun's garden landscapes are characterised by the use of traditional green and green colours. The intricate painting techniques are streamlined, and the freehand brushwork and Chinese painting colours are fully integrated to create a novel style of green landscape.(Xu Gongxiuzi,2020.)

2.4.2 The fusion experiment between China and the West from 1917 to 1973

Since the outbreak of the May 4th Cultural Movement, the dissemination of Western knowledge and intellectual traditions to the East has become an unstoppable phenomenon. Additionally, the New Culture Movement encompassed the domain of fine art. The introduction of Western realistic themes posed a significant challenge to the orthodox value system of the Four Kings in the domain of painting. Kang Youwei asserted that Chinese painting had reached a nadir. Chen Duxiu and the aesthetician Lu Zheng initiated a discourse on the "art revolution" and put forth the proposition of "revolutionizing the fate of Wang's painting." A debate about Chinese art and China's future has commenced. The tradition of literati painting has been significantly affected, while Western painting's realistic techniques of accurately representing objects have introduced a new vitality to the previously stagnant Chinese painting world. This led to the emergence of the art guiding ideology of "integration of Chinese and Western," which gradually permeated Chinese painting education.

During this period, the methods of expressing objects in Chinese landscape paintings were characterised by a greater degree of popularity and realism. Lin Fengmian and Xu Beihong, two prominent art educators, were both staunch proponents of the integration of Chinese and Western art. In 1962, Lin Fengmian, who was the principal of Beijing Art College at the time, also expressed support for the integration of Chinese and Western art. In 1920, Xu Beihong had long since issued a

statement to the effect that the decadence of Chinese painting had reached its peak. In 1946, upon assuming the role of principal at the re-established Beijing Art College, he advanced the tenets of "integration of Chinese and Western elements" and vehemently endorsed the utilisation of realism as a means of transforming Chinese painting. The concept of "Chinese and Western Fusion" is primarily manifested in the conceptual realm. He selectively absorbed the nutrients of modern paintings after Western Impressionism, and attempted to transcend the boundaries between China and the West by combining the concepts of Western modern art with those of traditional Chinese art. He accorded particular attention to the material composition of his works. He pursued formal beauty and deliberately downplayed traditional Chinese brushwork, which seems to be contrary to tradition. Nevertheless, he offered invaluable creative guidance to Wu Guanzhong, Liu Guosong and Zhao Wuji. It was only in the subsequent period, several decades later, that the artist gained the recognition and attention he deserved.(Wen Nan,2022.)

The period between 1978 and 2008 constituted a pivotal era in the history of China. As a consequence of the deepening of reform and opening up and the rapid development of the market economy, Chinese society and culture have been significantly influenced by the West, resulting in substantial changes. In particular, since the 21st century, the accelerated advancement of science and technology has stimulated considerable interest in natural ecology and urban environments. Consequently, there have been significant shifts in people's aesthetic sensibilities. The contemporary urban environment is characterised by high-rise buildings constructed from steel and concrete, with constant traffic flow. However, this does not preclude the possibility of deriving spiritual enjoyment and edification from such modern metropolises. This does not preclude the possibility of establishing a connection between the new environment of modern cities and nature. The question thus arises as to how the rhythmic beauty of modern urban groups and their blood-connected relationship with nature can be appreciated. This is an aesthetic domain that has not been explored by the ancients and an era landscape that is inaccessible to them. Therefore, there is no extant tradition from which to draw inspiration. The contemporary environment is wholly distinct from that experienced by our forebears. It is untenable to ignore such a vast modern urban agglomeration, particularly given the necessity of acknowledging the distinctive aesthetic appeal of the city in which we reside. Cities are the tangible manifestations of modern civilisation and progress. From an artistic perspective, cities are naturally vibrant urban canvases. Furthermore, they are a prerequisite for social and cultural development.

2.4.3 Impact of Western Contemporary Art Trends on Traditional Painting

In order to disseminate Catholicism, the majority of Jesuit missionaries brought with them images of Jesus and the Virgin Mary, which subsequently paved the way for the introduction of Western art into China. During the Wanli period, when the missionary Luo Mingjian was engaged in preaching activities in Guangdong, a portrait of the Virgin Mary was displayed in his room. The Chinese visitors were profoundly affected by the portrait. Western paintings elucidate the principle of projection with greater clarity. Western paintings are characterised by an emphasis on light and shade, as well as a pursuit of three-dimensionality, which differentiates them from their Chinese counterparts.

Following the introduction of Western paintings to the court during the early Qing Dynasty, a new style of painting emerged, combining Chinese and Western techniques. This new style, known as 'nei shao' or 'new style painting', flourished during the Yongzheng and Qianlong periods. In his book *Chinese Art*, the British scholar Bushell provides a detailed account of the formation and development of this painting school. The style was transmitted by the ancient Chinese painters. It is evident that Western painters such as Lang Shining and Wang Zhicheng endeavoured to integrate Chinese and Western painting methods for the purpose of adapting to the interests of Emperor Yongzheng and Emperor Qianlong, to gain the favour of the Chinese emperor, and to facilitate the spread of Catholicism in China.

With the assistance of Chinese painters and through his own unremitting efforts, Lang Shining gradually became a painter who was proficient in both Chinese and Western painting techniques. He created a significant body of work that integrated Chinese and Western painting techniques, demonstrating a high level of proficiency in both traditions.

To illustrate, in the inaugural year of the Yongzheng period, Lang Shining produced the painting "Gathering Auspiciousness," which exemplifies the synthesis of Chinese and Western painting techniques. The vase and flowers depicted in the painting are rendered in a Western perspective, characterised by a high degree of realism. However, the techniques employed in the use of pen and colour remain consistent with Chinese traditions, thereby reinforcing the prominence of Chinese painting style. The painting has a three-dimensional quality, with a lack of pronounced contrasts between light and dark. This results in a soft appearance, free from the heavy shadows and strong highlights that would otherwise be characteristic of the genre. In landscape painting, the artist demonstrates an awareness of traditional Chinese painting techniques, with a particular emphasis on the role of ink in creating the illusion of depth. The rendering method employed for colouring also reflects the conventions of Chinese painting. This is the inaugural successful work of Lang Shining that integrates Chinese and Western painting methods, thereby establishing a new style of painting for Lang Shining.

In addition to painting for the Qing emperor, Lang Shining also undertook the training of a group of Chinese oil painters. According to the records from the first year of the Yongzheng reign, by the late Kangxi reign, 13 Manchu individuals had received instruction in oil painting and line drawing from Lang Shining. These painters gradually constituted a new school of painting that combined Chinese and Western styles, thereby creating a distinctive style. During the Qianlong reign, they became emblematic of court painting, thereby contributing to the flourishing and evolution of cross-cultural exchanges between Chinese and Western painting traditions.

2.4.4 The impact of Western Impressionism and other artistic movements on Chinese landscape painting within the context of cross-cultural exchanges

In the ancient Roman period, Western landscape paintings had already emerged, although the majority of landscape paintings at that time existed as part of figure paintings. During the Renaissance, there was a gradual shift in societal values towards the appreciation of scientific research, which in turn led to an acceleration in the development of landscape painting. The fields of landscape painting and scientific research began to converge, with attempts being made to combine the two disciplines. Concurrently, a plethora of landscape artworks emerged during this era, collectively

contributing to the maturation of theoretical techniques in landscape painting. The majority of subsequent landscape painters were significantly influenced by this period. In the mid-seventeenth century, landscape painting first developed and matured in the Netherlands. However, landscape painters in the Netherlands paid more attention to tone and light than colour, which became one of the important reasons for the later Impressionist painting to flourish. With the advent of the nineteenth century, Impressionism emerged, marking a new era in the evolution of landscape painting. In contrast to traditional painters, Impressionism placed greater emphasis on the act of sketching and accorded significant importance to the interplay of light and colour in nature. The creative language of Impressionist painting continued to evolve and innovate, ultimately giving rise to the vibrant and multifaceted expression of landscape painting that we witness today.

In a manner analogous to Western landscape painting, the creative content of Chinese landscape painting is also constituted by natural landscapes. The genre of landscape painting emerged during the Wei, Jin, Southern and Northern Dynasties, although it was not yet a distinct form of art. During the Sui and Tang dynasties, landscape painting began to emerge as a distinct genre. During the Song Dynasty, landscape painting underwent significant development and maturation, becoming a prominent subject in Chinese painting.

Since the Wei and Jin Dynasties, a considerable number of highly accomplished artists have made significant contributions to Chinese landscape art. Prominent figures include Jing Guan Dong Ju, Liu Li Ma Xia, the Four Masters of the Yuan Dynasty, the Four Masters of the Ming Dynasty, the Four Wangs, Bada Shanren, and others. With the advent of modernity, Western Impressionist painting concepts were gradually introduced into China, exerting an influence on the colours, lines, brushstrokes, and light and shadow employed in Chinese landscape painting. It can be argued that Chinese landscape painting artists have consistently expanded the boundaries of expression in landscape painting, influenced by Impressionist thinking, and have demonstrated the enduring tradition of Chinese landscape culture.

Following the reform and opening up, cultural exchanges between China and the West have gradually intensified, with a significant influx of Western art concepts into China. These concepts have been embraced by numerous artists. In this context, a number of Chinese landscape painters have endeavoured to assimilate the creative tenets of Western Impressionism, thereby precipitating a new phase of evolution in Chinese landscape art and establishing a vibrant landscape art paradigm. This article takes this perspective as its starting point and explores and analyses the influence of Western Impressionist painting on Chinese landscape painting. The aim is to provide a comprehensive and in-depth analysis of the creative principles that underpin contemporary landscape painting.

2.4.5 Adaptive transformation of Huizhou landscape painting in the process of absorption and reference

In the mid-1980s, there was a notable surge in Huizhou studies. Huizhou culture provides an illustrative case study of the transmission and evolution of traditional Chinese culture. It encapsulates the core tenets of Chinese cultural heritage. The Xin'an School of Painting, which was formed under the influence of Huizhou culture, experienced a period of significant growth and development during the Ming and Qing dynasties. The style exhibited a kind of upright and tragic human

righteousness, characterised by secluded feelings, a cold and lonely style, spiritual revitalisation and soul cleansing. The influence of the Xin'an School of Painting on contemporary Anhui art creation is evidenced by its continued impact on attitudes towards traditional ideas and the style of works produced. This influence is evident in the techniques of traditional Chinese landscape painting and the abstract language and symbols used in Huizhou image watercolour, which have been shaped by the artistic achievements of the Xin'an School of Painting. Concurrently, the creative concepts of the Xin'an School of Painting established a novel aesthetic paradigm and value system for contemporary Anhui art.

The evolution of the Xin'an School of Painting is inextricably linked to the broader historical and contemporary context of Chinese painting. It constitutes an essential element of Huizhou traditional culture. The Xin'an School of Painting reached a zenith in the history of Huizhou painting, pursuing the aesthetic of harmony, showcasing a distinctive artistic style, and conveying a spiritual quality and cultural literacy in their works. They were unafraid of innovation and criticism, and established their own school of thought. (Dong Qiang, Zhou Kai, 2013.)

Huang Binhong (1865-1955) made significant contributions to the preservation and advancement of the Xin'an School of Painting, simultaneously propelling its evolution to an unparalleled level of achievement. Huang Binhong conducted research successively in four areas: systematic arrangement, critical absorption, heterogeneous fusion and successful transformation. Following this transformation, he became a highly accomplished modern "brush and ink expressionist" painter. His modernity is embedded within a traditional framework. With the passage of time, his aesthetic consciousness and aesthetic ambition in painting have come to encompass a multiplicity of meanings. Huang Binhong's life encompassed a number of significant periods of change, including the late Qing Dynasty, the Republic of China, and the People's Republic of China. Huang Binhong's artistic achievements are rooted in the Xin'an School of Painting. His artistic style synthesises the connotations of Huizhou traditional culture, reflects the artistic characteristics of regional culture, and encompasses the profound Chinese traditional culture. This is entirely consistent with Huang Binhong's "conversion" to the Xin'an School of Painting. Huang Binhong, who has surpassed the age of 70, has demonstrated remarkable courage in embracing innovation and has successfully reformed in his 80s. He dedicated himself to the study of the painting experience, brushwork language, and ink and wash techniques of his predecessors, cultivating his learning in a tranquil environment. He adhered to the notion that learning from the ancients is not as beneficial as learning from nature and following the natural way of things. Huang Binhong advocated a synthesis of the southern and northern schools of painting, thereby paving the way for a new phase of development for the Xin'an School of Painting and a hitherto unparalleled level of artistic innovation. Huang Binhong's Collection of Essays In the context of paintings and calligraphy, it is evident that the intertwined and lush depiction of trees and rocks can be attributed to the influence of Fan Kuan, Guo Xi, Li Cheng, Jing Hao, and Guan Tongju. In contrast to subsequent generations, who merely replicated established conventions, emulated established masters, oscillated between styles, and employed a range of techniques including the use of contrasting wet and dry colours, Huang Binhong's approach was characterised by a commitment to rigorous artistic principles and a dedication to the

pursuit of excellence. Huang Binhong offered a critical commentary on the theories put forth by various schools of thought. He also inherited and continued the tradition of brush and ink cultivation, and through his own efforts, he perfected the Xin'an School of Painting.

Huang Binhong was meticulous in his application of brush and ink techniques, emphasising the intrinsic relationship between the artist and the medium. He held the conviction that the utilisation of brush and ink was inextricably linked and indivisible. The "Five Brushes and Seven Inks" rules he devised exhibited a multitude of meanings and connotations. The method of using ink is incorporated into the technique of brushwork. The smudge of ink can serve to enrich the expression of the brushwork and help to form the natural interest of the picture, thereby facilitating the formation of an artistic conception. As Huang Binhong observed: In discussing the subject of brushwork in painting, it is essential to consider its relationship with inkwork. The exquisite use of ink is revealed in the brushwork. Chinese traditional painting and Chinese calligraphy are profoundly influenced by traditional culture, reflecting the profound national spirit. The two are inextricably linked and mutually reinforcing. Indeed, Huang Binhong not only established his own distinctive style in the domain of landscape painting, but more significantly, he also pioneered a unique approach to brush and ink techniques in traditional painting. He advocated for the view that the foundations of calligraphy and painting are intertwined, as evidenced by the adage, "If you discuss painting techniques, you must first understand calligraphy." Huang Binhong's stance on the delineation of Chinese and Western cultures is unambiguous. He posits that it is beneficial to learn from the positive aspects of Western culture and integrate them organically with traditional Chinese culture. By means of cultural integration between China and the West, Chinese traditional landscape art can be integrated with Western painting in terms of ideological theory, thereby manifesting a more national cultural spirit. The connotation and essence. It can be argued that Huang's approach to learning can be summarised as a synthesis of Chinese and Western traditions, which ultimately informed the modern transformation of his painting style.(Qiu Caizhen,2005.)

The artistic tradition of the Xin'an School of Painting is firmly embedded in a cultural milieu that is characterised by a profound humanistic ethos. As a result of its partial derivation from Chinese and Western cultural traditions, the Xin'an School of Painting evinces a distinctive humanistic sentiment, moral sentiment, aesthetic consciousness, and mode of thought. The natural landscape and humanistic environment of Huizhou, where the concept of "man and nature are one" is particularly prevalent, have provided Huizhou landscape painters with a rich source of creative inspiration. The artists of the Xin'an School of Painting are profoundly influenced by the culture of Huizhou, and they inherit the profound influence of traditional literati painting, especially that of the Four Masters of the Yuan Dynasty. They are adept at absorbing the nutrients that enrich their own cultural heritage, improving the spiritual realm of their works of art, expressing noble sentiments, and demonstrating a humanistic spirit that dares to innovate and is never vulgar. The innovative spirit of the Xin'an School of Painting has exerted a subtle influence on the creation of traditional Anhui landscape paintings, particularly on contemporary artists engaged in landscape painting. An analysis of their works of art reveals the penetration and expression of Hui culture and the influence of the theoretical thoughts

of the Xin'an School of Painting. This has significant implications for the further classification, analysis, excavation and preservation of the exemplary traditional culture of Xin'an, characterised by its regional distinctiveness, and for the expansion of the artistic influence of the Xin'an School of Painting. As Huang Binhong observed, Ming paintings were characterised by a lack of fluidity and a tendency towards dryness. Zou Yibai and Yun Benchu began to address this issue through the introduction of the Piling technique, while Xin'an Li Liufang and Li Zhousheng were able to achieve a balance between richness and depth, avoiding the pitfalls of frivolous and weak compositions. Their work aligns with the Dong and Ju schools of thought.

The genesis of the Xin'an school of painting can be traced back to the Tang Dynasty, with Zhang Zhihe and Xue Ji being identified as its pioneers. The earliest documented discussion of painting aesthetics in this tradition is attributed to Zhu Xi in the Song Dynasty. The painting aesthetics of the Xin'an people and their painting creation practice were mutually reinforcing. The aesthetic principles of the Xin'an School of Painting were initially articulated in the theoretical discourse of the Four Xin'an Schools. The aesthetic principles of the Xin'an School of Painting not only reflected an engagement with the aesthetic theories of the past, but also exerted a significant influence on artistic production in the Huizhou region, particularly in the domain of landscape painting. Cheng Sui held the view that painting was an art form through which painters could express their emotions. He concentrated on learning from the ancients, frequently offering his own creative interpretation of their works and conducting aesthetic research. Jianjiang, the founder of the Xin'an School of Painting, advocated and practised cultural literacy, espousing the view that a wealth of knowledge could be acquired from a mere handful of books. He is also credited with the aphorism "millions of books in the old house" and "millions of books in the heart are not surprising". He articulated his sentiments through the metaphor of "walking into the mountains in the snow and looking for plum blossoms outside the house." Jianjiang's painting lyricism demonstrated his artistic concepts through the expression of unrestrained sentiments and ideas, which exerted a profound influence on the entire Xin'an painting circle. Shibiao's contributions to the field of aesthetic insight are primarily evidenced in his poems and postscripts on paintings. He advanced the view that the vividness of pen and ink should be highly unified, and pursued the high unity of the image and the charm of painting. He posited that the depiction of hills and valleys and the use of pen and ink should compensate for the absence of depictions of heaven and earth. The emergence and subsequent evolution of the Xin'an School of Painting has had a markedly positive impact on contemporary Anhui art creation. In the field of Huizhou image watercolour art creation, the creative concept and aesthetic concept of the Xin'an School of Painting have been adopted in order to imbue the cultural connotations and characteristics with a stronger Huizhou regional flavour. The traditional landscape painting has been imbued with an innovative spirit, thereby rendering its characteristics more distinct. Huizhou's printmaking has absorbed the connotations of traditional culture, thereby making it profound and more localised in character. Huizhou's image watercolour creation has integrated the interest and aesthetic ideas associated with brush and ink with those of the Xin'an School of Painting, thereby achieving an artistic realm characterised by profound artistic conception and infinite wonder.

2.5 Summary

1) Chart of the historical development of traditional Chinese landscape painting

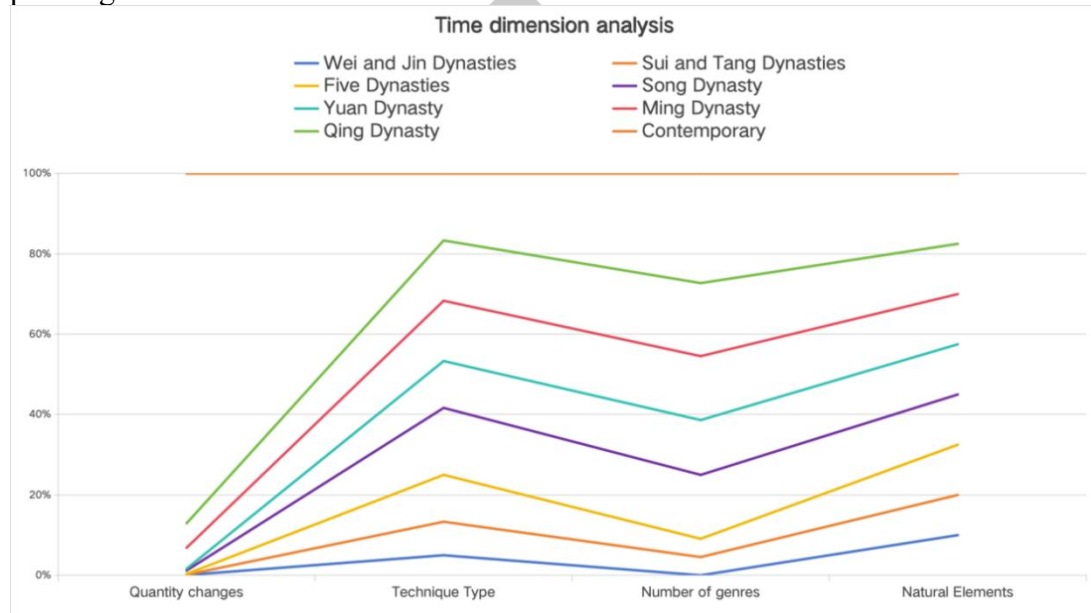


Figure 21 Time dimension analysis

Data source literature review

Source : Qing Lyu

Data Comparison and Trend Summary:

Chinese landscape painting has undergone an evolutionary process from its emergence to its peak, followed by transformation and prosperity, with each period bearing distinct characteristics and marks of its era.

The quantity of landscape paintings is closely related to the level of social, economic, and cultural prosperity. The Song, Ming, and Qing dynasties were periods of relative social and economic stability and flourishing, resulting in a high quantity and quality of landscape paintings. In contrast, the Yuan dynasty, characterized by relative instability, saw a decline in quantity.

Techniques evolved from simplicity to complexity and eventually to expressions of artistic conception, reflecting painters' continuous exploration of nature and self-expression. The shift from meticulous brushwork to freehand ink techniques signifies a transformation in the artistic philosophy of landscape painting, moving from realism to abstraction.

The increasing number of schools demonstrates the diversification of landscape painting since the Tang dynasty. By the Song, Ming, and Qing dynasties, distinctive regional schools with unique styles had emerged. Artists from different regions and cultural backgrounds used landscape painting to express their unique perspectives.

The evolution of natural elements shows a shift from realistic depictions of natural scenery to symbolic expressions post-Yuan dynasty. This evolution reflects humanity's changing understanding and attitude toward nature. The rise of literati

painting, in particular, imbued natural elements with deeper cultural and philosophical significance.

The following table provides an overview of contemporary Chinese landscape painters, the techniques they employ, the schools they represent, and the natural elements they utilise.

category	quantity	Estimated range
Number of landscape painters	50,000-100,000 people	The subject is a professional painter, a professor at an art school, an art lover and a creator outside of his profession.
Technique Type	15-20 or more	It is evident that traditional techniques, including meticulous brushwork, freehand brushwork, splashed ink, splashed colour, light crimson landscape and green landscape, continue to serve as the foundation. Concurrently, digital ink techniques, mixed media techniques, modern abstract expressionism, collage and installation art are experiencing a gradual rise in popularity.
Number of genres	15-20 or more	A wide variety of styles is represented, including traditional ink painting, modern ink painting, abstract landscape, new style landscape, image landscape, and more.
Natural element types	6 types	The following elements are to be considered: mountains, water, trees, clouds, cultural landscapes, abstract and symbolic elements.

Table 1 Contemporary Landscape Painting Data Sheet

Source: the author collated, self-made

The following data has been collated and analysed for the purpose of producing a concise summary: the number of contemporary landscape paintings, the types of techniques employed, the number of schools of thought, and the natural elements utilised. The techniques employed in these paintings exhibit an unparalleled level of diversity, seamlessly integrating traditional methods with contemporary approaches. The forms adopted are characterised by increased freedom and innovation. Creators demonstrate a high degree of flexibility in their selection of techniques, opting for those that align with their personal style and thematic requirements, thereby emphasising personalised expression. The proliferation of contemporary landscape painters has been observed to be a salient phenomenon. This expansion can be attributed not only to professional painters but also to amateur creators and global artists, who have collectively contributed to the flourishing of this artistic discipline.

The diversity of techniques and forms of expression employed in contemporary landscape paintings is unparalleled, offering artists a more expansive creative space that is both compatible with tradition and modernity. The proliferation of schools and the diversification of artistic expression are indicative of the impact of globalisation and modernisation on landscape painting. The depiction of natural

elements in landscape art has evolved beyond mere aesthetic functions, serving as a medium for the articulation of contemporary societal concerns, environmental issues, and philosophical contemplations.

The prevailing trend is as follows: Contemporary landscape paintings have reached new historical heights in terms of quantity, techniques, schools and elements, reflecting the re-innovation of traditional Chinese art in modern society and becoming one of the important carriers of global art and cultural exchanges.

3) Statistics of contemporary and traditional painting art

Due to the substantial number of contemporary landscape paintings and traditional landscape paintings, the author elected to analyse the data of the 2023 China Cultural Relics and Artworks Auction Statistics Annual Report, as illustrated in the following figure:

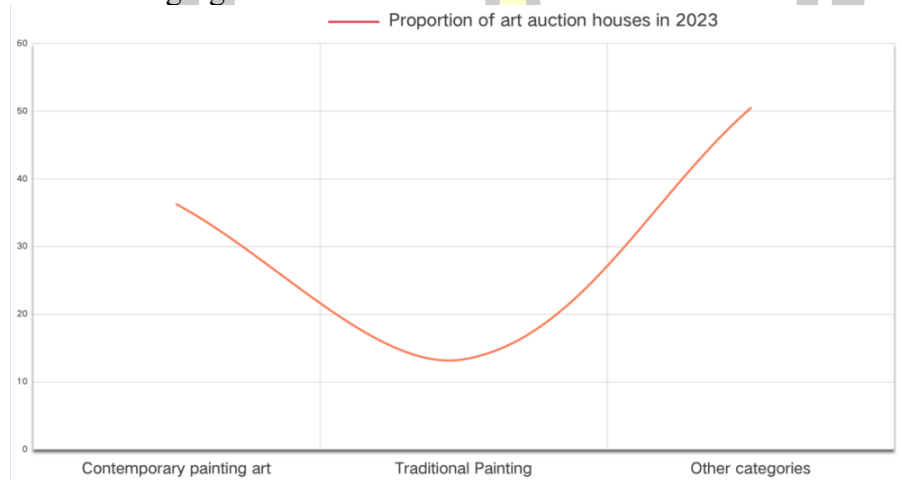


Figure 22 The data source for this analysis is the 2023 China Cultural Relics and Artworks Auction Statistics Annual Report.
Source: the author collated, self-made

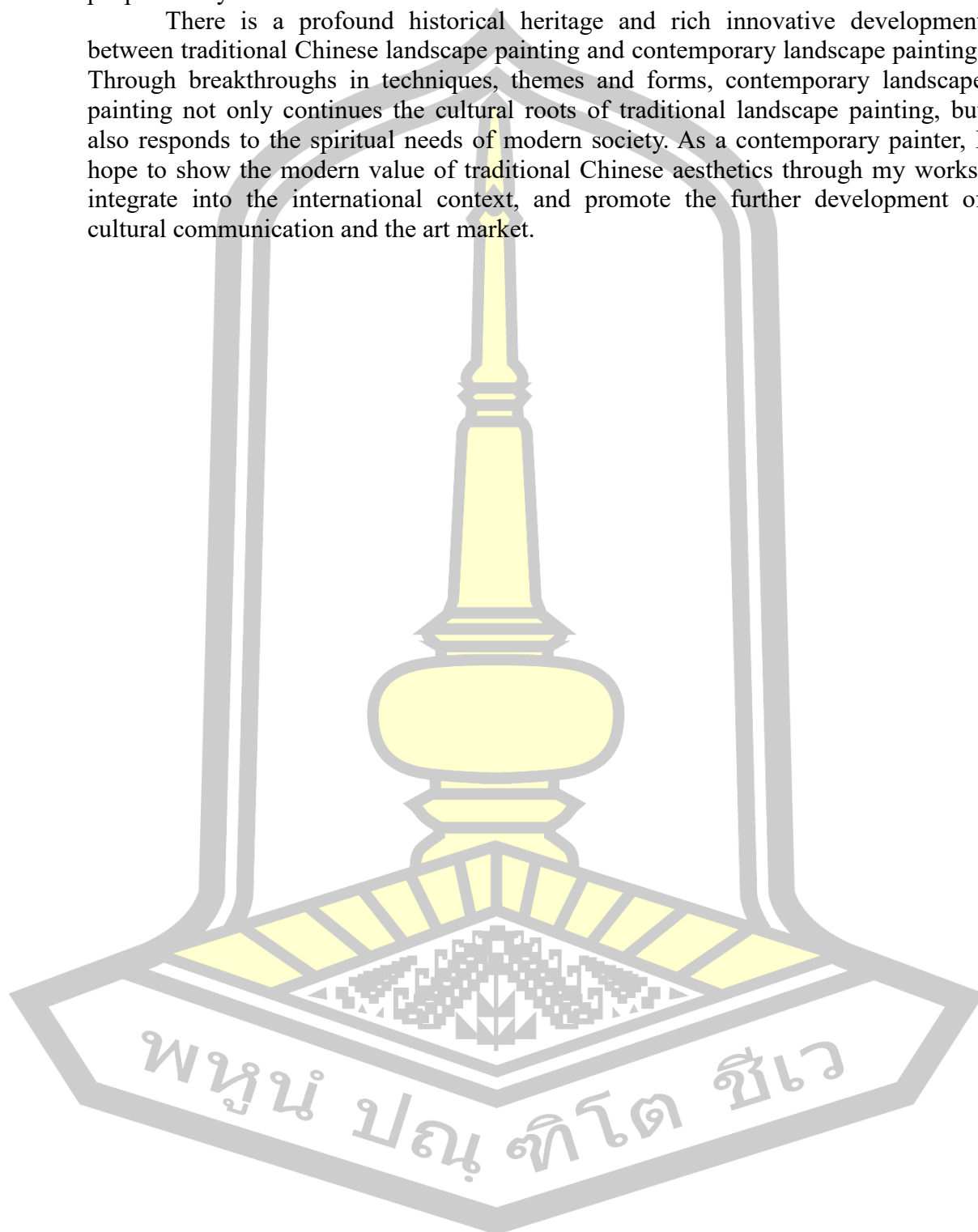
A close examination of the results presented in the chart analysis reveals that traditional painting art continues to dominate the auction market, commanding an approximate market share of fifty percent. This finding underscores the enduring influence of traditional painting art within the collection community. The market share of contemporary painting art has increased, and both transaction volume and transaction amount have shown an upward trend. This is particularly evident in the domain of contemporary calligraphy and painting, where the transaction amount has surged by over 36%, signifying an escalation in market interest and acknowledgement of contemporary art.

The rise in the overall average price of contemporary painting art and the increase in the number of high-priced auction items reflect the strong market demand for high-quality artworks, and investors and collectors have increased their expectations of the value of artworks.

In conclusion, traditional painting art maintains its significance in the auction market, yet contemporary painting art exerts an expanding influence, signifying a market tendency towards diversification. Contemporary landscape painting, in this respect, serves as a testament to the cultural legacy of traditional landscape painting, while concurrently exuding a distinctive vitality within the contemporary social context. It

has established a multifaceted interactive relationship with social development and people's daily life.

There is a profound historical heritage and rich innovative development between traditional Chinese landscape painting and contemporary landscape painting. Through breakthroughs in techniques, themes and forms, contemporary landscape painting not only continues the cultural roots of traditional landscape painting, but also responds to the spiritual needs of modern society. As a contemporary painter, I hope to show the modern value of traditional Chinese aesthetics through my works, integrate into the international context, and promote the further development of cultural communication and the art market.



CHAPTER III

Methods of Integrating Chinese Landscape Painting with Western

Impressionist Landscape Painting

Chinese landscape painting is a precious heritage left by our ancestors. We must inherit it and continue to innovate. We must incorporate our own emotions into landscape painting and create with this unique artistic method to inherit traditional landscape painting, present landscape painting art to the society, let people see the value of landscape painting and attach importance to its research. Through the study of landscape painting, it is found that whether it is the use of lines, composition, or the expression of artistic conception, it has a great influence on the effect of the painting. Therefore, we must attach importance to the study of the painting techniques and artistic conception of the ancients. However, we cannot stick to tradition, but should innovate on the basis of traditional Chinese painting techniques. What innovation requires is cultural integration, integrating the artistic styles of different countries and regions. This integration is not just a simple imitation, but a deep exchange and integration based on the characteristics of each culture.

3.1 The collision and fusion of contemporary landscape painting and Western painting

Cultural fusion refers to the process of mutual contact, communication, influence and integration between different cultures. It usually manifests itself as the gradual integration, reorganisation and innovation of different cultural elements (such as ideas, values, art forms, languages, customs, etc.) as they interact, creating a new cultural form or multicultural community. Cultural fusion can occur at many levels, such as the individual, social, national, etc., and can be manifested in many areas, such as art, literature, music, food, technology, education, etc. This process is usually accompanied by collision, reference, adaptation and innovation between different cultures, often leading to new cultural creation, artistic expression and social change. This paper takes the cross-cultural fusion of contemporary landscape painting as the interaction, dialogue and combination of traditional Chinese landscape painting and Western painting art in the context of globalisation. This cross-cultural fusion reflects not only the innovation of artistic language and techniques, but also the clash and integration of different cultural systems, aesthetic concepts and philosophical thoughts. With the modernisation of Chinese art and the advancement of the globalisation process, more and more Chinese artists are exploring how to combine traditional landscape painting with Western art forms and modern concepts in their creations, so as to create works of art with a contemporary and international perspective.

Cross-cultural art: Today, many contemporary Chinese artists combine Western modern art concepts (such as Impressionism, Abstract Expressionism, etc.) with traditional Chinese culture to create a new artistic language. For example, they use impressionist techniques to express the changes of natural light and shadow, while combining the philosophical ideas and visual elements of Chinese landscape painting to create a unique artistic style.

3.2 Absorption and integration of contemporary landscape painting and Western impressionist painting

The history of Western oil painting is extensive and characterised by a progression in formal language. From the transition from classicism and neoclassicism, which advocate realistic and delicate techniques, to impressionism, known for its colour form, the expressive language of Western painting art has become more substantial. These profound artistic languages have become a vital foundation for the artistic style of contemporary Chinese landscape painting. The "idea" theory, as the theoretical cornerstone of the Western philosophical system, has profoundly influenced the formation, development and refinement of Western aesthetics, as well as dialectics, ethical and political thought, poetics, and more. Consequently, it is imperative to methodically explore and examine the conceptualisation of the "idea" theory, which serves as the foundational basis for Western aesthetic theory. This chapter will examine the development of Western painting in modern times. Numerous antecedents have exerted a profound influence on the aesthetic qualities of Chinese landscape painting, particularly with regard to its artistic conception. Representative painters such as Corot, Monet, Van Gogh, Pissarro and Matisse are notable examples. The appreciation of their works is of paramount importance in understanding the utilisation of light and colour in nature as a means of artistic expression during the creative process. Furthermore, these aesthetic connotations transcend the physical form of the artwork itself. The depiction of light and colour in nature in these works serves not only as a means of artistic expression, but also as a conduit for conveying the artist's inner emotional state to the viewer, thereby creating a profound emotional resonance. This prompts the question of how Chinese landscape painters might integrate their own subjective feelings into their chosen artistic expression to create such emotional resonance with their audience. The aesthetic connotations presented by Western oil painters in their works offer a valuable source of inspiration for Chinese landscape painters.

3.2.1 The Aesthetic Concept of "Artistic Conception" in Contemporary Chinese Landscape Painting

"Artistic conception" is a unique concept in Chinese aesthetics and an important part of Chinese classical aesthetics. From a logical point of view, artistic conception tends to reveal its position in the whole classical aesthetic system; from a historical point of view, artistic conception tends to connect various nodes in the development of the history of Chinese aesthetics, reflecting the long and long history of the origin and growth of Chinese literature and art. The professional term "realm" (or "artistic conception") in art originated from the premise that the oriental art categories had grown to a certain level.

In terms of painting theory, my country has been studying the "hidden" aesthetic concepts such as Tao, Qi, form, spirit and rhyme since the Wei and Jin dynasties. From the metaphysical aesthetic thought of Gu Kaizhi in the Eastern Jin Dynasty, who advocated "using form to depict spirit", to Xie He in the Southern Qi Dynasty, who paid more attention to the saying of "going beyond the image" and laid the foundation of Chinese painting theory with the "Six Laws" that emphasised Qi and rhyme, the aesthetic connotation of "realm" was not clearly defined for a long time. The

clarification of the 'artistic concept' in the field of painting is closely related to the development of freehand landscape painting in the Song Dynasty. The surviving works of Guo Xi and Guo Si in the Song dynasty clearly show that the landscape painters reached the "realm" to make their paintings poetic, emphasising in "Linquan Gaozhi" that "poetry is invisible painting, and painting is visible poetry...". The realm is mature, the heart and hands are responsive, and then they can move freely and freely and get everything they want". It can be seen that Guo Xi and his son were very specific in their understanding of the realm. The rest of the book also presents a variety of artistic concepts, because the audience's different points of view, the real landscape will also change, and the author's or audience's feelings are different, and even discusses the "three distances" of landscape painting and the depth of the realm. Therefore, although the artistic "realm" or "artistic conception" appeared at different times in different categories of art, they were all recognised and paid attention to from a theoretical point of view under the guidance of a certain aesthetic view, that is, the growth of artistic practice and the prosperity of artistic creation.(Shang Ke,2006.)

Because of the empire theory proposed by Wang Guowei in Human Words, some people believe that the "artistic conception theory" was first created by Wang Guowei. However, the "artistic conception theory" had already been expounded in the Tang Dynasty, but it can be traced back to the aesthetic thoughts of Laozi and Zhuangzi as the source of its thoughts. The term "artistic conception" first appeared in Wang Changling's "Style of Poetry" in the Tang Dynasty, but "artistic conception" in painting theory appeared relatively later. Before the Tang Dynasty, the study of painting techniques was the focus of discussion. Gu Kaizhi of the Eastern Jin Dynasty advocated the aesthetic theory of "using form to express spirit", and Xie He of the Southern Qi Dynasty paid more attention to the view of "going beyond the picture". He used the "Six Laws" to focus on the importance of spirit and charm, thus laying an important theoretical foundation for the future growth of Chinese painting theory. After the Tang Dynasty, although many painters advocated the viewpoints of "condensing ideas", "deep and strange ideas", "forgetting brush and ink and having real scenes", and "measuring objects and taking their truth", creation was still an exploration of the subjective intention dimension, and artistic conception had not yet been involved. Guo Xi's Linquan Gaozhi of the Northern Song Dynasty formally introduced the concept of artistic conception into painting theory. Later, Tang Zhiqi's "Painting Micro-Words-Topics" of the Ming Dynasty applied "artistic conception" for the first time, and then there were discussions about "true realm", "actual realm", "wonderful realm" and "divine realm".

Chinese classical aesthetics takes the "combination of virtuality and reality" as an important guide, and also embodies the outstanding aesthetic characteristics of Chinese classical art. For this reason, aestheticians say that the combination of virtuality and reality is the essence of artistic images, so that the living world can be perceived more realistically. Aestheticians in the Tang dynasty did not limit themselves to the boundaries of "image" and defined the scope of "realm". "Realm" is different from "image", and the more important point is that "realm" includes both the "image" itself and the empty part outside the "image". In the pictorial structure of ancient Chinese poetry and painting, the existence of emptiness and void is emphasised. If emptiness is lost, Chinese poetry and painting will lose the beauty of "artistic conception". Counting white as black, seeing the real with the virtual, and

combining the virtual with the real are important theoretical components in Chinese aesthetic thought.(Li Li,2017).

In the creation and appreciation of artistic conception in traditional Chinese art, there is a high-level aesthetic realm of "Tao" identification, which is a super-image aesthetic realm of "realm" enlightenment "principle" in oriental art, and has become an oriental philosophical aesthetic realm that is indispensable for the creation of artistic conception. On the whole, the aesthetic category of "artistic conception" can be traced back to the philosophical source of Laozi and Zhuangzi's "Tao-image" view. On the one hand, Laozi fully explained the connotation of "Tao" and "image", and also used the "Book of Changes" to focus on the analysis of the connotations of "observing images", "establishing images" and "applying images", so as to concretize the abstract content of "Tao as a thing, there are images in it" in Laozi's doctrine, and embody the "Tao-image" view in a perceptual way. In addition, the formation of the category of "image" in Chinese aesthetics also originated from the important theory of the "Book of Changes". Aesthetic imagery is close to the aesthetic artistic conception of "words are finite but meanings are infinite", and gradually evolved into an important theory of Chinese classical aesthetics. The establishment of the category of "imagery" has become an important content in the formation of artistic conception theory in the history of Chinese classical aesthetics. (Gong Mi,2015.)

The identification of "Tao" in the theory of creation and the appreciation of artistic conception in Chinese art is manifested as the multi-layered philosophical view of "wholeness" and "completeness" represented by the great cosmic life entity of "harmony between man and nature". Therefore, the identification of "Tao" in the theory of artistic conception can be both the identification of the "different principles" of all things and the identification of the "round and harmonious principles" of all things. It can be both the various explorations and deep understanding of the Cosmic Life Entity, and the identification of the inexhaustible laws of life-creation revealed by the Tao of the Cosmic Life Entity. This is a high-level realisation of the fundamental laws of the universe and life in the creation of traditional oriental art. "Imagery has become the first truly conscious and highly generalised category of the internal structure of artistic beauty in the history of aesthetics, revealing the fundamental contradictions of artistic creation, and has also become an indispensable logical medium for the category of artistic conception to show the national characteristics of artistic creation.

3.2.2 Aesthetic characteristics of Western Impressionist paintings

Impressionism is a school of art that became popular in France from the 1860s to the 1890s. It played an epochal role in the history of Western painting and reached its peak in the 1970s and 1980s. The term "Impressionism" comes from a work by Claude Monet, "Impression, Sunrise". In the 1860s, young artists who loved painting organised a unique exhibition in Paris. After the first exhibition, a newspaper article commented on Monet's painting "Impression, Sunrise", describing these young people as "five or six madmen and a woman". The "five or six madmen" mentioned by the critic Leroy refer specifically to young people, including Monet, Renoir, Pissarro, Sisley, Degas, Cezanne, etc., and the "one woman" refers to Morisot, who also satirised them as "impressionists". "Impressionism got its name after being ridiculed by this reporter.

The process of Impressionism's emergence was inevitable, and it was an inevitable product of the heyday of European art in the 19th century. Western painting began to express the light and colour of the Venetian school. From the earliest Titian to Rubens, Velázquez, Rembrandt and Vermeer, these painters all used elegant colours in their paintings. Vermeer, who had a keen sense of light, was a pioneer of Impressionism. Building on their artistic predecessors, 19th-century painters began to open up a new world of painting and eventually innovated in the field of colour.

The most important Impressionist painters include Manet, Monet, Degas, Renoir, Pissarro, Sisley, Morisot, Cassatt, etc. The pursuit of art is the pursuit of constant innovation and change. These young people longed for the freedom of art. They often met at the Café Guerbois in Paris to discuss the art in their hearts. This group of young painters always believe that if we want to understand the natural world in which we grow up, we must first start with "light" and "colour". "Light" and "colour" are at the centre of their understanding of nature, so their first priority is to deal with and innovate light and colour. "Light is the mother of colour. There is colour only when there is light. Everything in the world is just a medium for conveying light and colour. This is why they leave the studio and go out into the fields, quickly capturing the vitality of nature and recording its instantaneous changes in light and colour on canvas. This creative method of capturing the colour and light of nature through direct sketching can be called an artistic innovation of Impressionism.

The Impressionists paid great attention to and appreciated the use of colour and light. Various colour laws were applied to paintings, which greatly promoted the formation and development of the "science of colour". Compared with the classical academic painting of that time, the Impressionists no longer adhered to the traditional hints or literary colours, but advocated sketching from nature, feeling the harmonious beauty of natural scenery, capturing the momentary splendour with the eyes and feeling it with the heart, and creating paintings with the most direct feeling of colour to convey the most natural and beautiful feelings to the audience. To some extent, the use of colour is the most distinctive feature of Impressionist paintings, even more impressive than abstract paintings. In fact, the main reason why the images of Impressionist paintings seem abstract and even unfinished is that the authors pay more attention to the expression of light and shadow colours. When Impressionist painters were creating, they had the most intuitive feeling of the light and shadow colours in different scenes and hoped to convey this feeling intuitively through the brush, which required them to complete the painting quickly and capture the jumping light and changing colours on the canvas as much as possible, and accordingly no longer adhere to the strict outline and detailed description.

The difference between Impressionist and Realist painting is that they realised through artistic practice that all the "forms" of the outside world that are depicted are only visible to our vision because of the colour revealed by light. The same scene shows different hues of objects under different circumstances. Whether it is green leaves, brown tree trunks or even white snow, there are such problems. Therefore, outdoor painting, which emphasises "external light", became a way for them to interpret nature. Manet's "Luncheon on the Grass" and Monet's "Haystacks", "Rouen Cathedral", "Water Lilies" and other works painted in different seasons, climates and times on the same theme and location all illustrate the essence of the problem, that is, the scientific fact that objects can only show hues in the sun. At the same time, the

progress of optical research in the natural sciences in Germany and France also strengthened the theoretical basis of this school of art. In a sense, the aesthetics of Impressionism advocated a kind of scientific beauty. These optical studies pushed realism to the extreme through their artistic practice, and it reflects more the harmony brought by scientific analysis. As the techniques of Impressionism matured, late Impressionist painters gradually began to worry that simply considering the effects of light would lead them into the dead end of Impressionism.(Zhang Runyuan,2014.)

They recognised the different changes of objects in different time and space. They acknowledged that light caused the colour changes of objects, but in their view objects were only objective elements of creation. The purpose they wanted to express was not simply the light and colour presented by objects, but how these objects really existed in the feelings of the mind and according to what laws they existed. They moved from the grasp of objective appearances to the pursuit of the inner essence. Realising this, the Post-Impressionist painters would have a more vivid understanding of the hue presented by things in a given time and space than the natural scientists. For they understood that the change of this colour was not only subject to the conditions of its objective existence, but also necessarily involved the painter's inner subjective feelings. This is in line with the basic principle of Chinese literati painting: 'learn from nature and get the source of the heart'. Painting is the result of the mutual blending of the shape, quality, colour and subjective feelings of the object in a certain time and space. Therefore, the work is not a simple reproduction of the object, but a created artistic expression.

As an art trend, Impressionism combines scientific colour theory with artistic creation and debuts as a new art trend that occupies a pivotal position in the history of world art. It can be said that Impressionist painters created a new approach to the art of painting. They used a completely new technique to depict the objective world and the subjective human spirit. At the same time, they allowed artists with different personalities to play to their strengths and make profound artistic contributions. To this day, their works of art are masterpieces appreciated by the world.

