



THE AMALGAMATION OF CONVENTIONAL METHODOLOGIES AND CONTEMPORARY ADVANCES IN OIL PAINTING: A PRACTICE-BASED INVESTIGATION INTO CONTEMPORARY CHINESE ART

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Abstract

In order to get a deeper comprehension of the topic at hand, the purpose of this study is to investigate the dynamic junction between Western oil painting developments with time-honoured Chinese painting approaches. The researchers are doing study with the purpose of gaining an understanding of the manner in which these two areas have interacted over the course of history. This comprehension will be achieved via an examination of the evolution of contemporary Chinese art. In order to accomplish the goals of this research project, the researcher's use a practice-based methodology to investigate the many ways in which artists are reinventing and integrating traditional components with contemporary ones. Some of the characteristics that are included in this category include compositional conceptions, symbolic themes, and brushwork that is inspired by ink. In order to build visual languages that transmit cultural identity, this study focusses on contemporary Chinese artists who have investigated ways to combine traditional methods with the most recent technological advancements. In the context of a society that is moving towards a more globalised outlook, this research is being carried out within the framework of that society. As a result of this initiative, the possibility that tradition and modernity may start to mingle together in the contemporary art scene for the very first time is brought into the spotlight. The investigation of case studies and the creation of one-of-a-kind artworks that emphasise the creative potential of this integration are the means by which this objective is attained. As a consequence of increased cultural contact in recent times, which has led to the merging of these two civilisations, this integration of these two cultures has taken place. These two civilisations have become more integrated as a result of their engagement with one another.

Keywords: *Contemporary Chinese Art, Oil Painting, Traditional Methods, Modern Innovations, Practice-Oriented Research.*

Introduction

In recent years, a kind of contemporary Chinese painting that is only beginning to emerge has been combining traditional brushwork with contemporary oil painting techniques. This approach demonstrates how China's extensive cultural heritage and the contemporary art world are always engaging in a discourse with one another. By combining traditional methods with innovative concepts, contemporary Chinese artists are redefining oil painting. As a result, they are creating ground-breaking works that have an impact not only on the history of art but also on popular culture (Fan, 2021). Zhang Zikang, director of the CAFA Art Museum, is responsible for the most impressive embodiment of this style. The researcher's used a breakthrough blend of current oil painting procedures and ancient Chinese painting processes in his work. The fact that Zhang's work incorporates both realistic and abstract aspects is one of the characteristics that sets it apart from the portfolios of other young Chinese painters. Not only does his approach serve to bring Chinese oil painting to the forefront of worldwide attention, but it also contributes to the preservation of the tradition's storied history while simultaneously fostering innovative ways of thinking about art. The approaches that contemporary Chinese painters use will be analysed in this study project, which will use a practice-based approach. To achieve this purpose, it is necessary to have an understanding of how these artists traverse the cultural and historical contexts of oil painting while also embracing contemporary aesthetic notions and conventional techniques. Over the course of the



last several decades, there has been an abundance of written material on practice-based optimism in oil painting. However, critics like as Fennell are bringing attention to the relevance of ethics and core moral themes in contemporary Chinese art. Within the context of this conversation, the addition of academic works that investigate contemporary Chinese art through the perspective of civilised oil painting is adding dimension. The introduction places a strong focus on the significance of oil painting as a creative medium that has been around for a long time and is highly regarded. In this exhibition, oil paints are shown because of their versatility and creative potential. Since the beginning of time, artists have cherished these paints due to the fact that they need a considerable amount of time to dry, have excellent textures, and have very vibrant colours (Gao, 2021).

