

THE INFLUENCE OF THE DEVELOPMENT OF PAINTING ART ON MODERN ART

Student: MaQianHui

From : China

ABSTRACT. The connotation and realm are very different. The same painting here produces different realms and thinking, relying on the inscription. But if we don't pay attention to it and observe carefully, all we can see is the monkey holding the peach. Therefore, in Chinese painting, the connotation and meaning of the title and the inscription on the picture are far higher than that of the painting itself. Sometimes it is an explanation of the picture, which serves as the finishing touch and presents a kind of harmonious beauty, which can be described as very interesting. This is not available in Western painting.

Keywords : Connotation, Chinese, inscription, reference, painting, development.

Introduction. The influence of the four major western arts on modern art is mainly reflected in:

- 1) The modeling language and color theory of painting lay the foundation for the formal innovation of modern art, such as Cubism's breakthrough in traditional perspective;
- 2) The spatial concept of sculpture has spawned modern installation art and environmental art;
- 3) The functionalist thought of architecture has influenced modern design aesthetics;
- 4) the abstraction and timeliness of music have inspired non-figurative expressions in modern art. Together, these influences have promoted the innovation of modern art at the formal, conceptual and technical levels.

The development context of western art history and the characteristics of modern art. The development of modern art is deeply influenced by the four traditional art forms: 1) In painting, from the perspective of the Renaissance to the abstract expression of modernism, traditional painting techniques provide a formal foundation for modern art; 2) The exploration of three-dimensional space of sculpture directly affects modern art forms such as installation art; 3) The functional aesthetics of architecture have deeply influenced modern art schools such as Bauhaus; 4) the abstraction of music has inspired non-figurative expressions in modern art. The five major evolutionary contexts of modern art (modeling revolution, space-time

exploration, abstract transformation, conceptual breakthrough, and social intervention) can be traced back to the traditions of the four major arts.

1. Break through traditional painting norms

Impressionist painting abandoned the monopoly of the academic school on historical and religious themes, and turned to daily life and natural landscapes. For example, Monet's "Sunrise·Impression" focuses on instantaneous light and shadow, breaking the pursuit of "fixed image", and promoting art from "reproduction of reality" to "expression of feeling".

2. Innovative color and light and shadow performance

Impressionism emphasized the capture of natural light, expressing light changes through fine brushstrokes and color juxtaposition (such as complementary colors), subverting the classical law of chiaroscuro, laying the foundation for the liberation of modern color, and influencing Van Gogh, Cezanne and other post-impressionists' exploration of color subjectivity.

3. Spawning a new art genre

Impressionism directly inspired post-impressionism, and Cezanne's attention to form and structure influenced Cubism; Van Gogh's emotional colors and brushstrokes provided inspiration for Fauvism and expressionism; Monet's "Water Lily" series implied the budding of abstract art.

4. Changing the concept of artistic creation

Impressionism advocated "what is seen in the eyes of painting rather than what is known in the mind", emphasizing personal subjective experience, so that art can shift from "imitating nature" to "expressing oneself", opening the way for the personalized and diversified development of modern art, and becoming a key turning point in the transformation of western art from classical to modern.

5. The influence of ancient Chinese painting

Ancient Chinese painting emphasized harmony with nature, the free expression of pen and ink, and the pursuit of artistic conception. These spiritual connotations had an important influence on the expression forms, creative ideas and aesthetic concepts of modern art. In addition, the techniques and composition of ancient Chinese painting also provide a wealth of reference and reference for modern artists.

The similarities between oil painting and Chinese painting, this is a question about the comparison of art forms. I need to analyze the commonalities of the two from the dimensions of art history, expression techniques, cultural connotation, material techniques, etc. The basic knowledge I know includes: oil painting originated in Europe, with oily pigments and canvas as the main media, emphasizing light and shadow, perspective and realism; Chinese painting originated in East Asia, using ink, rice paper or silk as the medium, focusing on pen and ink, blank space, artistic conception and freehand. But these are basic cognitions. To give a comprehensive, accurate, and in-depth answer, you must search for a systematic summary of the

comparison between the two in authoritative art theories, academic literature, or museum research materials.

The information that needs to be searched includes:

The commonalities between oil painting and Chinese painting in aesthetic concepts in the field of art history (such as the expression of nature, emotional sustenance, etc.);

Similarity at the technical level (such as composition principles, line use, color symbolism, etc.);

Commonalities at the cultural and philosophical level (such as the embodiment of Taoism and Confucianism in the two arts);

Whether international authoritative institutions (such as the Metropolitan Museum of Art and the Louvre) have exhibitions or research materials on the comparison of Chinese and Western paintings can be used as supplementary evidence.

Since the problem involves cross-cultural art comparison, it is necessary to use both Chinese and English keywords to search to cover Chinese and Western academic resources. The MCP tool can be used as a supplement to obtain information about the comparative exhibits of Chinese and Western paintings that actually exist in the museum's collection, but it is not a substitute for academic search.