3.2.3 Cultural Fusion of Western Impressionist Painting and Contemporary Landscape Painting

The cultural integration of Western Impressionist painting and contemporary landscape painting is a cross-cultural method of artistic expression involving the combination and dialogue of two artistic traditions. Impressionist painting is an important attempt to transform Western painting from traditional painting to modern painting, which emerged in the 1860s. It also became the most important form of artistic expression in Europe in the second half of the 19th century. Although there are many differences between Impressionist painting and traditional Chinese landscape painting in terms of external structure, choice of content, choice of theme and use of materials, the two share a common internal and deep cultural structure. Chinese landscape painting has deep cultural connotations that can be observed, lived and travelled. What the artist expresses is the hermit life he longs for in his heart. Chinese landscape painting is the artist's cultivation and enjoyment of his own temperament. It is an artistic expression of the inner spiritual impulse with both form and spirit, and the blending of scene and mood, which realises the harmonious unity of the artist's personal subjective emotions and objective things. Impressionist paintings are also based on nature, expressing the changes in light and colour observed by the artist.

They are dots, lines and planes formed after the artist's subjective processing of the changes in natural light and shade and the relationship between colours. The artist also made the necessary integration and adjustments to them, and made the necessary subjective adjustments in colour contrast, understanding of the rhythm of the picture, and processing of artistic elements.

At present, the creation of Chinese landscape painting faces two different artistic expressions, Chinese and Western. This is a new opportunity for the transformation and breakthrough of traditional Chinese painting. With the infiltration of Western artistic thought, Chinese landscape painting began to learn from Western artistic thought and try to change, and various ink and wash expressions began to appear. Although this change has brought some new ideas and creative methods, it is easy to lose the humanistic spirit of traditional Chinese landscape painting if it is not handled well.



Figure 23 Wonders of Xiaoxiang by Mi Youren

Source : <https://image.baidu.com/search>

Impressionist artists advocated getting out of the studio and into nature, which is an important reference for the creation of contemporary Chinese garden and landscape paintings. Copying traditional garden and landscape paintings in the studio can train basic painting skills, but one must maintain one's own artistic personality and not be limited to the clichés of the ancients. One must find ways or means to express personal emotions in copying, to appreciate the spirit of the old paintings and to understand the true artistic meaning of landscape painting. Although the creation of garden and landscape paintings does not emphasize the true reproduction of nature, one must respect one's own spiritual feelings and achieve a good transition between artistic creation and self-feeling. Only when one truly enters into nature and life, absorbs the necessary nourishment from nature and life, and truly realises artistic creation from the heart, and is filled with the desire and passion to create from the bottom of the heart, can the art of the soul be realised. (Figure 25)

In the process of Western learning spreading to the East, the transformation of Chinese painting is mainly aimed at true reproduction. This artistic pursuit is different from the spiritual connotation of traditional Chinese painting. Traditional Chinese painting strives to express "harmony between man and nature", the perfect combination of man and nature, the artistic treatment and sublimation of objective things, and also the expression of the artist's personal view of life, values and the universe. Traditional Western painting strives to reproduce completely and truthfully the objects observed with the naked eye, but Impressionism appeared to Chinese artists in a completely different art form, and to a certain extent it also inspired the artistic creation of Chinese artists. The breakthrough in form is not a simple distortion, but a highly abstract artistic treatment, which is also what some landscape

painters lack when faced with real life and real natural objects. In terms of aesthetic taste, Chinese and Western art are compatible.

The use of colour in Impressionism had an important influence on the language of Western painting. The colour of the picture is no longer a reproduction of what the naked eye sees. "They truly and scientifically depict the objective world (including light and atmospheric air) from different aspects and with a new perspective, depicting the reality around the artist and expressing his perceptual and rational understanding". There is a gap between artistic creation and real light and shadow. Colour has its own artistic life and is no longer attached to the work. This is exactly what contemporary Chinese garden and landscape painting can learn from.

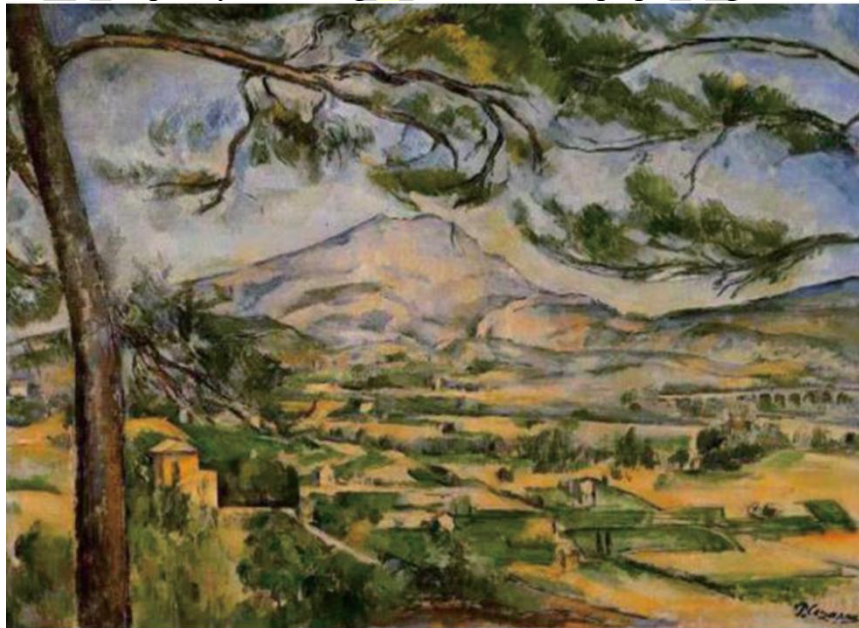


Figure 24 Mount Sainte-Victoire Paul Cezanne

Source : <https://image.baidu.com/search>

Impressionist painting is not only the most important art school in Europe in the second half of the 19th century, but also has important implications for the creation of contemporary Chinese landscape painting. On the one hand, creators should preserve the humanistic connotation of traditional art, and on the other hand, they should learn from its positive factors in terms of creative concepts and artistic expressions, so as to provide necessary experience and new forms of expression for the development of contemporary Chinese landscape painting and promote the development of contemporary Chinese garden landscape painting.

3.3 Differences in composition between contemporary landscape painting and Western painting

China is an ancient country with a long history and civilisation. The traditional Chinese art it has inherited has a unique charm. If we study the art of Chinese painting composition from the perspective of modern art for thousands of years, we can find that in today's contemporary Chinese art, the art creation is infiltrated with the art of Chinese painting composition. The painting theme to be presented in the

compositional art of Chinese painting is mainly achieved through the correct arrangement of the shape and position of objects in the painting, and the painting also has a formal aesthetic concept. The composition of Chinese painting has become more and more perfect through the absorption and practice of traditional art, and in the process it has created its own unique laws. A full understanding and grasp of the connotation of Chinese painting composition is the prerequisite for the creation of Chinese painting.

When we create Chinese paintings, the composition is still basically imitating traditional forms or concepts. In other words, the current composition of Chinese paintings lacks the injection of fresh elements. With the advent of the new era, the composition of modernist paintings has not yet attracted the attention and recognition of many Chinese painters, and they have blindly taken root in the composition camp of post-modernist painting creation. This phenomenon occurs because the composition of Chinese paintings in China is influenced not only by Western modernism, but also by postmodernism. As a result, the current Chinese painting composition in China hesitates between adhering to tradition and accepting modernism or postmodernism. With the development of society and the deepening of people's understanding of things, more and more Chinese painters have realised that it is very important to accept new things in Chinese painting composition, and a considerable number of Chinese painting theorists and Chinese painters support the inclusion of new elements in Chinese painting composition. However, after observing many Chinese paintings, it is found that many Chinese painting compositions are more like a complete negation of traditional Chinese painting compositions, and they copy the Western level composition in its entirety, thinking that this is an innovation in composition. This is another tendency that is appearing in contemporary composition.(Yan Jianmin,2008.)

In the development of the new era, considering that some traditional elements in Chinese painting may not meet the needs of the times and satisfy the aesthetics of modern people, there needs to be a process of absorption and re-creation for the traditional Chinese painting composition, so that the modern Chinese painting composition can also apply the traditional composition rules, so that the cultural characteristics and connotations of the Chinese nation can be fully reflected. Therefore, it will take a process for traditional elements to run through the modern Chinese painting composition.

3.3.1 Comparison of the compositional principles of "rhythm" between contemporary Chinese landscape painting and Western Impressionist painting

In the compositional principle of "rhythm", Western impressionist paintings mention the compositional principle of "rhythm and rhythm", while Chinese landscape paintings pay more attention to the principle of "virtual and real, and opening and closing". In Chinese landscape painting, virtual and real refer to the existence and non-existence of objects in the painting. Generally speaking, the place with objects is real, and the place without objects is virtual. In Western impressionist painting, however, it is not understood in this way. When talking about virtual and real, it can be real near and virtual far, referring to the saturation of the colour block of the object. Usually, the "real" near is such as the houses, trees and grass near the picture, and the "virtual" far away usually refers to the distant mountains, distant trees and the distant sky, etc. Therefore, the "real" in Western landscape paintings is real,

and the "virtual" is light, shallow and low in saturation. The composition of Chinese landscape paintings pays attention to the coexistence of the virtual and the real, so the painter always leaves a blank space when creating works. Although this blank has no brush, ink or paint, it gives people unlimited space for their imagination, creating the effect of "silence is better than sound at this time".

The virtual and the real complement each other in Chinese landscape painting. If there is only virtual but no real in a painting, the painting will lose its backbone, and the content and emotions that the painter wants to express will be difficult to reflect perfectly. If there is only realism but no virtuality in a painting, the painting will appear rigid and stiff, and the painting will lack vividness, and it will be difficult to give people room for association. Therefore, the composition of Chinese landscape painting pays attention to the combination of virtuality and realness, realness and virtuality, using virtuality to support realness and using realness to bring virtuality, so as to achieve the artistic effect of combining rigidity and softness, complementing yin and yang, and complementing each other, so that the painting can fully express the content of the painting and the painter's thoughts, and leave enough room for the viewer to think. It is different from Western landscape painting. Western landscape painting has near reality and far virtuality, and there is a contrast of virtuality and light and dark, but the virtuality in it is very different from that in landscape painting. The virtuality in landscape painting is actually proportional to people's real visual experience. Near objects are clear, and far objects are blurred. The clear ones are real in the painting, and the blurred ones are virtual in the painting. Therefore, in a landscape painting, according to the principle of perspective, the virtual is placed behind the real object, and the virtual has a colour tendency, its colour saturation is light, but it is not blank. In landscape painting, the visible is real, the invisible is virtual, black is real and white is virtual.(Lu Qingning,2022.)

Mr Pan Tianshou once said: "Reality is the place for painting. It must be real, but not dull, so that the ethereal can be seen, which is what people call "reality is emptiness". Emptiness is emptiness. There must be something in the emptiness so as not to be empty, which is what people call "emptiness is the reality". In painting, if you can know how to seek emptiness with reality and reality with emptiness, you will get the way to change emptiness and reality. Landscape painting pays attention to reality and emptiness in the composition. When the painter completes the work, he leaves a blank space. The blank space has no ink and no colour, and it seems empty, but it is actually rich in artistic conception. Xia Gui's "Boating in Songxi" uses simple brushwork and perfectly combines reality and emptiness. The painter painted only two pine trees leaning against each other, a small boat and a rower, leaving a large empty space. Although the painting is not large, the whole picture shows a vast scene of water and sky, which is very charming.

"Opening and Closing" is a discussion of the composition of Chinese landscape painting. It is derived from the idea of "beginning, continuing, turning and ending" in poetry and prose composition. The so-called "opening" is to open, which is generally applied to the composition of distant views; the so-called "closing" is to close, which is generally applied to the composition of close views. The opening and closing of Chinese landscape paintings should be based on the layout of the composition, and the writer should reasonably open and close the picture according to the momentum and the thoughts and emotions he wants to express. According to

different situations, you can choose to open the near and middle views and close the distant views, or open the distant and middle views and close the near views. A perfect Chinese landscape painting should have one large opening and closing and several small openings and closings. The small opening and closing is mainly used in the local composition of landscape paintings, and its opening and closing method must be consistent with the large opening and closing. Through the opening and closing of Chinese landscape painting, the momentum and completeness of the work are enhanced, and the painting has a sense of fluidity.(Chen Xiu,2011.)

For example, Pan Tianshou's "Viewing Waves from a Height" has ancient trees and rocks in the foreground, an empty space in the middle, and stone waterfalls and springs in the distance. The composition of the whole work is bold, with clear opening and closing and tension. Western landscape paintings do not have the compositional principle of "virtual reality and opening and closing", but Western painters use the compositional principle of "rhythm and rhythm" to make the picture achieve gradual changes and rich visual beauty. When Western landscape painters compose Western landscape paintings, they often repeat the same elements from the perspective of visual appeal, and each repetition will have more or less new elements incorporated or reinforced. Through repetition and gradual changes and shifts in colour and light and dark, the picture forms a sense of hierarchy, thereby enhancing the visual impact and beauty of the whole work, which will give the viewer a sense of rhythm and rhythm. For example, to put it simply, when we see one cylinder in the picture, there is no sense of rhythm, but when there are three or more cylinders, a sense of rhythm is created in the picture. Our eyes will be strongly stimulated by the repetition and gradual change. At this time, the more and more orderly the cylinders are, the stronger our visual sense will be, and the sense of rhythm will become stronger.

There is no doubt that Van Gogh's *Starry Night* (Figure 27) is a work with a strong sense of rhythm and rhyme. The whole painting is composed of two types of lines, one a long curved line and the other a short broken line. The sky is like rhythmic music, undulating and spinning, passionate, and the village under the blue sky forms a sharp contrast with it, which can be described as tranquillity and peace. When depicting the village, the painter used thick and short lines, and the small lines showed a kind of serenity, while the sky was painted with rough lines to make the blood boil. The gradual change of shapes and lines in the picture is chaotic and unified, giving people a feeling of restlessness, indifference and infinite reverie.



Figure 25 Van Gogh "Starry Sky"

Source : <https://image.baidu.com/search>

In order to emphasise the layering of the picture, Western Impressionist paintings pay attention to sharp contrast in the composition. This contrast is reflected not only in the size, position and shape of the scene in the picture, but also in the colour and brightness of the scene in the picture. The sharp contrast of the scene in the picture highlights the subject of the picture. Contrast techniques include shape contrast, black and white contrast, virtual and real contrast, sparse and dense contrast, etc. However, the contrast of the scene in the picture must also pay attention to a certain harmony. Therefore, when the painter compares the size, shape and position of the scene in the picture, he usually inserts objects with similar appearance and mutual penetration between the contrasting scenes so as to make the contrast less abrupt; when he compares the colour and brightness of the scene, he usually arranges transition tones between the contrasting scenes so as to make the colour and light transition smooth, so that the picture presents a certain harmony. Harmony techniques include: harmony of fusion of objects, harmony of similar shapes of objects, harmony of similar colours of objects in the picture, and harmony of mutual penetration or transition of contrasting hues of objects, etc.

Whether it is landscape painting or scenery painting, the expression of rhythm can make the picture more organised, harmonious and emotional. The difference is that the rhythm of Chinese landscape painting is mainly based on lines. It is highly refined through the changes of light, heavy, clever, clumsy, rough, thin and pauses in the lines to make the picture rhythmic. Most landscape paintings are expressed in planes, and the planes are completed with brushstrokes. Oil brushes and watercolour pencils are one of the most important painting tools in Western painting. Their expression is different from the brushes in Chinese painting. Western paintings are formed with brush strokes, while Chinese paintings are outlined and smeared with the tip of the brush, so the rhythm and rhythm of the lines and planes they present will be different. In addition, in landscape painting, blocks of colour are basically used to form the rhythm, while in landscape painting, pen and ink are more important. Different rhythm designs in the composition of the painting will have different rhythm contents, and different rhythm contents will affect the rhythm and emotion of the painting. In short, the theme of working with rhythm and rhythm will give people a strong impressionist painting beauty, which can make the painting rich and mysterious.

3.3.2 Comparison of the compositional principles of "balance" between contemporary Chinese landscape painting and Western impressionist painting

When we talk about "balance", we will associate it with "symmetry and balance" in Western Impressionist paintings. However, there is no "balance" in the composition principle of Chinese landscape painting, but there is "echo". "Echo" is the correspondence between objects, the echo between the main and the guest, and the echo between parts. In short, the scattered things are connected into an organic whole, and the composition of the picture is complete and harmonious. This is somewhat similar to the "balance" of Western Impressionist paintings. Their purpose is to keep the picture stable, complete and balanced. There is also the "inscription and seal"

composition rule of Chinese landscape painting, which can also make the picture find balance.

When a Chinese painting is completed, Chinese landscape painting needs inscription and seal, while Western landscape painting is a simple signature to leave time. In order to make the picture of Chinese landscape painting more artistic After finishing their paintings, Chinese painters use inscriptions and seals to enrich the paintings, helping the audience to fully understand the intention of the painting, the background of the times and the author. Inscriptions include two aspects: "title" and "inscription". "Title" generally refers to the title of the painting or poem above the picture. On the one hand, the "title" is used to explain the author's creative intention, and on the other hand, the poem is used to achieve the artistic conception of "there is painting in poetry, and poetry in painting"; "inscription" generally refers to the author's name and the time and place of creation in a corner of the picture. Through the "inscription", the audience can understand the creative background of Chinese landscape paintings and the author's situation. There are many forms of inscriptions, both horizontal and vertical. The inscriptions should be of the same length and The inscriptions are varied and changeable, and it is important to remember that the inscriptions are rigid and will affect the aesthetics of the entire painting. The use of seals is the last step in the completion of Chinese landscape paintings. The seal not only proves the authenticity of the artist of the painting, but also the vermilion color of the ink and the ink and blank space of the landscape painting complement each other, adding to the beauty of the picture. Proper use of seals can achieve the artistic effect of adding the finishing touch to Chinese landscape paintings and maintain the balance of the picture. One of my fan paintings uses inscriptions and seals to increase the balance and beauty of the picture. First, I will find the same mood and poem that corresponds to the emotion when I painted this work and inscribe it on the side of the work that seems to be relatively empty. Then I will write the time, place and name of the creation, and then stamp my name seal. Because the fan is Due to the difference from the regular size, I also wrote a sentence on the other side of the inscription, so that the left and right sides of the fan are balanced, and there will be no feeling of one side being light and the other side being heavy. Finally, I used different sizes and lengths of freehand seals to make the picture rich and complete again. The traditional inscriptions and seals of Chinese landscape paintings since ancient times not only allow viewers to understand the author and the content of the work, but also make the picture more beautiful and more real. The signatures and times of Western landscape paintings are chic and meaningful. In addition to telling the viewer the name of the painter and the time of painting, it is the same as the purpose of the signature of landscape paintings in that it is also necessary to sign and write according to the structure of the picture, so that the center of gravity of the picture is balanced and beautiful.

In the "Painting Quotations" of Picasso, a master of modern Western painting, we can find his basic arguments on the virtual and real in his artistic view, which are insightful but not mysterious. There is a key point in Picasso's conversation with Zevo in 1935. He said: "Everything in the world appears in a certain "object", "cannot go against nature", "we must always have real life in front of us, and the painter must absorb the impressions he gets from everywhere - from the sky, from the earth, from a page of paper, from the pedestrians passing by, from the little spider". Obviously, he

regards objectivity as the starting point of art. Whether to admit this is a key to the artistic view. He called this "reality". Here, art not only obtains materials from "reality", but also evokes subjective consciousness from it. Monet, the founder of Impressionism, painted "Impression, Sunrise", which shows the scene of the sun rising on the water. The colors of the sun and the sky are reflected in the water. The sky and the water merge into one in the hazy morning fog. The boats in the water and the objects in the distance are all blurred. They are casually drawn with a few strokes of dark green and light blue-green. There is no clear shape, as if all the objects are melted in the morning light and fog. Monet used short and clear strokes to arrange different colors little by little to achieve a balance between the colors of the sky and the sea. It looks like an artistic effect of light and shadow trembling.

Through the above comparison, we can conclude that there are many elements that affect the balance of the picture. Among them, using the composition principle of Western landscape painting, "symmetry and balance" is to make the picture stable, just like a balance. The support point is in the middle of the balance. Only when the same weight objects are placed on the left and right sides can the balance be balanced. Among the composition principles of Chinese landscape painting, the principles of "echo" and "inscription and seal" can make the picture find balance. The upper and lower echoes, check for gaps, find balance, and make the picture complete and unified. The above is the influence of the different principles of the two painting disciplines on solving the problem of picture balance.

Density is a discussion on the sparseness and density of the arrangement of painting materials in Chinese landscape painting. The so-called "sparseness" is to create painting materials with three or five strokes in a subtractive way, with simple brushwork, giving people a sense of lightness and emptiness; the so-called "denseness" is to create painting materials with thousands of strokes in an additive way, with complex brushwork, giving people a sense of heaviness and solidity. A perfect Chinese landscape painting must have both sparse and dense places. Although sparseness and density are opposite to each other, they are unified and interdependent. Sparseness sets off density, which is more dense, and density sets off sparseness, which is more sparse. There is sparseness in density, and there is density in sparseness. However, sparseness is not nothing, and there must be certain scenery. Denseness is not airtight, and there must be a certain place to stand, so as to increase the rhythm of the picture. Interspersion is a discussion on the arrangement and position of Chinese landscape painting. The so-called "interspersing" is to arrange painting materials using three strokes as the base number, so that the picture is infectious. For example, when painting orchids using Chinese painting techniques, the first main line should be heavy in ink to show the momentum of the whole picture; the second auxiliary line is used to assist the composition of the whole landscape painting; the third broken line is used to intersect with the main and auxiliary lines, and then the "eye" is divided into two parts. The three-stroke crossing method can divide the whole picture into different areas, and the arrangement of the picture and the position of each painting material in the picture can be determined according to the size of each area and the characteristics of the painting content. Mr. Fu Baoshi's work "The Moon Falls and the Sky is Full of Frost" (*Figure 28*) uses the density and interlacing of trees in the near and far scenes to make the brush and ink relationship and the virtual and real relationship of the picture more beautiful.



Figure 26 Fu Baoshi "Moonset Wu cries the frost"

Source : <https://image.baidu.com/search>

The "diversity and unity" of Western landscape painting can be compared with it. Diversity refers to the variety of forms, categories and styles; unity refers to the role that various material elements need to play together, and they must conform to the rules and be systematically connected when composing. "Diversity and unity" refers to the variety of forms and types in the composition, which is orderly and not cumbersome, with many changes and a unified connection with the central idea, which will affect the relationship between the "sparseness and density" of the picture. Mr. Feng Zikai used three apples of the same size and different positions to explain the meaning of "diversity and unity". Since Western landscape paintings mainly depict natural scenery, the things in nature are numerous, complex and colorful. Therefore, in order to enrich the picture, painters usually arrange a variety of things in nature in the picture when composing landscape paintings and highlight the characteristics of the whole picture through the shape and color of each thing. However, these things are not arranged in the picture at random, but are coordinated with each other in terms of size, color, etc., so that the picture achieves a unified effect. For example, in Monet's "Water Lilies", (Figure 29) the green leaves of the water lilies in the pond float on the water. Monet quickly captures the changes in light, shadow and color of the water lilies at every time. His water lily series includes water lilies of various shapes and colors. Take this one for example, the water lilies in the pond are arranged in parts, and the size, shape or color of each part of the water lilies have large and small changes, but the overall tone is unified, harmonious and regular, and has a mutual echo relationship.



Figure 29 Monet, Water Lilies, 1899
Source : <https://image.baidu.com/search>

Chinese landscape painting emphasises the density and interweaving of brush and ink on the canvas, while Western landscape painting explores the diversity and unity between nature and painting. There are similarities and differences between the two. Western art can only play a unified role through a variety of elements. The arrangement of density in painting affects the principle of "diversity and unity". Only with density and sparseness can the painting have rhythm, and only with rhythm can the painting achieve the unified effect of painting. The "density and intertwining" of Chinese painting complements the "variety and unity" of Western painting.

3.3.3 Exploration of the compositional forms of Chinese landscape painting and Western landscape painting

The form of composition can be said to be an important element in the field of painting that can directly affect the artistic appeal and expressiveness of a work. It has undergone a long process of development. Different kinds of painting have different compositional forms. Chinese landscape painting and Western landscape painting are types of painting that were created in two different cultural backgrounds and social environments. What are the similarities, differences and overlaps in their compositional forms?

1) The Similarities and Differences between the "Z" Form of Chinese Landscape Painting and the "S" Form of Western Landscape Painting

The "Z"-shaped composition is a common composition form for us, and it is also the most basic composition form in Chinese painting. It is evenly distributed in the upper and lower parts of the picture, and the first part responds to each other, forming a rotating dynamic form like a dragon, which makes people feel soft, beautiful and powerful. In Chinese landscape painting, the front and back are echoed, and the virtuality and strength of the whole work are emphasised in the composition. When the painter uses the "Z"-shaped composition, he will deliberately emphasise the part he wants to emphasise with techniques such as heavy ink. For example, Shi Tao's "Reading the Book of Changes at the Pine Window" (Figure 30) uses the "Z" composition throughout the painting. The distant mountains are integrated with the

waterfall in the middle ground, and the rocks in the middle ground rise and fall with the rocks and trees in the near ground. The heavy ink is used to strengthen the part, giving people a beautiful and majestic feeling.



Figure 27 ShiTao"Loose window read easy diagram

Source : <https://image.baidu.com/search>

The S-shaped composition of Western landscape painting and the zigzag composition of Chinese landscape painting are frequently employed composition forms. Despite the evident intersection between the zigzag composition of the entire landscape painting and the "S"-shaped composition, a closer analysis reveals significant disparities in their composition. The S-shaped composition of Western landscape painting is characterised by the depiction of the scenery extending from the near view to the far view in an "S"-shaped curve, thereby creating a visual effect of distance and depth in the picture space. This composition follows the focal perspective principle of Western painting. The "S"-shaped composition is frequently employed to depict natural elements such as streams, rivers, and forest paths in landscape paintings. The characteristics of this composition form include its ability to create a profound sense of space and to guide the viewer's sight. It is notable for its emphasis on perspective, a quality that lends durability to the composition. This versatility in application is a distinguishing feature of the "S"-shaped composition, rendering it a highly adaptable and enduring form of visual arrangement.(Ma Yanjing,2020.)

Claude Monet's 1867 oil painting "The Garden of Sainte-Adresse" is a prime example of this technique. The "S"-shaped composition of this work is designed to infuse the painting with vividness and vitality, showcasing a blend of the near real and the far virtual, and accentuating both the primary and secondary elements. This fusion of scenes is a characteristic feature of Monet's style. As Joel has asserted, Turner

aspires to elevate all works of art to a level that surpasses that of nature itself. The "S"-shaped composition is also frequently employed in figure paintings, evoking a sense of comfort and softness in the viewer.



Figure 28 Claude Monet Garden at Sainte Adresse, 1867
Metropolitan Museum of Art

Source : [//www.163.com/dy/article/JI6G87C605219O3P.html](http://www.163.com/dy/article/JI6G87C605219O3P.html)

Although there are essential differences between the "Z"-shaped composition of Chinese landscape painting and the "S"-shaped composition of Western landscape painting, the pictures they form can be regarded as exquisite, and both have a kind of graceful beauty of form. In Chinese landscape painting, the "Z"-shaped composition looks more majestic, while the "S"-shaped composition also has more pictorial and emotional transitions. This can also be said to be an intersection of visual effects that will make viewers marvel.

2) The similarities and differences between the corner composition of Chinese landscape painting and the L-shaped composition of Western landscape painting.

The corner composition of Chinese landscape painting and the L-shaped composition of Western landscape painting have an intersection in the form of composition. They are similar in form but different in essence. Now I will take them out for study and comparison. First of all, let's talk about the intuitive L-shaped composition, which uses L-shaped lines or areas to emphasize the main object and make the theme clear. The L-shaped composition in landscape painting usually starts with one or two trees or buildings on the left, and the right side is usually the ground or sea water to complete the L-shape. The form is ingenious and the subject is prominent.

The work uses the form of corner composition to arrange the opening and closing of the picture in an orderly way, and skilfully combines density, making the picture both novel and distinctive. "Corner composition" and "L-shaped composition"

are rarely used in traditional composition forms, but I think these two compositions are the most flexible, most comfortable and most overlapping compositions in Chinese and Western composition forms. They are like a simple symbol, elegant and beautiful.

3.3.4 The practical significance of the study of composition of contemporary landscape painting and landscape painting

(1) From the perspective of composition

Landscape painting originated in the Six Dynasties. At first, it only appeared as the background of figure painting. The landscape scenery is not only very simple in shape, but also lacks certain rules and regulations. It is often expressed as "people are bigger than mountains, and water cannot be flooded". For example, the landscape scenery in Gu Kaizhi's "The Picture of the Goddess of Luo River" is relatively naive. At this time, the landscape scenery only serves the arrangement and transition of the plot. In the Southern and Northern Dynasties, it began to change and showed an independent trend. After the Sui Dynasty, it became clearer. In the Tang Dynasty, it completely broke away from figure painting and became an independent painting genre. By then, landscape painting had developed to a relatively mature stage, and landscape painters such as Zhan Ziqian, Li Sixun, Li Zhaodao, and Wang Wei emerged. Among them, Zhan Ziqian's "Spring Outing" in the Sui Dynasty is the earliest landscape painting recorded in Chinese history. It established the independent status of landscape painting, completely changed the pattern of Chinese painting, and was of great significance to the development of landscape painting. Landscape is no longer an accessory, but the protagonist of the picture for the first time. "Spring Outing" adopts a panoramic composition, with a bird's-eye view. The distant and near scenes are close to the middle scene, which has the effect of being close at hand and thousands of miles away. The distance, height, scattered spatial relationship and proportional relationship of size and structure between the scenes show that landscape painting is no longer the naive level of the Six Dynasties, but has reached a new realm.

In the Southern Song Dynasty, due to the transfer of the political center, art also migrated, and many painters began to depict the landscape of the south. The composition of landscape painting changed from the panoramic composition of the Northern Song Dynasty to the small scene or cut-scene style. Li Tang was the first person to transition from the panoramic landscape of the Northern Song Dynasty to the corner landscape of the Southern Song Dynasty. "Pine Wind in Ten Thousand Valleys" is his early work, and the later "Small Scenery of Rivers and Mountains" was a work after the migration to the south. The composition method is between the panoramic and corner. "Laozi" said: "All things in the world are born from existence, and existence is born from non-existence." The artistic realm of the mutual generation of existence and non-existence is revealed in the paintings of the Southern Song Dynasty. The painter uses a novel composition form, leaving a lot of blank space in the picture, usually depicting the scenery on one side or in a corner, showing the artistic realm of "every place without painting becomes a wonderful place". For example, in Ma Yuan's "Fishing Alone on a Cold River", an old man is fishing on a small boat on the boundless and vast lake. Only a few strokes are used to draw the ripples, and the rest is blank, but it gives people a sense of the vastness of the river, with an indescribable poetic feeling.

The landscape paintings of the Yuan Dynasty were mainly literati paintings represented by the Four Masters of the Yuan Dynasty. The composition was innovative, building on their predecessors. Ni Zan's "Fishing Village in Autumn" adopts the flat and distant method, with a large expanse of lake occupying the main part of the picture. It is a typical example of Ni Zan's three-level composition. Wang Meng learnt from Dong Ju. His "Qingbian Hermitage" has a more complex and dense composition, paying attention to the contrast between the real and the imaginary, and is very distinctive. It had a great influence on landscape painting in the Ming and Qing dynasties. When landscape painting developed in the Ming Dynasty, the overall characteristics were not obvious and there was a tendency to regress. More emphasis was placed on imitating the ancients. It was not until the Four Masters of Wumen in the middle of the Ming Dynasty that landscape painting took on a new look, especially Shen Zhou's "Lushan Gaotu", which perfectly combines the low, high and flat, and has a full and dense structure without a sense of oppression. The painter integrated his subjective emotions into the painting, which is never boring. Landscape painting in the Qing Dynasty advocated the retro style, and the so-called "orthodoxy" curbed the innovative development of landscape painting. However, there were still people like Shi Tao who were not bound by tradition and adopted the composition of the cut scene. He "looked for strange peaks to make sketches" and created the "Qingyin Tu Landscape" with a novel composition.

(2) Theoretical significance of contemporary landscape painting from the perspective of composition

Since the 20th century, influenced by Western realism, Chinese landscape painting has undergone tremendous changes. Compared with traditional landscape painting, modern landscape painting pays more attention to abstract forms and the embodiment of visual aesthetics. Unlike traditional landscape painting, which relies on philosophical concepts and traditional cultural spirit, it no longer uses brush and ink lines as the only standard for the "vivid charm" of landscape painting, but focuses on giving people a simple visual communication, and the aesthetic function of art is purer. In the innovation of modern landscape painting, the flexibility and diversity of composition is an important feature. Although there are many innovative people among ancient landscape painters, most people are still afraid to break the rules and maintain an orderly, regular and lawful beauty. Many landscape painters in the 20th century combined Western realism with Chinese freehand brushwork, giving landscape painting the characteristics of the times.

Under the impetus of Huang Binhong, Zhang Daqian, Li Keran, Fu Baoshi, Lu Yanshao and others, landscape painting has undergone new changes. Based on tradition and in-depth life, they have made their own explorations on the modernization of landscape painting, thus making new breakthroughs in the composition of landscape painting. These painters who keep pace with the times have gradually established their irreplaceable position in their creation. Li Keran is known as the "father of modern landscape painting" and is a pioneer in the transformation of traditional landscape painting to modern landscape painting in the 20th century. He emphasized that the subject must be highlighted in the picture. In his works, one side of the picture is very solid and the other side is very virtual; one side is thick ink and the other side is left blank, with white as black, virtuality showing reality, and the contrast is very strong. His work "Lingyun Mountain" has a strong contrast between

reality and illusion. The solid wood and rocks painted with thick ink on the left side occupy two-thirds of the picture. The river on the right side is left blank to connect the lake in the background. The hills in the distance are painted with a few strokes of light ink. The contrast between left and right, front and back, and reality and illusion is strong, which makes people feel balanced and stable. "Shaoxing City, the Hometown of Lu Xun" is a representative work of Li Keran. It uses a bird's-eye view to take pictures. The small bridges, boats, streets, residents, etc. add a sense of flow to the picture, and the whole is in a quiet and peaceful atmosphere. At the same time, the thick ink color of the houses on both sides makes the river in the middle brighter, giving people an unusually strong visual experience.(Chen Weixuan,2019.)

The development of landscape painting reached its peak after the 1950s. During this period, painters showed great enthusiasm for realism. Sketching became the main source of landscape painting creation, and painters became more deeply aware that life is the source of art. Fu Baoshi is a painter who attaches great importance to sketching. "The Morning Sun in the Land of Hibiscus" is his work created in 1961. It uses focal perspective. The overall composition follows the concept of realism and truly reflects the beauty of natural landscapes. In his works, Chinese landscape painting and Western plastic arts are well combined, which unifies the abstractness of brush and ink and the reproducibility of object description.

Another painter who has outstanding achievements in landscape painting during this period is Lu Yanshao. His landscape paintings are very personal, especially the composition is creative. Although Lu Yanshao's landscape is also based on sketching, in order to highlight the formal beauty and abstract beauty of the picture, he often subjectively creates and changes the image of natural scenery and the composition of the picture. The right half of his work "Chujiang Wuxia Half Cloud and Rain" is very rich, with pine trees, grass pavilions, and cliffs arranged together, with shielding, opening and closing, and ups and downs. The left half is a large expanse of river water, with reefs and distant mountains painted with slightly lighter brushstrokes. Such a composition arrangement would originally make people feel that the left and right are unbalanced, but Lu Yanshao used fine lines to outline the river water in the foreground, creating the image of rolling waves, and the lines in the middle ground became lighter, and the river water in the distance was directly left blank. This treatment makes the left half of the picture equally rich and wonderful, and at the same time, because of the different thickness and depth of the brush, it does not dominate the main part. The blank space of the river water in the back and the distant view dyed with light ink are interspersed in moderation, and the opening and closing increase the depth of the picture. Lu Yanshao's composition reflects a unique artistic conception between concrete and abstract, so although his paintings are not large in size, they are often full of momentum, which is related to his ability to highlight the momentum through the curves between mountains, clouds, and water. His method of drawing clouds and water makes the picture more formal and abstract, and truly integrates landscape painting into the continuation and development of the spirit of the times.

Conclusion Landscape painting is the most profound accumulation of traditional Chinese emotional thinking. It carries the Chinese people's philosophical thinking, ideals, pursuits, life experience and family and country feelings. Contemporary landscape painting is not a split from the spirit of traditional landscape

painting, but a change to conform to the development of the times, in order to better inherit and carry forward the tradition.

3.4 Fusion and transformation of color language in contemporary landscape painting

The cross-cultural integration of contemporary Chinese landscape painting has far-reaching value and significance. It not only promotes the exchange and understanding of Chinese and Western cultures, but also promotes the transformation of traditional Chinese art into modern art, making it occupy an important position in the global art context. This integration is not only reflected in the form and technique, but also goes deep into the expression of the artist's thoughts, concepts and personal emotions, presenting a unique artistic appearance and cultural connotation. Cross-cultural integration not only expands the expressive range of Chinese landscape painting, but also gives it new vitality and modern significance.

3.4.1 Comparison of color concepts

The origin and development of the color concept of Chinese painting are related to many factors in social history, especially the political, philosophical, and religious factors in the superstructure.

In prehistoric times, people used color to express their wishes and used color as a basis for judging things. They worshipped color and gave color special meanings. Using color to express spiritual pursuits, this cultural phenomenon in primitive religion continues to this day. When people study color as a science, the mysterious veil of color is gradually unveiled. From the perspective of natural science, the study of color is based on physics, but because the feeling of color always contains a common reaction to the psychological and physiological effects of color, and because it is an inseparable part of human culture. Therefore, it is necessary for us to fully understand the cultural connotation of color itself. With the development of human civilization, the connection between color and religion, philosophy, and politics has become increasingly close. (Huang Shaolong. 2023)

As early as 2,500 years ago, color was integrated with the "Five Elements" philosophy. The Five Elements Theory is an important part of Chinese traditional culture. It believes that the "Five Elements" are the origin of all things. Everything is generated from gold, wood, water, fire, and earth. They can symbolize everything in society and nature, and colors are no exception. The traditional Chinese color concept has already sprouted in the painted pottery culture of primitive society. The most representative "five colors" aesthetic concept in my country is an important part of the Yin-Yang and Five Elements theory. The "five colors" are the original colors of colors and the basic elements of all colors. The "five colors" refer to white, blue, black, red, and yellow, which correspond to gold, wood, water, fire, and earth in the Five Elements theory. Therefore, under the influence of this philosophical thought, the five colors have become the basic criteria for the use of colors in traditional Chinese art. With the continuous development of civilization, colors have also been given many humanistic contents. In the Western Zhou Dynasty, slavery and religious concepts were very strict. Color decoration was used as an important symbol. The ruling class stipulated that the five colors were "primary colors" and other "intermediate colors" were degraded as inferior colors. It also stipulates that "clothes should be in primary

colors, and skirts should be in secondary colors". Primary colors are the colors of formal clothes, and secondary colors can only be used as casual clothes, underwear, linings, and the colors of women's and civilians' clothes. At the same time, the ruling class selected corresponding colors according to the official rank and the content and occasion of religious rituals, so the application of colors also has strong political and religious ritual content.

Let's take the record in "Kaogong Ji" as an example: "In painting and embroidery, five colors are mixed. The east is called blue, the south is called red, the west is called white, and the north is called black. The sky is called black, and the earth is called yellow. Blue and white are in sequence, red and black are in sequence, and black and yellow are in sequence. Blue and black are called Wen; red and white are called Zhang; white and black are called Fu; black and blue are called Fu. Five colors are called embroidery. The soil is yellow, its image is square, and the weather changes." From this, we can see the psychological feelings and color concepts of the Chinese ancestors towards colors.

At the same time, they associated colors with the vast space of heaven and earth, giving colors the metaphysical meaning of time and space. This shows that the traditional Chinese color concept has been associated with the natural cosmic consciousness and the concept of the unity of man and nature in Eastern philosophy since its embryonic stage. As the Five Elements Theory gradually developed into the Yin-Yang Five Elements Theory, its influence extended to all aspects of society, and its cultural connotation was greatly expanded. Colors closely related to daily life were included in the norms of Yin-Yang Five Elements.(Bai Jingmei, 2024.)

Confucian philosophy represented by Confucius and Mencius advocated "ritual" and "benevolence" in thought, and was affirmed and vigorously promoted by the ruling class. Its color theory was quite innovative. On the whole, it inherited the Five Colors Theory of the Zhou Dynasty, endowed colors with more social ethical and moral significance, and emphasized the norms of "ritual" and the meaning of "benevolence". "Do not look at what is not rite", ignoring nothing more than the shape and color that can be seen by the visual senses. Confucius said: "I hate the purple that robs the red, and I hate the Zheng sound that disturbs the elegant music." From a scientific perspective, purple and red are a natural color. Why should we be so strict in love and hate? Confucius' starting point is "ritual". In the theory of color, Confucian philosophy follows the theory that the five colors are primary colors and the other colors are secondary colors. In symbolic sense, they represent the hierarchy of nobility and inferiority, and represent the hierarchical relationship between the monarch, the ministers and the people. Color decoration cannot be confused or reversed. Dong Zhongshu recorded in "Spring and Autumn Annals: Clothing System": "The uniforms are worn according to the rank, the talents are used according to the salary, the food is measured, the clothes are regulated, and the palace is measured... Although there are virtuous and beautiful bodies, they dare not wear them without the rank."

Under the influence of this philosophical thought, color theory has formed two completely different styles in different classes - folk colors and court scholar-official colors. Folk colors are bright and strong, passionate and unrestrained, bold and exaggerated, bright and generous; while court colors are extravagant and luxurious, showing off power and wealth, and taking wealth as beauty; scholar-official colors are

relatively simple, pursuing leisure and elegance, noble and unworldly, and taking elegance as beauty. They believe that the reason why colors are beautiful is that the decoration of colors implies people's virtues, and different people's different qualities can be found from the color decoration. Color should be used in accordance with the norms of "ritual" to achieve the purpose of "benevolence". This analogical way of thinking of Confucianism undoubtedly has an important position in the Chinese color concept.

Taoist philosophy advocates "purity" and "inaction" and pursues "Tao follows nature". Its color concept is to pursue the plain and quiet beauty of natural colors. Laozi believes that "five colors make people blind", and Zhuangzi also proposed that "five colors confuse the eyes and make people unclear". From the perspective of "following nature", they have opened up an oriental color path with simple spiritual characteristics. They strongly advocate returning to monochrome and formed the Taoist color concept of "emptiness", "nothingness" and "voidness". Chinese literati painting, with Zhuangzi and Zen as its fundamental spirit, emphasizes the use of subjective spirit to create objects, and the formal vocabulary must obey the subjective spiritual expression. Color is of course no exception. Literati painting advocates ink and uses ink to express the world in the eyes and heart of the artist. Laozi said, "Mysterious and mysterious, the door to all seconds." Xuan means black, which is the "mother color" of the five colors, so the five colors are contained in black. In the eyes of the ancients, ink is a color with the simplest hue and the richest color levels. This is also in line with the Taoist philosophy of "one gives birth to two, two gives birth to three, and three gives birth to all things".

Many Taoist theories about Taoism are also reflected in literati paintings. Their philosophical beliefs are naturally reflected in the creation of literati paintings. Painters paint mountains and waters, express their feelings for the mountains and forests, and try their best to express their personal tranquility, elegance, and indifference to fame and fortune. Express and express the faint emotions in the quiet mountains and rivers and the empty universe; appreciate the philosophy of life in the static care of mountains and rivers and nature, and melt it into the depths of the soul. It is the pleasure of the heart to be deep, mysterious, elegant, and unworldly under the cultivation of nature. The emergence and perfection of ink painting does not mean that the Chinese people give up on colors, but a deepening and refinement of artists' understanding of colors. The beauty of ink lies in the brilliance of all things in its simplicity. With all six inks and proper virtuality and reality, ink immediately has the brilliance of color, and color is used to express the artist's understanding of life and nature. This use of color breaks away from the natural tones and has a direct and mysterious artistic conception. So in general, the Chinese attach great importance to the conceptuality, ethical symbolism and philosophical value of color. It not only rises to the height of cosmic order, but also goes deep into the ancient philosophy of life (the destination of the soul). The Chinese color theory can be called the philosophical color view.

In contrast to Chinese painting, the color view of Western painting presents a different appearance. Since the ancient Greek philosophers questioned the origin and origin of the world, Western philosophy has developed two approaches. When they studied the original elements as entities, they developed physical science; when they believed that these were created by God, they developed metaphysical theology -

speculative philosophy. The Chinese people's inquiry into the origin did not develop in depth in these two dimensions, but rather between inquiry and mystery, so the Chinese color concept has achieved a mysterious color concept with its mysterious philosophy. The color concept of Westerners has developed two philosophical foundations and two color representations with the development of its two philosophical dimensions. That is, when it develops with metaphysical theology, it is the color concept expressed by Christian theology, which takes the path of color religious symbolism.

4) When the elements are studied as entities in the inquiry into the origin, color takes the path of science. Here we mainly discuss the scientific theory. Regarding the scientific color concept in the color concept of Western painting, its color theory style can be viewed from the following aspects: Intrinsic color style: This is the color style of classicism and realism. Western art has a strong tradition of "imitation theory". From Heraclitus, Socrates, Aristotle in ancient Greece to Leonardo da Vinci in the Renaissance and Diderot in the Enlightenment, there are discussions on imitation theory. Under the color theory of imitation, painters conducted in-depth scientific research on color, and Western painting has made great progress and development. Color has become an extremely important or even the most important factor for them. So we saw a series of classical realist painters who won the battle with inherent colors and became famous in the history of painting.

Conditional color style: This is the unique color style of Impressionist painters. Impressionist painters no longer focus on the objective and inevitable attributes of external objects, but on the subject's feelings about color under specific time, space and light. They often depict clusters of leaves in the sun, floating clouds, ripples in the water... Therefore, Impressionist paintings are not like Bach's rigorously structured music, but like Debussy's intermittent and instantaneous impressionist music, flickering like a dream. Unlike the painters of solid colors, the Impressionists did not use the color blending method to paint. They found that once the colors were blended, they would lose their original color brightness. Therefore, they tried to use unblended primary colors to paint, and used the "color division method" (also called direct painting method) to juxtapose the colors with very small brushstrokes to maintain the vividness of the colors. In the works of Impressionists, colors are no longer dependent on shapes, and the "independent" use of colors will inevitably break through reproduction and reality. However, the color revolution of the Impressionists also has their fatal weaknesses, which was seen by their successors, the Post-Impressionists. Gauguin said: "They only work on their eyes, and don't use their brains at all."