Background of the study

Contemporary oil painting in China is influenced by the philosophical and cultural traditions of ancient China. On one hand, the researcher's have the influence of Chinese philosophy on oil painting, which promotes a harmony between humans and nature, values refinement in style, and denounces excessive editing. Painting is a form of self-expression that shows its true colours and details. Even more so in landscape paintings, these philosophical ideas had a significant impact on Chinese oil painting. In contrast, traditional Chinese painting celebrates nature in all its glory (Guo, 2023). Paintings showcase the inner workings of human beings by combining subjective and objective elements. Oil painters convey China in their paintings by using aspects specific to Chinese culture. There are elements of Chinese culture and humanistic ideals. The oil paintings created by Chinese painters display an uncommonly open and receptive humanistic temperament, which is shaped by a multitude of civilisations. The national aesthetic consciousness of China is represented in its oil painting canon, which spans the generations of the country's artists. As a media with deep origins in ancient Chinese art, oil painting has always been a preference of Chinese artists. Painting with oil is now seen as a contemporary art form in China. Art and Chinese philosophy go hand in hand. It has some common ground with philosophy and, the researcher's think, will always find common ground with philosophy. Despite its Western origins, oil painting had an illustrious past that knew no boundaries. In recent decades, oil painting has been appreciated more and more in China for its creative value; it has grown to become an essential component of China's artistic legacy and cultural legacy. This shift created a new school of contemporary Chinese art by combining Western concepts with traditional Chinese creative methods. This study examines oil painting as a method of bringing together older and more modern styles, with a particular emphasis on how it has helped modernise Chinese art (Huabin, 2020).

Purpose of the research

In the context of modern Chinese art, this research aims to examine and explain the role of oil painting as a medium for fusing traditional Chinese techniques with modern inventions. There is a common association between oil painting and Western art traditions. This research aims to investigate the potential of oil painting as a medium for preserving, reinterpreting, and revitalising creative processes that have been around for centuries. Some of these techniques include the meticulous brushwork typical of Chinese ink painting, the utilisation of traditional compositional guidelines, and the symbolic visual language prevalent in the art form. The project examines the research of existing works by contemporary Chinese artists and the production of new artworks that represent this combination using a practice-based method. Therefore, this offers a comprehensive analysis from a theoretical and practical standpoint.



Literature review

The study of how artists have combined traditional Chinese techniques with modern oil painting techniques is a fascinating subfield of modern Chinese art studies, which aim to define modern Chinese art. This has led to a surge in demand for studies focussing on this specific field. From its debut in China in the early 20th century onwards, the origins of oil painting have been the subject of much research by scholars (Huang, 2023). The goal of these research projects was to examine the medium through the lens of certain political eras, such as academic realism in the West and Soviet realism. The researchers have seen that artists associated with this movement sometimes manage to find a middle ground between honouring regional traditions and engaging in global creative discussions. To comprehend the way these elements are being integrated into contemporary endeavours, one must first study traditional Chinese aesthetics, which encompasses symbolism, brushwork, and philosophical foundations derived from Daoism and Confucianism (Li & Jiang, 2024).

Research question

- What is the effect of Artistic Exploration on Modern Chinese Art?

Research methodology

Research design:

The qualitative data analysis was performed using SPSS version 25. The odds ratio and 95% confidence interval were used to determine the strength and direction of the statistical association. The researchers established a statistically significant criterion at $p < 0.05$. A descriptive analysis was conducted to identify the key aspects of the data. Qualitative methods are often used to assess data acquired via surveys, polls, and questionnaires, together with data altered by computing tools for statistical analysis.

Sampling:

A straightforward sampling method was used for the investigation. The study used questionnaires to collect its data. The Rao-soft software calculated a sample size of 231. A total of 516 questionnaires were disseminated; 436 were retrieved, and 96 were discarded owing to incompleteness. A total of 340 questionnaires were used for the investigation.

Data and Measurement:

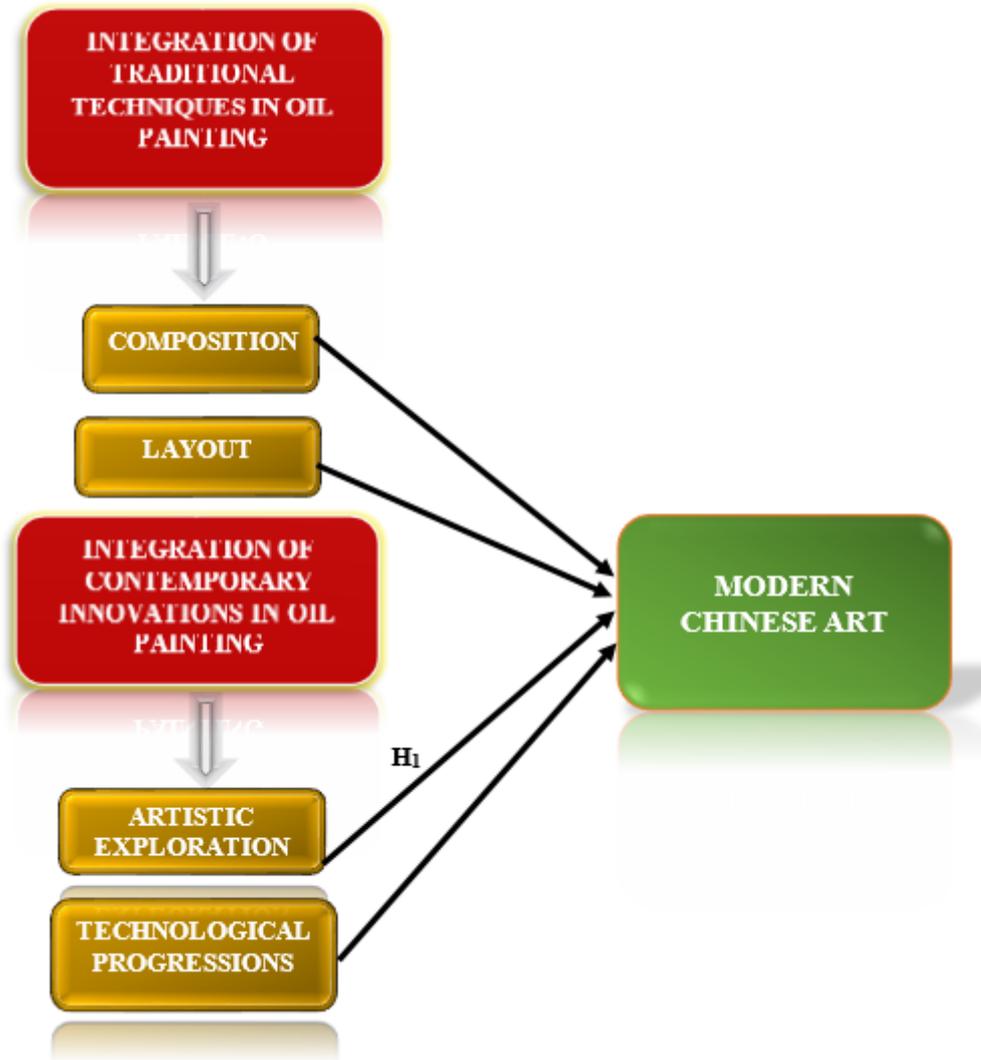
The inquiry primarily used a questionnaire survey for data collecting. Participants were first asked to provide essential demographic information. Participants were thereafter directed to assess various aspects of the online and offline channels on a 5-point Likert scale. Various sources, especially online databases, provide secondary data.

Statistical Software: The statistical analysis was conducted using SPSS 25 and MS-Excel.

Statistical Tools: To grasp the fundamental character of the data, descriptive analysis was used. The researcher is required to analyse the data using ANOVA.



Conceptual framework



Results

• Factor Analysis

One typical use of Factor Analysis (FA) is to verify the existence of latent components in observable data. When there are not easily observable visual or diagnostic markers, it is common practice to utilise regression coefficients to produce ratings. In FA, models are essential for success. Finding mistakes, intrusions, and obvious connections are the aims of modelling. One way to assess datasets produced by multiple regression studies is with the use of the Kaiser-Meyer-Olkin (KMO) Test. They verify that the model and sample variables are representative. According to the numbers, there is data duplication. When the proportions are less, the data is easier to understand. For KMO, the output is a number between zero and one. If the KMO value is between 0.8 and 1, then the sample size should be enough. These are the permissible boundaries, according to Kaiser: The following are the acceptance criteria set by Kaiser:

A pitiful 0.050 to 0.059, below average 0.60 to 0.69

Middle grades often fall within the range of 0.70-0.79.

With a quality point score ranging from 0.80 to 0.89.



They marvel at the range of 0.90 to 1.00.