Therefore, plan a three-step search: first check the academic views of the comparison of Chinese and Western painting, then check the comparative research of international museums, and finally use English keywords to supplement international academic resources. No code tasks are required, because there are no statistical, computational, or visualization requirements.

As representatives of eastern and Western painting, oil painting and Chinese painting have some commonalities in the essence and function of art.

Both originate from life and are higher than life, expressing life or conveying insights into life through artistic techniques. They are all carriers of human emotions. Whether it is the color of oil painting or the pen and ink of Chinese painting, they all carry the artist's inner world and can cross cultural barriers and trigger common emotions. At the same time, they are pursuing "both form and god", that is, conveying the inner spirit through form. For example, Leonardo Da Vinci captured the mysterious look in "Mona Lisa", and Xu Beihong paid attention to the body and highlighted the sense of galloping when painting horses.

In terms of composition, both pay attention to the balance between density and reality. Oil painting creates rhythm through the layout of light, shadow and color, while Chinese painting strengthens the artistic conception through the blank management of "counting white as black". This kind of ingenuity in spatial organization makes the works more artistic appeal.

Wood carving (ganch), ceramics, and embroidery—analyzing their aesthetic principles, symbolic language, and material knowledge. A key outcome is the development of the "Cultural Translation Matrix," a methodological tool that guides designers through the process of adapting traditional elements for contemporary applications while maintaining cultural integrity. The practical component includes the development of a product line that successfully demonstrates the application of this framework, with specific focus on sustainable materials and production methods. This research contributes to the growing field of culturally-informed design and offers practical solutions for maintaining cultural heritage relevance in a globalized design landscape.

Characteristics of Chinese painting

Tool materials: using brush, ink, and rice paper as the carrier, the level is expressed through the intensity of the ink color.

Expression technique: Good at scattered perspective, paying attention to blankness and artistic conception, such as Qi Baishi's "Frog Sound Ten Miles Out of the Mountain Spring".

Artistic pursuit: emphasize "expressing the spirit in form", often integrated into poetry, calligraphy, painting and printing, reflecting the spirit of literati.

Oil painting characteristics

Tool materials: Use oily pigments and canvas, rich in colors and distinct layers.

Expression technique: relying on focus perspective and light and shadow shaping, pursuing shape and texture.

Artistic pursuit: conveying emotions through realism, such as Rembrandt's self-portrait series.

Common ground

Emotional expression: Whether it is pen, ink or oil paint, it is the internalization of the artist's heart.

Aesthetic pursuit: All pursue both form and spirit, and convey spiritual connotation through skills.

(1) The same point

Although there are differences between Chinese and Western cultures, any painting has its similarities. In terms of content, both China and the West are an expression of subject to object. Even though the West pays attention to reality, it attaches importance to the form and god in the thought of the picture, which coincides with Chinese painting. Regardless of Chinese painting or Western painting, the shape and god of the picture exist. It just shows that Chinese painting is a kind of leisurely with charm, while the West is solemn with leisurely.

(2) Differences

From the point of view of the picture of Chinese painting and Western painting, the former uses concise colors, while the latter is extremely rich in colors, so the sense

of form is completely different. Chinese painting pays attention to blank space. The blank space of the picture is part of the picture. A leaf and a few stamens form a picture, but the blank space is also very particular, which has a great relationship with the composition. But Western painting, not only is the color brilliant, but the picture is filled, giving people a sense of caution and heaviness.

In addition, the biggest difference between Chinese painting and Western painting lies in the presence or absence of inscriptions and inscriptions. Chinese calligraphy and painting have been homologous since ancient times. In the Tang Dynasty, Wang Wei's "There are paintings in poems, and there are poems in paintings" showed that words are very important and indispensable to Chinese painting. For example, Teacher Chen Chuanxi gave an example of the role of words in painting in the title postscript of his book "Frog Fury Collection". Mr. Qi Baishi painted two paintings, the main body of which is a monkey holding a peach. One picture shows a monkey holding a peach with his left arm, covering his forehead with his right hand and looking back. He asked: "If you steal it and look back, you will have fear. If you are born of human blood, you will have righteousness and shame. The old man Baishi painted and inscribed twenty-two words." The other is "Offering a Peach Picture", which also shows this monkey holding a peach, exactly the same. But where the monkey looked back, it was just a peach tree. This time Qi Baishi inscribed: "Monkey, I believe you are going to dedicate your life..." Then he wrote the text mentioned in "Stealing Peach Map" last year again, but added a sentence later: "It's just contrary to this question." (Part of the excerpt from "Frog Fury Collection") We can see that the image of a monkey holding a peach is the same, but one is stealing a peach and the other is offering a peach. The connotation and realm are very different. The same painting here produces different realms and thinking, relying on the inscription. But if we don't pay attention to it and observe carefully, all we can see is the monkey holding the peach. Therefore, in Chinese painting, the connotation and meaning of the title and the inscription on the picture are far higher than that of the painting itself. Sometimes it is an explanation of the picture, which serves as the finishing touch and presents a kind of harmonious beauty, which can be described as very interesting. This is not available in Western painting.

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