Although they all love the sun, Van Gogh expresses his sun-like passion in an expressive way. The Impressionists captured the changes in colors under the sun. Although they knew that they had escaped from the track of realist painters who believed in inherent colors and were gradually moving towards the attributes of nature, they created their own belief in conditional colors and were exhausted. Generalized color style: When Van Gogh and Gauguin challenged the impressionist painters of their predecessors, it was the time for the post-impressionist color revolution. It was Cezanne who really triggered the revolution. The generalized color he used was different from the inherent color style that expresses the attributes of external objects, and also different from the conditional color style of the subject and

the color perception under a specific time, space and light. It is the "inter-subjectivity" color in the encounter between the subject and the object. It gets rid of the shackles of people and has sufficient subject setting and conceptuality; but it is not absolutely domineering and overrides nature. That is, the sense of reality that is not limited to visual representation (perception) comes from the authenticity of nature and does not deviate from the color itself.

If we consider that all the important painters of the 20th century were influenced by Cézanne, then Van Gogh, Gauguin and Cézanne, who were all post-Impressionist painters, had a relative commonality, that is, they all adopted a generalized color style; if we consider that Cézanne had no successors and was unique in the past and present, then Van Gogh and Gauguin, who were all post-Impressionist painters, showed their differences from him, and their color revolution had their own independent style characteristics. Van Gogh focused on the expressive function of color, while Gauguin focused more on the decorative function of color. The use of color by Matisse and Gauguin of the Fauvism was similar in nature. They pursued the mysterious things in color and dreamed of combining with nature. The generalized color characteristics used by Cézanne, Van Gogh, Gauguin and Matisse were mainly manifested in the use of primary colors, the emphasis on color purity and brightness, the high attention to the principle of complementary colors and the "flat painting" of large areas of color.

If Van Gogh was close to the Dionysian spirit, then Cézanne, Gauguin and Matisse were close to the Apollo spirit. Since generalized colors are not completely concrete, they have an abstract element. However, this abstraction is not thorough, because it does not abandon the original color of spectral colors. However, abstract colors are the "three non-colors" (the world of black, white and gray) outside of spectral colors. "The spectral colors of red, orange, yellow, green, blue, purple, and especially the three primary colors of red, yellow and blue are, after all, the "dominant colors" that can be often presented in natural images. However, it is difficult to find intuitive natural counterparts for the three non-colors of black, white and gray. Except for people with dizziness, who has ever seen a black sun? It can be seen that the use of the two polar colors of black and white and the infinite grayscale when they penetrate each other in art mainly stems from the artist's abstraction of color in visual representation." From this point of view, the color style of Chinese painting is mainly generalized color and abstract color. The pursuit of the true inherent color of the object under specific time and space conditions and the conditional color style under specific time and space conditions basically do not appear in Chinese painting. The ancient Chinese painting tradition is not to sketch the scene, but to "remember in mind", to "learn from nature outside and get the source of the heart inside". There is basically no concept of light and shadow in Chinese paintings, so much so that some foreigners wonder why there is no sun in Chinese paintings. This must be the fundamental difference between the colors of Chinese paintings and the mainstream colors of Western paintings. The mainstream of Western paintings follows the scientific color concept, emphasizes the spectrum of colors, and emphasizes the contrast between light and dark shadows.

The colors of Chinese paintings do follow the philosophical color concept, which talks about the opposition between yin and yang in the depths of cosmology. In general, China accepted the philosophical ideas of "yin and yang" and "five elements"

very early, and developed from "five colors" to "coloring according to type". "Coloring according to type" occupies an important position in Chinese painting, and has unique achievements in comparison with Western painting color theory and decorative color theory. However, looking at the colors of Chinese paintings as a whole, it has not formed a systematic theoretical system. The colors of Chinese paintings have the following significant intuitive characteristics: typification, imagery, decoration and flatness. Let's look at the color concept of Western paintings. Western classical paintings are realistic, and they strictly follow the proportion and focus aesthetics of beauty. Because the focus aesthetics defines the scientific relationship between people and space, light and color, it not only depicts the true color, but also the rich and delicate changes of the same color under the influence of light and the mutual influence of different colors under the illumination of light, which follows a scientific approach. In general, the notable characteristics of Western painting colors are individualization, precision, naturalization and three-dimensionality. In fact, this method of dividing the color concepts of Chinese and Western paintings is only relative. This does not mean that Western color concepts do not have corresponding philosophical foundations, nor does it mean that Chinese color concepts do not have scientific laws. The laws of Chinese color concepts are a complex issue, and the philosophical basis of Western color concepts is also a complex issue. Here I mainly analyze the color concept of Chinese painting based on its philosophical basis; the analysis of Western color concepts mainly focuses on scientific color concepts. (Huang Shaolong, 2023.)

The Chinese tradition of landscape painting is distinct from its Western counterpart, which is characterised by the Impressionist movement. This distinction is exemplified by the Western tradition of painting, which, while maintaining a use of colour, is essentially divorced from the concrete. This is indicative of a dichotomy between phenomena and ontology. Kandinsky's perspective on this subject is noteworthy, as he asserted that the objective object in painting is superfluous and even hinders the aesthetic experience. In the realm of abstract art, Worringer's concept of the mind's creation of a certain absolute existence outside the phenomenon is noteworthy. This perspective is a manifestation of the Western intellectual tradition. In contrast, Chinese painting embodies the aesthetic of colour within the confines of form, characterised by a moderate artistic conception. This conception involves the abandonment or dilution of colour, embracing black and white in the infinite transformation of water to achieve a state of harmony between phenomenon and ontology. The following section will undertake a comparative analysis of the abstractness of Chinese and Western paintings.

3.4.2 Differences in the Use of Colour in Chinese and Western Painting

In visual art, the most important way to express emotions is through the expression of colour. In painting, colour not only has a physical meaning, but also has a cultural value. This paper analyses the differences in the use of colour language in Chinese and Western paintings from the aspects of colour expression characteristics and colour manifestation, and explores the hidden cultural differences.

In the human language system, the expression of colour is the most distinctive. Not only can it attract people's attention through various colour combinations, but there are also differences between Chinese and Western cultures behind the colour combinations. By analysing the differences in the expression of colour words in

Chinese and English, it can be seen that although there are different ways of expression, they all reflect people's inner world. Therefore, colour, as a way for people to express emotions, has different meanings in different cultures. In painting art, Chinese people have a very typical linear thinking when using colour, while Western painting art reflects three-dimensional spatial thinking, which makes Chinese and Western people different in painting. In Chinese painting art, creators use lines to convey subjective feelings, while Western painting art strives for authenticity. This article analyses the aesthetic value and interest of Chinese and Western painting art from the perspective of the differences in the use of colour.(Huang Shaolong,2023.)

The expression characteristics of colors in Chinese and Western paintings Due to the different cultural backgrounds and cognitive characteristics, Chinese and Western paintings also have certain differences in color concepts, which leads to differences in the color expression characteristics of Chinese and Western paintings. From Western paintings, we can see that the color language is more sensual in terms of overall expression, and it emphasizes texture and pays more attention to reproducing visual experience. Ancient Greek art works basically use "numbers" to understand and express the world, and pay more attention to shape than color in painting creation. Therefore, in this period, color aesthetics can be understood from the perspective of primary colors in nature. This painting system was continued in the ancient Roman period.

In the Middle Ages, the spiritual meaning of color was integrated into religious life, which enriched the art of painting. From the religious concepts promoted by the Christian church, we can see that people in this period mainly used mosaics to clearly display bright colors, and at the same time, they could also better reflect the decorativeness in composition, which reflects people's pursuit of realism. In addition, painting also attaches great importance to depicting real scenes from a realistic perspective. Especially in the context of the Renaissance, people's pursuit of the beauty of painting art is a model. For example, painters in Florence and Venice combined perspective, perceptual light and color in rational science, and the viewpoints in anatomy, so that the harmony of colors can be displayed in painting creation. This laid a good foundation for the richness of emotions expressed by color language in Western painting art.

Western painting experienced development from the 15th to the 18th century. Many geniuses in painting creation enriched the art of painting through different expression techniques and color matching, but the art of painting still did not get rid of the tradition of reproduction. This model continued until the 19th century. After the emergence of Impressionism, a revolution was formed in the expression of painting art. This kind of painting art mainly uses scientific theories in color and light to create paintings, so that the creation breaks away from the previous inherent value system and is liberated from the traditional color concept.

Subsequently, the 20th century was an important period in the development of painting art, which promoted the development of postmodern art. In traditional Chinese painting creation, the core is to unify the subjective and objective, thus forming a harmonious and unified painting art feature, and integrating the creative individual with society, nature and the universe. This is closely related to Chinese philosophical concepts. For example, the pursuit of "harmony between man and nature" by ancient Chinese philosophers is a typical manifestation of this. This

concept is not only well applicable to the value pursuit in the development process of the "big universe", but also enables creators to show their own value in the "small world" in the field of artistic creation. Similarly, in traditional Chinese culture, color is generally regarded as a very important part of the universe. Therefore, in the process of painting art creation, creators do not simply imitate, but show it through their own understanding and emotional expression needs. This enables Chinese painting works to better reflect their unique value, and in this process better show the harmony of the picture, and can also show the harmony between the "big universe" and the "small world" as a whole.

For example, traditional Chinese ink painting mainly uses the concept of "coloring according to type" in the "Six Laws". From the perspective of painting, we can see that ink painters take the five colors of blue, yellow, red, black and white as important footholds, and show the characteristics of painting through the surface of hue on the basis of macroscopic observation, so as to pass the "color in the eyes" and "color in the heart" to the "color in the picture". For example, in the process of creation, ink painters can observe the real world from an objective perspective, and then capture the inner emotional expression through the appearance, which reflects the cultural background contained in the art of painting, and also reflects the beauty of color imagery in the creation of Chinese painting art.

The manifestation of color in Chinese and Western paintings People have different emotional experiences at different times and in different experiences, and artistic creation, as a way of expressing emotions, has its own unique charm. Among them, color is the most prominent. It can not only better show people's emotional world, but also show the characteristics of painting creation. Just as "color is the mother of light", when people observe the world, they should not only find differences from the perspective of light, but also pay attention to the differences in color. In the process of painting creation in my country, the overall image is generally valued. This creative method has been very prominently demonstrated in the creation of ancient Chinese art. In addition, in the process of painting creation, the sensitivity of light is not given high attention, and the impact of light on objects, such as the change of light and dark in the shadow, is regarded as a fleeting state. It is believed that this accidental state has no important significance for the impact on things. Therefore, Chinese paintings pay more attention to the combination of emotions and colors. In addition, the creator will also incorporate his own subjective feelings, that is, "spiritual temperament" into the creation process.

For example, the Early Spring created by Guo Xi in the Song Dynasty mainly uses calm and clear lines to outline the mountains, and uses modeling to show the trees, which makes the whole picture show the difference between the upper and lower parts. In addition, this painting is also very particular about the use of colors. For example, the creator mainly uses the method of covering the mountains with mist to make the mountains appear hazy, and uses the winding and tortuous method to show the characteristics of the mountains. Because it is early spring, the ice and snow have just melted and the earth is in a state of recovery. The overall color is warm, which makes people feel the breath of early spring. When expressing the activities of all things in nature, the creator uses the "S" shape painting method to reflect the dynamic sense. The creator expresses all kinds of elements in all things in nature according to the theory of Yin and Yang and the Five Elements, and also firmly

believes that the external environment and the human body have similar structures. In Chinese painting, the creator generally uses the combination of spiritual core and natural spirituality to make people feel the harmony between man and nature. Unlike the emphasis on the differences between inherent colors in Western painting art, Xie He's Six Methods of Painting pay more attention to "coloring according to the type". The "five colors of ink" emphasized in Chinese painting art fully reflects this feature.

In the process of Western painting creation, the use of natural colors is more emphasized in terms of color expression, so as to better show the realism of the things depicted. However, the principles of dynamics and harmony emphasized in the process of Chinese painting art creation have not been more clearly reflected in Western art. In European painting art, starting from the painting art created by Leonardo da Vinci, a realistic painting method has gradually formed, which has made many people engaged in painting art focus a lot of energy and time on studying light and form, and thus developed into a linear perspective creation method, injecting a sense of reality into the artwork. Western paintings are more about promoting "humanism" through works, and in terms of color, they are mainly created by combining the colors of the things themselves. The artworks created in this way have the characteristics of gorgeousness, grandeur and elegance, thus forming the color characteristics of the "classical" painting style. There is a significant difference between the use of color in classical painting and Impressionism. With the help of light and color, the scenery in nature is depicted and one's emotions are expressed in it. Therefore, the creator can fully grasp the changes in light and color to show the situation in the real world. Different colors are combined through color separation technology, which makes the picture show bright characteristics.

However, from the perspective of color expression, it can be seen that the paintings of Impressionism have a lyrical style. The creators inject color language into the paintings to better show the characteristics of the paintings. In addition, the paintings of Impressionism also attach great importance to modeling, using the characteristics of shape and color to show things. From this perspective, it can be seen that the color language in Western paintings has gradually injected emotional value. Although there are certain differences between its expression method and the use of color in Chinese paintings, it can also show its own characteristics. With the improvement of cultural exchanges and mutual integration between China and the West, Western painting art is also actively showing its own style, and it can also have more value in expressing emotions, which can bring positive effects to people's aesthetics. Both China and the West should try to better promote the development of color language in painting creation in the integration of art.

Conclusion, Among the different ways of expressing emotions, painting can use color to express the creator's emotions. Color is another painting language found from visual factors in addition to shape and light, and the expression process of color is affected by cultural factors. The cultural differences between China and the West also make the painting color reflect different characteristics. This difference also leads to certain differences in the use of painting colors by creators. However, the differences between Chinese and Western paintings have also greatly enhanced the richness and diversity of artistic works.

3.4.3 Reasons for the Differences in Color between Chinese and Western Paintings

The way of colour is very unique and meaningful in the human language system. It can not only attract the viewers' attention by using a variety of combinations, but also express the differences between Chinese and Western cultures in a deeper meaning. A comparative analysis of Chinese and Western English shows that there are certain differences in the expression of colour words. Although the basic meanings of the expressions are similar, the expressions are different. In a basic sense, they are all used to express human inner emotions. It can be seen that colour, as a unique way of expressing emotions, will also bring about new changes with the different cultural backgrounds. From the perspective of painting art, Chinese painting has a strong linear thinking when using colour, but the role of Western painting is more three-dimensional space thinking. Looking at traditional and modern paintings in my country, it can be seen that the creators use lines to express subjective consciousness, while the West pays more attention to the pursuit of authenticity and naturalness in painting. The following is an in-depth discussion of the differences and reasons between the two.(Liu Lianjie. 2015)

1) Analysis of Chinese and Western painting techniques

In Chinese painting, the most common method is to use thick ink and light colours combined with lines to outline the contours of the earth and the beauty of life. For example, in the north, creators may use a rough painting style to show people the scene of thousands of galloping horses, or they may show the scenery of the desert north with yellow sand all over the sky; while in the south of the Yangtze River, creators may use light brush strokes to outline the beauty of the scenery south of the Yangtze River and the hazy beauty in the rain. If we combine the analysis of the two paintings, we can see that whether it is the gentle south of the Yangtze River or the heroic north, the creators use lines to complete the painting. As early as the period of oracle-bone writing, Chinese painting showed the way of using lines to outline characters, which was mainly used to outline the spirit or expression of the characters. Understanding my country's traditional painting techniques, it is known that they pay more attention to conveying the spirit. In the eyes of the creators, as long as there is a soul in the painting, even if only lines are used to outline the bird, the viewer can still see the bird's agility. But how to use simple lines to enhance the expressiveness and appeal of the picture has always been the focus of Chinese painting art. After years of research and innovation, a complete set of artistic techniques with Chinese characteristics has been achieved. In the process, painters of different factions in my country have proposed corresponding methods in theoretical research. Taking the example of the Southern and Northern Dynasties, a painter once proposed the "Six Laws Theory" in the ancient painting catalogue. This content refers to the six aspects of spirit, brushstroke, objects, colour, position and technique that should be paid attention to in the painting process. In other words, Chinese painting art is the painter's use of his own unique values and outlook on life to fully express the agility and soul of life.(Wu Chenkai,2024.)

In the Western countries, the most common way for artists to depict the real scenes of society is to use oil painting, and especially to use the form of prism to express the natural environment thoroughly or explicitly. From their point of view,

realism is the professional ethical standard of their painting creation. Take the Qianlong period of the Qing Dynasty as an example. When the court painter Browning painted a portrait for Emperor Qianlong, Emperor Qianlong commented on his work after the painting: "Although it is realistic, it is not beautiful". It can be seen that Browning strictly adhered to his professional ethics when painting. Although this painting method is different from the Chinese way of depicting beauty with the soul, it also has an alternative aesthetic feeling when actually viewed.(Liu Lianjie.,2015.)

2) Reasons for the difference based on the analysis of painting colours

There are many reasons for the great differences in the colours of Chinese and Western paintings. The most basic reason is that the cultural and social environments of the two sides are completely different. Under the influence of Confucianism, Chinese painting pays more attention to morality and ethics; while the West promotes anti-intellectualism, it pays more attention to the scientific nature of painting. Because the cultural backgrounds of China and the West are completely different, the forms of artistic expression are also different. Under the guidance of Western thought, paintings tend to be more rational and strictly follow the laws of nature. Creators will think about the proportion of beauty when painting, so the final works will be more vivid and closer to nature. When using different colours, Western works tend to use pure colours. Western colour science is still innovating under the influence of different historical cultures, and it took a long time for it to be slowly formed and perfected. Under the influence of the concept of human ethics, Chinese creators are more willing to think and observe themselves in the larger environment, rather than just understanding a particular individual. By studying the relationship between things and creating on that basis, the final paintings can be more meaningful. Therefore, when choosing colours, Chinese artists are more willing to combine the five colours. Knowing our traditional history and culture, the most important feature of Chinese painting colours is that colours are created from lines. Whether it is paint or ink, different shades are produced by different strokes. The final painting effect can range from black and white to five colours, and some can even reach more colours. In this context, Chinese paintings mostly use the layering of ink to express the brightness and darkness of visual light, and combine scattered perspective to express the effect of light in colour, so as to enhance the three-dimensional sense of the image. In addition to the above reasons, the difference in colour aesthetics between Chinese and Western painting is also directly related to the materials chosen. In the history of Western painting, the use of raw materials was invented as early as the seventh century, and it has the following advantages: first, it is not easy to change; second, the age can be judged by the slight changes in colour tone, and it is very durable; third, it can fully display good light effects in the painting. The basic raw material of Chinese painting is ink, so there are great differences in the colours that are finally presented.

3) Analysis of the aesthetic differences between Chinese and Western paintings based on colours

Due to the differences in time, culture, art and cognitive level, Chinese and Western paintings have different views on the use of colour, which is also the basic reason for the differences in colour expression between the two. Knowing the Western painting art, it is known that its expression in colour language is more inclined to sensitivity and texture, and it pays great attention to visual performance. If we take the painting art of the ancient Greek period as an example, most of the works of art in this

stage analysed and understood the world in the way of "numbers", so the focus on form exceeded colour during the period of painting creation. In the ancient Roman period, colour was integrated into religious life, so the actual paintings were very rich and the composition showed a strong decorative quality. If we compare the analysis of traditional Chinese paintings, we can see that the core is to integrate the subjective and objective together to achieve harmonious and unified paintings, and to connect the individual with the natural society and even the world. The reason for this view is that it is influenced by traditional philosophical thought. For example, the idea of colouring according to type contained in the "Six Principles" of traditional ink painting is to regard the five primary colours of blue, yellow, red, black and white as points, and thus to use the surface of the colour from a macro perspective to express the uniqueness of the painting, so that the colour in the eyes can truly be transferred to the picture.

The emotions experienced and acquired by people at different stages are different, and colour in painting art, as a way to express emotions, also has a unique artistic charm. In Chinese painting, creators pay more attention to the overall effect and do not focus on the effect of light on objects, so most of them use colour and emotion to make innovations. In Western painting creation, colour expression pays more attention to naturalness. Take Leonardo da Vinci as an example. He gradually formed a realistic style in the process of painting, and led later artists to spend a lot of time studying light and form, and finally got the linear perspective creation method. This painting method not only brings a sense of reality to the work, but also enhances the appreciation of the picture. In addition, in Western abstract works the creators also pay great attention to modelling and learn to use the characteristics of form and colour to express things intuitively. From this point of view, Western painting also incorporates certain emotional values into the language of colour. Although it is different from the painting form of my country, it can eventually show its own unique characteristics.

In summary, there are many differences between Chinese painting and Western painting, which involve not only the external but also the internal. Combined with the above analysis, we can see that the difference in color aesthetics is due to the different directions pursued by China and the West in painting art. The former pays more attention to combining balanced beauty to show things, which is static, while the latter pays more attention to using changing colors to express instant beauty, which is dynamic. Although there are differences in the color aesthetics of painting between the two, there is no good or bad distinction between the former and the latter. It is just a combination of comparison to understand the final painting art methods and techniques formed under different cultural and social backgrounds, so that we can learn from each other and continuously develop our own painting art.

3.4.4 Absorption and fusion of colors in Chinese and Western paintings

Lin Fengmian positioned his art on the path of "integration of Chinese and Western". Through the study of post-impressionism, fauvism and expressionism in Western paintings, he absorbed elements of traditional Chinese folk art and ceramics and improved traditional Chinese literati paintings. He firmly grasped the cultural essence of traditional Chinese painting that emphasizes verve, combined the modernist form of Western art with Chinese ink painting, and created a new formal language system for traditional Chinese painting. His works have both the appearance

of the times and a new artistic style. The artistic characteristics of Lin Fengmian's paintings are analyzed from the aspects of lines, colors, composition, etc.

Lin Fengmian and a group of artists who returned from studying abroad chose the path of improvement and innovation of the integration of Chinese and Western. Lin Fengmian did not follow the path of reforming Chinese painting with realism advocated by Xu Beihong, but firmly grasped the cultural essence of traditional Chinese painting that emphasizes verve, combined the modernist form of Western art with Chinese ink painting, and created a new formal language system for traditional Chinese painting. His works have both the appearance of the times and a new artistic style, and are always filled with tranquil poetry.

Lin Fengmian studied in France in his early years. There, he met the famous sculptor Jancis. He played an important role in Lin Fengmian's later becoming an art educator and opening up an artistic path that combines Chinese and Western styles. With Jancis's strong recommendation, Lin Fengmian entered the National Higher School of Fine Arts in Paris and studied in the studio of Professor Colom, an authority in the academic school. He focused on seeking new painting forms and languages to perfect his painting style. He believed that artistic creation was born from "emotional impulses", and the expression of emotions required "appropriate forms", and the creation and composition of forms required "experience" and "rationality". He made efforts to reform in terms of lines, colors, composition, etc., so that his works are always filled with tranquil poetry. Elegant colors, simple composition, beautiful shapes, rich imagination, implicit connotation, fresh style, decorative and appealing.

Lin Fengmian's importance in modern Chinese painting lies not only in the problems he raised, but also in the series of important problems he solved: based on the modern Western light and color concepts, he pioneered the transformation of light and color into ink and ink into light and color, successfully resolving the conflict between light, color and ink; creatively transplanted and transformed the moist, swift and smooth exposed lines in Chinese murals and blue-and-white porcelain paintings, and made them smooth but not floating, thus developing brush and ink in rebellion against the literati's brush and ink norms, and enriching tradition in places that tradition could not tolerate; based on Chinese art as the cultural heritage, he creatively transplanted and transformed the modeling, volume and composition concepts of modern Western paintings, and formed his own Fengshen physique.

Lin Fengmian's paintings denied the routines and paradigms of traditional literati paintings to the greatest extent, and absorbed and retained the aesthetic spirit of traditional literati paintings that emphasized verve to the greatest extent. He incorporated the fun of ink and color, and balanced the contradiction between classical spirit and modern techniques. He absorbed the form and quality of Western modern art with the Chinese sense of rhythm as the core, making Chinese lines and Western surfaces and shapes form a duet. He organically interpenetrated the majesty of Western music with the tenderness of Eastern poetry, and unified the freehand brushwork of Oriental people with the expression of Western people, thus realizing the ideal of combining Chinese and Western cultures. National sentiment is Lin Fengmian's lingering complex throughout his life. It is precisely because of this that his art has such a strong Chinese charm and can conquer the audience with its unique charm for a long time.

Conclusion: Rethinking Traditional Landscape Painting, As an independent art form, traditional Chinese landscape painting has formed a unique painting concept foundation and a complete painting style through its painting language expression, image modeling concept, unique observation method, color concept, and brush and ink concept. In today's era of multicultural integration, it is necessary to have a deep understanding of the cultural integration, development issues and current situation of contemporary landscape painting. The reason why we need to re-understand tradition is to reflect on China's traditional painting concept based on the existing Western painting concept. Re-understanding of traditional figure painting will be conducive to its development. When contemporary landscape painting creation absorbs Western modeling concepts and expression techniques, overly realistic images narrow the gap with reality, but often lose the understanding of the "image modeling" of traditional Chinese painting. For most contemporary Chinese landscape painters, the modeling of landscape painting has been established on the basis of "photo" images, and they have become more and more dependent on photos. Whether it is freehand landscape painting or meticulous landscape painting, the purely objective painting reproduction shows that we are in the era of photo-like images. The traditional expression methods of image observation and shaping, such as "image modeling" and "observing objects and taking images", have been weakened. Now many people have certain misunderstandings about the expression methods of freehand brushwork, and graffiti performances in front of the public. The re-recognition of traditional landscape painting contains the spirit of Chinese painting and freehand brushwork. The realistic modeling of contemporary Chinese landscape painting still needs to be deeply understood on the basis of the traditional view of form and spirit. The diversity of brushwork, ink method and color method can form the diversity of contemporary landscape painting with personality.

The development of traditional Chinese landscape painting has gone through the summary of theories and the accumulation of technical expressions of successive dynasties, forming a set of painting concepts and image styles that conform to the creation of Chinese landscape painting. However, with the continuous infiltration of Western painting concepts in the 20th century, Chinese painting has moved towards the road of integration of Chinese and Western cultures. Of course, in the process of its development, it has brought new creative impetus to Chinese painting, but at the same time it has also continuously impacted the traditional Chinese cultural system. The entry of various new cultural concepts has caused certain changes in the aesthetic standards of traditional painting. In the context of the integration of Chinese and Western painting concepts, it is necessary to think about and re-recognize traditional landscape painting with the concept of multiculturalism. Abstract ink paintings that appear in contemporary landscape paintings completely abandon modeling and purely play with ink effects. They are called contemporary ink paintings that combine Chinese and Western styles. This is not in line with the view of traditional painting spirit. Chinese figure painting pursues "depicting spirit with form" and "having both form and spirit". In the end, it still has to return to the spiritual communication of landscape painting itself. Western painting uses scientific research on light, anatomy, perspective, etc. as the basis for objective realism. The re-understanding and reference of traditional figure painting is not just staying on the surface, but exploring its inner spiritual expression. Draw nutrients from China's traditional philosophical thoughts to

integrate traditional and contemporary paintings. In today's information age, people's spiritual life is connected with real society. The creation of landscape painting is endowed with more personal subjective emotions, imagination, imagery and other contents. It is more about the reconstruction of man and nature, amplifying the meaning and content of landscape painting itself, and striving to get rid of the objective presentation of landscape images, and use landscape as a means of expressing the subjective world and personal emotions. Therefore, the creation process of landscape painting cannot be separated from personal feelings or imagination. The observation and description of the real state of objective characters form a combination of specific character images and inner spiritual world. Whether the expression method is concrete or abstract, it can truly reflect the true feelings of the characters.

Xie He of the Southern Qi Dynasty once said, "There are clever and clumsy traces, and art is not ancient or modern." Innovation does not mean the criterion of artistic excellence. The newness and oldness of works are not the criteria for judging the quality of works. This basic argument has become the concept of the development of contemporary Chinese art. It is not to affirm the new culture and completely deny the old culture. Sometimes it is even necessary to measure the value of artistic excellence in reverse. The development of Chinese painting has been influenced by Western art and has undergone some conceptual changes, but China's most basic traditional painting concepts have not changed, such as "Six Laws Theory", "Lively Spirit and Charm", "Bone Method of Using Brush", "Coloring According to Type", etc., which are different from Western art theories. This is what Chinese art needs to adhere to and inherit, and this is the basic idea of the development of contemporary Chinese art.

Whether it is Zhang Daqian's landscape paintings in the Ming and Qing Dynasties or other Chinese landscape painters, the development of Chinese landscape painting has experienced a process of integration of Chinese and Western painting techniques, and landscape painting has been increasingly influenced by Western painting concepts. Taking traditional Chinese painting as the body, selectively absorbing the strengths of Western painting, truly achieving "Chinese body and Western use", focusing on the traditional brush and ink interest, and increasing the brush and ink composition in the creation, rather than Western painting digesting Chinese painting. Contemporary Chinese painting can learn from Western sketches, but how to learn is very important. The selected school and sketch style should be suitable for the integration of Chinese painting. Mr. Liu Wanming also mentioned that "Chinese sketches should have the inherent qualities of Chinese painting". Chinese painting is the art of lines, and linear expression is in line with the aesthetics of Chinese painting.

Sketches by impressionist painters Édouard Manet, Camille Pissarro, Claude Monet, Edgar Degas, Paul Cézanne, Mary Cassatt, etc. Claude Monet became a representative of Impressionism for his unique expression of light and color. Impressionist painters took "point" and "line", "light" and "color" as the main pursuit of painting, and expressed the momentary impression of the object by capturing the shape changes of natural light. This is in line with China's aesthetic standards, so it is worth learning from. The sketching style of painter Van Gogh, the thickness of the lines, the changes in virtuality and reality, etc., are similar to the Chinese ink effect,

which is also worth learning from in freehand figure painting. The importance of learning sketches lies in how to choose sketches that meet the aesthetic standards of Chinese painting for absorption. In this way, the expressiveness of Chinese painting can be continuously enriched.

Inheritance and creation are a unique mindset of Chinese culture and a basic attitude towards the development of Chinese painting art. Reform and innovation on the basis of inheriting traditions, often through the slogan of criticizing and rebelling against traditions to talk about the so-called "change" and "innovation", will be difficult to withstand the test of history. Chinese landscape painting has been continuing the great cultural context to innovate and seek change, and Chinese painting presents the phenomenon of innovation for the sake of "newness", but such works often lack spiritual connotation. Chinese painting absorbs foreign art by means of selection. The original meaning of selection is to introduce and absorb foreign culture, with the Chinese nation as the main body and without losing the self, and to selectively absorb it. This will be in line with the development law of Chinese landscape painting.

3.4.5 Colour language and aesthetic expression in Impressionist painting

Impressionism in the 19th century was a turning point in the history of Western art. Painters changed the classical paintings based on famous historical events, opposed the "closed and conservative" style of the academic school, moved the painting location to the action and expressed the surroundings. At the same time, the canvas used brushstrokes and colours to integrate optics and colour language to create an artistic environment unique to the painter. Unlike in the past, when black colour was used in the dark part of the picture, the light and dark of the picture have a softer system with the addition of light. Using colour to express cold and warm, virtual and real is an important reform and new attempt in the field of art. However, what Impressionism means here is that it completely denies and abandons the previous paintings. It is better to say that it is an extension of the traditional realistic school of painting and the development of another new field of art. It is also the beginning of modern art. It has made great contributions to the field of art. This paper studies and analyses the colour expression and artistic characteristics of Impressionism, and points out the important role of Impressionism in painting art.

Impressionism was born in France in the 1860s and 1870s. There was no declaration of independence, no unified style of painting and no unified theory of art. It was created by a group of young French people whose ideas differed from the mainstream of the time. They rejected the art of the academic school and hoped to use new painting methods to express life. France was in the midst of the Industrial Revolution and various scientific theories were developing rapidly. Among them, the development of optics influenced this group of young people and started a great experiment in the history of painting. At that time it was discovered that the colours of classical paintings did not correspond to reality. They only showed sketchy relationships rather than colour relationships, and because the indoor light was dim, the light and shadow of the picture were artificially created. This is why Impressionism tended to go outdoors to paint, which was more advanced than the previous Barbizon school. (Mei Yang, 2017.)

In 1863, thousands of works were rejected at a major exhibition in France, causing great dissatisfaction and indignation among the public. In an attempt to resolve the conflict, the then King Napoleon III organised a separate exhibition of the rejected works. Famous painters such as Monet, Degas and Cezanne were included in this exhibition. This exhibition was ridiculed by almost everyone at the time. The famous critic Louis Groix ridiculed Monet's "Impression" in his work "Impression, Sunrise", saying that these paintings were unfinished works, crudely done, without clear boundaries and distinct colours. However, the artists did not mind and called themselves Impressionists.



Figure 29 Impression, Sunrise by Monet

Source : <https://image.baidu.com/search>

1) Expression of colour language in formal beauty

Colour is simply the colour seen by the naked eye, which has a strong subjective colour. The Impressionist painters combined colour in painting with optics, science with art and aesthetics, formed a new theory of colour relationships, and combined nature with art as they understood it to create art. They also believed that the understanding of the world is mainly from the perspective of "light" and "colour". Since "light" and "colour" have become the centre of the world, the centre of the painter's understanding of the world, the painter's task is to express the effects of light and colour. Every specific object and event in the world is only a medium for conveying light and colour, and Impressionist colour also occupies a very important position in Western painting.

2) Colour Beauty and Colour Expression

In modern painting, colour has a unique meaning and content that cannot be replaced by any modern artistic language. Painters use colour to express emotions, empathize with the audience and build a bridge of communication. The colour of Impressionism is closely related to the development of science. Scientists discovered the connection between optics and colour, and painters applied it to the picture, showing the cold and warm contrast created by the interaction between natural light and the inherent colour of objects, and coordinating and unifying light and colour in the picture. Monet's 'Haystacks' series is the best embodiment of light and colour. There are as many as 24 works in this series. The painter created completely different

paintings of the same haystack at different times and seasons. One of the paintings uses rich and delicate brushstrokes to express the haystack in the sun. The painter did not simply use optical principles to express the picture, but used rich environmental tones and the single colour of the haystack to soften the hazy picture, making the simple things seem particularly vivid, especially the addition of cold grey to the grass under direct sunlight is a stroke of genius.

Pissarro was the only painter to take part in the Impressionist exhibition from start to finish. His works mainly depicted the simple life of peasants and rural landscapes. Pissarro's works have clever designs and arrangements of colour and space. In the painting 'The Distant Hills of Whitsun', cold and warm colours and contrasting colours are skilfully used to clarify the spatial relationship of the picture. The rocks and trees in the distance are relatively dark in colour due to the influence of the sky and air, which contrasts with the trees and houses in the foreground, creating a spatial gap between the front and the back. The jellyfish and houses in the middle ground are rendered with fine brushstrokes. The orange-yellow of the house contrasts with the dark green and warm green of the trees. The branches in the foreground are rendered in dark red and medium grey, creating a gap between the middle and the distant ground. Several people are standing on the land in the countryside, either working or resting in a daze, adding vitality to the picture. This common rural scene is more peaceful and tranquil in Pissarro's work.



Figure 30 The Lonely Hills of Pentecost " by Pissarro

Source : <https://image.baidu.com/search>

3) Painting and Brushstrokes

Brushstrokes, as one of the important expressive languages of oil painting, were first studied and expressed by Impressionism. Impressionism is an important part of painting expression. Different painters have their own unique brushstrokes and brushwork. These brush strokes have also made many masters of painting. The brush strokes can be seen from the development of oil painting at that time. Since the beginning of Impressionism, brushstrokes have become an indispensable part of the painting. Take the example of the Impressionist master Monet. His early brushstrokes

were steady and meticulous, while his middle ones were passionate and rhythmic. For example, the reflection of the ships in the harbour in *Impression, Sunrise* was rendered with a relaxed and casual brushstroke, blurring the tones of the reflections together, which went beyond the rigid pursuit of beauty in the past. At the same time, a large amount of mixed oil was used on the painting, making the brushstrokes very light and the bottom of the canvas vaguely visible. It gives people a sense of the beauty of dripping oil in Chinese ink painting. It is very oriental. His late brushstrokes are free and uninhibited, like Monet's "Water Lilies" series, where he uses very rich but very harmonious brushstrokes. He uses smudging and light brushstrokes to express the serene beauty of the surface of the water, and dry and rough brushstrokes to express the reflection of the lotus in the water.

3.5 The value and significance of the cross-cultural integration of contemporary

Chinese landscape painting

The cross-cultural integration of contemporary Chinese landscape painting has far-reaching value and significance. It not only promotes the exchange and understanding of Chinese and Western cultures, but also promotes the modernisation of traditional Chinese art, making it occupy an important position in the global art context. This integration is not only reflected in the form and technique, but also goes deep into the expression of the artist's thoughts, concepts and personal emotions, presenting a unique artistic appearance and cultural connotation. Cross-cultural integration not only expands the expressive space of Chinese landscape painting, but also gives it new vitality and modern significance.



Figure 31 Media interview with artist Lyu Qing

Source: Media News



Figure 32 Lyu Qing's contemporary landscape paintings
Beijing, Wuhan, Xiangyang art exhibitions
Source: Lyu Qing

3.5.1 Promoting the modern transformation of traditional Chinese culture

Contemporary Chinese landscape painting has promoted the modern transformation of traditional Chinese landscape painting through integration with other cultures, especially integration with Western modern art concepts. Traditional landscape painting focuses on brush and ink, ethereal artistic conception and the philosophical concept of "harmony between man and nature", while contemporary landscape painting, on the basis of inheriting this tradition, incorporates new artistic forms and expression techniques.

For example, many artists have combined elements such as Western expressionism and abstract art, and integrated the colour expression, sense of form and structural processing of Western art with the charm and brush and ink techniques of Chinese landscape painting, breaking the traditional framework and making landscape painting no longer limited to the reproduction of natural landscapes, but a modern art form that expresses the artist's inner world, emotions and thoughts. This cross-cultural artistic innovation has enabled Chinese landscape painting to retain its national characteristics while acquiring modernity and international vision in the context of globalisation.

3.5.2 Promoting cultural dialogue and understanding between East and West

Cross-cultural integration has made contemporary Chinese landscape painting an important medium for East-West cultural dialogue. The combination of Western modern art concepts, especially the pursuit of individuality, freedom and innovation, with the traditional Chinese landscape painting concepts of "freehand" and "spirit and charm" not only preserves the essence of Chinese art, but also introduces new methods of expression and creation. This dialogue is not only a formal integration, but also promotes the understanding and respect of each other's culture by Eastern and Western artists. Through the traditional form of landscape painting, Western audiences

can better understand the uniqueness of the view of nature, humanistic spirit and philosophical thought in Chinese culture, while Chinese artists have broadened their own artistic expression by absorbing Western artistic means.



Figure 33 Experiment in color expression of landscape painting
Author: Lyu Qing September 13, 2024

For example, in the above painting, when I created the Chinese landscape, I used the techniques of Western impressionist expressionism to express the spirit and connotation of the landscape through deconcretisation. This is not only a change in visual style, but also a profound reflection on the relationship between "nature" and "art", expressing the reflection and reconstruction of traditional culture by Chinese artists in the context of globalisation.

Impressionist painters highly respect the decorative role of their works, believing that painting is not the art of some people but the art of everyone, and that paintings are not shelved, but enter people's daily lives, bringing people a unique artistic experience. For example, Monet's work "Impression, Sunrise" (*Figure 32*) depicts the morning at the port of Le Havre. The painting integrates orange-red, grey-blue, orange-yellow, lavender and other colours into the pale blue sea, bringing light and colour into the painting, which is highly decorative.

Impressionism advocates the representation of people and events in life, using them to express subjective feelings. Therefore, when looking at Impressionist works of art, one can more or less feel the subjective pursuit of the artist. Take Monet's *Impression, Sunrise*, for example. The content of the painting is just a commonplace scene of a harbour, depicting the sunrise, sea water, ships, etc. There is nothing special about it. The painter did not simply reproduce the scene at that time, but rather expressed the brilliance of the sun and the mental state of the people at that time through the content of the painting. In fact, it was Monet's own spiritual feelings that were conveyed to everyone through the painting. Cézanne was also opposed to telling different stories in paintings, so most of Cézanne's paintings were still life works, just for the simple expression of painting. The rules and formats established by the

Impressionist and Classicist models emphasise the role and subjective expression of the artist himself in the work.

3.5.3 Increasing the influence of Chinese culture in the global art world

With the rise of China, Chinese contemporary landscape painting, as one of the representative art forms of Chinese culture, has gradually entered the world stage. Through cross-cultural integration, many artists have not only achieved success in the domestic market, but also gained recognition in the international art world. Contemporary Chinese landscape painting not only demonstrates the aesthetic ideas of traditional Chinese art, but also gives landscape painting a broader global significance through interaction with other cultures in the world.

For example, in exhibitions in international art centres such as Paris, New York and London, Chinese landscape paintings have attracted the attention of art lovers and critics around the world through dialogue with Western art, becoming a bridge for cultural exchange. This is not only the dissemination of art, but also a manifestation of China's cultural soft power, showing the charm and influence of Chinese culture in the era of globalisation.



Figure 34 Author: Wu Guanzhong "Jiangnan Water Village"
Image from <https://baijiahao.baidu.com/s>

The artistic composition (*Figure 37*) "Water Town in Jiangnan" by Wu Guanzhong is widely regarded as a classic work, notable for its seamless integration of traditional and modern artistic elements, drawing upon both Eastern and Western artistic traditions. The work is a reflection of the artist's depiction of the landscape of Jiangnan in China. Utilising a modern abstract brushwork and bold colours, the work synthesises the artistic conception of traditional landscape painting with a contemporary sensibility.

For more than a century, Wu Guanzhong has had many admirers. With an open mind and a new perspective, he has continuously promoted the creative transformation and innovative development of traditional culture in the exploration and dialogue of Eastern and Western art, and also upheld the subjectivity of Chinese culture in the mutual learning of Eastern and Western civilisations. As one of the first Chinese artists to study in France, Wu Guanzhong not only deeply cultivated the tradition of Chinese painting with brush and ink, but also absorbed the nutrients of important Western painting schools such as Impressionism, Fauvism and Cubism

during his studies in Europe. He holds on to the traditional foundation in his heart. He once said: "I am Chinese, with Chinese foundation and blood, and of course I like to express my own things". During his stay in France, he realised: "The study of art is not in Europe, not in Paris, not in the studios of masters; it is in the motherland, in the hometown, in the homeland and in one's own heart".

After returning to his homeland, Wu Guanzhong always thought about and explored the nationalisation of oil painting. He tried to incorporate Chinese artistic ideas and national aesthetics into oil painting. Wu Guanzhong explained the relationship between his works and Chinese culture as follows: "If you compare the works to kites, the kite must be able to fly from the ground, but the kite string must not break."

Sullivan, a scholar at Oxford University in the UK, commented: "The world recognises that Lin Fengmian occupies a unique position in the history of modern Chinese painting." In 1992, the British Museum held a solo exhibition of Wu Guanzhong, which rarely broke the unwritten rule that the British Museum only exhibits cultural relics.

2024 marks the 60th anniversary of the establishment of diplomatic relations between China and France, and is also the China-France Cultural Tourism Year. Wu Guanzhong once studied in France and made outstanding achievements in the internationalisation of ink painting and the nationalisation of oil painting. He created a "Chinese-style landscape painting" that combines international vision, contemporary experience, local logic, traditional essence, oriental charm and Chinese style, and created a successful example of creative transformation and innovative development of Chinese traditional culture and art. At a time when the wave of globalisation is unstoppable, the value of contemporary landscape painting is extremely precious.

Wu Guanzhong's innovative practice has promoted the modernisation of traditional Chinese painting and the Sinicisation of foreign oil painting. The two masters' open vision of integrating Chinese and Western, fusing ancient and modern, and their brilliant achievements in creating new art have opened up a new world for later Chinese painting art, and this new world is "Chinese landscape painting".



Figure 35 Interview with artist Xu Jingwen

Source: Lyu Qing photographed the National Art Museum of China

Xu Jingwen: Born in Shenyang, Liaoning. In 2005, he graduated from the Chinese Painting Department of the Academy of Art of Renmin University of China, where he studied under Professor Xu Jun. He currently works at the Xu Beihong Memorial Hall, engaged in professional creation and research. He is currently a member of the Beijing Fine Brushwork Painting Association and lives in Beijing.



Figure 36 Xu Jingwen Ink Painting Exhibition

Source: Lyu Qing photographed the National Art Museum of China

The author interviewed artist Xu Jingwen: "In his recent works, through the layering of dots and lines and the repeated application and rubbing of different ink colours, the result is a good sense of music, layering and heaviness in the picture. In terms of the artistic treatment of the pattern, Xu Jingwen borrowed from Gong Xian, Japanese painting or modern photography to create his own full and dense structural style. The scenery is on top of the paper, with very little space left for the sky, creating an overwhelming and majestic atmosphere.

3.5.4 Reflecting cultural identity and innovation in the context of globalisation

In the context of globalisation, the cross-cultural integration of contemporary Chinese landscape painting reflects the identity and innovation of artists in the global cultural network. Globalisation has not only brought about the clash and integration of cultural diversity, but also inspired artists to reflect deeply on their own cultural identity. Many Chinese artists have explored and expressed the unique position and role of Chinese culture in the process of globalisation through the creation of landscape paintings.

For example, (Figure 36) the Chinese painter Wu Guanzhong combined traditional Chinese landscape painting elements with Western concepts of formal beauty to create works of art that have both Chinese cultural heritage and international language. Through this cross-cultural integration, these artists have not only demonstrated their own cultural identity, but also explored the relationship between artistic innovation and cultural identity. This cultural identity is not only a persistence in Chinese traditional culture, but also an openness and acceptance of global cultural diversity.



Figure 37 Twin Swallows Color on paper Wu Guanzhong
Image from <https://baijiahao.baidu.com/s>

Guanzhong is a representative of the contemporary aestheticist and pastoral painters. His paintings express rich vigour and artistic conception with minimal brushstrokes and colours. It could even be said that they are so concise that there is nothing superfluous. As the Fauvist master Matisse said: "There is no dispensable part in painting. If it does not play a positive role, it will certainly play a destructive role". Only artists with strong self-control can do this, and Wu Guanzhong is one of them.

3.5.5 The Clash of Philosophy and Thought in Cross-Cultural Integration

Traditional Chinese landscape painting is not only an embodiment of artistic form, but also a carrier of profound philosophical thought, especially the embodiment of "harmony between man and nature", Taoist philosophy and Confucianism in landscape painting. In contemporary times, cross-cultural integration is not only a combination of artistic style and technical means, but also a collision and integration of Eastern and Western philosophy and thought.

For example, individualism and free will in Western philosophy and collectivism and harmonious coexistence in traditional Chinese philosophy are intertwined in artistic creation, forming a new artistic expression. In this philosophical collision, landscape painting is no longer simply a manifestation of the natural landscape, but has become a philosophical art form that explores the complex relationship between man and nature, individual and society, reality and ideal.