Table1: KMO and Bartlett's Test

Testing for KMO and Bartlett's

Sampling Adequacy Measured by Kaiser-Meyer-Olkin .980

The results of Bartlett's test of sphericity are as follows: approx. chi-square

df=190

sig.=.000

This establishes the validity of assertions made only for the purpose of sampling. To ensure the relevance of the correlation matrices, researchers used Bartlett's Test of Sphericity. Kaiser-Meyer-Olkin states that a result of 0.980 indicates that the sample is adequate. The p-value is 0.00, as per Bartlett's sphericity test. A favourable result from Bartlett's sphericity test indicates that the correlation matrix is not an identity matrix.

Table: KMO and Bartlett's

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.980
Bartlett's Test of Sphericity	Approx. Chi-Square	3252.968
	df	190
	Sig.	.000

Bartlett's Test of Sphericity further substantiated the overall significance of the correlation matrices. The Kaiser-Meyer-Olkin measure of sampling adequacy is 0.980. Researchers determined a p-value of 0.00 via Bartlett's sphericity test. The researcher acknowledges that the correlation matrix is invalid, since Bartlett's sphericity test produced a significant result.

❖ INDEPENDENT VARIABLE

• **Integration of Traditional Techniques in Oil Painting:**

Adopting traditional approaches into oil painting entails fusing the aesthetics, ideology, and creative processes of yesteryear with the modern, malleable medium of oil paint. Modernist brushwork styles, symbolic iconography, spatial composition, layering techniques, and culturally held aesthetic ideals are regularly used by artists to accomplish their goals, even when these approaches seem to be rather old-fashioned. This method surpasses all previous attempts at style plagiarism. The widespread misconception that oil painting is only associated with Western art forms persists. Calligraphy, ink painting, and other non-Western traditions are finding more and more uses in Western art, along with traditional visual concepts like emptiness, harmony with nature, and balance (Noh et al., 2023). Ancient Chinese figure and landscape painting inspired painters to pay respect to the past using methods such as ink-wash



painting, inlaid calligraphic lines, and compositional groupings. From a philosophical vantage point, it is easy to see how the artist is trying to incorporate elements of both their own culture and the global language and trends of creativity. Placing tradition inside the framework of contemporary art criticism offers an opportunity to reassert its prominence. This hybrid approach revitalises oil painting by using parts of both classic and new media methods, showcasing the inventive vigour and cultural continuity that distinguish modern art. Both an art form and a cultural statement, oil painting manages to blend traditional techniques with modern scientific understanding (Ravshanbekovich, 2024).

- **Integration of Contemporary Innovations in Oil Painting:**

Under the heading "contemporary innovations in oil painting," this section summarises the ongoing effort to update the traditional art form by incorporating new ideas, techniques, and materials into the oil painting framework. Digital tools' incorporation into the design or execution process, the use of rare materials and mixed media to effect social change, and the integration of these approaches into the resolution of contemporary problems like globalisation, identity, and environmental issues are all examples of these developments (Shi, 2024). Contemporary modernists are pushing the envelope in oil painting and associated disciplines including conceptualism, installation, digital manipulation, and abstraction, all while questioning long-held conventions in the medium. Photographs, videos, performances, and virtual reality are just a few of the interdisciplinary components that raise the narrative or sensory aspect of the artwork. Contemporary and modern Chinese artists who use visual language in ways that are both traditional and innovative; for instance, by combining elements of urban aesthetics with political commentary, performance art, oil painting, and other forms of visual art. These approaches reframe oil painting as a versatile medium that can address contemporary issues and individual expression in a changing society, challenging the traditional view of art as either decorative or realistic. The versatile, intellectually fascinating, and contextual works of today's artists are the result of combining their ideas with the richness, depth, and texture of oil paint. A dynamic relationship between the past and the future, between materiality and meaning, and between tradition and innovation is at work here, in addition to technique (Wang, 2023).