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Figure 38 Photo of Liu Chunyang and Lyu Qing
Source: Lyu Qing

Interview with Professor Liu Chunyang from Wuhan University. He was born in 1981 in Gushi, Henan Province. He is a professor, doctoral supervisor and director of the Department of Literature and Art. He graduated from the Department of Philosophy of Zhengzhou University in 2005 with a B.A. in Philosophy; graduated from the Department of Philosophy of Peking University in 2010 with a Ph.D. in Philosophy; currently a professor at the School of Literature of Wuhan University, he is mainly engaged in teaching and research in courses such as literary theory and aesthetics.

The author interviewed Professor Liu Chunyang, who believed that the construction of art theory needs to clarify its epistemological characteristics, that is, to explore the knowledge basis and system composition of art theory. He stressed that art theory should have independent knowledge boundaries and interpretation techniques to effectively explain artistic phenomena. Professor Liu Chunyang is committed to promoting the modern transformation of aesthetic theory, and emphasises the application value and interdisciplinary significance of aesthetic thought in contemporary landscape painting.

Plato's theory of ideas holds that the material world is an imperfect and temporary existence, while the world of ideas is eternal and unchanging. All things in the material world are merely images or imitations of these ideas. For example, a sculpture may imitate a certain ideal human form, but it can never fully possess the perfect form and meaning of the idea. Therefore, the work of art does not directly present the 'truth', but an incomplete and simulated truth.

In short, the theory of ideas in Western aesthetics reveals the relationship between art and the ideal world, truth and beauty, and explores the tension and distance between artistic creation and its objects of expression. Although Plato's critical views on art sometimes seem too harsh, his theory of ideas has profoundly

influenced the tradition of Western aesthetics, especially in the discussion of understanding the complex relationship between beauty, art and truth, and has always occupied an important position.

3.5.6 Artists' Personal Emotions and Social Responsibility

Through cross-cultural integration, many contemporary Chinese landscape painters not only show their personal artistic style, but also express their responsibilities and thoughts on contemporary society, history and cultural heritage. In the context of globalisation, artists have placed more emphasis on the social and public nature of their artworks, especially through the traditional form of landscape painting, to express their concerns about major issues such as modern social contradictions, environmental crises and human survival.

For example, artists reflect the damage to the natural environment caused by the modern urbanisation process by deforming or abstracting natural landscapes, or explore the alienation of man from nature by depicting empty and desolate landscape scenes. This kind of artistic creation is not only an expression of personal feelings, but also a response to social and cultural responsibilities.



Figure 39 Daye City Art Exhibition
Lyu Qing accompanied Mayor Wang Gang to visit the works
Source: Lyu Qing

The cross-cultural integration of contemporary Chinese landscape painting has extremely high artistic value and profound cultural significance. It not only promotes the dialogue and understanding between Chinese and Western cultures and the modernisation of traditional Chinese landscape painting, but also expands the scope of artists' expression and enriches the themes and forms of expression of landscape

painting. This integration has enabled contemporary Chinese landscape painting to occupy a place in the global art landscape, and also provides a new platform for global art exchange and cultural identity. Through cross-cultural collision and integration, contemporary Chinese landscape painting is not only a bridge for cultural inheritance, but also an important embodiment of artistic innovation and social thinking in the era of globalisation.

We must go to the world, but we must not be separated from going deep into ourselves. This must be made clear. Contemporary Chinese landscape painting is an important carrier of traditional Chinese culture. In the current wave of promoting national traditional culture, an in-depth study of the artistic characteristics and aesthetic value of contemporary Chinese landscape painting can bring us many new inspirations. Contemporary Chinese landscape painting has a long history, among which green landscape is more representative. The early stage of landscape painting was depicted in the form of green landscape. There are many excellent painters and excellent works in every dynasty. The classics of landscape painting in the past dynasties reflect the many connotations of Chinese traditional culture.

3.6 Summary

The fusion of Chinese landscape painting and Western Impressionist landscape painting can be analysed and summarised from a variety of perspectives, including but not limited to composition, colour, shape, method, concept, and medium. This fusion reflects the mutual reference between Chinese and Western paintings in artistic expression, cultural background, and technology, forming a unique expression style.

Chart data of the integration method of Chinese and Western landscape painting												
Fusion of techniques						Concept	pigment			brush		medium
Chinese Landscape Painting	Composition		color	shape	method	Harmony between man and nature	constitute	characteristic	Preparation agent	Animal hair		Rice paper
	Virtual and Real	Scattered perspective	Ink	Line performance	Splash, dye, accumulate, etc.		ink	Mineral Pigments	water	Pig hair brush, mixed hair brush, wolf hair brush, goat hair brush		Hemp paper
		Zigzag shape composition	Azurite, malachite	Density and interlacing	Ink and Wash		Blue, red, yellow, white, black	Plant pigments				Parchment paper, tung oil paper
Impressionist Painting	Rhythm	perspective	Environment and Light	Varying	Light and Color	Free	Blue, yellow, red, green, white, etc.	Expensive		Mixing knife	Oil painting brush	Linen, cotton
		Linear, flat	Vivid colors	Color Shape	Color block segmentation	Subjectivity		A variety of colors, bright colors,	Turpentine, linseed oil	Pig bristle		Durability and moisture resistance
		Air, Dynamic Focus	No need for black	Diversity and Unity	Free brushstrokes	Instantaneity				Rich in expression and bright in color	Squirrel hair, mink hair	
	Viewing angle	S shape, size	Momentary impression	Point, Line								

Table 2 Method of integrating Chinese and Western landscape painting

Source: Lyu Qing

The following are the main characteristics that have been identified:

(1) Chinese landscape painting: In terms of composition, it focuses on scattered perspective, with diverse and fluid perspectives, emphasizing artistic conception and spatial extension. The composition is frequently divided into distant view, mid-view and close view, and it focuses on leaving blank space on the picture to create a sense of beauty that combines the real and the imaginary. The use of lines is pervasive, with strong structural integrity and clear delineation of the landscape forms.

In terms of colour, the application of mineral and plant pigments results in elegant and profound tones, underpinned by the principle of "ink as the primary colour and colour as the secondary colour". The symbolic significance of colours is pronounced, with monochrome ink frequently employed to convey a sense of hierarchical structure. The shapes employed are primarily abstract, characterised by general lines and shapes that reflect the charm and dynamism of nature. The treatment of natural forms tends to be more freehand than realistic. The core of the technique is pen and ink, with additional expression techniques such as "center-point pen", "rendering" and "texture-brushing". The emphasis on the mood and rhythm of creation, alongside the meticulous expression of lines and ink, underscores the intricacies and sophistication of this artistic approach.

Chinese landscape painters utilise traditional media such as rice paper and silk, in combination with brushes and mineral pigments. The employment of ink and wash techniques necessitates the adept regulation of water absorption and diffusion on the paper medium. The emphasis placed on "learning from nature" by landscape painters is indicative of a pursuit for the unity of man and nature, and the harmony of mind and nature. The emphasis on the articulation of emotions and philosophical contemplation is further accentuated by the employment of techniques that amalgamate the virtual and the tangible, thereby facilitating the manifestation of surreal artistic conceptions. With pen and ink techniques forming the foundation, they meticulously employ techniques such as "center-point brush", "rendering" and "texture-brushing" to achieve their desired results. The emphasis on the mood and rhythm of creation, alongside the expression of lines and ink rhyme, is a distinctive feature of this genre.

Impressionist landscape painting: In terms of composition, emphasis is placed on focal perspective, and the sense of space in the picture is reflected through light and shadow, colour and near and far contrast. The composition is frequently characterised by simplicity, often employing diagonal composition, the golden ratio, and other compositional principles to accentuate the spontaneous scene. This tendency is characterised by the depiction of the dynamic and transient nature of the natural world. The interplay between dynamic and static elements, encompassing the juxtaposition of dynamic light and shadow with static artistic conception, serves to infuse the image with heightened vitality. In terms of colour, the employment of bright colour matching and pure colour separation is crucial, with consideration given to the influence of light on colour and the utilisation of complementary colour contrast. Use portable oil paints with rich colors to show real light and shadow effects. Pay more attention to the dynamic expression of natural shapes, and capture the

moment with simplified shapes and bright brushstrokes. Shapes are mostly presented with changes in light and color, with a slight sense of blur.

Impressionist landscape painters use oil paints and canvases, which are suitable for thick coating and layering techniques. Palette knives and hard brushes are often used to build textures. Emphasize fast and flexible brushstrokes, and use small brushstrokes and short lines to build the picture. Use light and shadow changes and color superposition to present the momentary beauty in nature. Pay attention to observing the changes in light and shadow in nature, and emphasize real and immediate experience. Painters pay attention to personal perspective and subjective feelings, and express inner emotions through momentary beauty.

In summary, Through the integration of composition, colour, shape, method, concept and media, Chinese landscape painters and Western impressionist painters have achieved a cross-cultural collision and innovation in art while retaining their own characteristics. The characteristics of Chinese landscape painting include: The combination of spatial sense, encompassing the dual expression of profound artistic conception and instantaneous light and shadow, is a salient feature. The breakthrough of colour: from ink rhyme to rich light and shadow contrast. The cultural resonance of Chinese philosophical thinking and the sensory aesthetics of impressionism has also been a significant factor. Finally, it is notable for technical innovation, as evidenced by the combination of brushstrokes, the superposition of colour and ink rendering. The integration of Chinese landscape painting is of extremely high artistic value and profound cultural significance. It serves as a conduit for dialogue and understanding between Chinese and Western cultures, while concurrently driving the evolution of traditional Chinese landscape painting. This evolution encompasses the expansion of artists' expressive capacities and the enrichment of landscape painting's thematic and formal repertoire. This integration has enabled contemporary Chinese landscape painting to occupy a place in the global art landscape, and also provides a new platform for global art exchange and cultural identity. Through the process of cross-cultural collision and integration, contemporary Chinese landscape painting functions not only as a conduit for cultural inheritance, but also as a significant embodiment of artistic innovation and social contemplation in the era of globalisation.



CHAPTER IV

Analysis of the experimental integration of Chinese and Western impressionist landscape painting

Influenced by Confucianism, Taoism and Buddhism, Chinese landscape painting emphasises the "unity of man and nature" and the harmony between nature and the inner world. Painters express their personal emotions through landscape painting and pursue the eternity and transcendence of artistic conception. Western Impressionist landscape painting is influenced by science and materialism, emphasising the observation of the truth of nature through the eyes, focusing on instantaneous light and shadow and external visual changes. Both are centred on nature and reflect profound thoughts on the relationship between man and nature; technical innovation and breakthroughs in artistic concepts have become the common pursuit of both.

To explore the possibility of integrating Chinese and Western landscape painting, and to provide a new direction for the creation of contemporary landscape painting. Chinese landscape painting focuses on artistic conception and emotion, while Western impressionism pursues reality and immediate feeling; landscape painting uses scattered perspective to express macroscopic images, while impressionism uses focal perspective to express spatial depth.

Explore the combination of the artistic concept of Chinese landscape painting and the light, shadow and colour of Western impressionism, find the integration methods in composition, colour, brushstroke, media, etc., and create an innovative landscape painting style with Chinese and Western cultural characteristics. Experimental method of theme selection: select landscape themes that can express the dynamic and static combination of natural landscapes, such as mountains, waterfalls, lakes, clouds and fog, and compare the visual effects of different techniques through gradual experiments in composition, colour, brushstrokes and media. The integration of Chinese and Western landscape painting is not only an innovation in technique, but also a dialogue between the two landscape painting arts on a philosophical level.

4.1 Research and Analysis of Impressionist Painting in the Creation Process of Contemporary Chinese Landscape Painting

In the process of creation, contemporary Chinese landscape painting actively practices the theories and techniques of Western Impressionist painting. This cross-cultural integration has injected new vitality into traditional landscape painting while preserving its characteristics. What follows is an in-depth analysis of the core concepts, technical characteristics and influence of Impressionism on contemporary landscape painting.

4.1.1 Integration of Western painting colours

In the middle of the Ming Dynasty, the beginnings of capitalism appeared in China, and the new cultural consciousness in art penetrated into literati painting and calligraphy, until later, from the late Ming Dynasty to the late Qing Dynasty, literati painting was formed by various schools that focused on the expression of personality and had a creative spirit. During the Ming and Qing dynasties, European missionaries and painters continued to come to China, which had a great influence on Chinese art.

At this time, the number of painting schools was unprecedented, and the artistic achievements of landscapes, flowers and birds, prints and New Year paintings were unparalleled. The colours of Chinese paintings were once influenced by Chinese philosophical thoughts, Western culture and Western realistic paintings, which changed the colour concept of Chinese paintings in modern times. Faced with the dilemma of traditional painting, a group of knowledgeable people clearly recognised the differences between Chinese and Western painting, and wanted to innovate and improve Chinese painting with advanced Western scientific painting techniques. Xu Beihong and Lin Fengmian were two of the representatives.

As an art form that has matured and formed a complete and self-contained system under China's long agricultural social structure, traditional Chinese painting has its own unique expression methods and characteristics in its basic elements such as brush and ink, colour, modelling and composition, and deeply reflects China's traditional philosophy, world view and aesthetics. How to make a breakthrough in the transformation of modern forms into an artistic language that has formed a set of mature standards; how to innovate the expression techniques so that the colours of Chinese paintings can maintain the traditional national characteristics of Chinese paintings and fully reflect the aesthetic concepts and interests of modern people, and a lot of groundbreaking explorations and practices have been made in this regard. This article attempts to sort out and analyze the achievements and contributions of the exploration and practice of the modernity of Chinese painting colours through the multi-dimensional expansion of the colour language of Chinese paintings, the new application of colour composition and space concepts in Chinese paintings, and the strengthening of the emotional expression of colours. The modern aesthetic implications embodied in the present. Traditional Chinese landscape painting is famous for its freehand brushwork, artistic conception, empty space and composition. Freehand painting focuses on expressing the artist's inner emotions and aesthetic interests, emphasises that meaning is better than resemblance, and pursues the artistic realm of both form and spirit. Artistic conception is the soul of traditional Chinese landscape painting, which conveys the artist's thoughts and feelings through the atmosphere, emotions and connotations in the painting. Leaving space is a unique expression method of traditional Chinese landscape painting, which gives viewers more room for imagination by combining the real and the imaginary. In terms of composition, traditional Chinese landscape painting focuses on the overall balance and harmony of the painting, and emphasises the rhythm and pace of the painting.

4.1.2 Transformation and Diversification of Colour

Since the introduction of Western color theory to China, I have realized the importance of enhancing the use of color in Chinese painting. It is no longer a matter of merely symbolic colors. Gradually, there has been a growing focus on the significance of color. I am no longer content with the so-called blue-green, which are simple color symbols. Instead, my works aim to reflect the significance of color and technique in modern times. While expressing my inner world, I strive to inherit traditions while innovating, integrating the strengths of both Eastern and Western art, and exploring new paths for the development of color in Chinese painting, carving out a unique personal style. (Zhang Nan, 2017.)

The renowned painter Huang Binhong, when studying the balance between tradition and innovation, noted that ink painting represents a significant technical

advancement in Chinese art. At the same time, he fully acknowledged the profound role of color in Chinese painting. In one of his works, he emphasized the natural harmony between ink and color in the composition, creating beauty through the integration of "color with ink" or "ink with color." He believed that in the creative process of Chinese painting, artists generally start by using ink to form the structural "bones" of a composition, and then, based on the subject and the three-dimensional characteristics of the scene, apply varying colors. This approach requires a seamless unity between color and ink. I find his perspective to be a clear affirmation of the importance of color in Chinese painting—it allows the artist's emotions to resonate within the artwork.

For example, contemporary landscape painter Lu Yushun has excelled in this area. As a highly individualistic and thoughtful artist, Lu's use of color is tranquil, elegant, and simple, evoking a sense of vastness, timelessness, and mystery, embodying the profound beauty of nature.

The most notable innovation in Chinese painting's use of color lies in the significant expansion of its color language. On one hand, by drawing inspiration from Western painting and folk art, traditional Chinese painting has incorporated previously unused hues, creating a richer palette with enhanced layering and expressiveness. On the other hand, Lin Fengmian's works increased the prominence of color in compositions, elevating its visual impact. Moreover, Lin merged vibrant colors with traditional ink techniques, forming entirely new combinations that retained the charm of Eastern art while embracing a modern sensibility.

1) Enrichment and Innovative Application of Hues

Traditional Chinese painting employs relatively simple and generalized colors, focusing primarily on the "five colors": white (reserved white), blue (indigo), black (ink), red (cinnabar), and yellow (gamboge). These correspond to the Five Elements theory in the I Ching—metal, wood, water, fire, and earth. Even in the more color-rich palace painting series, the five colors remain dominant, and there is minimal blending between colors, resulting in few complex or rich intermediate tones on the canvas. In the Southern Qi dynasty, Xie He mentioned the principles of color application in his influential "Six Principles of Chinese Painting," referring to the method of "assigning colors according to the category" (sui lei fu cai). This means that colors are applied based on the natural attributes and categories of objects. In terms of color representation, inherent colors of the depicted objects are emphasized, without consideration of complex conditions like light source colors or environmental colors.

Through practice, I've learned to incorporate diverse hues into Chinese painting by borrowing Western, especially modern, techniques. The concept of "East meets West" was initially proposed by early Chinese artists. In Western art, color has always been a core compositional element, leading to the development of theories such as "light-source color," "inherent color," and "conditional color." By selectively introducing these concepts into my work, I broke free from the constraints of "inherent color" and emphasized visual perceptions of color changes under varying lighting conditions, presenting hues far beyond the traditional "Five Colors" with greater depth and nuance.

2) Preservation and Evolution of Color in Chinese Landscape Painting

As science and technology advance alongside globalization, the diversification of art becomes inevitable. While Chinese painting's unique principles and aesthetics have made immeasurable contributions to global art, preserving its essence without being overly influenced by Western culture remains a priority. The color palette of Chinese painting can be likened to a symphony: deep ink represents the bass, light and gray ink the midrange, and colors like red, green, white, and yellow the treble. Without the bass and midrange, the high notes would seem thin and unrefined. It is only through this interplay that a painting can achieve richness and depth, becoming more resonant and visually compelling.

With ongoing efforts by artists to inherit traditional techniques and innovate in color theory, I firmly believe that a vibrant and diverse world of color will soon emerge in the realm of Chinese painting, marking a new chapter in its evolution.

4.1.3 Color application and brushstroke expression

Chinese contemporary landscape painting has shown unique artistic charm in the application of color and brushstroke expression. It has inherited the advantages of traditional literati painting and has also made innovations and developments.

In terms of color application, contemporary landscape painting is no longer limited to ink and wash expression, but pays more attention to the true restoration of color, using color to show the charm of real mountains and waters. For example, in the works of military painter Li Xiang, through the light color expression technique, he created a painting scene of green water and green mountains, showing the aesthetic pursuit of green water and green mountains in the new era. This use of color not only enriches the visual effect of the picture, but also makes the work closer to nature and has stronger vitality.

In terms of brushstroke expression, Chinese landscape painting has rich and diverse brushstroke techniques, including center, side, hidden, exposed, reverse, and forward. The use of these techniques makes the picture both flexible and powerful. For example, the center-point brushstroke makes the lines strong and sharp, and is often used to outline the contours of objects; the side-point brushstroke draws thick and spicy lines, which is suitable for expressing the texture of rocks. In addition, there are techniques such as hiding the tip and revealing the tip, which make the picture have both calm and implicit brushstrokes and strong and vigorous lines, increasing the layering and three-dimensional sense of the picture. (Xing Weiyi, 2018.)

Van Gogh's impressionistic style is a relatively new style of painting. Unlike the solid structural characteristics of things pursued by Cézanne, Van Gogh pays more attention to human nature, and shows his own personality characteristics in his paintings, integrating his own temperament. Van Gogh can be said to be the master of traditional Western painting, Impressionism, Neo-Impressionism and Oriental painting. For example, in his works "Self-Portrait" and "Sunflowers", fast and continuous brushstrokes and various exaggerated expression techniques are used. These expressions well reflect the author's inner feelings and give the works a deeper connotation.

Van Gogh has an important influence on late modern expressionism. Gauguin's creative approach is different from the previous two. He only relies on his own memory during his creation process. He does not advocate creating in the face of

real objects, but advocates comprehensive and symbolic aesthetic principles, and pursues the purity of things. In his work "The Girl from Tahiti", the author uses bold brushstrokes and simple but strong colors to describe the simple and fresh colors in nature. Gauguin has an important influence on the later symbolism.

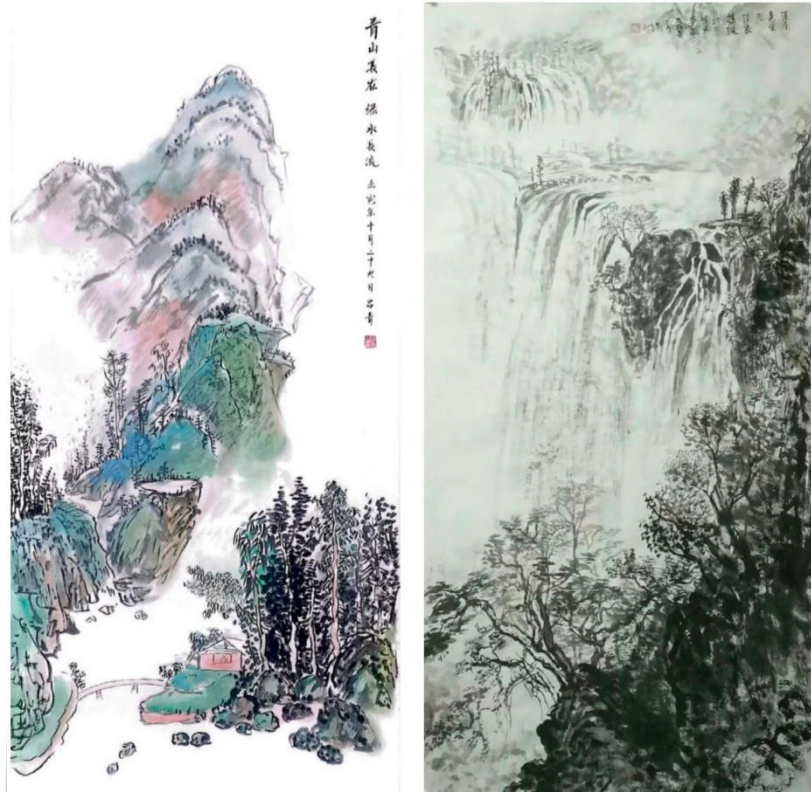


Figure 40 Brushstrokes express contemporary landscape painting
Author: Lyu Qing

In general, contemporary Chinese landscape painting pays more attention to the true restoration of nature in the use of colour, and uses a variety of brush techniques to show the beauty of nature and the harmonious coexistence of man and nature. This artistic expression not only inherits the essence of traditional literati painting, but also incorporates modern aesthetic elements to form a landscape painting style with contemporary characteristics.

4.1.4 Themes and Images in Landscape Painting

The themes and images in Chinese landscape painting mainly include the depiction of natural landscapes, the symbol of life, and the expression of the harmonious relationship between man and the universe. Landscape painting, as an important part of Chinese traditional culture, is not only the depiction of natural landscapes, but also contains rich symbolic meanings and profound artistic concepts. The following is a specific analysis of the themes and images in landscape painting:

Description of natural landscapes: Landscape painting mainly depicts mountains, rivers and plants, and through the use of pen and ink, it shows the beauty and vibrancy of natural landscapes. Painters express their love of nature and their quest for beauty through the detailed depiction of natural landscapes.



Figure 41 April 2024, Huangshan, Huizhou
Author: Lyu Qing

The symbolic meaning of life is that in landscape painting trees are often used to symbolise the abundance and vitality of life. Trees with luxuriant branches and leaves symbolise the abundance and vitality of life, while dead branches symbolise the withering and extinction of life. The significance of water is that it symbolises the flow and change of life in landscape painting. The flow and change of water represents the movement and change of life, while the stillness of water symbolises inner peace and tranquillity. The significance of clouds and mist is that they are often used in landscape painting to symbolise mystery and transcendence. The ethereal and nothingness of clouds and mist represent mystery and transcendence, while the gathering of clouds and mist symbolises gathering and precipitation. Landscape painting conveys the eternal and harmonious relationship between man and the universe by depicting natural landscapes. The painter conveys his own spirit and state of mind through the mountains and waters in brush and ink. This is a way of reflecting nature and a kind of cognition of individual life. The creation of landscape painting reflects man's reverence for nature and understanding of the universe, and expresses the harmonious coexistence of man and nature through art.

In conclusion, landscape painting is not only the depiction of natural landscapes, but also contains rich symbolic meanings and profound artistic concepts. Through the depiction of natural landscapes and the creation of paintings, it expresses the harmonious relationship between man and nature and a deep understanding of life.



Figure 42 Created on August 15, 2024 Huangshan Huizhou Landscape
Author: Lyu Qing

4.2 Fusion of Chinese and Western painting techniques: ink and color superposition and light and shadow processing

The composition used by Impressionism is mostly perspective, which makes Impressionist painters pay more attention to realism, emphasize nature in color and light and shadow, follow the brightness and shadow of light and shadow, and show the artistic effect of light and shadow fusion on the picture.

Gardner once explained the light and color effect of Impressionism: "In the colorful decorative paintings, the most surprising is the use of different colors to reflect the brightness of the paintings. These paintings blend light and shadow together, and the colors are harmoniously warm and cold. We didn't even notice this before Impressionism." It can be said that the use of light and shadow by Western Impressionism has a profound impact on Chinese landscape painters.

Impressionist painters believe that objects under the sun will undergo some color changes, and light and shadow are not simply "intermediate colors". As the light shines and the shadow moves, it will complement the color of the object itself. It can be seen that Impressionist painters emphasize the use of light and color thinking, especially the use of "conditional colors" and "environmental colors", and use bright colors to reflect the effects of light and shadow. Many impressionists carefully observed nature and used bright colors to reflect the natural visual effects of the eyes, which was also an unprecedented innovation for Western art. (Ni Boyu, 2021.)

As a master of both Chinese and Western painting techniques, Lin Fengmian recognized the "lyrical" artistic conception of Chinese painting. He advocated that Chinese landscape painting does not simply reflect the beauty of natural mountains and rivers, but also expresses the painter's pursuit of spiritual ideals beyond the secular world. Therefore, Lin Fengmian believed that "the nature of the mountain is my nature, and the emotion of the mountain is my emotion." But at the same time, Lin Fengmian also agreed with the Western Impressionists' fundamental spirit of natural light and color.

In "The Future of Eastern and Western Art", Lin Fengmian pointed out: "Western art, fundamentally speaking, is the pursuit of fundamental spirit, and the structural center of fundamental spirit is nature." "Western landscape painting reflects the instant description of objects, that is, it emphasizes the reproduction of

"impression". This is a way of reflecting the plane of nature that was discovered by Impressionist painters inadvertently, and this can also reflect the side of nature at the same time." Therefore, Lin Fengmian's landscape paintings are full of the artistic conception and perception of traditional Chinese landscape paintings, while also reflecting the light and color thinking concepts of Western landscape paintings, especially Impressionism. Lin Fengmian overlapped the Chinese landscape painting's emphasis on "heart's understanding" with the Western Impressionist's emphasis on the rational logic of "natural observation", forming a unique artistic style.

Li Keran's painting creation was deeply influenced by Lin Fengmian. He not only changed the art of Chinese painting, but also brought the light and shade method of Western Impressionist sketches into his own landscape painting creation. It can be said that "courage is valuable, soul is needed" and "use the greatest skill to get in, use the greatest courage to get out" have always been Li Keran's motto. In Li Keran's landscape paintings, he first used ink to distinguish the forms in the picture, especially the layering of ink to express the spatial layering of the form. This is where Li Keran borrowed from traditional Chinese landscape paintings. At the same time, Li Keran also used the "light" of Western Impressionism to express his paintings, especially the backlight and the light and shade of light and shadow are very individual. As Li Keran said: "If you go to European museums to appreciate their oil paintings, you will feel that the colors of paintings before Impressionism are very gray. But after seeing Impressionism, the picture suddenly becomes bright." It can be seen that Li Keran still highly respects the use of light and shadow in Impressionism.

For example, Li Keran's "Sunset after the Rain" borrowed the beauty of backlighting from Western Impressionism. In this landscape painting, Li Keran used the backlight in the light and shadow in the whole picture. The main body of the picture is the towering and heavy peaks. Then Li Keran used the ink accumulation method to find the light and dark contrast of the rocks. The rocks were in the backlight and were rendered in layers with ink accumulation. The main mountain was darker than the peaks behind. However, Li Keran highlighted the flowing water of the waterfall and the light and shadow of the tops of the trees at the bottom of the picture. This light and shadow contrast of the landscape makes Li Keran's backlight landscape very unique, and also makes the whole picture show a sense of vastness, thickness and uprightness. In addition, the use of reflections in Western Impressionist paintings is also very prominent, such as Monet's "Water Lilies" and "Impression, Sunrise". This kind of reflection is actually not only similar to the use of virtual and real contrast in Chinese landscape paintings, but also can show the painter's coordinated use of natural light and color in a natural state.

4.2.1 Practical case study of ink and color series creation

The traditional Chinese landscape painting ink and color has a wealth of expressive techniques, which have gradually formed and been widely used in the process of landscape painting development. These include lines, ink color, smudge, texture and other expressive techniques. Lines are one of the most basic expressive techniques in ink painting. By using different line thickness, length, straightness and curvature to express the outline, texture and form of objects, the purpose of description and expression is achieved.

The traditional cognition that Chinese traditional painting is mainly based on ink color and secondly on color, he uses ink to reduce color, and when mixing colors, there is ink in color and color in ink, and he has explored two color and ink combination forms of "ink and color mutual support method" and "ink and color blending method". In addition, the picture integrates traditional Chinese lines, Western composition, color concepts and cold and warm contrast, and then explores the artistic conception beauty that combines the East and the West and is full of poetry. Chinese painting pigments and acrylic pigments are mixed into ink to paint, using the technique of overlapping acrylic and Chinese ink, that is, using acrylic pigment as the base color, and then using thick coating to highlight the main body of the picture, which is completely opposite to the painting order of traditional Chinese painting. (Xia Kexi, 2024.)

The main body of the work "Huizhou Landscape Painting Series" is the buildings of Huizhou, which obviously applies the brushwork of flowers in Chinese painting, and the color boldly uses the cold and warm contrast of Western colors. Dark purple, pink purple and blue purple are interspersed with each other, and powder is used to express the performance of mountains and rocks through thick coating. There are also changes in thickness between mountains and rocks, which enhances the volume of the mountains and makes them extremely rhythmic. White powder pigments are added to water and mountains to varying degrees to make their shapes clearer, forming a picture with thickness, virtuality and rhythm. This method makes the objects more heavy, makes the expression of the picture more tense, and enhances the sense of space between objects in the picture. The background is given a light green to echo the foreground of the picture. At the same time, the contrasting color red of green is added and combined with ink to make the spatial relationship of the picture more subtle. The extrusion and change of colors in the whole work are harmonious, and the thick and thin layers are properly handled, forming the change of texture on the picture, opening up a new way of expression. The picture gives people a transparent and thick feeling, breaking the rigid sense of rules and making the picture full of image tension.

Creative method: Ink colour is an important element in ink painting. The light, shadow, texture and atmosphere of objects are expressed by using changes in ink colour such as light and dark, dry and wet, black and white. The flexibility and variability in the use of ink colour enables ink painting to express rich emotions and artistic concepts. Blurring is one of the most commonly used expression techniques in ink painting. By using the thickness of the ink and controlling the water, the ink colour gradually changes, penetrates and blends on the paper, creating a warm tone and flowing shape, expressing the softness, changes and layers of the object. Cunfa is one of the most commonly used techniques in ink painting. The texture, structure and morphological characteristics of the object are expressed through the intersection, overlapping and patchwork of ink lines. The use of cunfa makes ink painting more three-dimensional and vivid.

4.2.2 Experimental analysis and research into the expressive techniques of contemporary landscape painting

1) Experiment: Ink absorbing properties of rice paper and linen and their applications

Glue alum is a commonly used additive in traditional Chinese calligraphy and painting, used to adjust pigment performance, enhance the stability of the picture and enrich the artistic effect. Incorporating glue alum into experimental creation can explore new forms of expression and styles based on traditional landscape painting techniques.

The "glue alum method" is a traditional method of making boiled silk, in which glue and alum are the main raw materials for making glue alum water. Only by fully understanding the chemical properties of these two substances can we prepare suitable glue alum water. The gelatine used to make glue alum water is called 'glue'. Gelatine can fix the alum to the silk and form a thin film on the surface of the fibre, which increases the tolerance of the silk. Contemporary colour pigments for landscape painting usually use mineral pigments. Mineral pigments themselves are granular and have a certain quality, and the pigments themselves are not sticky. For this reason, gelatine must be used to mix the pigments to give them a certain degree of adhesion, so that the pigments do not fall off easily when painted on silk or paper.



Chemical formula of alum + water

Experimental objectives	By introducing glue alum into traditional landscape painting, we will explore how to break through traditional concepts of composition, colour, texture and artistic conception, introduce the techniques and concepts of impressionist landscape painting, and create distinctive contemporary landscape paintings.
Materials and Tools	Chinese painting pigments, canvas, rice paper, silk, etc. (choose materials with different water absorption and permeability). Ink: traditional ink, combined with various concentrations of glue and alum. Pigments: ink, light colours, dark colours, etc. Glue and alum water solution: by adjusting the ratio of glue and alum (such as 1:2, 1:3) to make glue and alum water of different concentrations.
tool	Brushes, brushes, spray bottles, droppers, etc.
Experimental Subjects	The subject is a natural landscape, including mountains, a sea of clouds, flowing water and trees, and the composition and techniques of Impressionist painting are used.
Experimental content	Adding different concentrations of glue alum water to the ink, observing the changes in ink colour and diffusion effect, using the dry and wet combined method on the paper surface, testing the control of glue alum on the ink boundary, and comparing the response of different permeable papers (raw rice paper and cooked rice paper) to the glue alum effect.

Table 3 Landscape painting ink experiment table

Source:Lyu Qing



Figure 43 Glue and alum rendering effect of Chinese rice paper

Author: Lyu Qing



Figure 44 Experimental drawing of landscape painting on Chinese rice paper

Author: Lyu Qing

The significance of the author's experiment is also to try to use different media materials in the creation of contemporary landscape painting, to provide artists with a new technical possibility for their creation, and to guide their creation. In the creation of contemporary landscape painting, there are many artists who focus on researching the permeability of rice paper materials and apply it to practical creation to create unique pictorial effects, such as the contemporary ink paintings of Tan Chongzheng, president of the Chinese Painting Academy in Wuhan, Hubei, and Liu Qinghe, professor of Chinese painting at the Central Academy of Fine Arts. They are all the result of exploring the application of the permeability of rice paper. Many contemporary artists are looking for rice paper materials suitable for their own artistic creation in their respective painting fields, and are exploring its ink properties and artistic presentation. Therefore, research on the permeability of rice paper is both necessary and meaningful, providing contemporary artists with broader ideas and inspiration in their creation.



Figure 45 Experiment of combining linen and ink

Author: Lyu Qing

Tips for making: Control the ratio of glue to alum; too high a concentration of glue and alum will make the image hard or powdery, while too low a concentration will have no significant effect. Choice of paper: Choose raw or cooked rice paper according to the needs of the picture to maximise the effect of the glue and alum. Coordination of techniques: When using glue alum, it should be coordinated with traditional brushwork and shading techniques to avoid conflicts in picture style.



Figure 46 Experiment with linen cloth an Impressionist painting material
Author: Lyu Qing

Further experimental research comparing the permeability of raw rice paper, a Chinese painting medium, and linen cloth, an Impressionist painting medium, revealed that the fibres of raw rice paper are hydrophilic. When water comes into contact with the surface of the paper, water molecules can quickly fill the gaps between the fibres, causing the ink particles to diffuse into the gaps. After the water in the solution evaporates and dries, the ink particles that have diffused with the water molecules will settle in the diffusion area. Therefore, the ink marks on the raw rice paper gradually become weaker and show irregular ink lines on the outer contour. Linen cloth is made by brushing alum glue onto the raw rice paper. Water molecules are adsorbed on the surface of the alum glue, and it is difficult for them to diffuse along the crevices of the linen cloth. The ink can only stay close to the ink dot. As the water evaporates, the ink particles are deposited on the surface of the linen cloth.

Conclusion: By experimenting with glue and alum, new contemporary landscape paintings can be created on the basis of traditional landscape paintings. This style combines the artistic concept of traditional landscape painting with the expressiveness of impressionist landscape painting. Contemporary landscape paintings use the integration of Chinese and Western styles to express cross-cultural artistic expressions, and use different Chinese and Western painting media to express themes and emotions. This new method of expression makes landscape painting more contemporary and ideological. The media characteristics of impressionist painting are integrated to expand the spatial expression and artistic form of Chinese landscape painting.

4.2.3 Diversified artistic expressions in contemporary Chinese landscape painting

In contemporary landscape painting, artists have begun to try to combine different materials and media, such as acrylic, metal, paper, etc., with traditional rice paper and ink to create more modern and diverse works. Through the combination of different materials, richer textures and forms of expression can be achieved, breaking the limitations of traditional landscape painting and making the works more layered and three-dimensional.

It is not difficult to see that he has localized the concept of Western art and deeply integrated it with the spirit of Chinese painting brush and ink. He has absorbed Western art concepts to enrich the picture, and has inherited the inner spirit of Chinese painting, showing the perfect combination of Western colors and Eastern brush and ink. Among them, Lin Fengmian boldly broke through the shackles of materials and mixed gouache pigments into ink, which enriched the painting language and material language of Chinese painting, and also made the expressiveness of colors on rice paper unprecedented. (Song Baojiang, 2020.)

Chinese contemporary ink painting has also conducted many explorations and experiments in the expression of brushstrokes and lines. Artists try to use abstract brushstrokes and line combinations, as well as a variety of line thickness, length and curvature to express themes and emotions. Through the innovation of brushstrokes and lines, modern ink painting presents a more personalized and unique visual effect, showing the unique style and creative concept of artists.

Experimental creation: Contemporary landscape painting focuses on experimental creation. Artists challenge traditional boundaries and concepts by trying new materials, techniques and forms, making ink painting more avant-garde and innovative.

The exploration and presentation of contemporary Chinese landscape painters in material language experiments focus on the combination of theory and practice. These painters not only inherit and innovate traditional materials and techniques, but also seek the best form of expression in practice to fully convey the theme spirit and personal emotional experience, thereby promoting the development of Chinese painting. With the advancement of material concepts and the use of tools, painting materials have become increasingly rich, providing a broad space for material experiments in Chinese painting, and gradually forming a new aesthetic value and picture language system. Therefore, the creation of Chinese painting should also take bold attempts, use a variety of forms to enrich the expression of Chinese painting, and explore the unique material language of Chinese painting. This not only brings updates in concepts and methods to Chinese painting, but also leads to the transformation of aesthetic standards, creates a new aesthetic value system for Chinese painting, and demonstrates its vitality and innovative potential in the context of contemporary art. (Liu Xuemei, 2014.)

First, the integration of traditional expression techniques can make contemporary ink painting more unique and aesthetically pleasing to the eyes of traditional ink painting. Traditional expression techniques have accumulated rich experience and wisdom in the history of the development of ink painting. By integrating traditional techniques, contemporary ink painting can inherit and pass on

the essence of traditional culture, making it bloom with new brilliance in contemporary art.

Second, the integration of modern expression techniques can make traditional ink painting more contemporary and modern. The expression techniques and language of modern ink painting are combined with contemporary society and culture, reflecting the aesthetic taste and emotional expression of contemporary art. By integrating modern expression techniques, traditional ink painting can have better dialogue and resonance with contemporary society and audiences.



Figure 47 April 2024 Huizhou Landscape Painting

Author: Lyu Qing

In short, the integration of traditional expression techniques and contemporary ink painting is an important exploration and practice in the creation of Chinese ink painting. This integration can not only enrich the form and expression of ink painting, but more importantly, it can enable ink painting to play a greater role and influence in contemporary art. Through the integration of tradition and modernity, Chinese ink painting will usher in a broader development space and a more diversified future.

4.3 Western Impressionist Painting and Contemporary Landscape Painting

The colour of contemporary Chinese landscape painting and the colour trend of Western painting are only a reference comparison. China and the West have two views of colour. The Western view of colour is scientific and spectral colour, that is, it

talks about light and dark under the action of light. The colour of Chinese landscape painting is a philosophical colour. In the depths of cosmology it talks about Yin and Yang. But they are still comparable as colours. After experiencing the inherent colour of realism, the conditional colour of impressionism, the general colour of post-impressionism and Matisse, the colour of Western painting has emerged, and it has a trend from concrete to abstract. Among them, Kandinsky, who is hot and abstract, can represent the aesthetic exploration and humanistic summary of Western colour. In his "On the Spirit of Art", which is praised as the "revelation of modern painting", Kandinsky summarised his theory in a huge circle of colour, but he left black and white on both sides of the circle of colour, that is, he lost black and white and grasped colour. This is not a deliberate neglect on his part, but a characteristic of the whole history of Western painting. The black and white colour of Chinese painting is also a kind of abstraction, but the meaning of this abstraction has far exceeded the radical meaning of the world.

The deep feelings of Chinese and Western painters often break the cage of all established techniques and rules, and are in harmony with nature and the soul. It seems that this is a common feature of Chinese and foreign painters at all times when their art reaches a high level. Emotion is the soul of art and an important factor that is indispensable to artistic creation. The emotions expressed by Impressionist painters in their works are very direct, which often resonates with the viewers. They abandoned the purposeful themes and compositional rules of traditional painting schools, mostly depicting the ease and happiness of everyday life and the harmony and beauty of natural scenery, and there is no fixed pattern for composition. They use optical principles to study the relationship between colour and light, filter the fleeting scenes through their own eyes, and use a small stylus to render on canvas the fleeting impressions retained in the deepest part of their minds. This process itself is the communication and integration between emotions and works. This process itself is the communication and integration between the emotions and the works, so that even if the viewers cannot see the specific picture clearly, they can know the emotions they want to express; even if they close their eyes, they can feel the artistic conception of the picture. This is another important aesthetic expression factor of Impressionist painting.

4.3.1 Monet's sense of time

In 1890, at the age of 50, Monet bought the house and garden where he lived in Giverny and spent the rest of his life there. He gradually transformed the place, eventually creating the "backyard world" in his mind. In 1891, he created the "Haystacks" series of paintings. At this time, he was calmer and often used his interpretation of time to perceive the subject.

Manet commented on his "Haystacks" as follows: "This is not a landscape, but a day!" The feelings expressed by Monet are essentially no different from people's nostalgia for time: you know it's moving and flowing and you want to catch it, but you can't touch it. Monet used the changes of light and shadow to express abstract time, and used brushstrokes to express the emotions in his heart. He said: "What is important is not the subject, but the painter's own observations and feelings." The haystacks are not beautiful scenery, but they make people sigh: Time, why not go slower, slower. As the famous critic Gevrey said in the preface to the Monet exhibition: "The splendour and sadness of autumn". These works not only marked a

turning point in Monet's career, but also made him one of the leading figures of French Impressionism.



Figure 48 Claude Monet, "Woman with a Parasol Madame Monet and her Son"

National Gallery of Art, Washington, D.C.

Source : <https://image.baidu.com/search>

The Woman with a Parasol series, (*Figure 53*) which Monet painted in his later years, expresses the different states of the same subject at different times and angles. This is the result of his careful study of light and his use of colour and brushstroke to record the changes in the subject. Although he suffered from an eye condition that prevented him from accurately outlining the shape of objects, Monet's superb painting skills, his years of study of light and shadow, and his sensitivity to light created a romantic atmosphere and mysterious beauty under the sun. Woman with a Parasol has rightly become his masterpiece, known to the world.

In Chinese landscape painting, "artistic conception" is the key to the painter's emotional expression. Through the empty space in the picture, the composition of the landscape, the matching of colours, etc., it conveys an ethereal and transcendental realm. When viewing landscape paintings, the viewer is often led into a spiritual space that transcends the material world. This "artistic conception" has some similarities with Monet's works, especially in Monet's late work "Woman with Parasol: Madame Monet and Her Son", he created an atmosphere similar to "artistic conception" through flowing colours, blurred boundaries and abstract expressions, which makes people feel a boundless tranquillity and deep thinking.

From an intercultural art perspective, Claude Monet is a representative of French Impressionism. His works are characterised by changes in light and shadow, colour effects and the capture of momentary scenes. Particularly in his depiction of natural landscapes, he emphasised the harmonious integration of subjective feelings and nature. Chinese landscape painting, especially traditional literati landscape painting, focuses on the philosophical idea of "harmony between man and nature" and the expression of "emotion", and often expresses the painter's inner feelings and personal emotions through the picture.

In summary, Although there are great differences between Monet's works and Chinese landscape painting in terms of expression techniques, formal language and cultural background, there are many similarities between the two in terms of emotional expression and treatment of natural landscapes. Monet expresses his feelings about nature through the instantaneous capture of light, shadow and color, while Chinese landscape painting integrates the painter's emotions into the natural landscape through the philosophical idea of "harmony between man and nature". Both try to express inner emotions and philosophy through nature, presenting a spiritual world of harmony between man and nature. Therefore, to some extent, Monet's works can resonate with Chinese landscape painting in the expression of "emotion", although their specific artistic forms and philosophical backgrounds are different.

4.3.2 Renoir's happy moments

Renoir's works are bright and transparent. Whether they are landscapes or figures, they all have one thing in common: the paintings are usually bright and hazy, which can make the viewer feel happy, joyful and beautiful. Many people will sigh after seeing Renoir's paintings: "I have found the taste of sweetness". In his work "Dance at the Moulin de la Galette", the sun shines through the leaves, casting speckles of light, and the shadows of the trees are intertwined, as if dancing to the music. The rich changes of light fully demonstrate Renoir's great sensitivity to the changes of light and shadow in reality. The viewer can feel the ease and pleasure of the dancing light and shadow and the hazy expressions of the figures.

Although there are significant differences in artistic style, cultural background and creative concept, from a cross-cultural perspective, there are still certain similarities between the two, especially in terms of emotional expression, depiction of natural landscape and construction of artistic concept. Renoir is an important French Impressionist painter. His works focus on the use of light and colour, emphasising the intuitive experience of the senses and the capture of instant emotions, while Chinese landscape painting pays attention to the expression of natural landscapes and the inner world of the painter through "freehand brushwork" and "artistic conception". Renoir expresses his perception and emotion of nature through the changes of colour, light and shadow, while Chinese landscape painting conveys the inner connection and spiritual resonance between the painter and nature through freehand brushwork and the construction of artistic conception. Both seek to convey inner emotions through natural scenes. Although their specific artistic languages are different, together they express the harmonious spiritual realm between man and nature, and man and the world.

In the history of Western art, Impressionism, which originated in France, is undoubtedly epochal. It touched the boundaries of the academic school, changed people's aesthetic concepts and made the scientific nature of art attract attention. Classicism and idealism, which had previously attracted people mainly through grand themes, were challenged by scientific awareness, and the concept of art and painting techniques were innovated, opening the door to modern art. The emergence of Impressionist painting is a liberation of form and colour. Colour can be called the soul and life of Impressionist painting, which is also one of the greatest achievements of Impressionism.

Impressionist paintings use fresh and unique brushstroke techniques to interpret vivid light and shadow, hazy atmosphere and natural sense of space. The painters express emotions directly on the canvas, which is passionate and implicit. They maintain a delicate balance between studying optical reactions and the emotional impulses they trigger, and use brushstroke techniques and colors to interpret light and the beauty of impressions. This is not only a continuation of naturalism, but also an inspiration for modern art, and it is also a sublimation of oil painting to a certain extent. Impressionism paved the way for the great liberation movement that changed the face of painting. It made Western modern painting unique and shining, so it plays a pivotal role in the world of painting. The aesthetic expression and style of their works have influenced generations of painters. They attach importance to science, respect painting itself, are loyal to their inner feelings, and do not forget the original intention of painting. The spirit of continuous innovation and revolution inspires later artists to forge ahead.



Figure 49 Van Gogh's "Wheat Fields Like Hills"

1888 Oil on canvas 54 × 65cm

Collection of the Van Gogh Museum in Amsterdam, the Netherlands

Source : <https://image.baidu.com/search>

4.3.3 Van Gogh's pictorial world

Van Gogh's brushwork and Shi Tao's technical concepts can be said to coincide. Shi Tao once wrote in a passage inscribed on a painting: "The ancients painted trees with deep and thick ink, using the characters fen, ge, yi, pin, mei, and even three or five. The leaves of the phoenix tree, pine tree, willow tree, etc., with drooping and tilted leaves, describe the attitude of trees and mountains. In his short seven-year career as an artist, Van Gogh poured all his heart and soul into strong brushstrokes of colour with religious piety and enthusiasm, concentrating on a trembling natural rhythm. The deep emotions of painters aroused by nature often break through the cage of all established technical rules and are in harmony with

nature and the soul. This seems to be a common feature of Chinese and foreign painters of ancient and modern times when their art reaches a high level.



Figure 50 Vincent van Gogh, Starry Night over the Rhone, oil on canvas, 1888

Collection of the Musee d'Orsay, Paris

Source : <https://image.baidu.com/search>

Gauguin was more rational than Van Gogh, and the painting theory he summarized still looks full of vitality today. In the early days, he was influenced by Pissarro and believed that in order to express the first impression of feeling, it was important for the painter to be able to make decisive treatment of the colors and materials he felt subjectively. Gradually, he attributed the difference between himself and the Impressionists to the fact that Impressionism advocated describing the nature seen by the eyes, which meant that people should obey the nature of visual cognition, while he wanted to conquer nature. He believed that the natural colors depicted by Impressionism seemed harmonious, but harmony itself had no purpose or thought, while painting needed to express thoughts, and the things depicted in paintings must be symbols of thoughts. In order to maintain the balanced beauty of the picture, the proportion and distance of the objects must be changed. If a decorative effect is to be achieved, the color of the objects must even be changed. People have questioned Gauguin's "abstract theory", saying that he liked to use large blocks of pure colors such as yellow, rose, green, and blue that were different from objective reality, and placed them on the picture like flat paint, without depicting the various reflections of light on objects. But in fact, it is difficult for us to list an example of a painter who has a strong sense of color that expresses the local customs and people of tropical places like Gauguin. The relationship between the simple and rich green background and the bronze human body in "Woman Holding Fruit". Gauguin's simple use of color and almost flat painting techniques coincide with the color characteristics of Chinese painting. Lu Fengzi, a modern painter with a deep knowledge of Chinese painting theory, once explained the origins of the use of color in Chinese painting: "When the use of color became more prominent due to the appropriate treatment of light and dark, some authors began to focus on the simulation of light and dark, and despised 'color similarity'. They thought that if a painting could make full use of the changes in

light and dark, it would have done its best to depict the appearance of color. As for the colors given, they were originally hypothetical colors, and similarity or dissimilarity was irrelevant and could be ignored. All they had to do was to seek similarity in tone, that is, similarity in the tone of light and dark." Gauguin liked to use red, yellow, blue and green. He was not restricted by the color of the object and freely organized the colors of the picture, which was consistent with the color theory of oriental painting.

Cézanne's understanding of nature also started from Pissarro's experience. Pissarro's closeness to nature and clear brushstrokes greatly inspired Cézanne. These influences still left deep traces even when Cézanne realized his unique "feeling" later. Cézanne was both calm and pious, and explored the mysteries of nature both objectively and subjectively. He looked for their inner essence, a more eternal thing, in front of the phenomena presented by light and color. In artistic creation, he did not have the fiery passion of Van Gogh, nor was he addicted to fantasy like Gauguin. In terms of the depth of the blending of scenes and artistic conception, he was not as close to the interest and techniques of oriental painting as Van Gogh and Gauguin, but he was very close in the spiritual essence of art. Cézanne was good at showing structure under rich tones, and he could consciously manage the picture without losing the vividness of the object in feeling. A self-portrait with a hat painted in his later years is different from the impressionist works in terms of overall sense, especially its colors echo and coordinate after subjective and meticulous deliberation and adjustment, so that the radiant face of the characters in the painting is set off in the whole harmonious color tone, which is both simple and natural. He once told a German collector that he intended to use only color to express perspective. He believed that this point can show the talent of a painter. He destroyed a phenomenal world with his understanding of nature, and kneaded a more solid and eternal subjective space. He attached importance to light and color, but did not reflect it truthfully. In order to obtain the order he needed, he could not deal with it according to natural light sources. His balance and structure between light, color, light and dark, cold and warm colors are all to express a subjective spatial connection. It was through his unremitting repeated attempts that the painter's creation was liberated from the constraints of natural appearance and became an active and dominant implementer.





Figure 51 Part of Shi Tao's "Landscape and Pure Sounds" scroll from the Qing Dynasty

On paper, original size: 42.4×102.5cm

Source: <https://image.baidu.com/search>

Shi Tao once said, (*Figure 56*) "Painting is the great method of the changes of heaven and earth, the essence of mountains and rivers, the cultivation of creation from ancient times to the present, and the trend of Yin and Yang. I am immersed in the use of brush and ink to write about all things in the world". Cezanne's ability to control the image is consistent with Shi Tao's concept of painting, which is not to copy reality, but to seek a certain harmony, to grasp the spirit of things before you, to use it as a basis, and to achieve harmony in your heart through subjective coordination and processing. As Gauguin once said: "In front of his easel, the painter is neither a slave of the past nor of the present, neither a slave of nature nor of his neighbours, but he is himself and always himself".

Impressionist painting is a development along the path blazed by Van Gogh, Gauguin and Cézanne. After the extremely colourful portraiture of the Tang and Song dynasties, Chinese painting emerged with five-colour ink and wash painting, itself the result of colour art abstraction. The differences between Chinese and Western painting have deep cultural backgrounds. However, from the point of view of the artistic essence of painting, contemporary Chinese landscape painting and Western impressionism are similar. The so-called essence of painting art is that the painter uses painting modelling factors such as dots, lines, areas and colours to create artistic images and express emotions in the picture. Both contemporary landscape painting and impressionism create artistic images based on painting modelling factors such as points, lines, areas and colours, but both are based on one of these factors. The first is

line and the second is surface. The combination of line and ink is called "brush and ink", and the combination of surface and colour is called "colour surface".

"Colour" is an important factor in the modelling of painting. Both landscape painting and impressionism have "independently" separated it for aesthetic appreciation. The "ink" in landscape painting is the "colour" factor in Chinese painting. The idea of "ink is divided into five colours" not only emphasises the changeable characteristics of ink, but also recognises the role of ink in landscape painting. Ink itself has an independent aesthetic character. The use of ink is seen as a process of depicting life.

In a way, the ink image formed by the ink reflects the painter's mental image, the thickness and thinness of the accumulated ink, the orderly penetration of the old ink, the agility and ups and downs of the broken ink... As a medium for reflecting inner feelings, ink has a strong expressive power. The colours in Impressionist works are also "independent" from other pictorial factors. Monet's works try their best to eliminate the constraints of literary factors such as plots on pure visual beauty. The colours in his works follow the instantaneous changes of light and colour. Cezanne of Post-Impressionism also noticed the relationship between colour and structure, which is deeper than instantaneous intuition. In his works, colour becomes an analysis of structure. Van Gogh and Gauguin achieved the consistency between colour and inner feelings and spiritual concepts. It can be said that the whole history of Impressionism is a history of the liberation of colour, and colour was truly liberated at that time.

4.3.4 Contemporary landscape painter Lu Yushun

Colour is an indispensable and important element in painting art. With the research and exploration of painting colours, and the great changes in the understanding of colours by art schools and artists in different periods, the colours of contemporary Chinese landscape paintings and traditional Chinese landscape paintings have always relied on visual expressions that are very different from those of Western paintings. In the contemporary era, with the progression of society and the evolving demands of individuals, the conventional methods of brushwork, colour application, form composition, and other techniques are no longer adequate to satisfy the multifaceted colour requirements and aesthetic preferences of the modern world. This study aims to explore the utilisation of colour through a comparative analysis of the artistic works of contemporary Chinese landscape painters Lu Yushun and Lin Rongsheng. The analysis will also draw parallels and distinctions in their colour usage, providing insights into the creative spirit underpinning their work. This study aims to establish a foundation for the creation of Chinese landscape paintings that reflects the evolving demands and preferences of contemporary society.

Lu Yushun's artistic oeuvre is characterised by a distinctive and idiosyncratic approach to creativity. He has mastered the traditional Chinese brush and ink technique, while also drawing on the use of Western painting colours. This approach represents a significant departure from traditional Chinese landscape painting, which typically relied on the use of single colours and a more rigid composition. Lu Yushun's work also demonstrates a deep understanding of Western painting's formal colour composition principles. Concomitantly, Lu Yushun harbours a profound affinity for tradition, perpetually exploring and experimenting with novel creative elements within the framework of traditional brush and ink techniques. His oeuvre is contemporary and at the vanguard of aesthetic trends. This transition in ink and colour

has been a hallmark of Mr. Lu Yushun's artistic oeuvre. Lu Yushun has remarked that black possesses qualities of distance, enigma, and infinity, and is imbued with the enigmatic power of the universe. This assertion is evidenced by the pervasive sense of tranquility and enigma that characterises his oeuvre, whilst the incorporation of colour is rendered both visually alluring and captivating. The juxtaposition of layout, brushwork, ink and colour serves to evoke a vibrant atmosphere reminiscent of literati aesthetics.



Figure 52 Part of the series "The Great Beauty of Heaven and Earth" by Lu Yushun

Source : <http://www.painterchina.com/?act>

In the contemporary era, certain artists have persisted in their exploration and research of novel elements to incorporate into their paintings. This ongoing endeavour serves to underscore the significance of Western painting colours in the context of contemporary Chinese landscape paintings. The following analysis will employ Lu Yushun's work "The Great Beauty of Heaven and Earth" (*Figure 57*) as a case study. The painting's horizontal composition and symmetrical structure serve to underscore its classical essence, while the hazy, distant light effect imbues the work with a timeless and ethereal quality. This configuration imbues the work with a classical ambience, while the overall composition is characterised by a hazy light effect, contributing to a harmonious yet distant aesthetic. The delineation of the composition facilitates the amalgamation of lines and ink, thereby articulating the overarching creative concepts of the entire work. The distinctive characteristic of Lu Yushun's paintings is his proficiency in employing line expressions in Chinese painting techniques, fused with a singular creative style and grounded in regional cultural depiction. In the integration of "brush and ink and color", he has not only absorbed Western creative ideas but has also employed a variety of brush and ink techniques to express the colors of Chinese painting ink. The artist employs a range of brush and ink techniques, including dry, wet, thick and light strokes, to convey the abstract, tangible and ephemeral qualities of the landscape. Additionally, he utilizes

hooking, rubbing, dotting and dyeing strokes to symbolize the transformation of the scenery. The employment of pure colours, namely red, green, yellow, blue and ink, serves to create a majestic artistic conception of the picture. The artist populates the entire composition with high mountains and flowing water, or other such landscapes, thereby creating a rich and immersive visual experience. In terms of light and shadow expression, the use of Western light and shadow to express a deep space further highlights the uniqueness of the colours in his paintings.

The analysis of the paintings reveals that the depiction of tall trees, lively streams, and other natural elements is characterised by the use of lines that appear simple but are in fact highly expressive. The arrangement of ochre, indigo, malachite, phthalocyanine blue and other colours in the picture forms a complementary relationship between movement and stillness, achieved through the perfect combination of ink and colour. Lu Yushun employs the lightness, heaviness, speed and slowness of the brush and the transition of colours to express the harmony and poetry of the picture. The application of colour serves to depict the scene of spring, the vibrant spirit, and the tranquil valleys. Moreover, it is argued that the work also reflects the humanistic spirit of the age. The work as a whole is highly intriguing. The utilisation of colour in this painting diverges significantly from the conventional Chinese landscape painting style. In the creation of traditional Chinese landscape paintings, ink is primarily employed, with colour serving a supplementary role. The artist employs a focus on the aesthetic qualities of neutrality to convey the artistic conception of the work. In terms of colour usage, the artist disregarded the established conventions of traditional colour methods, instead opting for a bold and innovative approach. The artist has mastered the art of combining heavy colour and light ink, seamlessly integrating the vibrant hues of Western paintings with the serene tonalities of traditional Chinese landscape art. This combination serves to highlight the complementarity of these two distinct artistic traditions, while concurrently establishing a unique style that is both innovative and authentic. As a contemporary landscape painter, he is at the forefront of his field.

Lu Yushun's artistic practice typically encompasses the combination of Chinese painting, poetry and painting, demonstrating a nuanced grasp of the mediums and their respective techniques. Beyond the mere expression of affection for the natural world, his oeuvre also serves as an articulation of profound spiritual sentiments. Utilising the light and shadow, tones, and light and shade of watercolor, gouache, and oil paintings that absorb the colors of Western paintings, he masterfully captures the essence of nature. The works represent an attempt to capture the meditative, minimalist quality sought in urban life, which is also the artist's personal state of mind. The utilisation of natural colour palettes serves as a foundation for the infusion of the artist's personal emotional hues. The integration of ink rendering and color modulation is interpenetrated and blended to create a distinctive lyrical color and poetic atmosphere. The artist's diverse body of work, exhibited across various stages of his career, offers a multifaceted perspective, with each series employing distinct forms of expression to provide viewers with varied visual experiences. Notably, sketches completed in domestic and international settings constitute a significant component of the artist's oeuvre, garnering recognition within the artistic community both domestically and internationally. A notable aspect of Mr. Lu Yushun's artistic approach is the absence of a direct correlation between his paintings and the

traditional palette of landscape art. Nevertheless, his paintings are also the inheritors of the colours of traditional landscape paintings. Lu Yushun's artistic evolution is characterised by a transition from the use of "light purple, blue-green" and other traditional Chinese landscape painting techniques to "shading, division, and accumulation" and other forms of expression. This represents a formal inheritance and continuation of the use of colours in traditional Chinese landscape paintings. Concurrently, Lu Yushun has demonstrated a commitment to incorporating foreign elements to the benefit of China, a practice that is characterised by innovation and a comprehensive understanding of the chromatic languages of both Chinese and Western art. This commitment has culminated in the successful integration of Chinese and Western stylistic elements, thereby contributing to the flourishing of contemporary Chinese landscape painting.

Lu Yushun has demonstrated a proficiency in the depiction of traditional Chinese landscape painting, drawing upon and integrating the colour modelling techniques employed in Western art. An analysis of his oeuvre reveals a remarkable application of colour modelling techniques, characteristic of Western painting. Following a period of sketching in Europe, Lu Yushun returned to China with a substantial collection of sketches. His paintings are notable for their emphasis on rich colour and their innovative combination of Eastern and Western artistic elements. Utilising a combination of pen and ink with colour, he has contributed to the cultural development of Chinese and Western painting, addressing the limitations of ink in traditional Chinese landscape painting through the use of colour. The liberation of colour in traditional Chinese landscape painting is characterised by its subordinate position.

Mr. Lu Yushun's artistic oeuvre is characterised by a unique synthesis of Chinese classical humanistic romanticism and Western painting techniques, reflecting a multifaceted approach to artistic expression. Through a thorough analysis of Lu Yushun's works, it is evident that Western painting colours have exerted a profound influence on contemporary Chinese landscape painting. In contemporary Chinese landscape painting, ink and wash techniques are integrated with Western painting's colour elements, which are seamlessly blended to enhance the artistic conception and visual impact of traditional Chinese landscape art. This ongoing exploration and research underscores the profound impact of Western painting colours on the evolution of contemporary Chinese landscape painting.

4.3.5 Contemporary landscape painter Lin Rongsheng

In the contemporary era of rapid development of Chinese painting, constant exploration and innovation are inevitable trends. One notable figure who has successfully integrated the use of Western colour theory into his work is Mr. Lin Rongsheng, a painter from Fujian. Lin Rongsheng is a contemporary southern landscape painter. A native of Fujian, Lin Rongsheng is intimately acquainted with the local customs and regional landscapes of his home province. His artistic pursuit lies in the exploration of the connection between heart and nature, culminating in the creation of landscape works that exude a pronounced pastoral style. The landscapes he paints are characterised by a strong sense of nostalgia and a sense of remoteness and harmony. His use of colour draws on both the traditional green landscape and Western colour theory.

It is evident that the "modern heavy color painting" that emerged previously exhibited a propensity to amalgamate Chinese and Western colour palettes. This approach, which can be considered a significant development in the field of painting, caused a considerable sensation within the artistic community. It is notable that a number of painters had the opportunity to study in the West, where they engaged in research, practice and exploration. This novel trend has been instrumental in propelling the evolution of contemporary Chinese painting. A significant proportion of the artist's sketches were completed in the regions of southern Fujian and northern Fujian. The distinctive regional topography of these regions has provided a natural foundation for his artistic endeavours. An analysis of his oeuvre reveals an affection for the Fujian region. His profound connection to his place of origin serves as the wellspring of his landscape painting. His unique perspective, honed through meticulous observation, conveys a sense of tranquil familiarity with the southern Fujian landscape. The depiction of villages, grass, mountains, waters and trees is a recurring theme in his oeuvre. Despite the seemingly unassuming nature of these motifs, the compositions evoke a harmonious sense of truth, goodness, and beauty. This quality, inextricably linked to his artistic mastery, is a testament to his profound understanding of nature and its representation. The artist's oeuvre is characterised by a dynamic intellectual curiosity and a pronounced inclination towards innovation.



Figure 53 Pastoral Landscapes by Lin Rongsheng

Source : <https://image.baidu.com/search/index?tn>

As demonstrated in *Figure 58*, the Pastoral Landscape series is considered to be one of Lin Rongsheng's most emblematic works. The work is characterised by a pervasive sense of nostalgia and sadness, evoking a confused and quiet temperament that engenders a profound longing for the artist's historical hometown. This emotional resonance is such that it can elicit a profound response from the viewer at any time. The work is a poignant expression of the artist's personal sentiments, while concurrently offering a realistic reflection of his personal experiences within the historical context of his era. Lin is widely regarded as a pioneering ink artist and a typical representative of the successful integration of Chinese and Western contemporary Chinese painting. The artist has innovatively combined the colour techniques of traditional Chinese landscape painting with the colour division of

Western painting, thus forming a unique landscape painting style that has both oriental ink charm and Western decorative beauty.

The artist's creations also reflect his profound literary accomplishment and basic skills. He has developed his own unique colour style in terms of both the subject matter and the method of expression. Aesthetically speaking, Lin Rongsheng's landscape paintings evoke a sense of intimacy, which can be interpreted as the artistic conception of the beauty of the spiritual connection between man and nature. Utilising the traditional Chinese "great mountains and great beauty" as a foundation for his compositions, Lin Rongsheng methodically re-organises the structural framework to create an "immersive" artistic conception, encompassing both the near and distant views, with a rich layering of brushstrokes and the use of analogous and complementary colours. This results in a painting style that evokes the essence of "pastoral poetry". The intricacies of the depicted scenes are rendered with meticulous attention to detail, the composition is crafted with exquisite refinement, the utilisation of colour is imbued with elegance, the artistic conception is marked by an openness to new ideas, and the spirit of the ancients and the allure of their artistic style are pursued in the spiritual realm. The artist's dexterous manipulation of brush and ink, the boldness of his colour choices, and his exploration of the interplay between ink and colour all serve to reveal his personal spiritual journey.

Following the adoption of Western painting techniques by contemporary Chinese landscape artists, the colour modelling concept of Western painting has had a significant influence on Chinese painting. Freehand landscape painting by literati, who do not pay attention to colour, has been particularly impacted. Contemporary landscape painters have come to recognise the significance of the expression of painting colours. In accordance with the established principles of painting color expression, contemporary landscape painters employ a diverse range of pigments in their artistic practice. The gradual shift towards brighter hues in contemporary Chinese freehand landscape paintings has enriched the expressive techniques employed in this genre. This approach has been shown to enhance the realism of depicted objects, clarify the structure of the composition, and intensify the perception of space, aligning with the aesthetic preferences of both the artists and their audience. Chinese landscape painting is a distinctive art form that originated among the ancient Chinese literati, who employed it as a medium to articulate their sentiments regarding nature. The philosophical underpinnings of Chinese landscape painting, as articulated by pre-Qin thinkers, are exemplified by the philosophical concept of "man follows the earth, the sky follows the earth, the sky follows the Tao, and the Tao follows nature." This philosophical tenet not only elucidates the developmental trajectory of Chinese landscape painting but also offers a rich source of inspiration for the assimilation of diverse ethnic cultural influences, thereby facilitating the evolution of one's own painting style.

It can be concluded that the painting created by Lu Yushun and Lin Rongsheng is not confined to these elements; rather, it is the product of microscopic, limited visual analysis. Each artist undertakes a gradual exploration and refinement of their craft, progressing from initial outlines to intricate details, a process that is both protracted and cumulative. When contemplating the landscape paintings of the masters, one cannot help but acknowledge the exquisite dexterity with which they wielded their brush and ink, and the remarkable harmony of their colour choices.

Initially, my understanding of Chinese landscape painting was limited to superficial appreciation. However, through diligent study and practice, I have come to appreciate the depth and complexity of Chinese culture, the enigma of Chinese landscape painting, and the artistic spirit inherent in the colour palette of both traditional and contemporary Chinese landscape painting. In contemporary society, painting colour has become a new development point for the creation of contemporary Chinese landscape painting, due to its role as an important element of visual senses. The advent of novel colour techniques has thus far catalysed the evolution of contemporary Chinese landscape painting, thereby engendering its individual development. Consequently, colour, as a pivotal painting language symbol, has expanded the range of colours available for use in contemporary Chinese landscape painting.

4.4 Summary

Experiment in the Fusion of Chinese and Western Impressionist Landscape Painting

Impressionist Landscape	Light and Shadow	Diversified forms	symbol
Cultural Fusion	artist	Material Medium	Rice paper, linen cloth, brush
Chinese Landscape Painting	Color Expression	Experimental creation	Mountains, trees, rocks, etc.
	Painting Medium	Natural Elements	
Dynamic changes	Brushstrokes	Change of pace	water

Table 4 Landscape painting fusion experiment chart

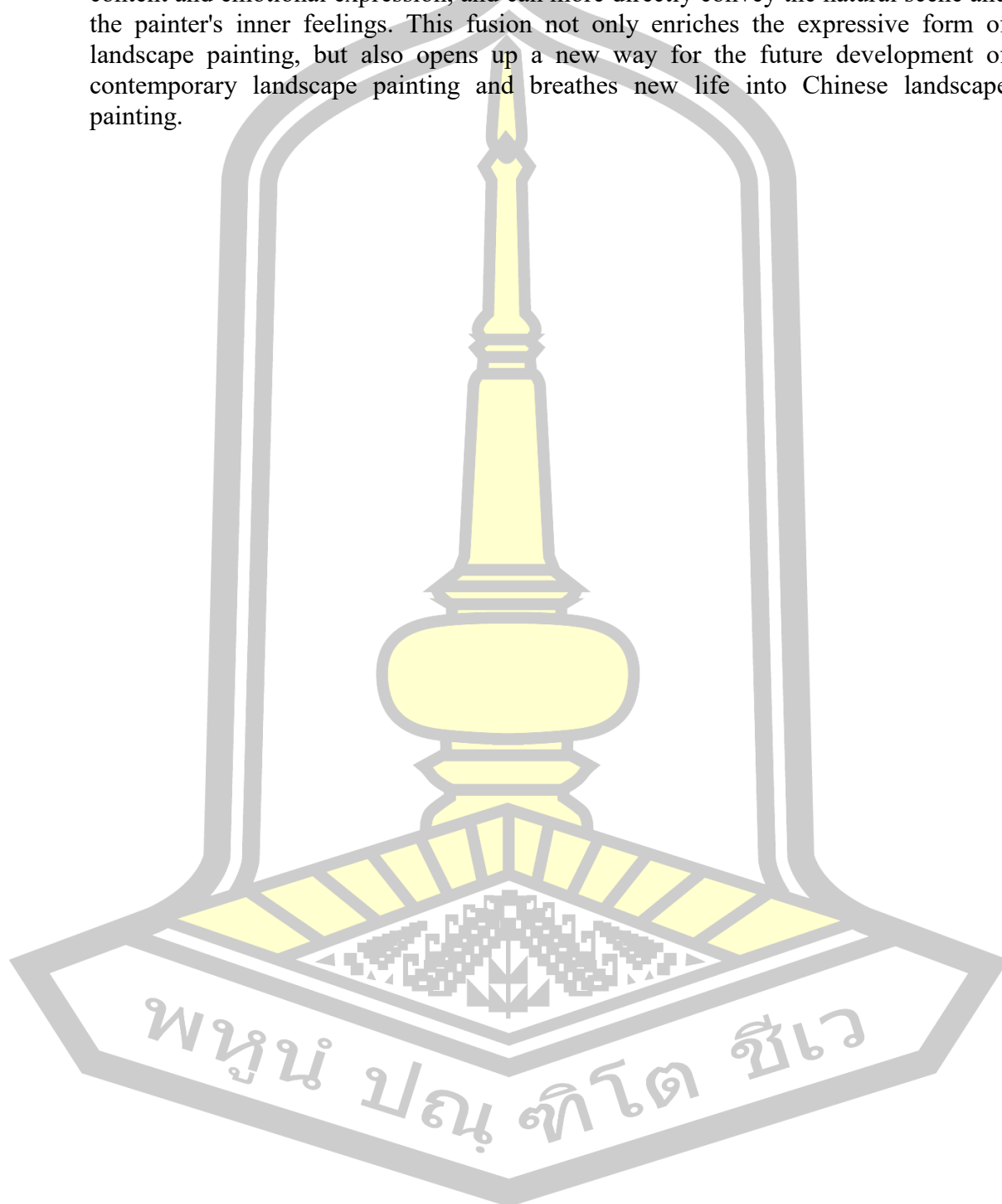
Source : Lyu Qing

1) According to the experimental analysis of the chart, the fusion experiment of Chinese and Western Impressionist landscape painting broke the boundary between traditional landscape painting and Impressionist painting. Through the innovation of composition, colour, technique, concept and media, the work not only inherited the cultural connotation of traditional landscape painting, but also absorbed the visual expression of Impressionist painting. The experimental results show the feasibility of the fusion of traditional and modern, Eastern and Western art.

2) The artistic forms of contemporary landscape painting are diverse, and the fusion of Chinese and Western landscape painting promotes the space of cross-media art creation. The fusion of Chinese and Western impressionist landscape painting promotes Chinese contemporary landscape painting on the international stage and injects new vitality into globalised art. This fusion is not only an experiment in technique, but also an innovation in contemporary landscape painting and an exploration on a cultural and artistic level, which opens up a broader development path for contemporary art.

While maintaining the artistic spirit of traditional landscape painting, contemporary Chinese landscape painting can also introduce the free expression of colour, light and shadow, brushstroke and composition of Western Impressionist

painting. The fusion of the expressive techniques of traditional Chinese landscape painting and Impressionism makes Chinese landscape painting and Impressionist landscape painting not only more novel and liberal in form, but also more rich in content and emotional expression, and can more directly convey the natural scene and the painter's inner feelings. This fusion not only enriches the expressive form of landscape painting, but also opens up a new way for the future development of contemporary landscape painting and breathes new life into Chinese landscape painting.



CHAPTER V

Contemporary landscape painting inspired by Huangshan in Huizhou China

Known as "the most unique mountain in the world", Huangshan Mountain in Huizhou, China has attracted countless writers and poets since ancient times. Its magnificent landscape has become a model of "vivid charm" in landscape painting, which is both a representation of nature and a reflection of the soul.²⁵

As demonstrated in historical records, the origins of Chinese Huizhou painting can be traced back to notable artists such as Xue Ji, Zhang Zhihe and Guan Xiu, who flourished during the Tang Dynasty and the Five Dynasties and Ten Kingdoms period. The distinctive style of the Xin'an School of Painting emerged as a result of these artists' contributions, positioning it as a prominent force within the Chinese painting world of that era. The school's artistic approach emphasised the value of learning from historical precedents, the natural world, and the expression of profound emotions through the medium of mountains and rivers.²⁶

Huangshan Mountain, located in Huizhou, China, is renowned for its spectacular natural beauty and rich cultural heritage.²⁷ It has emerged as a prominent subject in Chinese landscape painting. The mountain is renowned for its "four wonders": strange pines, strange rocks, a sea of clouds and hot springs. However, it is also distinguished by its unique geographical location and historical and cultural accumulation, which has become a source of inspiration for the author's creation. The following discussion will explore the practice of landscape painting in Huangshan Mountain in Huizhou, and its inspiration for the creation of landscape painting in the present.

²⁵ The concept of "vivid and lively" holds significant importance within the theoretical framework of ancient Chinese painting. This term was first proposed by Xie He during the Southern Qi and Liang dynasties in his seminal work "Painting Quality", which forms the foundation of his "Six Laws Theory". Xie He regarded "vivid and lively" as the highest standard for evaluating paintings and the most difficult realm to achieve in painting creation (Xie He, 1996).

²³ The Xin'an School of Painting occupies a pivotal position in the annals of Chinese painting. It is not merely a regional school of painting; rather, it is a representative school of Chinese painting and an integral component of the essence of traditional national culture.

²⁴ Huizhou is a region with a long history and profound cultural heritage in China, located in the southern part of today's Anhui Province. The region is renowned not only for its distinctive natural landscapes, but also for its "Hui culture," a comprehensive cultural system encompassing numerous disciplines such as architecture, commerce, drama, calligraphy, painting, and gastronomy. This cultural richness has contributed significantly to the historical development of Chinese culture, positioning Huizhou as a pivotal region in the cultural landscape of China.

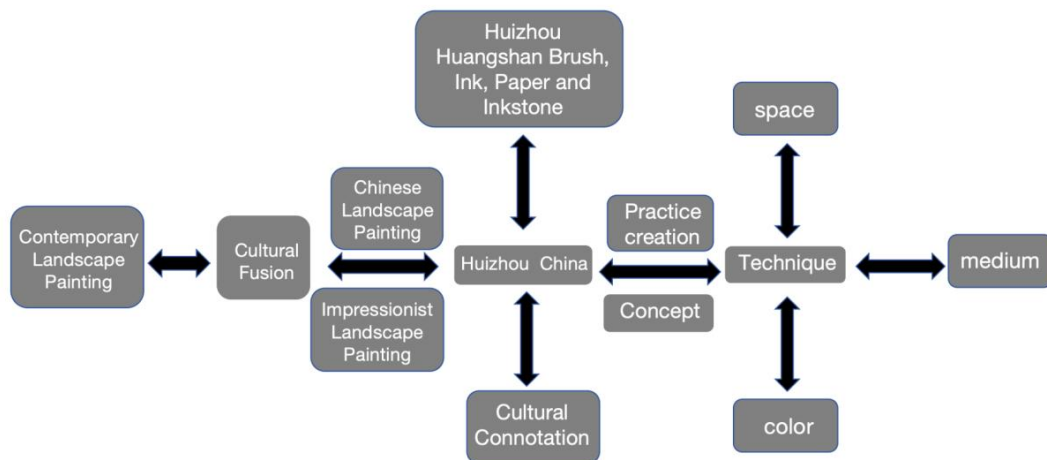


Figure 54 Conceptual framework diagram contemporary landscape painting creation

Source: Drawn by the author

As a significant constituent of traditional Chinese landscape painting, contemporary Huizhou landscape painting is characterised by its unique representation of natural landscapes and cultural connotations. The integration of traditional Huizhou landscape painting with the artistic techniques and cross-cultural elements of Impressionism, and the incorporation of the study of colour, light and shadow in Western Impressionism into traditional brush and ink techniques, has the potential to infuse it with new vitality. The following study and analysis is conducted from the perspective of the creative practice of contemporary landscape painting.

5.1 The confusion of creation

As a student coming to Thailand from China, I found everything fresh and exciting. The exotic customs, temple architecture, ethnic customs, etc. that I saw made me want to paint. Above all, I wanted to express the passion in my heart on the canvas. At the beginning, the road was not as smooth as I imagined. Because of the deep influence of traditional Chinese painting, the consciousness of traditional thinking was not completely transformed in my mind, and I could not get rid of some concepts of traditional painting for a while. I always wanted to take the ideal beauty of ancient times as a model, and at the same time I wanted to draw nourishment from real life, emphasize its rational principles, and still adhere to the strict Chinese painting lines and ink changes, which would greatly weaken the colour elements of painting. The author has a deeper understanding of contemporary Chinese landscape painting, but I encountered various problems in the painting process. In order to solve this contradiction, I began to collect folk songs, sketch from life and go deep into the residents of Huizhou area, and even understand the local customs and habits of Huizhou area, and read a lot of theoretical research and picture albums on Huizhou painting art. With the help of my mentor, my thoughts and consciousness are no longer so limited. I have gradually widened my horizon and changed my previous understanding.



Figure 55 Huizhou Ancient City Photographed in June 2024

Source: Lyu Qing

From the analysis of the painting language, Huangshan is a part of Huizhou. Therefore, in such an environment, the painting language of Huangshan is deeply influenced by the painting language of Huizhou, which also provides favourable conditions and lays the foundation for the love of landscape painting by artists of all nationalities. Before we talk about the painting language of Huangshan landscape painting, let's first introduce the four treasures of Huizhou. In the process of development, Chinese painting art is combined with Huizhou's local lifestyle, ethnic customs, unique scenery and characteristic architecture to form a bright and beautiful artistic style. The rich colours and the use of black and white ink landscape in Chinese painting are the characteristics of contemporary Chinese landscape painting. The writer gives full play to the expression of Western impressionist colours and uses them to make the picture produce strong colour changes. The use of modelling and colour is relatively simple, which brings people a strong visual impact. In this unique environment, use your own subjective emotions to create unique and fascinating works.

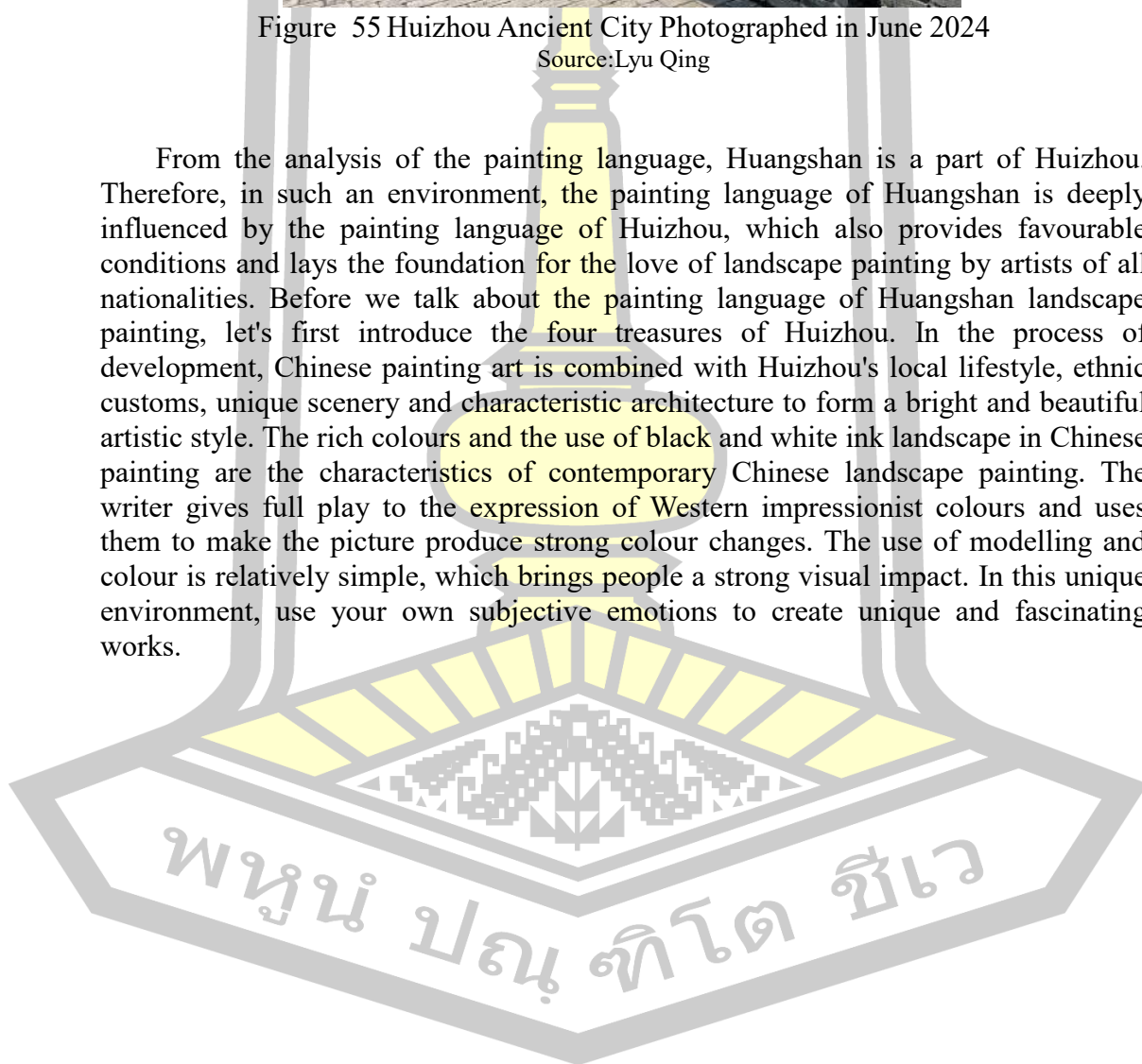




Figure 56 Huizhou Ancient City Photographed in June 2024 Field survey scene

Source : Lyu Qing

5.1.1 Introduction to the Tools Used in Huizhou Landscape Painting

1) The four treasures of study in Huizhou refer to the four tools commonly used by ancient Chinese literati in writing, painting and other literary and artistic activities: brush, ink, paper and inkstones. Huizhou is not only one of the birthplaces of the four treasures of study, but also has a profound historical and cultural heritage in the production process of these traditional tools.

Huizhou brushes have a long history and can be regarded as one of the four treasures of study in traditional Chinese culture. Huizhou is located in the southern part of today's Anhui Province. In ancient times, it was a region of flourishing culture and trade, particularly closely associated with calligraphy, painting and literary culture. Huizhou brushes are renowned for their exquisite craftsmanship and excellent performance, and are known as the "Hometown of Brushes".



Figure 57 Huizhou Field Survey Photographed in May 2024

Source : Lyu Qing

The production process of Huizhou brushes has strict requirements, usually including material selection, pin making, trimming and other links. The brush heads of Huizhou brushes are usually made of high quality animal hair such as wolf hair, sheep hair, rabbit hair, etc. These hairs must be carefully selected, cleaned and sorted to ensure the writing effect of the brush. In addition, the pen holder is usually made of high quality bamboo, wood or other durable materials, with fine workmanship and attention to the grip. The production of Huizhou brushes is mostly done by hand, from hair selection to trimming to assembly, all of which require craftsmen to have excellent skills. In particular, when trimming the brush head, the craftsmen must ensure that the hair is neat, flexible and elastic, so that it can be written with ease and has a beautiful tip.



Figure 58 Selfie of the field investigation in Huizhou Ancient City, May 2024

Source : Lyu Qing

Huizhou brushes are not only tools, but also symbols of culture. Huizhou has a deep tradition of calligraphy and literary culture since ancient times. The art of brush making is closely related to cultural heritage. Huizhou brushes are often found in the hands of calligraphers and become an important tool for their artistic creation. Although the traditional craftsmanship of Huizhou brushes has lasted for thousands of years, with the development of the times, Huizhou brushes are also constantly innovating. Modern Huizhou brushes have not only retained the essence of traditional handmade craftsmanship, but also added some new materials and technologies to make them more flexible and versatile in calligraphy creation.

In general, Huizhou brushes are an indispensable part of traditional Chinese culture. They not only embody the aesthetics of craftsmanship, but also carry deep cultural connotations. They have become a precious object sought after by calligraphy lovers at home and abroad.

In modern times, although technological development has brought new ink products, Huizhou ink still maintains its traditional handmade craftsmanship and occupies a special place in the hearts of calligraphy lovers and artists. Today, Huizhou ink craftsmen still maintain the traditional production methods and strive to pass on and carry on this thousand-year-old craft.



Figure 59 Huizhou inkstone, brush, and ink
Source : Lyu Qing



Figure 60 Huizhou Ink Author Experimental photo taken in May 2024
Source : Lyu Qing

Huizhou Ink has gradually gained new recognition and application in modern art creation, becoming the preferred ink for calligraphy, Chinese painting and other artistic creations, and enjoying a high reputation. As one of the four treasures of traditional Chinese studies, Huizhou ink has a profound historical and cultural heritage. Its unique production process, deep ink colour and unique fragrance make it extremely valuable and prestigious in calligraphy and painting. Huizhou ink is not only an important tool for calligraphers, but also an important symbol of traditional Chinese culture, inheriting the unique craft culture and artistic atmosphere of the Huizhou region.

Huizhou Xuan paper, as one of the four famous papers in China, has a long history and profound cultural heritage. Xuan paper originated in Huizhou, now Huangshan City, Anhui Province, China. Because its main production area is in Huizhou, it is called "Xuan paper". It is known as the "King of Papers" because of its excellent ink absorption, fine texture, strong quality and characteristics suitable for calligraphy and painting.



Figure 61 Photographed in Xuan Paper Store, Xuancheng City, Huizhou, May 2023

Source : Lyu Qing

The main raw materials for Xuan paper are green hemp and white hemp. These plant fibres are tough and have good strength and water absorption. In addition, a certain amount of materials such as straw are used in Xuan paper to increase the paper's anti-aging and flexibility. The selection of these high quality raw materials is the key to ensuring the quality of Xuan paper. Xuan paper has a very strong ink absorption, which is its most prominent feature in calligraphy creation. When calligraphers use Xuan paper, the ink can be quickly absorbed by the paper, which can show the changes of thickness, dryness and wetness, giving the calligraphy works a vivid sense of layering. Xuan paper is not only suitable for brush writing, but also for traditional Chinese painting. Its paper can withstand various painting techniques, such as ink splashing, smudging, etc., and can also absorb ink colour, showing rich ink layers, which is suitable for the layered expression of painting.



Figure 62 Photographed in Huizhou Xuancheng City

Source : Lyu Qing

Xuan paper is one of the important representatives of Huizhou culture. With its excellent quality and profound historical and cultural heritage, it has become an indispensable tool in the creation of traditional Chinese art. Whether in calligraphy, Chinese painting, or in collection and cultural inheritance, Xuan paper occupies an extremely important position. It is not only a medium for calligraphy and painting, but also a carrier of the essence of Chinese traditional culture.

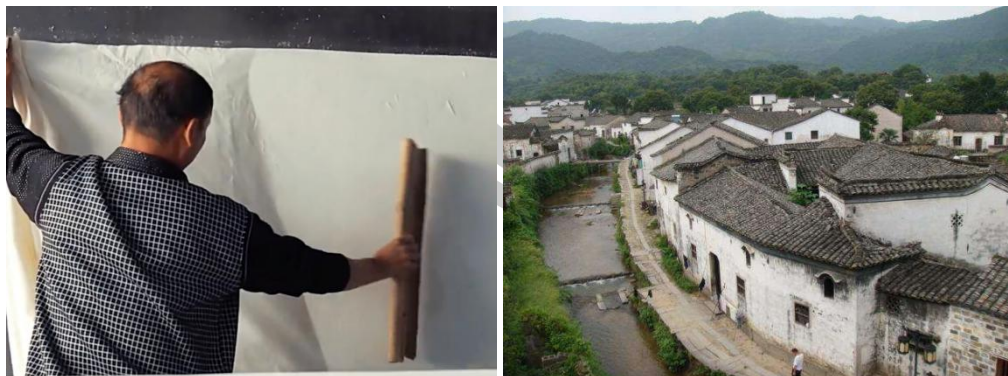


Figure 63 Huizhou Xuancheng City Handmade Paper Xuan Paper Photographed
Source : Lyu Qing

The production of a piece of Xuan paper requires more than 100 traditional manual processes, from material selection to raw material processing, papermaking, paper drying, and paper cutting, and the cycle is more than 2 years to complete.



Figure 64 Huizhou field survey photo taken in May 2023
Source : Lyu Qing



Province. The mysterious and peculiar 30 degree north latitude passes through here. Xuancheng is the core area of Huizhou culture and is known as the "first place of humanities in Shangjiang". Xuan paper is a traditional Chinese paper for classical painting and calligraphy, and one of the traditional Chinese papermaking techniques. Xuan paper "began in the Tang Dynasty and was produced in Jing County". As Jing County was under the jurisdiction of Xuanzhou, it was named Xuan paper after the place. It has a history of more than 1,500 years.



Figure 65 Huizhou Xuancheng City Field Survey Photo taken in May 2024
Source : Lyu Qing

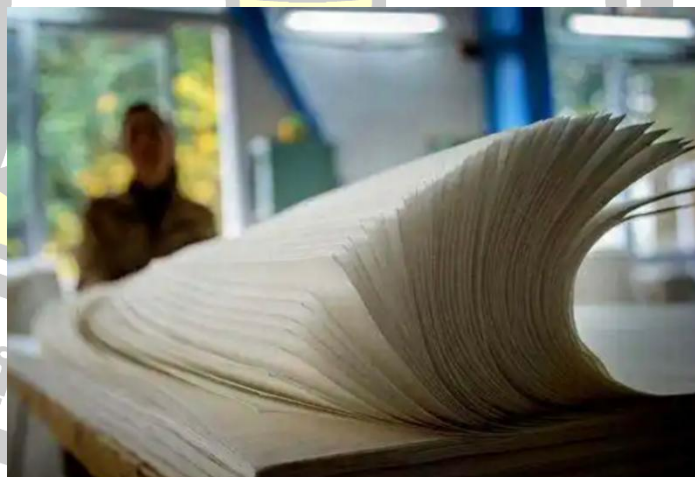


Figure 66 Huizhou Xuan Paper
Source : <https://image.baidu.com/search>

Xuan paper is indestructible, can absorb ink in an ever-changing way, is not susceptible to rot and decay, and has unique permeability and lubricating properties. The calligraphy and paintings created with Xuan paper hundreds of years ago are as fresh as new, and one can still smell the faint scent of ink from a hundred years ago. In 2006, the Xuan paper-making technique was included in the first batch of national intangible cultural relics. On 30 September 2009, the traditional Xuan papermaking technique was recognised by UNESCO and included in the list of intangible cultural heritage of humanity.