- ❖ **FACTOR**

- **Artistic Exploration:**

The most important thing is to reevaluate the traditional ideas that are associated with art and to see the researcher's own life through the lens of art. The process of establishing connections with one's peers, one's culture, one's community, and oneself is an essential component of the process of identifying one's creative language. In most cases, the events would take place inside of a gallery installation or setting, and they would feature elements like as light, music, slide projections, and audience involvement (Yu, 2022). As a result of its dominance in the 1960s, performance art emerged as the dominant art form, putting the emphasis on the physical acts of the artist. The concept of artistic property, which includes things like musical compositions and photographs, is now being evaluated in the litigation process. Because of the legal safeguards that are built into this kind of property, it is difficult to use or sell it without the permission of the owner. Artists are active in artistic exploration when they search for new methods to artistically express themselves that are not previously accessible to them in their toolbox. A process that is ongoing, contemplative, and investigative is being described here. An examination of current Chinese art via the lens of "The Integration of Traditional Techniques and Contemporary Innovations in Oil Painting: A Practice-Based Study on Modern Chinese Art" sheds light on the value of creative discovery in the process of bringing together



contemporary practices and traditional methods. It is necessary to have a comprehensive understanding of both the static language of contemporary art, which includes terms such as conceptualism, abstraction, and multimedia exploration, and the dynamic vocabulary of canonical traditions, which includes the philosophical foundations, brushwork, and compositional processes of traditional Chinese painting (Zhang, 2023).

❖ DEPENDENT VARIABLE

• **Modern Chinese Art:**

The term "modern Chinese art" encompasses a wide range of visual works created in China (or by Chinese artists living outside of China) from the late 19th century up till the current day. These paintings demonstrate the intricate connection between Western art, the social and political upheavals in China, and worldwide modernism (Fan, 2021). It starts with more traditional techniques like calligraphy and ink painting and moves on to include a wide range of media including sculpture, photography, installation, computer art, and video. Modern Chinese art first appeared in the late 20th century, coinciding with historical events such as the May Fourth Movement, the PRC's creation, the Cultural Revolution, and economic revolutions. During the early modern period in China, artists and intellectuals attempted to modernise the country's aesthetic by combining traditional Chinese art and philosophy with Western realism and oil painting techniques. As China began to open up to the rest of the world in the 1980s, a new school of experimental and contemporary painters came into being. Memory, politics, urbanisation, heritage, and globalisation were among the numerous themes that artists started to delve into. The time saw the decline of state-sponsored social realism ideas and the rise of individualism, philosophy, and a consciousness of the world at large. The East and West, the local and the global, tradition and innovation, and historical sequence are some of the relationships that define contemporary Chinese art. It improves Chinese culture generally and adds to global conversations about modern art, reflecting China's ever-changing society (Gao, 2021).

• **Relationship Between Artistic Exploration and Modern Chinese Art**

It is believed that by exploring the connection between creative risk-taking and modern Chinese art, it will be possible to get insight into the manner in which these artists deal with issues pertaining to cultural identity, historical legacies, and global artistic debate. For the sake of accomplishing this objective, artists engage in exploratory practice when they engage in the deliberate and brave exploration of new visual languages, ideas, and approaches that challenge the status quo while remaining committed to aesthetic traditions. The contemporary generation of Chinese artists feels that this research goes beyond the field of aesthetic innovation. In order to study a more general quest for understanding how to combine China's rich creative history with the dynamic dynamics of modern society, the objective of this essay is to investigate the potential for such a combination (Guo, 2023). At the same time that they are immersing themselves in Western art genres such as Conceptual Art, Impressionism, Cubism, and Abstract Expressionism, these artists are tackling traditional Chinese techniques such as ink brushwork, calligraphic line, and symbolic composition. One may find a common reflection of contemporary concerns, personal stories, social conflicts, political criticism, and global perspectives in the hybrid forms that are generated as a result of the fusing of ideas. These hybrid forms are often referred to as hybrid forms. In addition to providing artists with a platform from which they may develop a career in the art world, creative exploration also gives artists the opportunity to respond to the transition that is going place in China. By doing so, one may be able to recreate not just themselves but also the cultural milieu in which they find themselves. As a result of the rapidly changing worldwide context, modern Chinese artists are



reevaluating the role and meaning of art, and the usage of this technique illustrates how they are doing so (Huabin, 2020).

Subsequent to the above debate, the researcher developed the following hypothesis, which analyses the link between Artistic Exploration and Modern Chinese Art.

“H₀₁: There is no significant relationship between Artistic Exploration and Modern Chinese Art.”