5.2 Discussion on the Practice of Contemporary Landscape Painting Techniques in Huizhou, China

5.2.1 Experiments on the integration of landscape painting materials and media

When I started to study contemporary Chinese landscape painting, my first concern was to find my own painting style. I think this is perhaps the obstacle most artists face when they enter the research stage. I began to focus on finding it in the techniques, but ignored the expression of the painting language, so my paintings lacked a painting language. The colour tone of the whole painting is mainly a strong yellow-green. The yellow colour was used to create the atmosphere of the Huizhou fishermen's expectation of life in spring. In terms of technique, when I wanted to emphasize the pattern of ethnic carpets, I used rice paper and water to make a lot of ink and colour samples in the painting, and repeated experiments to make new changes in the painting language.

However, landscape painting, as an important form of traditional Chinese painting, is famous for its smooth and beautiful lines and profound expression. In the creation of landscape painting, lines are not only the skeleton of the picture, but also an important tool for expressing emotions, aura and composition. The following is an experimental analysis of landscape painting lines, covering line types, characteristics, functions and performance effects.

(1) Types and characteristics of lines in landscape painting

Types of lines:

Outline lines: used to depict the outline and structure of rocks, commonly seen in the "outline method"; Texture lines: used to express the texture and texture of rocks, such as axe-cut texture, hemp-covered texture, cow-hair texture, etc.; Moss lines: used to embellish the picture, used to express leaves, moss spots on rocks or water waves. Flow lines: used to depict dynamic elements such as water flow, clouds and mist.

Characteristics of lines: The changes in line thickness, weight, straightness and curvature reflect the rhythm and rhythm of the picture.

After understanding and analysing the reasons and general characteristics of Huizhou landscape painting techniques to a certain extent, I hope to absorb some nutrients from its exquisite, delicate, gentle and graceful painting style and apply them to my own creation. Throughout the whole creative process, the author has specifically learned and borrowed from the expression of Western impressionist

painting techniques, the way of creating space in contemporary Chinese landscape painting, and the brush and ink techniques for painting creation.



Figure 67 Expression of water ripples with lines
Source: Drawn by Lyu Qing

Lines have a sense of direction and often guide the viewer's line of sight. Lines can express the depth of space through blank space and changes in thickness. The water-drawing method is to use ink lines to draw water ripples. The strokes should be smooth and stretched, with a sense of movement. The lines should be a combination of virtual and real, and the strokes should be broken but the meaning should be connected. As shown in Figure 58, fish scales are often used for lake water, eddy currents are often used for stream water, tiger claws are often used for raging waves, and reverse curls are used for huge waves. When drawing water ripples, pay attention to the principle that waves are larger near, smaller far, and no waves at a greater distance.

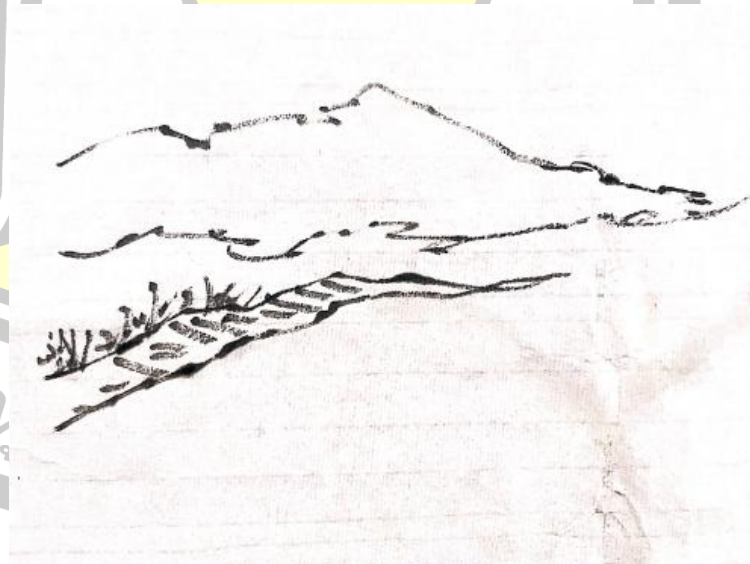


Figure 68 Step 1 Use a brush to outline the shape
Source: Drawn by Lyu Qing

(2) The function and expression of lines

Construction of space: The three-dimensional sense of space in landscape painting is expressed by changing the distance, thickness and reality of the lines. For example, closer lines are thicker, while farther lines are thinner or blurred. **Conveying emotion:** The strength and rhythm of the lines can express the artist's emotions. For example, fast lines show tension, while soft lines convey serenity.



Figure 69 Step 2 Draw the local structure of the object
Experimental Expression of lines
Source: Drawn by Lyu Qing

Depicting texture: Different texture methods express different materials of rocks and trees. For example, axe-cut texture expresses hard rocks, and hemp-covered texture expresses soft slopes. **Expressing rhythm:** The arrangement and changes of lines bring a sense of visual rhythm, forming a picture conception that combines movement and stillness.



Figure 70 Step 3: Rendering and coloring with a brush
Source: Drawn by Lyu Qing

(3) Experimental methods and impact analysis

1) Experimental methods

Comparison of drawing tools: Try different tools and materials. In Step 3, use rice paper and Chinese painting pigments. In step 4, use drawing paper and colours. Use a brush to draw different line shapes on the left picture. Observe the difference in the effect of the two landscape paintings on the left and right. Experiment with different painting materials, controlling the speed and force of the brush and analysing the thickness and texture of the lines.

Changes in media and support: Experiment with different conditions of paper and pigments to observe the diffusion and concentration effects of the lines. Express different painterly emotions through different changes of ink.

2) Experimental analysis of effects

Fast and strong lines express rigidity and tension, which is suitable for expressing the shape of mountains. Slow and soft lines are suitable for expressing clouds and water, creating a soft atmosphere. The virtual and real changes of lines and the combination of ink and light lines enhance the sense of layering and show the depth of the landscape.



Figure 71 Landscape painting experiment (mineral pigments)

Source: Drawn by Lyu Qing

In conclusion, through experimental analysis, we can have a deeper understanding of the importance of line in landscape painting and its expression methods. In the future, we can combine science and technology to explore the innovative expressions of Huizhou landscape painting, and find more possibilities through comparative analysis with traditional painting techniques.

(4) Experimenting with the creation of contemporary landscape paintings on porcelain

Using porcelain to create Chinese landscape paintings is an art form that combines ceramic craftsmanship with traditional Chinese landscape painting. It is not only a continuation of porcelain craftsmanship, but also a three-dimensional and practical expression of traditional landscape painting. The following are detailed steps and ideas on how to use porcelain to create landscape paintings:

Experimental preparation:

1) Painting tools: fine brushes, palettes, glaze brushes, scrapers, etc. Pigment types: blue and white materials, using cobalt blue materials to paint on porcelain bodies, suitable for expressing the layering and elegant beauty of landscapes. Overglaze paint materials: such as pastel, multicolour and enamel paint, which can express rich colours and delicate images. Underglaze colour materials: After high temperature firing, the underglaze colours are durable and simple in effect.

2) Experimental purpose: to create contemporary landscape paintings on cups or vases.

3) Porcelain body selection: white porcelain bodies are commonly used, with a smooth and delicate surface, suitable for painting and colouring.

4) Theme selection: Select specific creative themes based on traditional Chinese landscape painting themes, such as high mountains and flowing water, mountains shrouded in mist, fishing boats singing in the evening, and river villages.

Expression of artistic concept: Landscape painting pays attention to the spatial arrangement and artistic conception creation of porcelain works, so that the viewer can feel the poetry in the painting, and the composition of the picture is designed according to the shape of the porcelain, so that the work not only conforms to the shape of the object, but also enhances the overall beauty.



Figure 72 Unpainted cup

Source: Lyu Qing

Step 1: Polishing and trimming: Make sure the surface of the porcelain body is smooth and suitable for painting. Apply transparent glaze or leave the body intact depending on the desired effect.



Figure 73 The cup after painting
Figglaze coloring

Source: Drawn by Lyu Qing

Step 2: Use cobalt blue to outline the lines and then fill in the layers, emphasising the distance and reality of the landscape. Use the expression method of contemporary landscape painting to brush on the glaze colour and imitate the creative effect of impressionist landscape painting.



Figure 74 The finished cup
Source: Lyu Qing's creation

Step 3: This cup is formed by pulling porcelain clay, so it needs to be fired at a high temperature of about 1300°C. Through this creative method, landscape painting on porcelain not only presents the aesthetic connotation of traditional landscape painting, but also demonstrates the exquisite craftsmanship of Chinese ceramic art. This kind of work is not only a continuation of culture, but also has high artistic and collecting value.



Figure 75 Contemporary landscape painting creation Huizhou Huangshan vase
Source: Drawn by Lyu Qing



Figure 76 Contemporary landscape painting creation
Source: Drawn by Lyu Qing

The conclusion drawn from this analysis is that the application of contemporary landscape painting in porcelain, by integrating traditional art and practical craftsmanship, serves to demonstrate the aesthetic appeal of contemporary landscape painting and the refined craftsmanship of porcelain art, thereby contributing to the rich artistic charm of Chinese culture. Furthermore, it functions as a significant conduit for the dissemination of Chinese culture, reflecting the ancient literati's profound affinity for nature and their philosophical pursuit of "harmony between man and nature." Furthermore, it serves as a testament to the exceptional calibre of Chinese ceramic craftsmanship, representing a pivotal conduit through which the global audience can comprehend Chinese traditional culture.

5.2.2 Experiments concerning the fusion of colours in landscape painting.

(1) Experiment

Huizhou Contemporary Landscape Painting Fusion Experiment Table

Painting tools	The following materials are required for the study of Chinese painting: Chinese painting brushes, Chinese painting pigments (ink, mineral pigments, plant dyes), and rice paper (semi-cooked or raw, according to the specific needs of the artist).
Experimental methods	The utilisation of Chinese painting lines, in conjunction with Western impressionist colours, serves as a medium through which contemporary landscape painting can be articulated.
Purpose	The following investigation will explore the possibility of integrating Chinese painting lines and Western Impressionist colours in contemporary landscape painting, with a view to creating new visual expressions.
Experimental content	The integration of the classic Chinese traditional landscape painting Dwelling in the Fuchun Mountains with the Western Impressionist master Monet's Impression, Sunrise resulted in the creation of a contemporary landscape painting with Huangshan Mountain in Huizhou, China as its theme.

Table 5 Experimental table

Source: Drawn by Lyu Qing

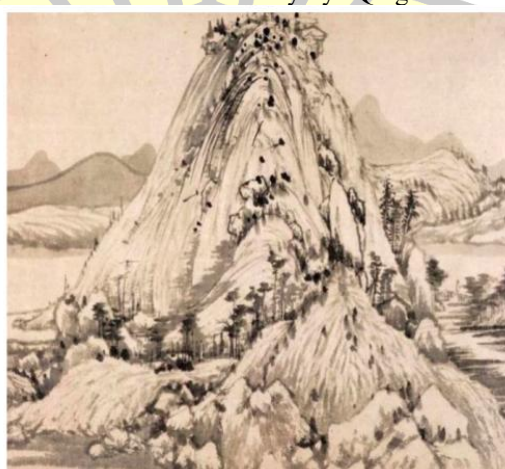


Figure 77 Dwelling in the Fuchun Mountains

Source: <https://image.baidu.com/search>



Figure 78 Impression Soleil levant Claude Monet 1873

Source: <https://image.baidu.com/search/index?tn=baiduimage>

Theme setting: The landscape theme selected for this study is "Cloudy Mountain". Composition design: The design of the picture structure should be undertaken according to the traditional composition method of Chinese landscape painting. Line expression: Employ Chinese brushes to delineate the primary elements, such as water and trees, employing the conventional freehand technique. It is imperative to maintain the fluidity of lines and the cadence of music to accentuate the allure of Chinese painting. The variations in line thickness, length, and speed serve to meticulously delineate the structural elements of the mountains and trees, thereby conveying the artist's subjective consciousness and emotional nuances.

The employment of delicate lines serves to convey the softness and gentleness characteristic of Huizhou landscape painting, while the use of rough lines is indicative of the power and boldness that is synonymous with northern landscape painting. The aesthetic value of contemporary Chinese Huizhou landscape painting is expressed with unique charm through lines, whether depicting mountains, rivers, flowers, birds, fish and insects.

Figure 87 Experimental creation of Huizhou "Cloudy Mountain"

Source: Drawn by Lyu Qing

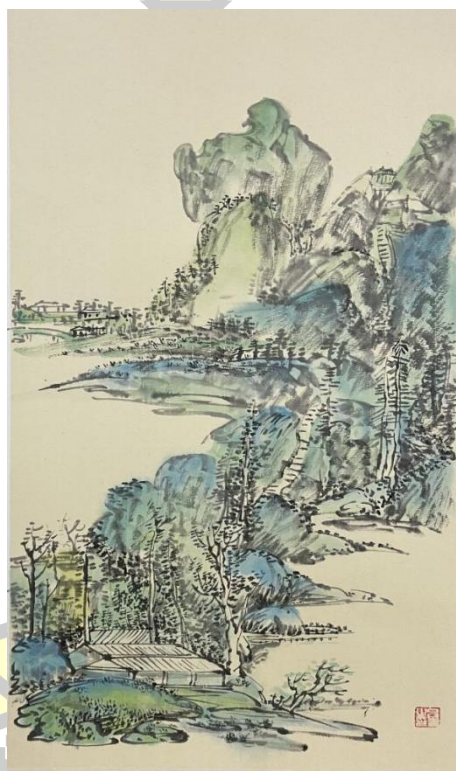
Theme setting: Choose a landscape theme "Cloudy Mountain"

Composition Design: Design the picture structure according to the traditional composition method of Chinese landscape painting. Line Expression: Use Chinese brushes to draw the main elements of water, trees, etc. in the traditional freehand drawing method. Maintain the fluidity of the lines and the rhythm of the music to enhance the charm of Chinese painting. The changes in thickness, length, speed and other changes in the lines perfectly outline the structure of mountains and trees, and convey the subjective consciousness and emotions of the writer.

The employment of delicate lines serves to convey the softness and gentleness characteristic of Huizhou landscape painting, whilst the utilisation of rough lines conveys the power and boldness that is emblematic of northern landscape painting. The employment of lines to convey the aesthetic value of contemporary Chinese Huizhou landscape painting is characterised by a distinct charm, encompassing subjects such as mountains, rivers, flowers, birds, fish and insects.

Use the colour techniques of Impressionism and use colours boldly. Emphasise colour changes. Use the method of colour block superimposition to express the colour atmosphere. When the lines are not dry, use the perfect combination of colour and line: on the basis of not destroying the picture, this technique combines the expression of Monet's dots and the expression of colour superimposition to form rich colour changes and achieve perfect effects. Make several attempts on rice paper to balance the empty space of Chinese painting with the colour saturation of Impressionism. Observe the interaction between the ink and wash effect and the layering of mineral pigment colours.

Hongcun, located in the Huangshan County of Huizhou, has been designated a World Cultural Heritage Site. Its distinctive topography, architecture and cultural landscapes have historically served as a wellspring of inspiration for artistic creation. The integration of traditional Chinese painting techniques, specifically the use of ink, with Western oil painting implements for sketching, facilitates an exploration of



cross-cultural convergence and innovation in artistic expression.

Nanhu Lake is located to the south of Hongcun Village. It was built in the Wanli period of the Ming Dynasty (1607). From the Yongle period to the Wanli period, Hongcun Village had buildings of different heights and populations. The Moon Pond was not enough to store water. In the last year of the Ding Dynasty, the hundred mu of fertile land in the south of the village was dug several metres deep and stone banks were built around it. The lake was built in the style of the Western Lake of Pinghu Qiuyue. The lake is in the shape of a large arch. The embankment of the lake is divided into upper and lower layers. The upper layer is 4 metres wide. There were towering ancient trees, lush and green, with green vines winding around the trunks, birds singing, and weeping willows with graceful branches and leaves, like a girl combing her hair in front of the mirror, spreading her hair on the lake. The green

lotus swaying on the lake and the ducks playing in the water are another scene. The whole lake reflects the floating light, the water and the sky are one colour, the distant peaks and nearby houses fall into the lake, and the interaction of the shade of the trees, the depth of the water and the sunlight, the coordination of light and dark, the appropriate movement and stillness, appears deep, elegant, serene, fresh and bright. Nanhu has been renovated three times in its history. In 1986, the central embankment was rebuilt and the "Painting Bridge" was built, which allows boats to travel from east to west, providing endless enjoyment.



Figure 79 Huizhou Hongcun Nanhu Painting Bridge
Source: Photographed by the author in April 2023

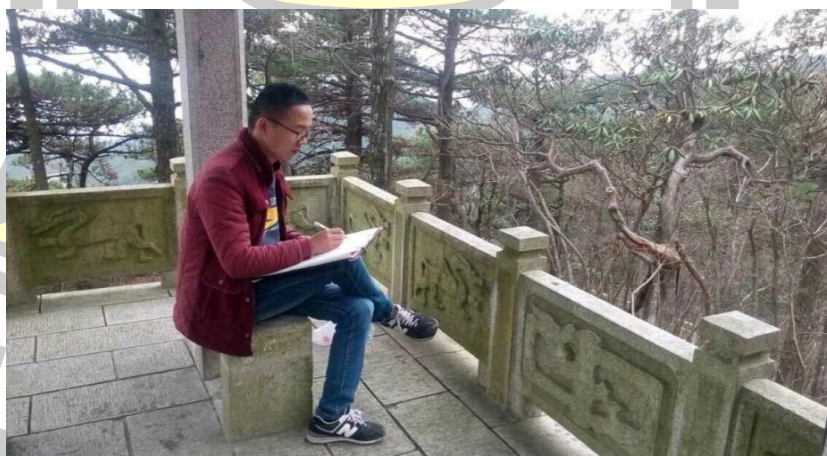


Figure 80 Hongcun, Huangshan, Huizhou
Sketch by the author December 2023

Experiment
Table 6 Experimental table

Contemporary landscape painting practice	
Painting tools	Oil paint: Choose colors suitable for expressing the artistic conception of ink painting, such as black, white, gray, light blue, khaki, etc. Canvas: Use finer canvas to express delicate ink painting effects. Pai Brush: Large Pai Brush is used to express the overall artistic conception of landscape, and small Pai Brush is used for detail processing.
Creative Method	In order to emulate the splattering effect commonly observed in ink painting, it is recommended that oil paint be prepared with a proportion of water. In order to express the texture of Chinese painting (such as the hemp texture and axe-cut texture), the use of a brush or a stiff brush is recommended. The smudge effect can be achieved by diffusing the paint on the canvas in a natural manner, thus emulating the smudging technique commonly employed in ink painting.
Sketching location	Huizhou Hongcun and Nanhu Painting Bridge
Experimental preparation	Participants should prepare for on-site sketching activities by bringing a portable easel, paints, thinners, brushes and other relevant tools. Representative subjects for sketching include the South Lake scenery, Moon Pond, ancient dwellings and distant mountains, amongst others.
Creative process	The application of light grey should be used to swiftly delineate the primary structure on the canvas, following which a substantial expanse of base colour should be applied. Utilising a row brush, the application of diluted paint should be executed to establish the prevailing tone of the picture. The ink splashing technique should be attempted by employing diluted oil paint. The employment of a row brush or spatula is recommended in order to simulate the effect of rubbing and shaping the structure of the building. The application of a smudge effect to specific areas serves to convey the dynamic nature of ink painting. The employment of a small row brush is recommended for the depiction of architectural details, including tiles and window frames. Finally, adjust the black, white and grey relationship of the picture to ensure overall harmony and unity.

Source: Drawn by Lyu Qing



Figure 81 Impression of the Painted Bridge in Huizhou
Source: Drawn by Lyu Qing, April 2023

Experimental results: (*Figure 91*) The feasibility of integrating Chinese ink painting techniques with oil painting tools. "Impression of the Painted Bridge in Hongcun, Huizhou" is a contemporary Huizhou landscape work that retains the traditional concept of ink painting and reflects the texture of oil painting. It summarises the creative experience of cross-cultural integration and provides a reference for subsequent artistic experiments.

In my landscape paintings, the flowers, plants and trees in the mountains can be deformed. The trees are painted simply, but the rocks are not painted delicately enough. Overall, the composition reflects the characteristics of traditional Chinese painting, with rich colours. With the passage of time, my knowledge and experience have increased, which has changed my painting language for Huizhou themes. Because of my research and exploration of Impressionist painting, my painting language has a certain influence, so my thoughts are no longer limited to the scope of realism, and I get rid of realism and spatial thinking. I abandon the description of details and characteristics, which is a concentrated expression of the integration of concepts, impressions and visual experiences. Slowly, I will convey my subtle observation and unique perception of the emotional world to people with popular and clear styles and simple and bright colours. With fresh and bright colours, sparse and soft light, I create a comfortable and tranquil space. With sculptural brushstrokes, I shape the overall concept and break through the beauty of the artistic concept of traditional landscapes, pursuing the unity of situation and artistic concept.



Figure 82 The author's sketching in Hongcun, Huizhou
Source: Drawn by Lyu Qing



Figure 83 Hongcun, Huizhou May 2024
Source: Drawn by Lyu Qing

The meaning of composition in Huizhou landscape painting is that it refers to the size and shape of the painting. As shown in *Figure 93*, the composition of the painting should focus on the sense of space and avoid the picture being too crowded or empty. Huizhou landscapes often have dense ancient dwellings, distant mountains and open waters, which can form a visual sense of rhythm through contrast.

Some of these forms have also been borrowed by contemporary oil painting. For example, the long vertical composition in Chinese painting uses strong and ancient lines to express tree trunks and branches, and large areas of green are used to express the scenes all over the mountains in spring and summer. The elements of point, line and surface composition of Huizhou's ancient buildings can be used very well.



Figure 84 Sketch of the Stone Street in Hongcun, Huizhou April 2023
Source: Drawn by Lyu Qing

Sketching in Huizhou is the first step in creation, *Figure 94* recording the real light and shadow, spatial relationships and details by directly observing nature and architecture. Sketching is quick and concise, capturing the dynamic atmosphere of Huizhou's landscapes and villages, and providing inspiration for subsequent creation. Chinese painting creation is based on the materials extracted from sketching, which are further sublimated in composition, lines and ink rhyme, transforming natural scenery into artistic images.

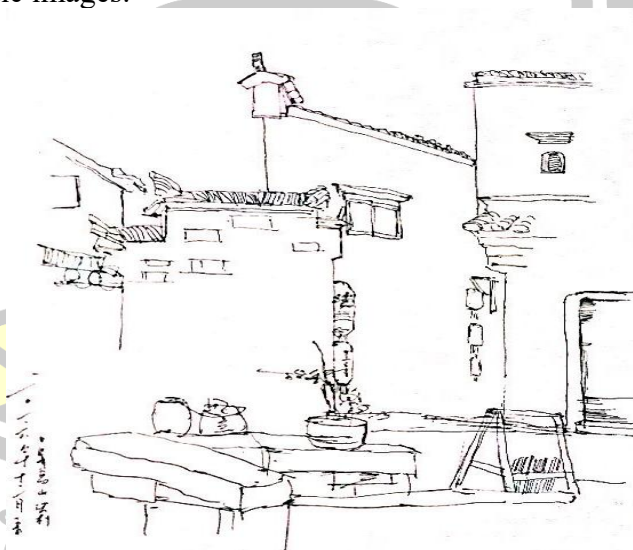


Figure 85 Sketch of the ancient alleys of Hongcun, Huizhou October 2023
Source: Drawn by Lyu Qing

Chinese painting uses the line as the main means of expression, and the quick sketching of sketches is just the thing to train the painter's control and sensitivity to the line. *Figure 95* The architectural structure and rock outlines depicted in Huizhou sketches can lay the foundation for the creation of Huizhou landscape paintings. Huizhou sketching provides materials, inspiration and observation methods for contemporary landscape painting, while Chinese painting sublimates the realism of

sketching into the artistic concept of artistic expression. The combination of the two not only enriches the expression of Huizhou themes, but also opens up new possibilities for artistic creation.



Figure 86 "Impression of Hongcun, Huizhou" Huizhou landscape painting creation

Source: Drawn by Lyu Qing January 2025

Chinese painting creation can be freely adjusted and reorganized, *Figure 96* using scattered perspective, virtual and real combination and other artistic expressions to reconstruct the picture, integrating the color concept of Western painting across cultures, and the emotions and thoughts injected by the author of Huizhou landscape painting creation, integrating the natural and cultural connotations of Huizhou into the picture, reflecting an artistic conception that transcends reality.



Figure 87 Huizhou Xidi Huizhou Landscape Painting Sketch

Source: Drawn by Lyu Qing April 2023

Through a large number of field survey experiments, the author used a brush to record the white walls and black tiles, distant mountains and nearby waters, and cultural details of Huizhou, such as ancestral halls, ancient bridges, and stone roads, etc., paying attention to the changes in light and shadow and spatial levels, providing original materials for the author's creation. (*Figure 97*) The author has a deeper

understanding of the form, spatial relationship and details of Huizhou landscape, thus laying a solid foundation for the creation of contemporary landscape paintings. From the record of the painting draft of the Huizhou field survey to the creation of landscape paintings is an artistic transformation process from reality to artistic conception. The author combines the real record of sketching with the artistic conception expression of Chinese painting. Through the comprehensive use of observation, refinement, composition and techniques, the unique landscape of Huizhou is transformed into a contemporary art work with Eastern and Western aesthetic characteristics.

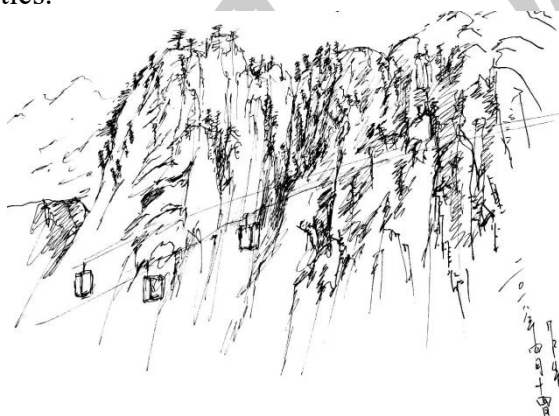


Figure 88 Qiyun Mountain in Huizhou"

Source: Drawn by Lyu Qing



Figure 89"Qiyun Mountain in Huizhou"

Landscape Painting Creation

Source: Drawn by Lyu Qing April 2023

(Figure 89) The sketching of Qiyun Mountain in Huizhou provides rich materials and realism for the creation of Chinese ink painting, while the ink painting transforms the line language into Huizhou landscape paintings with more aesthetic artistic conception. This process is not only a depiction of nature, but also a sublimation of the painter's personal emotions and cultural understanding, and ultimately realizes the

transition from recording the social life of Huizhou people to creating innovative works of art.



Figure 90 Colour Series Practice
Source: Drawn by Lyu Qing October 2024

The practice of colour fusion in Huizhou landscape painting uses the vertical composition of traditional Chinese landscape painting. (*Figure100*) Another meaning refers to the layout of the painting. For example, the landscape painting style invented by the Southern Song painters leaves a large blank space in the picture and uses simple pictures and scenery to achieve a prominent theme and an effect of unlimited meaning. This art of leaving space is often seen in the paintings of the famous oil painter Mao Yan. The figures he depicts often leave a large area of blank space on the body, hair or face, or use extremely light brushstrokes to explain the hazy and subtle relationship, as if illuminated by a strong beam of light, and the whole body is transparent. His 'Portrait of Thomas' is such an example. In this painting, Thomas is not in the centre of the picture. The face and the centre of gravity are both near the bottom right, which is very similar to the "one corner and half page" of Ma Yuan and Xia Gui.

Through experimental research and reading art history, we can find that China is a country that attaches great importance to and is good at using lines to express art. As early as the Eastern Jin Dynasty, Gu Kaizhi brought the expression of line to a relatively mature peak. His "ancient silk thread drawing" brushwork is tight and continuous, like a spring silkworm spinning silk, continuous, slow and natural, reflecting the painter's ease in controlling the force; the Southern Dynasty painter Lu Tanwei incorporated the posture of cursive writing into his painting, creating a "one-body painting" brushwork with continuous energy, reflecting that "calligraphy and painting are originally the same"; There are endless studies and explanations of brushwork rules in painting theory, such as Xie He's "bone method of brushwork" and Zhang Yanyuan's "bone, spirit and form are all based on intention and return to brushwork". Contemporary oil painters are also doing their best to use this oriental modelling language and creation to reproduce the dual beauty of restraint and tension.

Whether landscape or figure, they have added the free and easy brushwork and writing sense of Chinese painting based on the integration of Impressionist light and colour brushstrokes.



Figure 91 Huizhou Landscape Painting Sketch

Source: Drawn by Lyu Qing October 2024

Cézanne is known as the father of modern painting. He did not pursue ephemeral things, but eternal and solid objects. Cézanne's works seem to give people a strong sense of simplicity. He strongly criticised the loose organisational structure of Impressionism, believing it to be anarchistic. Before Cézanne, some schools, including Impressionism, described the phenomena of nature itself. The emergence of Cézanne completely broke with the traditional methods of artistic expression. He emphasised concentration on inner thought, and through his own consciousness and the concept of the structure of things themselves, he finally expressed the overall form of things in a complete way, rather than just transferring the scenery in nature to the drawings. Cézanne was very good at grasping the structure of things and at the same time paying attention to the design concept. He was able to grasp the overall formal structure of things very well, and he also paid great attention to the order of arrangement of paintings. Cézanne spent his life pursuing the eternal objective unity and solid object structure in his mind, creating objects with a sense of volume, weight and grandeur, and constantly exploring. For Cézanne, painting is really a composition of shapes, colours and structures on the canvas. Only when personal subjective consciousness is added to the picture can it become a work that truly possesses the "soul" of the creator.

For example, "Mrs. Sézanne in the Flower Room" is one of Cézanne's representative works, which can well interpret Cézanne's thoughts. In this work, Cézanne used elements such as circles, ovals and spheres to create images. The head of the portrait is elliptical, the arms and chest are cylindrical and conical respectively, and there is basically no expression on the face of the work. It can be clearly seen from this work that Cézanne paid more attention to the harmony of geometric shapes, colors and relationships, and the life of this work itself is precisely the structure itself. Cézanne had an important influence on structuralism and cubism in the later history of Western painting.

Despite their divergent origins, traditional Chinese painting and Western painting have much in common in terms of the aesthetic principles underpinning their respective forms of beauty. These principles include abstract points, lines, surfaces, and bodies. (Figure 101) Employs the principles of proportion, the arrangement of shapes and lines, the interplay of contrast and harmony in colour, and the rhythmic progression of lines and forms, to integrate the selected natural elements or life-affirming content into a cohesive and vibrant visual composition. This approach effectively engages the audience's spiritual dimension. A further point of convergence between Chinese and Western painting is evidenced in the handling of language techniques, the effects pursued, and even certain interests.

5.2.3 Space creation of landscape painting

The use of line in Chinese painting plays a very important role in the spatial creation of landscape painting. The serene Huangshan Mountain is surrounded by flowing clouds. Through the combination of movement and stillness and the contrast between reality and illusion, it not only shows the aura of Huangshan Mountain in Huizhou, but also enhances the depth and layering of the painting. The ancients have many summaries on the methods of painting clouds. The most commonly used methods are blanking, cloud drawing, ink washing and shading. Lines and colours are used together. First the general shape of the cloud is drawn with lines, and then it is rendered with coloured ink. The strokes are varied and the ink is clear and transparent, showing the vividness of the clouds. I took some impressionist painting techniques from the Huizhou landscape paintings and applied them to my own creation.



Figure 92 Huizhou hongcun Landscape Painting Creation Experiment

Source: Drawn by Lyu Qing December 13, 2024

In the process of creating (*Figure 102*) , I used points, lines and planes to express the unique mountain topography and Huizhou residential buildings in Huangshan, Huizhou. Compared with the beautiful scenery of many mountains and rivers in Jiangnan, the mountains in Huangshan Scenic Area are more towering, and most of them have only a few short trees growing on the top of the mountain, such as Gassho Peak in the painting. To emphasise these features, I lowered the height of the surrounding peaks and vegetation to emphasise the tower of the main peak, and used relatively straight lines to shape the mountain to show the texture of the rock. To represent the clouds in the mountains, the shape of the clouds is left by drawing the edge of the mountains, and then the thickness and general tendency of the clouds are rubbed out with light ink and dry brush. Finally, where necessary, light lines are used to emphasise the direction of the clouds.

In the process of creating the "Huizhou Landscape Painting" , the method of expressing colour in Impressionist paintings is also borrowed. The composition and framing use the vertical composition form of Chinese painting to express the landscape of Huizhou landscape gardens. The close-up view of the painting depicts Lingyan Temple, and the people in it can better feel the majestic barrier of the giant peaks behind the temple. During the creative process, I found that if these scenes of Huangshan were presented in a narrow painting, the painting would become dull and crowded.

To remedy these problems, the colour and space treatments of Impressionist painting were borrowed and clouds were used to link the middle ground and background. On the one hand, the distant mountains are made more distant, increasing the sense of space and the layering of the painting. On the other hand, the clouds and the Xiaolongqiu Waterfall are connected to make the painting dynamic and lively.

5.2.4 Application of Brush and Ink Techniques

Raw xuan paper is a type of xuan paper. It is not processed. Raw xuan paper becomes cooked xuan paper after being processed with alum. Types of raw xuan paper include jiagong, yuban, jingpi, danxuan and lianlian. Raw xuan paper is unprocessed. It has strong water absorption and penetration, and is easy to produce rich changes in ink rhyme. It can be used for splashing ink and accumulating ink to achieve the artistic effect of water-stained ink and rich and rich. It is often used for freehand landscape painting. Although raw xuan paper has a lot of ink fun, it is not easy to control because the ink seeps in quickly as soon as the brush is put down.

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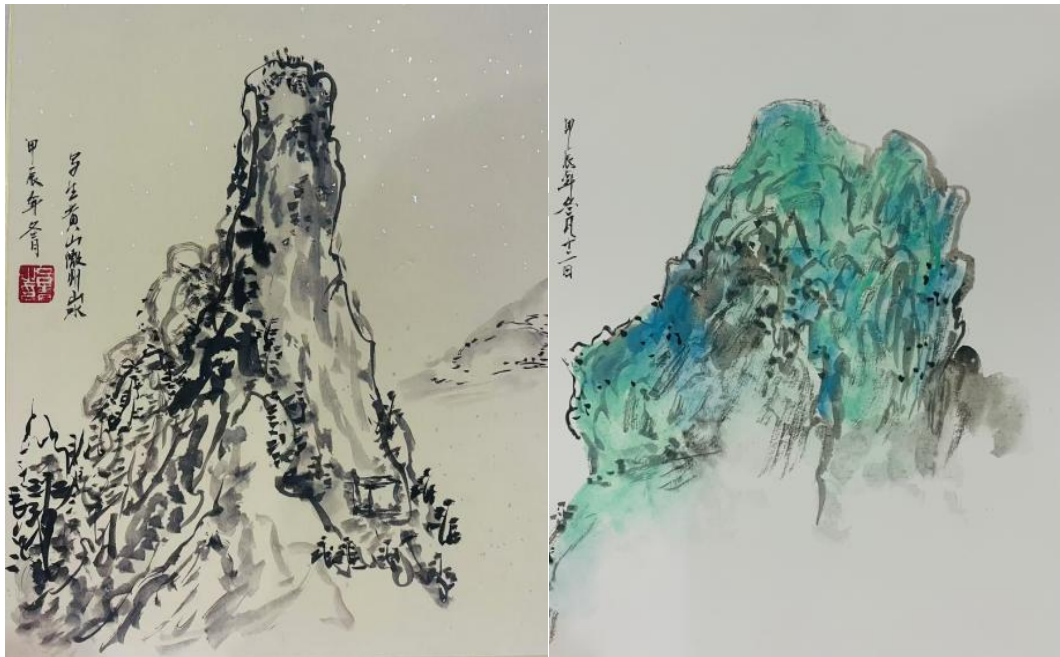


Figure 93 Huizhou Landscape Painting Creation Experiment

Source: Drawn by Lyu Qing December 2024

(Figure 93) The author learnt about the use of colour in Western Impressionist painting during the experimental creation of the work . The point expression technique was used in the design of the rocks. From the delicate and dense slope rock texture method of the experimental creation of traditional landscape painting, the outline was first outlined with light ink, then the texture of the rocks was textured with loose brush and ink, and the structure of the rocks was rendered with Chinese painting pigments of cyan and green. Finally, the colour style of light Impressionist painting was used to unify it and create the brush and ink effect of contemporary landscape painting. This effect can also express the artistic concept of Huizhou landscape painting.

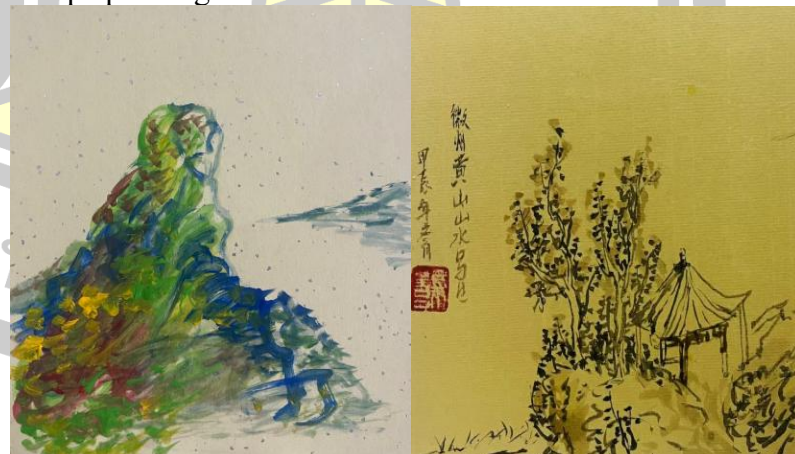


Figure 94 Huizhou landscape painting creation experiment

Source: Drawn by Lyu Qing December 2024

In the creation of Figure 103, traditional landscape painting techniques were employed to demonstrate adept brushwork. In practice, however, there are many different brushwork methods for Huizhou landscape painting. The most common methods employed for the depiction of dotted leaves are: the pepper-hemp dot method, characterised by fast and dense brushstrokes; the horizontal dot method, which utilises a greater quantity of ink and water; the side-stroke horizontal dot method, which employs loose and elegant brushstrokes, resulting in an accumulation of the centre point; and the mouse-foot dot method, which involves the use of loose and elegant brushstrokes, leading to an accumulation of the centre point. Within a single painting, the selection of a singular dot method as the primary technique is a common practice. In the present piece, the artist elected to utilise a relatively stable brushstroke and accumulate the centre point in order to engender a tranquil atmosphere. Initially, fine and robust lines were employed to delineate the tree's body, followed by the application of gentle and delicate brushstrokes to subtly erase the texture of the bark. The accumulation of the branches and leaves around the centre point is achieved through the use of a stable brushstroke, thereby creating a balanced atmospheric effect. It is recommended that the viewer engage in the process of grouping the branches and leaves in order to facilitate a comprehensive understanding of the painting. Each group consists of more than ten strokes. It is evident that the ink utilised for the outer branches and leaves possesses a greater opacity in comparison to that employed for the inner branches adjacent to the trunk. The brushstrokes are characterised by increased density. The brushstrokes are arranged in a more concentrated manner towards the centre, thereby creating a sense of mass. In traditional landscape paintings, the depiction of trees and rocks is characterised by a meticulous approach, demonstrating a rigorous and systematic thinking process. Historically, brushwork was characterised by a lack of refinement and delicacy. The acquisition of these techniques facilitates a deeper comprehension of the integration of Chinese and Western painting styles, achieving a harmonious blend of imitation and innovation.

The tools used to create the work were oil paint and oil paint brushes, and the paper used was Chinese painting rice paper, raw rice paper, a type of rice paper. Raw rice paper is processed with alum to become cooked rice paper. The categories of raw rice paper include Jiagong, Yuban, Jingpi, Danxuan and Mianlian. Raw rice paper is unprocessed and has strong water absorption and penetration, which can easily produce rich colour rhythm changes. It can be used for splashing ink and accumulating ink, and can achieve the artistic effect of water-stained ink and rich and rich. It is often used for freehand landscape painting. Although raw rice paper has more ink fun, it is fixed as soon as the brush is put down, and the ink seeps out quickly, which is not easy to control. Cooked rice paper is treated in a special way, usually by boiling with hot water or by some physical or chemical treatment during the production process, to make the paper tougher and smoother. Cooked rice paper has low water absorption and ink does not penetrate quickly. The ink marks are relatively stable, making it suitable for fine painting and delicate brushwork.



Figure 95 Chinese painting pigments

Source: Lyu Qing December 2024

The painting technique is to use the brush technique of Chinese painting. The lines in Chinese painting are not only used to outline the picture, but also have multiple functions, such as expressing emotions, conveying spirit and expression techniques. According to different forms and techniques of expression, lines can be expressed in many different ways. Freehand lines pay more attention to the expression of artistic conception. The lines are relatively concise and free, and are often used to express the painter's emotions and images. The lines of freehand painting focus on "spiritual charm", emphasising the speed, strength and changes of the brush, and often using changes in thickness and discontinuity of the lines to express the spiritual outlook of Huizhou landscape painting. At the same time, combined with the strong colours of Western Impressionism to depict the feelings of the Huizhou landscape in the heart, the Impressionist colour expression technique triggers the inner emotions of oneself, forming an emotional colour expression, and showing the unique artistic charm of Huizhou landscape painting through the colour expression of light and shadow.

Conclusion: The author's previous painting themes are very wide, including figures, flowers, landscapes, still life, etc. Some works are close to traditional Chinese painting patterns, and some are related to Western painting forms. In the choice of specific painting language, the author uses the theme of Huangshan in Huizhou for creation. The relationship between the theme and the specific content is not very important. The author is more concerned with a feeling and emotion, but this feeling and emotion is represented by the image of the ancient city of Huizhou. For an excellent painter, it is necessary to show the characteristics of the Chinese nation to the world. For example, the landscape paintings by Van Gogh in his mature period, although the objects in the picture are different, the pictorial language form and style characteristics are extremely unified. The unity of the pictorial language means that these elements in the picture are coordinated as a whole to form a harmonious artistic expression. This harmonious style is the symbol of the painter's language.

Painting, as a form of visual art, relies on visual symbols to convey meaning. These symbols can be figurative (such as people, objects, landscapes, etc.) or abstract (such as colours, lines, shapes, etc.) and have different symbolic meanings in different cultural contexts. In Impressionist art, the meaning represented by abstract symbols is more vague and depends more on the viewer's interpretation and cultural background. Colour blocks, lines, shapes, etc. in abstract art can all be regarded as symbols, and their referents are not fixed, but depend on the subjective feelings and interpretations of the audience. For example, the lines and geometric shapes in Picasso's Cubist works are not easy to interpret directly on the surface, but they provide a new way of

interpreting the "multi-dimensional perception of objects" by contrasting with traditional painting. Semiotics emphasises that the meaning of symbols depends not only on their natural properties, but also on specific cultural backgrounds and social conventions. The referents of symbols may change in different cultural contexts.

Through experimental research and analysis of Huizhou landscape painting, the author found that Huizhou landscape painting reflects the cultivation and moral pursuit of Huizhou people. The landscape in the painting is not only a realistic depiction of natural landscapes, but also a symbol of the painter's moral character and cultural ideals. The language symbols of Huizhou landscape painting are not only the natural scenery, brush and ink techniques, calligraphy and poetry in the picture, but also a comprehensive system of expression. Through these symbols, the painter conveys a deep understanding of nature, life, the universe, morality and philosophy. The language symbols of Huizhou landscape painting deeply reflect the cultural traditions and Confucianism, Taoism and Buddhism in the Huizhou area, and also make it a unique school in contemporary Chinese landscape painting.

5.2.5 The inspiration of Western Impressionist painting techniques on my creation

Impressionist painters were inspired by natural scenery to have a keen sense of colour, and used strong colours to express their feelings about the scene, and then used their keen sense of colour to evoke inner emotions, forming emotional colour expression. Impressionist painters showed their unique artistic charm through the colour expression of light and shadow. Impressionist painters reversed traditional painting and used bright blue, purple and other colours to draw shadows. According to the results of colour and chromaticity experiments conducted by the chemist Michel Eugene Chevreul, the shadows depicted by the Impressionist painters in their works are not just grey or black, but have undergone a high degree of colour processing.

Monet's 'Water Lilies' series is his most famous work. In Water Lilies, the painter painted the green of the grass, the pink of the wild flowers, the yellow and red of the water lilies, and the brown of the deep water of the pond on the banks, on the water, on the surface of the water, and under the water, so that the colours are harmoniously and skilfully combined to create a quiet and peaceful momentary scene. Renoir's Pond of Frogs and Monet's Pond of Frogs both depict the landscape near the Seine, where they completed their respective works together. Faced with the same scenery, Renoir focused on expressing the human scene, using fresh small brushstrokes to represent the reflection of the human figure on the surface of the water; Monet paid more attention to the light and shadow effects in the water. To express the shimmering surface of the water, Monet used short brushstrokes and small dots of pure colour in the painting, so that the colour of the surroundings can be seen from a distance. If the viewer squints, he can also see the slight ripples on the surface of the water in the light and shadow, and the effect of the light on the surface of the water against the light. Monet used colour to vividly express light and shadow.

Having learnt the expression techniques of Impressionist painters, *Figure 106* the colours of my Chinese paintings are no longer limited by different techniques, nor are they attached to different themes, but have their own original appearance. When the Impressionist works are adapted to black-and-white print effects, viewers will find that their light and dark are intertwined, light and shadow are mottled, full of passion, and definitely not just colour sketches. Impressionist painters used their minds to

study and explore the laws of light and colour, processing the momentary sensations of light through their brains and presenting them on canvas. This understanding of light and colour reached its peak and became the unique aesthetic gene of Impressionist painting.

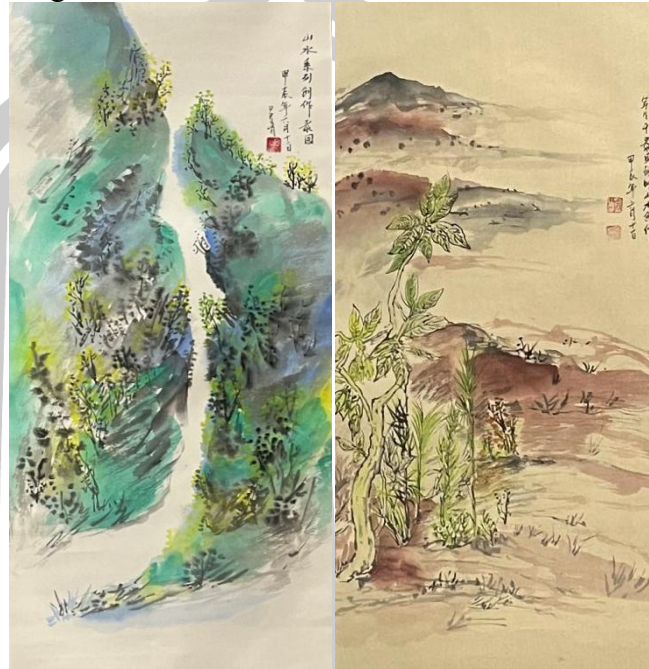


Figure 96 Chinese painting pigments
Source: Drawn by Lyu Qing December 2024

Impressionist painters broke with the traditional concept of painting as realistic reproduction and subjective imagination. This change in concept brought innovation in art from content to form. Driven by scientific and technological progress, especially after the invention of the camera, painters had to seek new ways of expression and existential value. This is why the form of the brushstroke was the first to be innovated. Painters no longer cared about the subject of the painting, but paid more attention to how to express the content. Impressionist painters were the first to combine light with painting, and they began to pay attention to science. The retina contains many photoreceptor cells, which are responsible for colour vision and the ability to distinguish between light and dark. The retina is stimulated by light to form an image. Therefore, Impressionist painters study the shape of the object in the picture according to the spot effect of the object on the retina, and then lead to the study of brush strokes, and gradually formed a small brush stroke painting method. After continuous practice, the Impressionists replaced simple lines and surfaces with dots, and used small brushstrokes to superimpose in order to express the beauty of impressions and create an atmosphere. Brushstrokes exist here as a means of depicting form rather than as a realistic reproduction function. The painter focuses on the strokes themselves to show his own emotions and sense of form in the painting.

Impressionist painters create the atmosphere of a painting with their brushstrokes. They use short, thin or thick strokes to create the flow of water, the diffusion of air, the movement of sunlight, etc. They do not want to represent the

object realistically, but use various blurring treatments through brushstrokes, use colour matching and add scientific analysis of light to create a unique aesthetic atmosphere. When viewers look at the works closely, they will find that the works have many "messy" dots and short lines of different colours; when viewed from a distance, these dots and short lines of brushstrokes converge to form light and shadow. The free change of colours gives an unexpected beauty and is very expressive.

Monet's *Seascape at Sunrise* depicts the harbour of Le Havre, an industrial city on the north coast of France, in the soft morning light. In the work, the warm orange sun slowly rises, the sea is filled with humid air, gentle ripples of water dance, and ships in the distance are shrouded in thick fog. "Seascape at Sunrise" was painted during the reconstruction period after the end of the Franco-Prussian War. "Sunrise" means beginning. Monet used small brushstrokes to create a hazy, romantic and hopeful atmosphere, which the viewer feels. In Renoir's *"Nouveau Mouton-d'Isle"*, the leaves and foliage and the leaves and trunks are superimposed with warm and cold brushstrokes, and the colours are bright and transparent, showing the transition between light and dark. Renoir used the thickness of the brushstrokes to deal with the light and dark structure. Such brushstrokes not only gave the object a sense of light rhythm, but also created a hazy and steamy atmosphere.

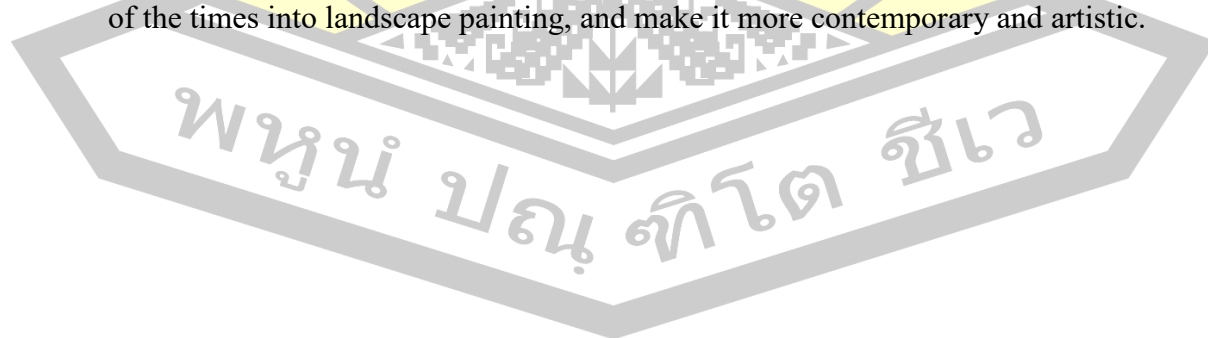
After learning from Monet's painting, I was inspired and felt a lot. Painting is not just copying photos. Art is no longer a visual experience of nature, nor is it a photograph. No matter how beautiful the photos you take are, art is the occasional need of our imagination. To make painting art a part of life, to make the complex real life artistic, simple and fashionable. To master this method, let us indulge in the tranquillity and beauty of nature and life, and express the beautiful things in our lives in the form of landscape painting.



Figure 97 Huizhou Sketching Anhui Pingshan
Source: Drawn by Lyu Qing

When I created the landscape painting series (*Figure 107*), I first sketched the colour design, simplified the complex objects in the composition, and used the artistic composition method of design concepts to reconstruct and arrange the existing natural objects according to my own subjective ideas, so that the picture could form a musical note in an orderly manner. In terms of colour, I started with a light blue as the base with a clear colour relationship. The colour of the distant mountain and the colour of the ground had a slight change. The change in the mountain was made by using a large brush to dip a small amount of paint on the ground, slightly revealing the colour of the ground and at the same time making the colour of the mountain more flexible, with the aim of creating a beautiful effect that is both simple and rich and soft. The technique of depicting trees is to dip a small brush into thick paint to create a concave and convex texture effect, so that the whole landscape painting is full of love for nature and rich and passionate feelings for life, praising nature with a lyrical melody and depicting the scenery with the rhythm of music. Similarly, in my work "Landscape Painting Series", I borrowed the style of Impressionist painting and transformed objective things according to my own subjective feelings. The composition of the painting is carefully arranged so that the overall effect of the painting is ideal, as if living in a fairyland. The overall colour tone is relatively soft, and the sudden colour of the waterfall and rocks makes the whole picture lively. The creative technique is to use dots and lines to embellish the luxuriant trees. The trees are poked and prodded with a small brush, giving the picture a lively feel. Finally, the presentation of the characters gives the whole picture the finishing touch.

Firstly, the expression methods of traditional landscape painting are often too classical and conservative, and it is difficult to meet the needs and aesthetic tastes of contemporary audiences. Therefore, artists must innovate and explore on the basis of tradition to find expressions and languages that are suitable for the contemporary era. Second, the means of expression of landscape painting must be combined with contemporary society and culture to reflect more modern and diversified characteristics. You can try to combine landscape painting with other art forms to create new expressions and languages to make it more contemporary and modern. In short, the method of expression is an important part of the creation of landscape painting. In the creation of the new era, artists must innovate and explore on the basis of tradition, combine tradition with modernity, inject new vitality and the connotation of the times into landscape painting, and make it more contemporary and artistic.



5.3 The spiritual value of contemporary landscape painting in Chinese Huizhou

The characteristics, creators and related social, cultural and contemporary backgrounds of the Huizhou Huangshan image in paintings are all placed in an acceptance and reaction system. Only by combining Huizhou landscape culture with contemporary Chinese painting art can we see more clearly how the Huizhou Huangshan image in contemporary paintings reacts to different groups of people, how it is accepted, recognised or rejected. And then how Huizhou specifically participates in culture and society and interacts with painting art. Therefore, we are not only concerned with the stylistic characteristics and birth background of contemporary Huizhou landscape painting, but I am more concerned with the acceptance of the specific Huangshan area or art space as a symbolic artist after cultural integration. After my creation, the Huizhou landscape painting or acceptance in my mind is not only between the painters and collectors I know, but also between people of different identities, different regions and different groups outside the Huizhou landscape.

5.3.1 The Fusion of Contemporary Huizhou Landscape Painting and Impressionist Painting

As a cross-cultural fusion of Chinese and Western painting art, contemporary Huizhou landscape painting embodies the ingenious fusion of Chinese freehand landscape painting and impressionist colors. Chinese freehand landscape painting focuses on expressing the artist's emotions and artistic conception, while impressionist colors emphasize the accurate expression of the color of objects. In impressionist oil painting, artists can express their inner emotions and aesthetic interests through the freehand techniques of traditional Chinese landscape painting, and can also draw on the techniques of Western impressionist painting to increase the expressiveness of their works. This fusion makes Chinese contemporary landscape painting have both the implicit artistic conception and connotation of oriental painting and the color and light and shadow effects of Western oil painting, presenting a unique artistic charm.

(1) Basic Differences and Similarities between Huizhou Landscape Painting and Impressionist Painting

Characteristics of Huizhou Landscape Painting Brush Work and Artistic Conception: Huizhou landscape painting is deeply influenced by literati painting, emphasising "freehand brushwork" and "artistic conception", and pursuing the philosophical idea of "harmony between man and nature". The paintings are mostly based on landscapes, focusing on expressing the painter's inner emotions and spiritual world, and focusing on conveying emotions and philosophy through natural scenes such as mountains, water, trees and clouds. **Composition and Delicacy:** Huizhou landscape paintings are often rigorously composed, meticulous, and pay attention to "brushwork" techniques. The ink colour is rich, emphasising the artistic techniques of "virtual coexistence" and "white space". It tends to express the spiritual appearance of natural scenery through delicate brushwork.

Characteristics of Impressionist Painting Light and shadow and colour: Impressionism emphasises the changes in light and colour in an instant, abandons the traditional detailed description and advocates capturing the instantaneous feelings of

natural scenes through pure blocks of colour and quick brushstrokes. Monet, for example, expressed the fluctuations of the water's surface and the reflections of light through changes in colour, reflecting the dynamic and ever-changing nature of the scene. Open composition: Impressionist painters often use an open composition that is not bound by symmetry or strict form. The picture has more movement and fluidity, giving a sense of space and immediacy.

(2) The Fusion of Huizhou Landscape Painting and Impressionist Painting

1) Fusion of colours. Traditional Huizhou landscape painting mainly uses ink, relying on the thickness of the ink to express the layers and distance of the landscape. Bright colours are rarely used in the painting. However, in the fusion with Impressionism, Huizhou landscape painters gradually adopted Impressionism's bold use of colour. For example, bright blocks of colour are used to express the scenery of mountains and rivers, rather than just the changes in ink colour. This innovation in colour not only increased the visual impact of the painting, but also made it more vivid and modern.

The use of colour in Impressionism. Impressionist painters emphasised the influence of light on colour, especially the changes in colour and shape of the landscape under different light. Under the influence of this colour concept, Huizhou landscape painters began to add more layers of colour and light and shadow effects to landscape paintings. For example, morning dawns, sunsets, clouds, lakes and other scenes in the painting are often expressed through the contrast of cold and warm colours, with the bright and dynamic sense of Impressionism.

2) Fusion of brushstrokes and brushwork: Delicate Brushstrokes of Huizhou Landscape: Traditional Huizhou landscape paintings focus on fine brushwork and changes in ink colour, emphasising the spirituality and philosophy of painting. However, contemporary Huizhou landscape painters have begun to adopt looser and freer brushstrokes in integration with impressionist techniques. Influenced by Impressionism, painters relaxed the depiction of details and turned to quick and short brushstrokes to capture the momentary feelings of natural scenes. For example, the atmosphere of the landscape and the changes in the scenery are expressed through short and rhythmic brushstrokes.

Free expression: Impressionist brushstrokes focus on instantaneous capture and emotional expression, so their brushwork is mostly improvisational and eclectic. Huizhou landscape painters have added this impressionist brushstroke technique to make their works show more emotional fluidity while maintaining the artistic concept of the landscape.

3) Fusion of composition and sense of space: Traditional Huizhou landscape paintings pay attention to rigorous composition and well-defined spatial layout, and often use "white space" to construct the sense of space of the painting, making the painting full of tranquility. Impressionist painters broke with the traditional method of composition and emphasised the openness of space and the dynamic sense of the picture. In the process of integration, contemporary Huizhou landscape painters can learn from the open composition of Impressionism and organise the picture in an asymmetrical way, thus presenting a freer and more fluid sense of space.

Distance, reality and the effects of light and shadow: Huizhou landscape paintings usually express spatial planes through the thickness and lightness of ink and changes in distance, while impressionism expresses spatial sense through colour, light

and air perspective. In the fusion, Huizhou landscape painters may try to enhance the perspective of the picture through the alternation of light and dark blocks, making the spatial expression more three-dimensional and modern. Traditional Huizhou landscape paintings usually express light and shadow effects through the changes and layers of ink, but after the fusion with Impressionism, the expression of light and shadow is more prominent. Impressionism emphasises the instantaneous changes of light and the interaction between natural scenes and light. For example, Monet expresses different aspects of the same scene through the changes of different lights in his paintings.

4) The combination of "artistic conception" and "momentary feeling":

Huizhou landscape paintings pay attention to "artistic conception", expressing the painter's philosophical thoughts and perceptions of life through the changes of mountains, trees, clouds and mist. Impressionism emphasises "momentary feelings", and the painter perceives the light, shadow and colours of natural scenes directly through his eyes. The fusion of the two is reflected in the fact that contemporary Huizhou landscape painters may maintain traditional philosophical expressions in composition, but pay more attention to instant perception and direct expression of emotions in technique and expression. For example, painters may express the atmosphere in the landscape through rapid brushstrokes and colour changes, rather than relying solely on delicate descriptions. This makes the artistic concept of Huizhou landscape painting more dynamic and contemporary.

(3) The Artistic Effect of the Fusion of Huizhou Landscape Painting and Impressionism

1) Enhanced expressiveness. After the fusion, Huizhou landscape painting is no longer limited to the static artistic concept of traditional landscape painting. It can convey more emotion and visual impact through the instantaneous changes of light and shadow, the vivid contrast of colours and the free flow of brushstrokes. Artists no longer depict static mountains and rivers, but express the change, flow and vitality of nature in their works.

For example, a Huizhou landscape painting using impressionist techniques can show the changes in the landscape at different times of the day. The colours change with different light, showing the flow of time and space.

2) The combination of poetry and modernity:

Huizhou landscape painting emphasises "poetry and painting as one", expressing poetry and philosophy through painting. The addition of Impressionism makes this tradition more vivid and contemporary. Through the expression of colour, light and shadow, artists not only convey the natural beauty of mountains and rivers, but also express the instantaneous feelings and breath of life of natural scenes, enhancing the poetry and vitality of paintings. In this fusion, the audience can not only experience the connotation and philosophy of traditional landscape painting, but also feel the strong sense of movement and modernity in the picture, thus forming a new artistic language.

(4) Shortcomings and challenges

The loss of cultural roots. Although the integration and innovation of techniques have brought new forms of expression to contemporary landscape painting, if it relies too much on the techniques of impressionism, it may affect the cultural foundation of traditional Huizhou landscape painting. Huizhou landscape

painting emphasises "charm" and "artistic conception". If it pays too much attention to the modern sense of form, it may weaken its philosophical depth and spiritual connotation.

Excessive integration of techniques. When carrying out this cultural integration, it is a difficult problem to balance the techniques and concepts of expression of the two. Excessive borrowing of Impressionist techniques may cause Huizhou landscape painting to lose its original poetry and philosophy, while excessive adherence to traditional techniques may make the works appear too conservative and old-fashioned. Therefore, it is important to strike a balance between tradition and modernity.

Conclusion. The integration of contemporary Huizhou landscape painting and Impressionist painting in China represents the artist's response and innovation to traditional culture and modern art schools in the context of globalisation. Through the combination of colour, light and shadow, brushstroke and composition, Huizhou landscape painting can inject new vitality while maintaining the cultural essence. This integration not only promotes the modernisation of Chinese landscape painting, but also provides a powerful cultural dialogue and innovation path for global artistic creation.

5.3.2 The realization of artistic value and significance of contemporary Huizhou landscape painting

As a cross-cultural fusion of Chinese and Western painting art, contemporary Huizhou landscape painting has important cross-cultural communication and understanding significance. Through the cross-cultural art form of contemporary landscape painting, artists from the East and the West can inspire, communicate and cooperate with each other in their creation, and promote artistic mutual learning and communication between different cultures. As a common artistic language, Huizhou contemporary landscape painting can transcend cultural barriers, convey artists' pursuit and yearning for goodness, truth, goodness and beauty, and promote cross-cultural understanding and friendship. In the context of contemporary globalization, the cross-cultural communication and understanding significance of Huizhou contemporary landscape painting is more prominent. It is not only the artists' cognition and tolerance of the world's diverse cultures, but also the exploration and expression of common human values. Through the dissemination and exchange of Huizhou contemporary landscape painting, a cross-cultural art form, we can deepen the emotional connection and cultural identity between different cultures and promote the coexistence and development of world peace and cultural diversity.

The Chinese painting system is very different from Impressionist painting. The basic part of Chinese painting thought is not concepts, but images. This is the basic difference. Chinese painting thought uses some basic images to form a painting thought foundation equivalent to the basic concepts of Western thought. Of course, this does not mean that there are no concepts in contemporary Chinese painting thought. At the same time, there are also images in Western Impressionist painting, but the basic composition is different. The imagery of contemporary Huizhou landscape painting can pass through many contexts to create a large and complex field of meaning, from one image to many other images. Contemporary Chinese landscape painting is formed in such a network of images.

We know that contemporary landscape painting in Huangshan Huizhou can produce a meaningful artistic concept of landscape painting. It is the culture of this area. It should be said that the people of Huizhou have left us a lot of historical and cultural resources. The content of contemporary Chinese landscape painting is very rich and profound.

5.3.3 Development Trend of Huizhou Contemporary Landscape Painting from the Perspective of Globalisation

With the continuous advancement of the process of globalisation, Huizhou contemporary landscape painting will face wider development space and challenges in the future. Under the perspective of globalisation, Huizhou contemporary landscape painting is expected to go beyond national borders, integrate more different cultural elements, and show more diverse and comprehensive art forms. In the future, Huizhou contemporary landscape painting can pay more attention to cross-cultural exchanges and dialogues, convey the common emotions and ideas of different cultures through artistic language, and promote cooperation and exchanges among artists from all over the world. In addition, with the continuous development of science and technology, digital technology will also bring new opportunities for the creation and dissemination of Huizhou contemporary landscape paintings. Digital tools can enable artists to express their creativity more flexibly and explore more colourful art forms. In the future, Huizhou contemporary landscape painting can open up new fields of art and expand the boundaries of artistic expression with the help of new technologies such as virtual capabilities and artificial intelligence.

The development opportunities of Huizhou contemporary landscape painting in cross-cultural exchanges, as a cross-cultural art form, will continue to play an important role in promoting exchanges and understanding between different cultures. As people's awareness of cultural diversity continues to grow, Huizhou contemporary landscape painting is expected to become a bridge and a link between different cultures. Through the cross-cultural exchange of Huizhou Contemporary Landscape Painting, artists from different regions can inspire, learn and cooperate with each other to explore the infinite possibilities of art together.

In the context of globalisation, Huizhou Contemporary Landscape Painting will also open up more opportunities for exhibition and exchange. Platforms such as international art exhibitions and cultural exchange activities will provide a wider stage for Huizhou contemporary landscape painting, allowing more audiences and collectors to understand and appreciate this unique art form. At the same time, the popularity of the Internet and social media will also bring greater convenience to the dissemination of Huizhou Contemporary Landscape Painting, allowing works to spread faster around the world and share the beauty of art with more people.

5.4 Comments by experts and scholars on contemporary landscape paintings

The artistic value and cultural significance of contemporary landscape painting are of far-reaching influence in the Chinese painting world and the international art world. The evaluation of the landscape paintings created by experts can provide a clear summary of their value from multiple perspectives, including tradition and contemporary, fusion of Eastern and Western techniques, cultural expression, and artistic aesthetics.



Figure 98 Photo of Liu Qinghe Central A Academy of Fine Arts
Took a photo with the author

Professor Liu Qinghe is a well-known ink painter at the Central Academy of Fine Arts. His works have an important influence in the field of contemporary ink painting. With a unique perspective and technique, he combines traditional ink painting with modern urban life, forming a distinctive personal style.

In his creation, Liu Qinghe emphasizes the "shaping" of the picture, pays attention to the comprehensive use of lines, ink and color, and breaks through the traditional freehand painting's pursuit of randomness in ink. His works reflect a deep understanding of the characteristics and limitations of ink painting itself, and successfully integrate the living conditions of marginalized people in modern cities into ink painting, involving themes such as helplessness, boredom, loss, and emptiness.

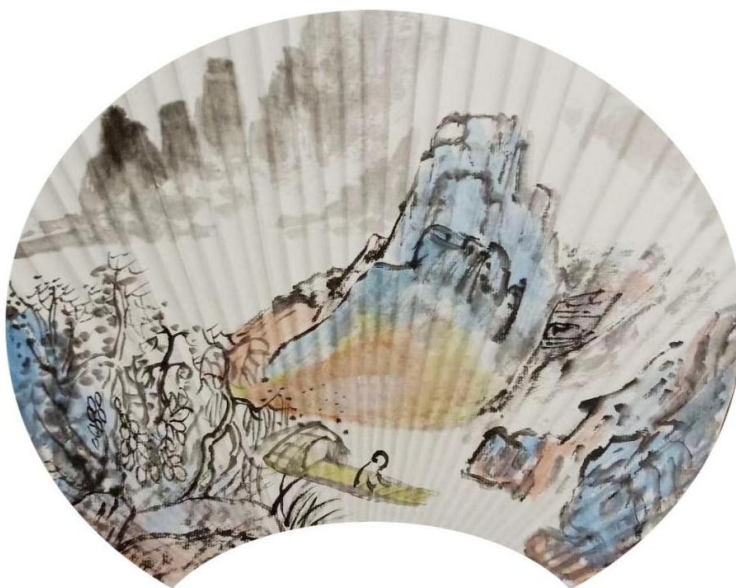


Figure 99 Huizhou Cloudy Mountain"
Size: 30cmx20cm
Source: Lyu Qing

A discourse with Mr. Liu Qinghe on the subject of my Huizhou landscape paintings. As a young artist, *Figure 109* he demonstrated a remarkable ability to innovate in the integration of Chinese and Western styles and techniques. This integration not only expanded the artistic expression of Chinese landscape paintings, but also infused them with new vitality within the global artistic landscape. This integrated artistic practice not only enriched the aesthetic experience of landscape painting, but also promoted the dialogue between Chinese and Western cultures, providing an innovative path and far-reaching significance for the contemporary development of traditional art.

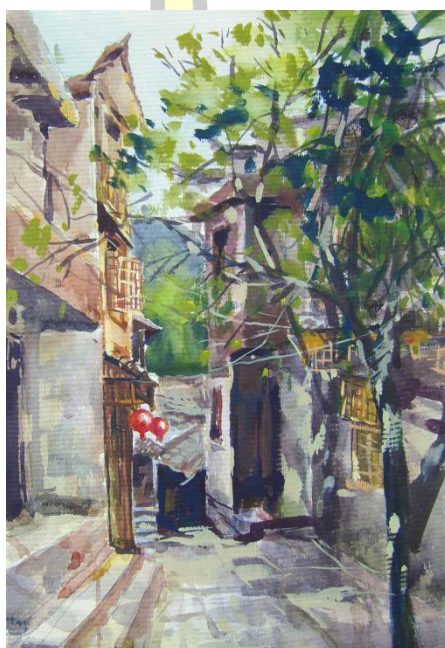


Figure 100 Ancient Huizhou City"

Source: Drawn by Lyu Qing

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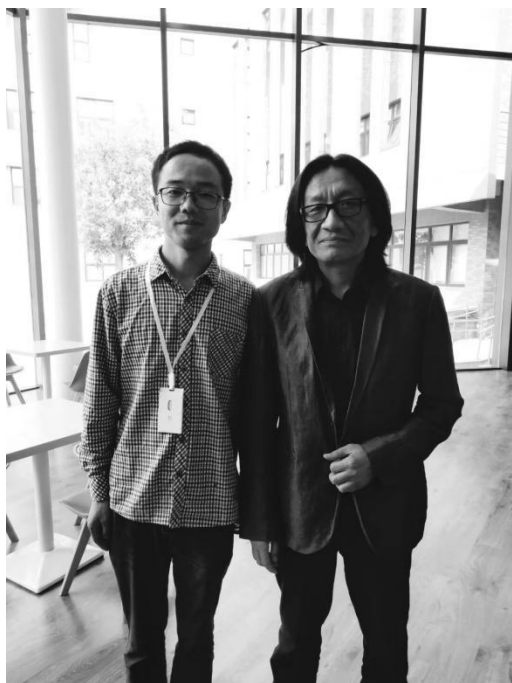


Figure 101 Group photo with Su Xinping,, Vice President of the Central Academy of Fine Arts

Took a photo with the author

Professor Su Xinping is a prominent figure in the domain of contemporary Chinese art. He has profound insights and unique practices in contemporary painting art. In numerous lectures and interviews, Professor Su Xinping has expounded on his creative process and artistic methodologies, while also proposing distinctive perspectives on the evolution of contemporary art.

Professor Su Xinping is of the opinion that contemporary landscape painting art is open, and artists should explore a variety of artistic styles, such as prints, oil paintings and installations, to enrich the possibilities of artistic expression. He emphasised that artistic creation should originate from the depths of one's own soul and find the path to the essence and meaning of human existence.

Following attendance at Professor Su Xinping's class, the integration of Chinese and Western painting was understood in a new way. The integration of landscape painting techniques has effectively overcome the limitations of traditional painting methods, incorporating the light, shadow, perspective and colour expression of Western paintings, thereby enriching the visual level and aesthetic appeal of the work.



Figure 102 Ma Jingru, Deputy Secretary-General of Beijing Jin Shangyi Art Foundation
Took a photo with the author

Ma Jingru, a native of Jinan, Shandong, currently holds the position of professor at the School of Art Management and Education of the Central Academy of Fine Arts. Concurrently, she is enrolled as a doctoral student in the field of art education and serves as a master's tutor. In addition to these roles, she serves as the deputy secretary-general of the Beijing Jin Shangyi Art Foundation and the founding president of the Social Aesthetic Education Alliance. Her research is focused on the promotion of social aesthetic education.

Her research is focused on the history of Chinese and Western art education, as well as the comparative study of Chinese and Western art education. Her esteem for my contemporary landscape painting is further evidenced by her laudatory remarks on the subject.



Figure 103 Han River Scene" Contemporary landscape painting
Source: Drawn by Lyu Qing Size: 230cmx200cm

Artist Ma Jingru offered commentary on Lyu Qing's work "Hanjiang Scenery". (Figure 113) Lyu Qing's artistic practice is characterised by a meticulous attention to the interplay between tension and relaxation in painting lines, the subtle transitions in ink colour, and a commitment to achieving simplicity and naturalism. Through a balanced interplay of hardness and softness, he has developed a distinctive style that can be described as 'dissipation'.

Utilising a profound composition of virtuality and reality, light on the left and heavy on the right, he frequently employs abundant layers of light ink to depict the floating scene of the sea of clouds, mountains and fog, evoking a sense of profound mystery. The utilisation of a "light color and light crimson" in his splashed colour landscape evokes an elegance and restraint, drawing not only from the aesthetic style of traditional literati paintings but also aligning with his aspiration to craft a mysterious artistic conception of the landscape. He frequently employs a flat and distant composition to depict the waterside scene. The presence of looming houses and paths in the mountains introduces elements of vitality to the landscape, thereby underscoring the harmonious atmosphere that characterises the inseparable relationship between Chinese painters and nature.



Figure 104 Huizhou Landscape Painting" Blue and white porcelain panel painting
Source: Drawn by Lyu Qing

Porcelain landscape paintings typically employ a range of techniques, including underglaze and overglaze colour, blue and white, in order to convey the artistic conception of landscape painting. In the process of integration, the landscape painting experiment attempts to transform these traditional porcelain painting techniques into contemporary Huizhou landscape painting. Creation. For instance, the soft transition effect of underglaze color on canvas or paper is to be emulated. The employment of blue and white monochrome is further employed to articulate the aesthetic qualities of empty space and linear elements in contemporary landscape painting.

The integration of porcelain landscape painting and contemporary Chinese landscape painting is an update of artistic language and a form of cultural inheritance and innovation. Through cross-border experiments in techniques, media and concepts, this integration can not only enrich the form of landscape painting, but also expand its cultural connotation and artistic value, providing new directions and inspirations for contemporary art creation.

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5.5 Summary

Table 7 Summary table of landscape painting fusion experiment

Dimensions	Artistic Language	Technique Exploration	Cultural Connotation	Art Forms	Media Convergence	Market Value	Significance of the times	Education and Communication
Expert Comments	Landscape painting should focus on "lively spirit and charm," emphasizing line and ink integration while incorporating Western color and light shadow techniques to enhance visual effects.	Splashing ink, outlining and brushstrokes are used to express the virtual and real relationship in nature, the division of colors and the interweaving of light and shadow.	The philosophy of "harmony between man and nature" tells the relationship between man and nature. It focuses on personal emotional expression and the subjective experience of the painter.	Traditional flatness and layout are balanced, emphasizing blank space. Western painting pays attention to perspective and three-dimensionality in composition.	Landscape paintings mostly use rice paper and ink to express the natural and soft rhythm. Western paintings mostly use oil, acrylic and other media with saturated colors and rich textures.	Fusion-style works are popular in the international market due to their strong innovation.	Traditional landscape emphasizes historical heritage and literati temperament.	Landscape painting techniques are complex and require long-term cultivation to pass on.
Value	The Chinese language of lines is combined with Western light and shadow structure to create works with traditional charm and modern visual impact.	Combining traditional brushstrokes with impressionist color gradients, it creates a visual effect that is both abstract and concrete, enriching the diversity of painting materials and expression methods.	Through fusion, it not only expresses the objective beauty of the natural landscape, but also conveys inner emotions and modern ecological thinking, enhancing the cultural tension of the work.	Integrate perspective techniques and the art of leaving blank space to enhance the work's sense of space and artistic conception, and innovate the form of landscape painting.	Use mixed media such as rice paper combined with acrylic, or create on new carriers such as porcelain to expand the media field of landscape painting.	Enhance the international influence of traditional landscape painting and attract more cross-cultural audiences and collectors.	By integrating the relationship between man and nature in modern society, it reflects contemporary issues such as environmental protection and urbanization, and gives contemporary value to artistic creation.	The combination of Chinese and Western techniques is easy for the public to accept and can be popularized to more audiences through modern media, thus enhancing the educational effect.

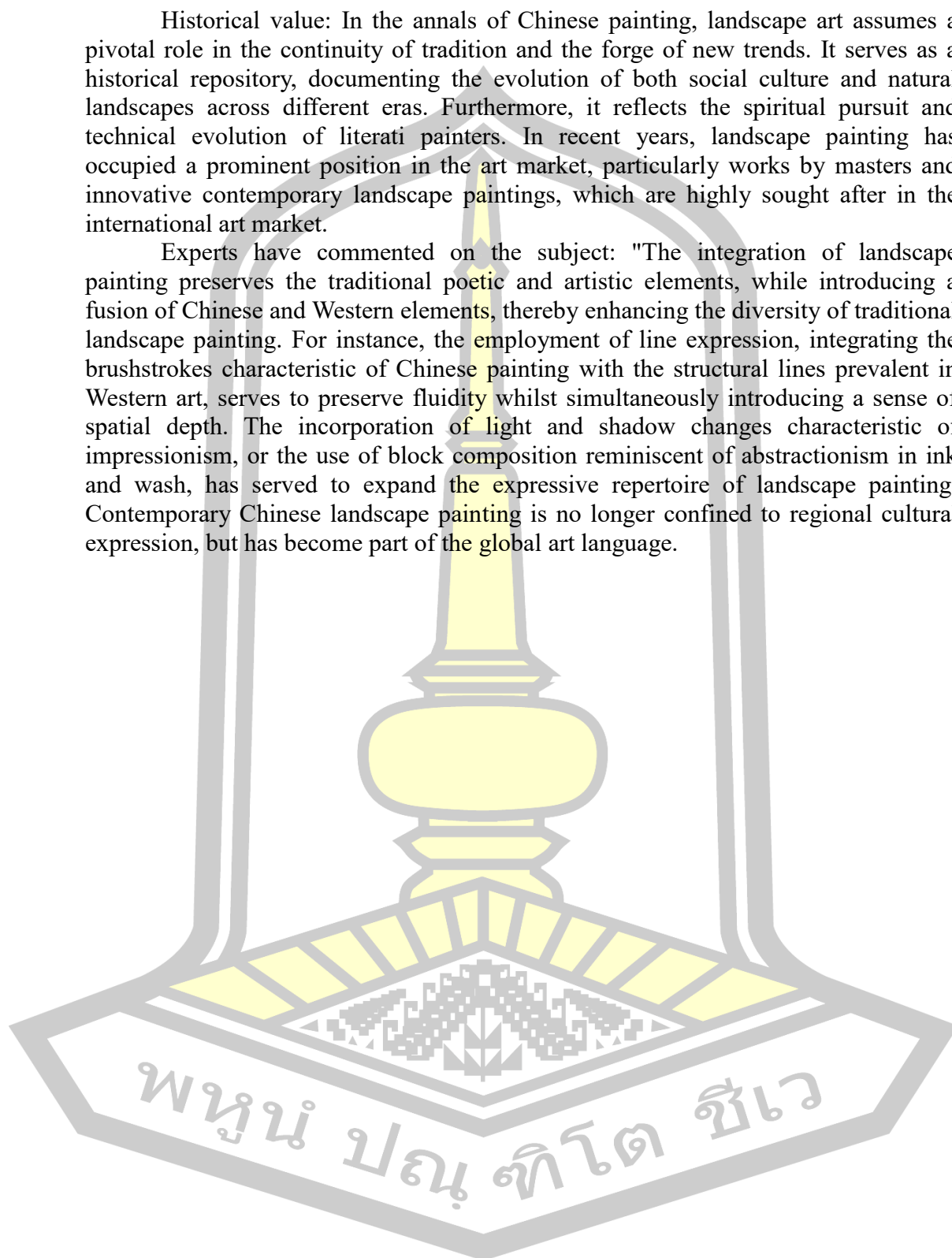
Source: Lyu Qing

As indicated by the data presented in the table, the assessment of landscape paintings typically encompasses a multifaceted evaluation of the expressiveness, technical innovation, and cultural connotation of the works. The integration of Chinese and Western styles and techniques enables artists to achieve a more profound level of expression and create multi-faceted artistic effects. This integration also facilitates the promotion of landscape painting to a broader international art stage, fosters a deeper cultural dialogue and innovation, and enables the creation of artistic conception through brush and composition. Furthermore, it serves to demonstrate the philosophical idea of "harmony between man and nature". Experts in the field regard this aesthetic pursuit as an important form of expression of the human spiritual world. From a technical standpoint, landscape painting places significant emphasis on the application of brush and ink techniques, as well as artistic conception. It is characterised by the fluidity of lines and the layering of ink colours, which serve to enhance its technical complexity and expressiveness, thereby reinforcing its artistic value.

Cultural level: Landscape painting is a significant symbol of Chinese culture, reflecting the spiritual realm and philosophical thinking of the Chinese literati. It functions not only as a work of art, but also as a carrier of life attitude and ideological system. The concept of "vivid and lively" in landscape painting has profoundly influenced subsequent art, particularly in terms of showcasing the unique perspective of Eastern culture in the global art dialogue. The integration of Chinese and Western cultures has contributed to an international perspective within landscape painting, thereby serving as a conduit for the exchange of Chinese and Western artistic traditions. Through the practice of integration, it demonstrates the artist's exploration of cultural commonality in the context of globalisation.

Historical value: In the annals of Chinese painting, landscape art assumes a pivotal role in the continuity of tradition and the forge of new trends. It serves as a historical repository, documenting the evolution of both social culture and natural landscapes across different eras. Furthermore, it reflects the spiritual pursuit and technical evolution of literati painters. In recent years, landscape painting has occupied a prominent position in the art market, particularly works by masters and innovative contemporary landscape paintings, which are highly sought after in the international art market.

Experts have commented on the subject: "The integration of landscape painting preserves the traditional poetic and artistic elements, while introducing a fusion of Chinese and Western elements, thereby enhancing the diversity of traditional landscape painting. For instance, the employment of line expression, integrating the brushstrokes characteristic of Chinese painting with the structural lines prevalent in Western art, serves to preserve fluidity whilst simultaneously introducing a sense of spatial depth. The incorporation of light and shadow changes characteristic of impressionism, or the use of block composition reminiscent of abstractionism in ink and wash, has served to expand the expressive repertoire of landscape painting. Contemporary Chinese landscape painting is no longer confined to regional cultural expression, but has become part of the global art language.



CHAPTER VI

Research Result Discussion and Suggestions

6.1 Conclusion

The following essay will provide a concise overview of the historical progression of traditional Chinese landscape painting and its contemporary counterpart. The evolution of traditional Chinese landscape painting has undergone numerous historical phases. During the Wei, Jin, Southern and Northern Dynasties, landscape painting began to become an independent art form, with an emphasis on the expression of nature. During the Sui and Tang Dynasties, landscape painting underwent a period of sustained development, leading to the emergence of renowned masters such as Yan Liben and Wu Daozi. During the Song Dynasty, landscape painting reached its zenith, with an emphasis on artistic conception and brushwork. Representative painters of this period included Guo Xi and Fan Kuan. The Ming and Qing Dynasties witnessed the emergence of numerous schools of landscape painting, with distinctive styles such as "court painting" and "literati painting" emerging. The literati painting school placed greater emphasis on the expression of personal emotions.

In the early years of the New China era (1949-1978), landscape painting underwent a significant transformation. Serving the social needs of the time, it began to focus on themes and forms that expressed the natural landscapes and the lives of working people. The integration of realistic techniques in these works served to promote traditional landscape painting in a manner consistent with the demands of the new era. Following the reform and opening up policies initiated in 1978, contemporary landscape painting has evolved to exhibit a multifaceted character, with the preservation of tradition and the pursuit of innovation serving as the primary driving forces. The artist has attempted to incorporate Western painting techniques, thereby creating new spaces for expression.

Contemporary landscape painters have inherited the pursuit of brush and ink by painters since the Yuan, Ming and Qing dynasties, and their creative methods have also begun to diversify. Integration of Western elements, based on traditional painting techniques, has contributed to the evolution of landscape painting towards a more diverse and vibrant aesthetic. The use of green landscapes in various forms of heavy colours is a notable development in this period. The artistic process is inherently linked to life itself, drawing inspiration from its surroundings and experiences. The advent of modern transportation has significantly facilitated artists' immersion in life, thereby broadening their creative horizons. Artists are able to traverse beautiful lakes and mountains, experience the surrounding scenery with their hearts, feel the artistic conception in the natural landscape, feel the artistic value while feeling life, and dig out new ways of expression from real mountains and real waters. In terms of technique, the most important point of green landscape painting is colouring. While

scholars have differed in their assessments of ancient and modern masters, there has been a consensus that they all emphasised certain principles, namely that the colouring should be thick yet elegant, bright yet ancient, and thick yet thin. It is therefore vital to emphasise that the quality of the application of colour is pivotal in determining the success of a green landscape painting.

The evolution of Chinese landscape painting from its traditional to contemporary form is indicative of the continuity and inclusivity that characterise Chinese culture. The advent of contemporary landscape painting has not only reinvigorated traditional art forms but also served as a conduit for the dissemination of Chinese culture on a global scale.

2) Summary of the fusion method of Chinese landscape painting and Western impressionist landscape painting

The fusion of composition, colour, shape, method, concept and media has enabled Chinese landscape painters and Western impressionist painters to achieve cross-cultural collision and innovation in art while retaining their own characteristics. The characteristics of Chinese landscape painting include: The combination of spatial sense, which can be defined as the dual expression of profound artistic conception and instantaneous light and shadow, is a key feature of Chinese landscape painting. The breakthrough of colour: from ink rhyme to rich light and shadow contrast. The cultural resonance of Chinese painting's philosophical underpinnings and the sensory aesthetics of Impressionism has also been a significant factor. Finally, it is notable for technical innovation, as evidenced by the combination of brushstrokes, colour superposition and ink rendering. The fusion of Chinese landscape painting is of extremely high artistic value and profound cultural significance. This fusion serves to promote both the dialogue and understanding of Chinese and Western cultures, whilst also serving to promote the transformation and development of traditional Chinese landscape painting. Furthermore, it expands the space for artists to express themselves, and enriches the themes and forms of expression of landscape painting. This fusion has enabled contemporary Chinese landscape painting to occupy a place in the global art landscape, and also provides a new platform for global art exchanges and cultural identity. Through the process of cross-cultural collision and integration, contemporary Chinese landscape painting functions not only as a conduit for cultural inheritance, but also as a significant manifestation of artistic innovation and social contemplation in the era of globalisation.

In a multicultural context, Chinese landscape painting has gained significant recognition in Western society, owing to its dual value as both art and cultural relics. Nevertheless, contemporary Chinese landscape painting has not been subject to adequate recognition, primarily due to a paucity of innovation and a tendency towards the replication of historical styles. The differences in national conditions between China and the West in culture, ethnicity, geography, politics, economy, history and other aspects have resulted in a long-term blockade that has caused too many barriers and misunderstandings. The unfortunate consequence of this state of affairs is that many Chinese landscape painters are compelled to seek alternative career opportunities and abandon their original artistic pursuits. It is important to acknowledge that art is inherently constrained by national boundaries, yet innovation knows no such limitations. Indeed, it is through innovation that artists can transcend the national boundaries of art. As a contemporary artist, the author is steadfast in his

commitment to the creation of Chinese landscape painting. Adopting a realistic stance, he draws upon the innovative legacy of renowned Chinese landscape painters from various dynasties, seeking to transform the artistic conception, composition, modelling techniques, and brush and ink methods of traditional Chinese landscape painting within the context of globalised art and technology. Empathy is a key strength of the author's oeuvre. After years of unrelenting struggle, he has achieved initial success and promoted mutual understanding between Chinese artists and their global counterparts. Despite the arduous and protracted nature of this endeavour, which may come at the cost of his own life, he is convinced that, given China's growing strength and the increasing depth of its openness, this attempt will ultimately yield positive results under the overarching concept of cross-cultural integration. Regardless of the outcome, this endeavour will contribute to a new chapter in the exchange between Chinese and Western art, thereby enriching the evolution of Chinese landscape painting.

3) Analysis and summary of the fusion experiment of Chinese landscape painting and Western impressionist landscape painting

In the context of landscape painting, the fusion experiment involves the integration of diverse painting materials, techniques, and forms from various international regions. This process necessitates a willingness to embrace mistakes as an integral component of artistic evolution. Mistakes in artistic creation are not indicative of a lack of skill but rather represent diverse approaches and novel interpretations during the creative process. The act of modification is not necessary, but the expression of these elements should be done naturally. The enhancement of painting techniques necessitates the consolidation of these skills through continuous practice, which requires the painter to demonstrate diligence and commitment. The maxim, "Proficiency in industry comes from diligence", underscores the importance of perseverance in honing one's craft. The improvement of landscape painting creation is not solely dependent on the refinement of techniques. The enhancement of the individual's personal accomplishment is also of significant importance. The act of composing, for instance, constitutes the initial phase in landscape painting's conception, and it is paramount to reflect the arrangement and configuration of the impending work. The act of composing demands mental exertion, necessitating that the artist possesses a profound reservoir of knowledge and cultural erudition to underpin the composition's layout.

The conception of any artistic creation is inextricably linked to the act of sketching. It is only through the process of observation and experience that the aesthetic qualities of life can be discerned. The notion of discovery encompasses the potential for encountering the hitherto unknown, a concept that remains ever-present in the human experience. The inspiration for Huizhou landscape painting, for instance, derives from the author's own life experiences, which can also be interpreted as an embodiment of life itself. The process of artistic creation can thus be conceptualised as a process of condensation and sublimation of an author's thoughts, emotions and nature. The process of artistic creation cannot be viewed as a fabrication, nor can it be imagined as such. The formation of artistic creations necessitates a cultural identification on the part of the beholder. Cultural identification is inextricably linked to the experience of life.

China, with its millennia-long cultural and historical legacy, serves as a prime example of this phenomenon. Each nation possesses its own distinct artistic and painting spirit. In the process of learning Western art and culture, it is imperative to acknowledge and draw upon the painting spirit of Chinese landscape painting. The evolution of contemporary landscape painting is a continuous process of innovation and creation that draws upon and builds upon the rich foundations of traditional landscape painting. This progression is characterised by a constant evolution that adapts to the demands of the contemporary era. The integration of Chinese and Western artistic languages serves as a catalyst for the formation of a novel cultural fusion, thereby creating a more expansive artistic milieu.

2) Summary of contemporary landscape painting practice inspired by the scenery of Huangshan Mountain in Huizhou, China

As cultural exchange between China and the West continues to intensify, traditional cultural concepts remain pervasive in contemporary landscape painting, giving rise to a unique artistic idiom that draws upon the rich heritage of traditional Chinese painting. This predicament forms the crux of the author's artistic quandary.

By undertaking a comparative and analytical examination of the parallels and divergences between Chinese and Western painting traditions, we can enhance our comprehension of the distinctive characteristics and styles inherent in these two painting cultures. This, in turn, will facilitate a more profound exploration of their complementarity and collision in the context of cross-cultural integration. The Huangshan region of Huizhou is identified as a significant development prospect for contemporary Chinese landscape painting in the context of cross-cultural integration. As a medium for cross-cultural integration, landscape painting is poised to assume an increasingly significant role in fostering mutual understanding and cultural exchange between diverse societies. As cultural awareness continues to evolve, contemporary landscape painting in Huizhou is poised to evolve into a conduit, fostering dialogue and mutual understanding between diverse cultural groups. Through experimental research on the cross-cultural integration of contemporary landscape painting in Huizhou, artists from different regions can inspire, learn and cooperate with each other to explore the infinite possibilities of art together.