“H₁: There is a significant relationship between Artistic Exploration and Modern Chinese Art.”

Table 2: H₁ ANOVA Test

ANOVA					
Sum					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	39588.620	156	5645.317	1017.908	.000
Within Groups	492.770	183	5.546		
Total	40081.390	339			

This inquiry will provide significant findings. The F value is 1017.908, achieving significance with a p-value of .000, which is below the .05 alpha level. The hypothesis ***“H₁: There is a significant relationship between Artistic Exploration and Modern Chinese Art”*** is accepted, whereas the null hypothesis is rejected.

Discussion

This research delves into contemporary Chinese oil painting using a sample size of 340 examples and discovers an exciting blend of conventional and innovative approaches. Researchers in China claim that contemporary artists are attempting to bridge the gap between traditional and modern practices in order to develop a visual language that pays homage to tradition while simultaneously investigating alternative modes of expression. According to the research, oil painting borrows from a variety of ancient Chinese techniques, including calligraphic brushwork, aesthetics of ink painting, compositional philosophies that value harmony and negative space, and symbolic themes. However, these techniques need changes to the visual characteristics and materiality of oil media. As they delve into the expressive potential of oil, many painters meticulously recreate the spontaneity and fluidity of ancient ink washes by glazing and layering, thus preserving visual culture from bygone eras. Innovations in experimental materials, theme studies that reflect contemporary geopolitical issues, and modern mixed-media approaches have all occurred in the last few years. Incorporating digital technology across the board, creative surface treatments, and conceptual approaches grounded in current art debate, these artists do more than just record history; they give it new life for the modern day. There may not be a silver bullet for integration, but the 340-person sample does allow for large-scale quantitative and qualitative analysis, which might help find similarities. The majority of the artworks (about 65%) include both traditional brushstroke methods and more contemporary compositional patterns that draw inspiration from abstract and conceptual art practices in the West. Collectively, these pieces show an increasing propensity for multidisciplinary approaches; more than 40% of them use synthetic chemicals or combine oil painting with digital media or installation. Younger artists often test the traditional boundaries between medium and message by extreme innovation, whereas older artists prioritise technical competence and the accurate transmission of previous patterns, according to the research. This dialogue across generations exemplifies how the debate over innovation vs. preservation



has developed in contemporary Chinese art. The intellectual and cultural foundations of this unity have also not altered. The artists draw inspiration for their modern experiments from both ancient Chinese ideals, such as Confucian notions of order, and Daoism's emphasis on balance. Even when they go into uncharted artistic territory, the works' conceptual coherence guarantees their cultural depth. In the end, the research proves that contemporary oil painting in China is an evolving art form, not a static blend of old and new methods. Oil painting and modern Chinese art as a whole benefit from the imaginative contrasts between modernism, identity, and history. Additional investigation into particular approaches, emerging themes, and the effects of globalisation on this hybrid kind of creative production is warranted by the results.

Conclusion

The purpose of this study is to shed light on the ongoing tension that exists between artistic tradition and technological innovation by delving into the various ways in which new and ancient approaches are combined in contemporary oil painting in China. By taking a look at 340 different examples, the researcher's are able to see how artists are able to expand upon the principles of classical Chinese aesthetics by using contemporary concepts, non-traditional materials, and experimental methods. These principles include composition rules, philosophical ideas, and brushwork. The art of oil painting has the potential to expand upon its glorious history as a medium for Chinese art if it is combined with these two traditions. The findings indicate that this integration is not static nor homogenous; rather, it is diverse and influenced by ideas from several generations and produced by creative relationships from all over the globe. Oil painting is given a fresh lease of life and expanded expressive potential by the incorporation of contemporary ideas, while classic elements serve as the foundation for its philosophical and cultural foundation. The combination of these two approaches improves not only the visual vocabulary but also the fundamental effect that contemporary Chinese art has had on the contemporary art scene throughout the world. There are many possible topics for additional research, including an ever-evolving creative landscape, the influence of digital technology, cultural linkages, and art institutions. This study suggests that contemporary artists should be willing to embrace both innovation and tradition in order to promote the preservation of cultural traditions and the advancement of creative endeavours.

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