Following the conduction of field surveys and the creation of sketches in Huizhou, the author has developed a certain degree of understanding and analysis of the causes and overall characteristics of landscape painting techniques. He has been able to assimilate elements from Huizhou's landscape gardens into his own oeuvre. Throughout the creative process, the author assimilated and drew upon a range of influences, including Western Impressionist painting techniques, traditional Chinese landscape painting methodologies, and the use of brush, ink, and colour. The author also examined the characteristics of Huangshan imagery in Huizhou paintings. Huangshan, being part of Huizhou, has had a significant impact on Huang's artistic style. Consequently, the painting language of Huangshan is profoundly influenced by the painting language of Huizhou, which provides favourable conditions and establishes the foundation for the appreciation of landscape painting by artists of all nationalities. The artistic style that has emerged as a result of this amalgamation of Chinese painting techniques with those of Huizhou, including local living customs, ethnic practices, distinctive scenery, and architectural features, is characterised by its vibrancy and aesthetic appeal. The distinctive features of contemporary Chinese

landscape painting include the use of rich colours and black and white ink landscapes. The author employs Western Impressionist colour theory to create dynamic colour transitions in their work. The application of modelling and colour is relatively straightforward, resulting in a powerful visual impact. Within this distinctive milieu, the artist employs subjective emotions to give rise to unique and captivating works.

The author's primary concern pertains to the acceptance of the specific Huangshan area or art space as a symbolic artist following cultural integration. Following the creation of the Huizhou landscape painting, its reception is not confined to the realm of renowned painters and collectors. Instead, it transcends geographical and cultural boundaries, reaching diverse identities, regions, and groups beyond the immediate context of Huizhou landscape art.

The author's own process of exploration and practice has been gradual, evolving from a superficial level to a more profound one, and this process has been a protracted one. In the course of his appreciation of the landscape paintings of the masters, the author was struck by the exquisite use of the brush and ink, and the harmonious colour matching. Initially, the author's comprehension of Chinese landscape painting was limited to superficial appreciation. However, through diligent study and practice, he progressively discerned the intricacies and profundity of Chinese culture. In the medium of landscape painting, rice paper and hemp paper serve as the foundation, interwoven with earthy pigments to yield a distinctive artistic milieu. The materials employed in the work have undergone a deliberate "aging" process, resulting in a transformation that suggests the passage of time. This has led to fundamental changes in their properties, endowing them with new connotations and depth. This transformation endows the material with a distinctive "sense of history", thereby infusing the entire work with the depth and weight of time. These creations subvert the conventional reproduction of the real world in painting, thereby endowing the materials with an artistic charm that transcends reality. Furthermore, the artist's decision to limit this innovation to traditional materials such as rice paper and ink serves to express the aesthetic values and creative spirit of Chinese artistic aesthetics.

It is anticipated that Huizhou contemporary landscape painting will experience an expansion in its development space, accompanied by challenges in the future. In the context of globalisation, Huizhou contemporary landscape painting is expected to transcend national boundaries, incorporating a more diverse array of cultural elements and manifesting as a more inclusive artistic medium. In this future scenario, Huizhou contemporary landscape paintings are poised to play a more significant role in cross-cultural exchanges and dialogues, effectively conveying the common emotions and ideas between different cultures through artistic language. This will, in turn, promote cooperation and exchanges between artists from all over the world. Furthermore, the continuous development of science and technology, particularly the advent of digital technology, is poised to unlock novel possibilities for the creation and dissemination of Huizhou contemporary landscape painting. Digital tools will grant artists greater creative flexibility and facilitate the exploration of more diverse artistic forms. The advent of new technologies, such as virtual capabilities and artificial intelligence, holds the potential to inaugurate an untapped artistic domain and to expand the frontiers of artistic expression.

6.2 Discussion

6.2.1. The Fusion of Traditional Chinese Landscape Painting and Western Impressionist Techniques

Currently, there is a lack of systematic research on the cross-cultural integration of Chinese Huizhou landscape painting creation both domestically and internationally. Only a small number of scholars have conducted systematic studies on landscape painting creation, and even fewer have explored Chinese contemporary landscape painting art from a cross-cultural perspective. Most studies remain limited to discussions of traditional landscape painting, with insufficient in-depth research in the realm of cross-cultural integration.

Traditional Chinese freehand painting methods combined with the dynamic color techniques of Western Impressionism have created a unique artistic language. This dual approach enhances the expressive depth of artworks, balancing the spiritual essence of tradition with the visual impact of contemporary styles. By analyzing typical cases, this study reveals that cross-cultural integration has driven innovation in techniques and forms of expression.

This study finds that the creation of contemporary landscape paintings in the context of cross-cultural exchange has not diminished traditional spirit but has instead strengthened the spiritual essence of Chinese landscape painting by incorporating diverse cultures. For instance, the creation of Huizhou landscape painting is grounded in its regional cultural characteristics, incorporating Western composition and color expression (Shang, 2006), achieving a balance between tradition and modernity in form. Compared to previous studies (Liu, 2019), which emphasized a single cultural perspective, this study extends the focus to cultural recreation in the context of globalization, finding that this process not only makes artworks more internationally oriented but also gives them stronger cultural identity.

6.2.2. Future Prospects and Technological Advancements in Huizhou Contemporary Landscape Painting

The development of Huizhou contemporary landscape painting will embrace digital technologies such as virtual reality and artificial intelligence to expand creative possibilities and attract broader audiences. Cross-cultural dialogue and exchange are crucial for the development of this art form. By collaborating with artists worldwide and integrating diverse cultural elements, Huizhou contemporary landscape painting can transcend national boundaries and contribute to global artistic innovation.

This study's new findings reveal that Huizhou landscape painting, as a significant representative of traditional Chinese art, can play a unique role in global artistic dialogue through cross-cultural creation. For example, combining the artistic conception of Huizhou landscapes with themes of contemporary Western art produces artistic expressions with dual cultural significance (Chen, 2021). Compared to Chen's (2021) emphasis on global art market demands, this study focuses more on the reconstruction of artists' cultural identities during the creation process, providing a new perspective for understanding cross-cultural dissemination of art.

By analyzing typical cases, this study reveals that cross-cultural integration promotes innovation in techniques and forms of expression. For instance, incorporating abstract expressionist strokes from Western art into Huizhou landscape painting adds emotional tension and visual impact (Jia, 2024). Unlike Li's (2020) focus on the inheritance of traditional brush and ink techniques, this study shows that innovation in techniques extends beyond form to permeate narrative structure and thematic construction, such as modern reinterpretations of Huizhou's ancient villages.

6.2.3. The advent of contemporary landscape painting has engendered a novel paradigm for global artistic discourse.

Traditional Chinese freehand painting methods combined with Western Impressionist dynamic colors create a unique artistic language. This dual approach enhances the expressive depth of artworks, balancing traditional spiritual realms with contemporary visual impact. By analyzing typical cases, this study reveals that cross-cultural integration has driven innovation in techniques and forms of expression.

New findings show that Zhao (2020) proposed that contemporary landscape painting serves as a "cultural bridge" in global artistic dialogue. By incorporating Western artistic techniques, it retains the cultural essence of traditional Chinese landscape painting while attracting international audiences with innovative forms. For example, the integration of abstract expressionist and Impressionist elements into landscape painting increases its appeal, enhancing the influence of Chinese art in the global artistic context.

Li and Wang (2019) argue that contemporary landscape painting provides a possibility for redefining cultural identity. In the context of globalization, the creation of traditional landscape paintings is no longer confined to single cultural symbols but creates internationally appealing new forms through a cross-cultural perspective. This creation not only promotes artistic diversity but also demonstrates how Chinese traditional culture rejuvenates in the globalization process.

Chen (2021) pointed out that many contemporary landscape painters combine global perspectives with ecological themes, making landscape painting an important artistic medium for discussing global environmental issues. For instance, by depicting changes in natural landscapes, contemporary landscape painting connects local natural aesthetics with global ecological concerns, attracting the attention of the international art community.

6.2.4. Cultural and Emotional Resonance in Landscape Painting

1) Contemporary landscape painting serves as a medium for conveying emotions and reflecting on human existence, nature, and life, fostering empathy and a deeper appreciation of beauty.

This study finds that the creation of contemporary landscape painting in the context of cross-cultural exchange has not diminished traditional spirit but instead strengthened the spiritual essence of Chinese landscape painting by absorbing diverse cultures.

Regarding the inheritance and transformation of cultural connotations, Li (2020) points out that landscape painting expresses the Chinese philosophy of harmony between humans and nature through depictions of natural scenery, becoming a vital carrier of cultural connotations. In modern creations, artists combine the philosophical meanings of traditional landscape painting with contemporary societal

needs, enabling viewers to resonate between cultural memory and real-life experiences. This inheritance not only continues traditional culture but also injects it with new vitality.

In terms of symbolic emotional expression, Zhang and Wu (2019) showed that landscape painting conveys emotional experiences and subjective feelings through the arrangement of imagery and variations in brush and ink. While traditional landscape painting often features “emotions through scenery,” contemporary artists use this traditional language to express more complex emotions. For example, modern landscape painting frequently uses fragmented compositions and strong contrasts to depict internal struggles and societal changes.

Regarding emotional resonance between viewers and artworks, Chen (2021) proposed that the success of landscape painting lies in its ability to establish emotional connections between viewers and the artwork. This resonance stems not only from the formal beauty of the works but also from the audience’s universal perception of nature and life. In the context of cultural globalization, contemporary landscape painting enhances international audiences’ emotional resonance by incorporating diverse cultural symbols, making it a universally significant artistic language.

6.3 Suggestions

In the contemporary cultural context, contemporary Chinese landscape painting has established a relatively broad audience base. However, most artists still merely imitate traditional Chinese landscape painting in their creations, failing to effectively innovate based on their own perspectives and lacking independence in Chinese painting creation. Due to differences in tools, the brush techniques used in Chinese painting and oil painting differ significantly. Inexperience with these tools often affects the quality of the work. Many Chinese landscape paintings still present vague, dreamlike scenes, yet for viewers, these scenes manage to guide their thoughts from visual scenarios to deeper realms of meaning. This effect originates from the inherent depth of the scene itself. Contemporary Chinese landscape painting can learn from Western Impressionist techniques for expressing atmosphere and apply them to modern landscape painting. The author offers the following suggestions for creating Huizhou contemporary landscape painting:

1) Cultural Integration in Huizhou Contemporary Landscape Painting

Cultural integration in Huizhou contemporary landscape painting is a process in which traditional Chinese painting serves as the foundation while selectively absorbing and assimilating foreign artistic elements to promote self-development. Cultural symbols in art possess both temporal and national characteristics. National artistic culture must neither fully Westernize nor reject external influences. The principle is to absorb the essence and discard the dross. The integration of Chinese and Western painting is not only a cultural adjustment but also a process in which two relatively compatible cultural systems interact, transform, and evolve into a new cultural system.

In the current wave of promoting traditional culture, in-depth studies of the artistic features and aesthetic value of the fusion between Chinese contemporary landscape painting and Western Impressionist painting can provide new insights. Chinese and Western painting differ significantly in expression and aesthetic goals.

Traditional Chinese painting emphasizes atmosphere and connotation, focusing on the transmission of emotion and ideas. In contrast, Western Impressionist painting emphasizes the expressive quality of form and the dynamism of color.

In terms of artistic philosophy, Chinese traditional painting seeks a spiritual realm beyond tangible objects, focusing on brush and ink techniques and the conveyance of atmosphere. Western oil painting, on the other hand, emphasizes representation of the objective world, striving for formal perfection and detail. From the perspective of composition, Chinese traditional painting prioritizes overall balance and harmony, aiming for rhythm and atmosphere in the artwork. Western Impressionist oil painting emphasizes realism and visual impact, creating mood and emotion through contrasts in light and color.

2) Insights from Analyzing Chinese and Western Artists' Works

Through an analysis of Chinese landscape painters and Western Impressionist artists, it is evident that both often transcend conventional techniques, achieving a profound harmony between nature and the soul. This shared trait manifests when artists reach the pinnacle of their craft. Emotion is the soul of art and an essential element in the creative process. Impressionist painters express emotions directly, often evoking resonance among viewers. They abandon traditional subjects and composition rules, focusing instead on the joy of everyday life and the harmony of nature. Their compositions are fluid, employing optical principles to explore the interplay of color and light, filtering fleeting impressions through their eyes, and capturing them on canvas with small, deliberate strokes. This process itself is a dialogue between emotion and artwork.

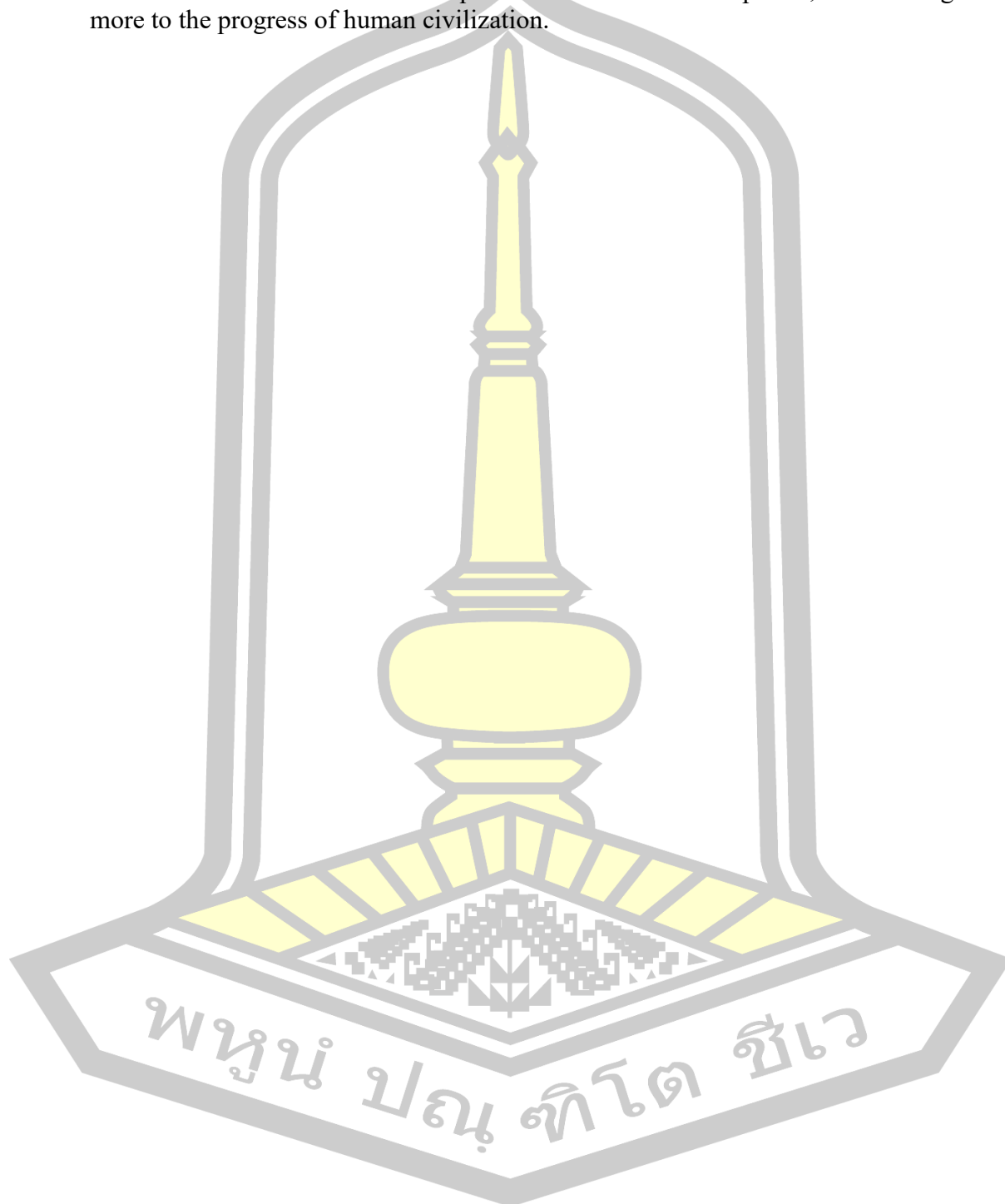
Chinese painting differs fundamentally from Impressionist painting. Its foundational concept lies not in abstraction but in imagery. Chinese painting constructs a framework of artistic thought akin to Western Impressionism, but its foundational imagery differs. The imagery in the author's Huizhou contemporary landscape paintings traverses multiple contexts, creating a complex network of meanings, where one image leads to many others.

3) Cross-Cultural Fusion in Huizhou Contemporary Landscape Painting

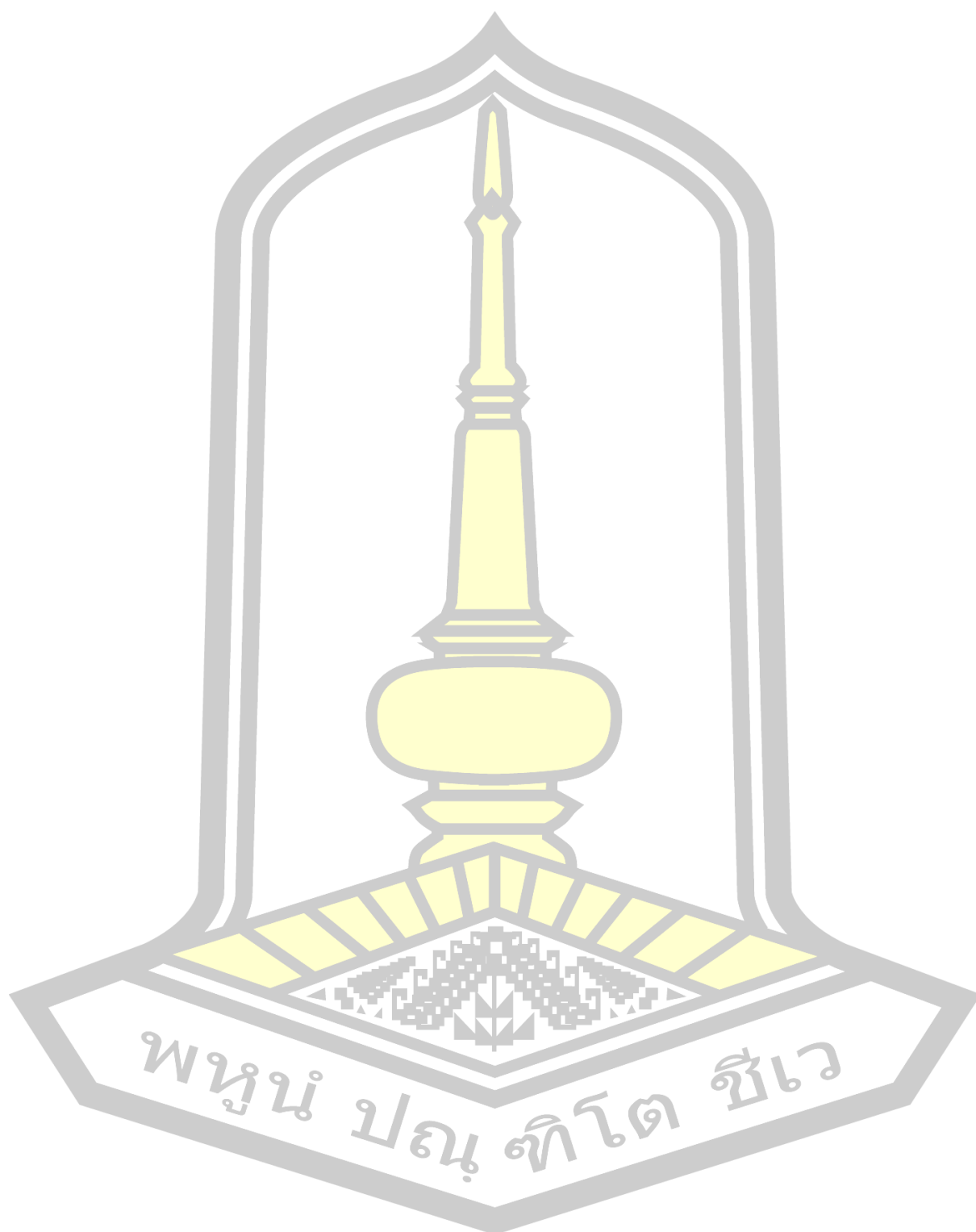
Huizhou contemporary landscape painting exemplifies cross-cultural integration between Chinese traditional freehand landscape painting and Western Impressionist color techniques. By using traditional Chinese freehand methods to express inner emotions and aesthetic interests while borrowing Western Impressionist techniques to enhance visual expression, the resulting works blend the subtlety and depth of Eastern art with the vibrancy of Western oil painting. This fusion imbues Huizhou contemporary landscape painting with unique artistic charm.

As a case study in this thesis, Huizhou contemporary landscape painting integrates tradition with modernity, East with West, offering important insights and influence for contemporary art. Additionally, this form of art has positively impacted contemporary artistic aesthetics and values. By addressing themes such as nature, human life, and emotions, contemporary landscape painting encourages reflection on the meaning of existence and the value of life, evoking resonance and empathy in its audience, and fostering an appreciation of beauty. The emotions and ideas conveyed through contemporary landscape painting inject positive energy into society, inspiring people to embrace life, love art, and contribute to societal harmony and progress.

In the future, contemporary landscape painting will continue to play an important role in the contemporary art world, offering new possibilities and inspiration for artistic creation and aesthetic experience. May this cross-cultural art form continue to showcase its unique charm in future development, contributing even more to the progress of human civilization.



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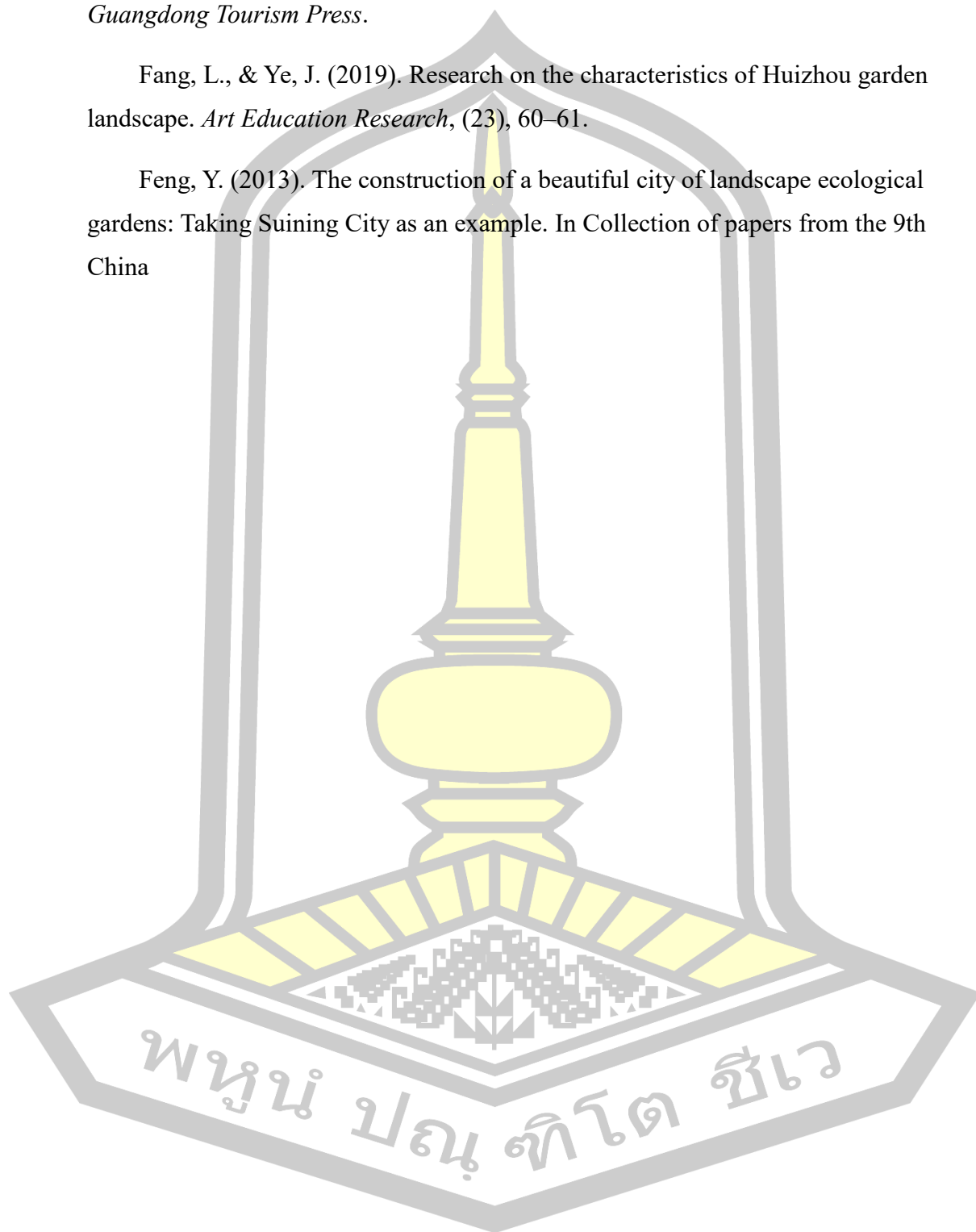


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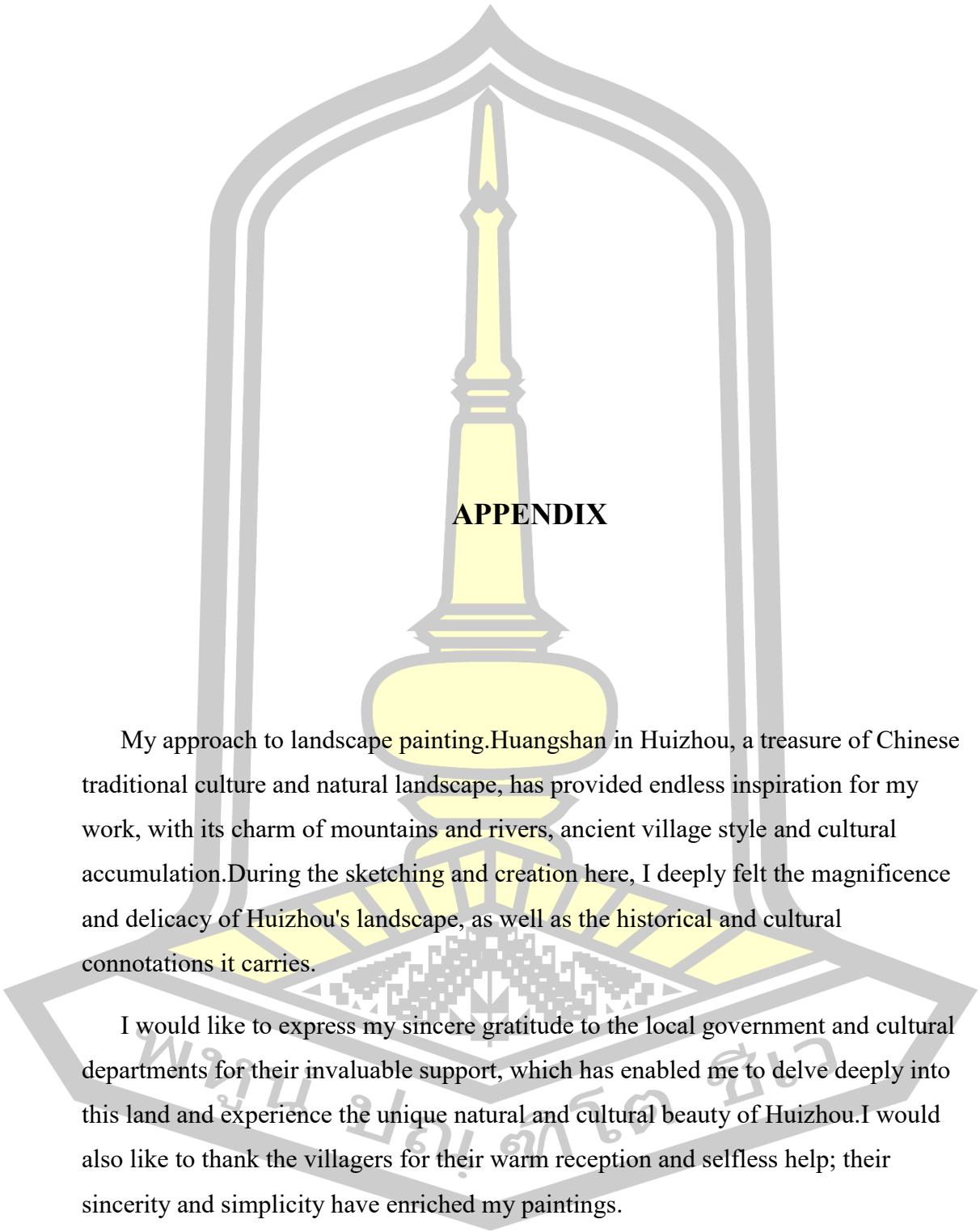
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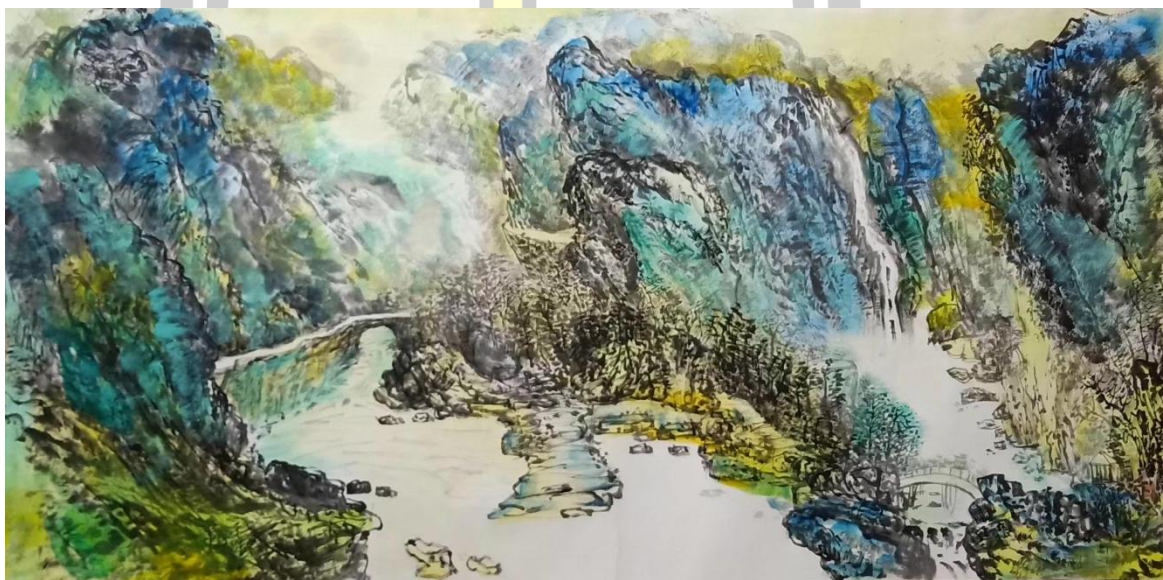
APPENDIX

My approach to landscape painting. Huangshan in Huizhou, a treasure of Chinese traditional culture and natural landscape, has provided endless inspiration for my work, with its charm of mountains and rivers, ancient village style and cultural accumulation. During the sketching and creation here, I deeply felt the magnificence and delicacy of Huizhou's landscape, as well as the historical and cultural connotations it carries.

I would like to express my sincere gratitude to the local government and cultural departments for their invaluable support, which has enabled me to delve deeply into this land and experience the unique natural and cultural beauty of Huizhou. I would also like to thank the villagers for their warm reception and selfless help; their sincerity and simplicity have enriched my paintings.

I would also like to thank my fellow artists and team members for their contribution to the successful completion of this project. Their companionship and encouragement have been instrumental in my commitment to the artistic process. The

beauty of Huizhou's landscape is not only reflected in the final product, but also deeply engraved in my heart. In the future, I will continue to use my brush to convey beauty and hope, and share this moment with everyone.



Huizhou Yunwu Mountain

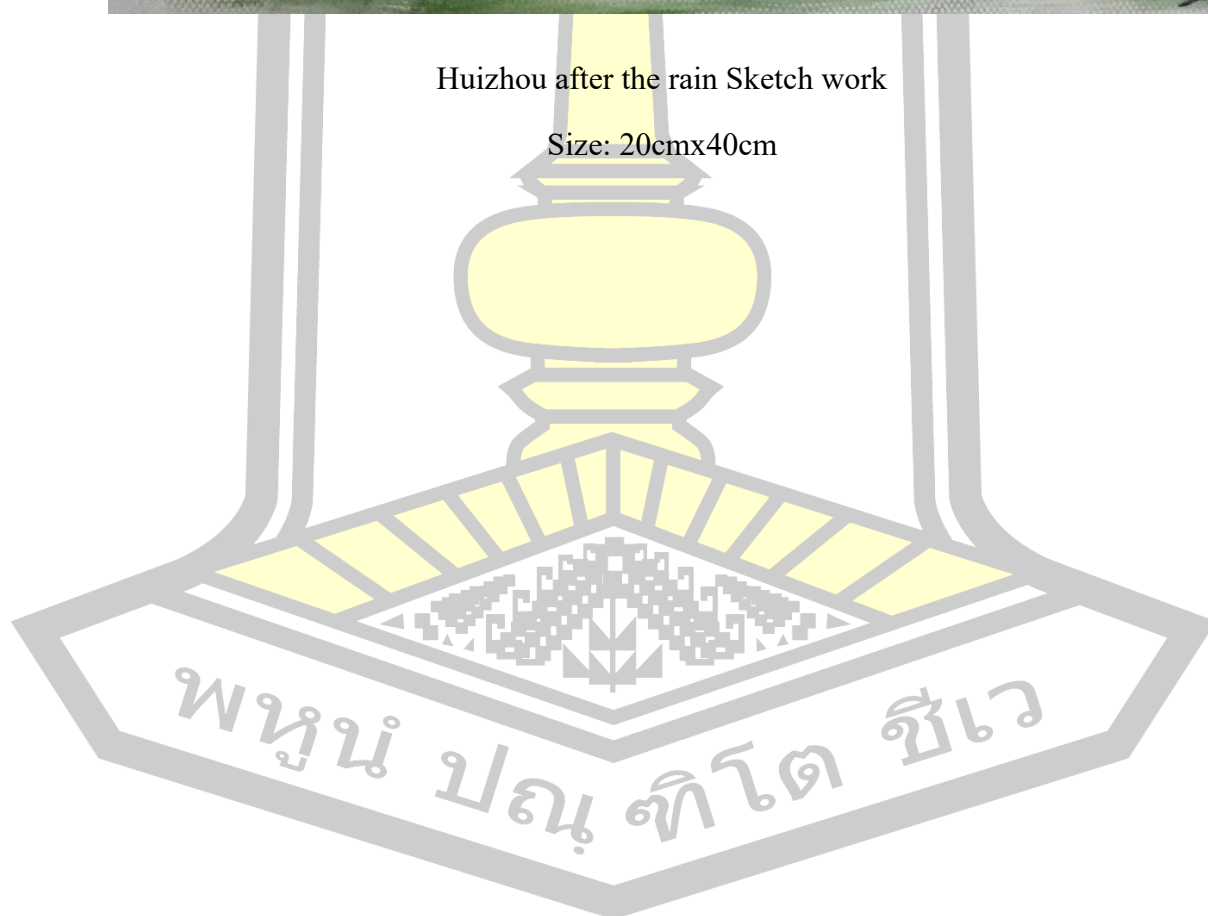
Size 60cmx120cm

พหุพันธ์ ปณ จิตโต ชีเว



Huizhou after the rain Sketch work

Size: 20cmx40cm





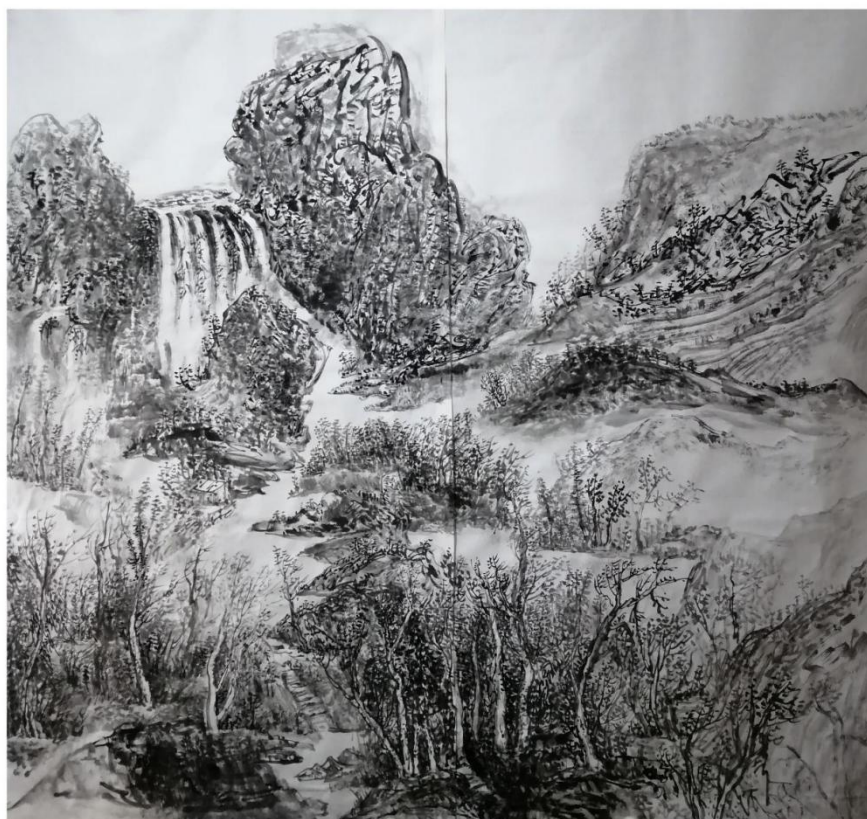
Life of Huizhou people

Size 45cmx120cm



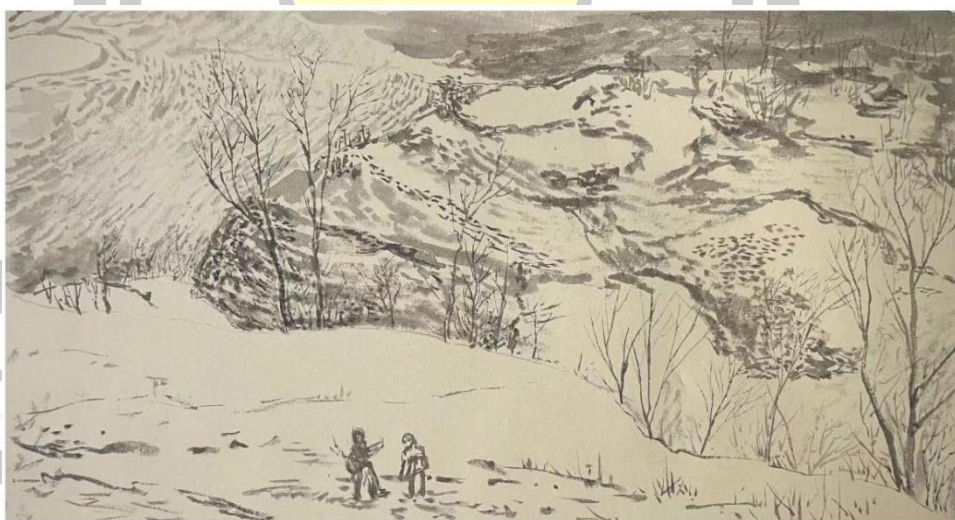
Autumn in Huangshan, Huizhou

Size: 45cmx130cm



Huangshan scenery

Size:120cmx180cm



Huizhou Snow Scene

Size:25x35cm



Qiyun Mountain scenery in Huizhou

Size:150cmx182cm



Autumn in Huizhou

Size: 30cmx30cm



Huangshan after rain

30cmx75cm



Huangshan Clouds

30cmx75cm

พูน ปณ ทิโต ชีเว



Orchard at the foot of Huangshan Mountain

Size: 30cmx75cm



Huizhou Huangshan

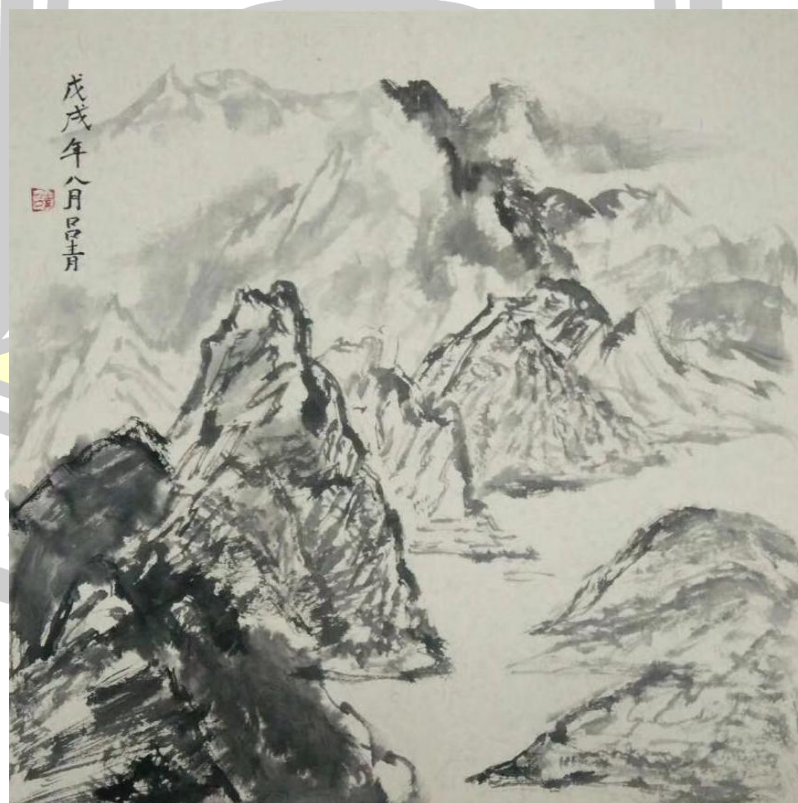
พหุมน ปรณ ทิโต ชีเว

Size: 40cmx110



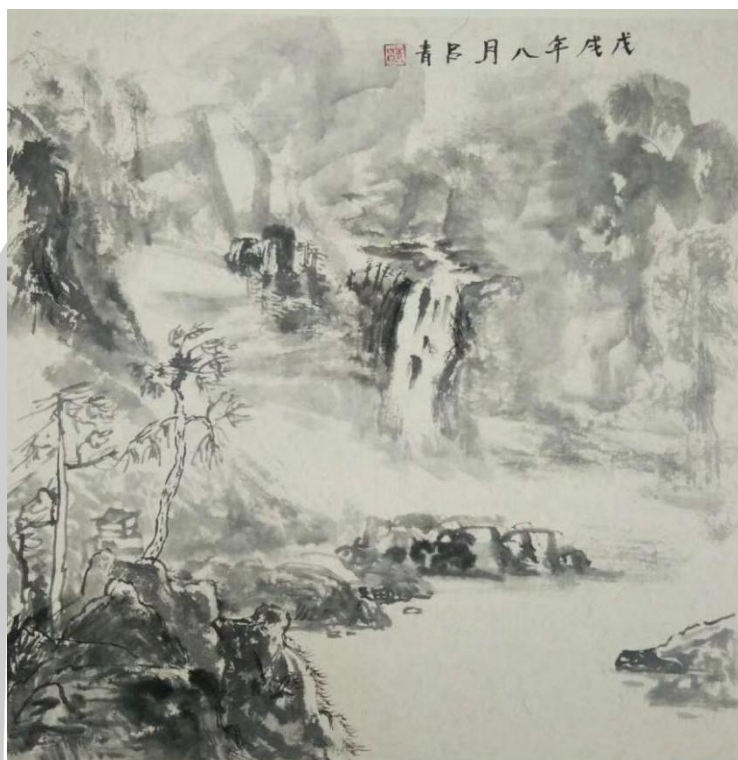
Huizhou Forest

Size: 65x145cm



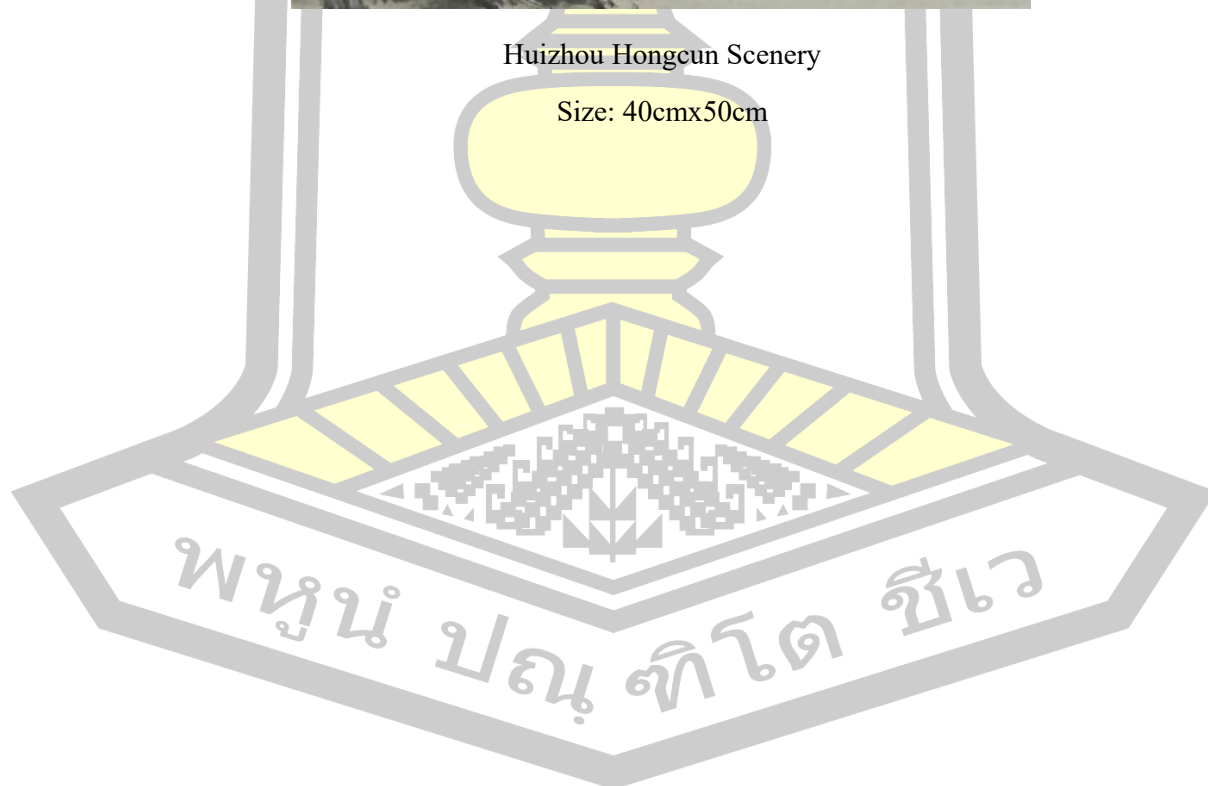
Huizhou Forest

Size: 40cmx50cm



Huizhou Hongcun Scenery

Size: 40cmx50cm



BIOGRAPHY

NAME	Qing Lyu
DATE OF BIRTH	July 17, 1986
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