

**THE DEVELOPMENT HISTORY AND FUTURE PROSPECTS OF
OIL PAINTING AND ITS BENEFITS TO THE DEVELOPMENT OF
CHINESE ART**

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ABSTRACT. As we all know, oil painting rewrites realism and Chinese painting rewrites meaning. Although there are certain differences between Chinese painting and oil painting in terms of painting concept and painting angle, there are actually many positive common influencing factors between the two. With the continuous and in-depth development of the practice of Chinese painting and painting, we can find that oil painting still has a lot of positive reference points relative to Chinese painting and painting.

Keywords : Factors, Chinese, reference, development.

After oil painting was introduced to China from Europe, it gradually evolved from imitation to innovation and has ultimately formed a distinctive artistic language characterized by Oriental aesthetics. Originally emerging in Europe during the Renaissance and reaching maturity in the seventeenth century, oil painting was introduced to China in the late sixteenth century through European missionaries and later disseminated more widely in the nineteenth century through commercial and cultural exchanges.

In the early stages, Chinese artists primarily focused on learning and mastering Western realistic techniques. During the late nineteenth and early twentieth centuries, figures such as Li Tiefu played a pioneering role in systematically integrating Western oil painting methods with Chinese artistic sensibilities. From the period of the War of Resistance to the founding of the People's Republic of China, oil painting became closely associated with social realities and historical narratives, with realism emerging as the dominant style.

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Since the reform era, Chinese oil painting has entered a phase of diversification and innovation. Artists began to explore abstraction, expressionism, and experimental forms while consciously emphasizing national identity and cultural subjectivity. Painters such as Wu Dayu, Zao Wou-Ki, and Zhu Dequn successfully fused Western modernist languages with traditional Chinese philosophy and aesthetics, gaining international recognition.

Today, Chinese oil painting demonstrates strong cultural confidence and global relevance. While maintaining its international visual language, it effectively conveys Chinese historical experience, social values, and spiritual ideals. This synthesis of Western techniques and Chinese cultural tradition has enabled Chinese oil painting to establish a unique position within the global art landscape and to continue evolving through dialogue with contemporary art worldwide.

In the view of Fei Jun, a professor of art and technology in the School of Design of the Central Academy of Fine Arts, technological innovation has brought new possibilities to the innovation of artistic language. On the one hand, the art medium has undergone earth-shaking changes. From traditional art media to today's new media with digital media and biological media as the core are constantly emerging, and these innovations have brought new momentum to the development of art. On the other hand, technological innovation essentially brings about changes in life, as well as social changes. "These provide artists with a kind of conceptual value, that is, how we understand, observe, and express this highly technological society. Emerging technologies cannot be viewed not only as a tool or medium, but also as a research object. It is a part of our lives, a part of our culture, and one of the important characteristics of contemporary society. Therefore, this conceptual value is also a new artistic problem brought about by scientific and technological innovation." Fei Jun said.

If its historical roots are studied, painting has gone through a long period of development from its emergence to its development in the history of world development. In the long-term development of painting, it has been affected by various factors such as different regional cultural influences and different cultural

ideologies. Even if it is also the creation of painting, it also has a certain difference. At least, in terms of the two different types of painting, Chinese painting and western oil painting in my country, the two are still very different in terms of color use, line use, and the pursuit of image quality.

As we all know, oil painting rewrites realism and Chinese painting rewrites meaning. Although there are certain differences between Chinese painting and oil painting in terms of painting concept and painting angle, there are actually many positive common influencing factors between the two. With the continuous and in-depth development of the practice of Chinese painting and painting, we can find that oil painting still has a lot of positive reference points relative to Chinese painting and painting.

Chinese painting has a long history and is a traditional Chinese national painting style. My country is known as the homologous origin of calligraphy and painting. Some people believe that Fuxi's painting of Gua Cang Jie's calligraphy is the first of calligraphy and painting. Primitive humans had colored pottery and rock paintings, and silk paintings, paintings painted on silk, appeared in the Warring States Period more than 2,000 years ago. During the Wei and Jin Dynasties, Cao Buxing, the first painter with historical records, appeared. Due to the division of society at that time, painting was diversified, and paintings depicting local historical themes and combined with literary works accounted for a certain proportion, such as Gu Kaizhi's "Luoshen Fu" based on Cao Zhi's "Luoshen Fu". This painting is intended to convey the spirit, and Gu Kaizhi's view of "moving thinking is wonderful" and "writing God in form" had a great influence on later paintings. Since then, landscape painting, flower and bird painting have also begun to appear. With the development of the economy, the Tang Dynasty reached a heyday, and painting also entered a prosperous situation. Character painting, flower and bird painting have matured. For example, Zhang's family-like and Zhou's family-like character paintings. Commerce flourished in the Song Dynasty, and custom painting also reached its peak. For example, Zhang Zeduan's "Qingming River Map" and Su Hanchen's "Infant Play Map", which symbolizes many Children and many

blessings. In the Yuan Dynasty, literati painting began to appear, and literati painting reached its peak in the Ming Dynasty. After that, literati painting has always occupied an important position. Literati painting advocates a kind of poetic elegance, literary sensibility, and artistic conception. Therefore, in general, no matter which dynasty Chinese painting itself is in, the most important thing is to express a kind of human feeling.

Furthermore, ancient Chinese philosophy advocated the unity of heaven and man, believing that man and nature are an organism, and painting was also deeply influenced by philosophical thought. Under the influence of philosophy and socio-economic development, painters express not only artistic conception and feelings in painting, but also the characteristics of both physical and spiritual. This brings a standard to our concept of sketching in Chinese painting. The concept of Chinese painting and sketching is completely different from that of the West. They believe that: writing is writing and depicting; life is the vividness and vitality of things themselves. In the era of social turmoil, combined with the painter's own thoughts, Chinese painting has always expressed a kind of feeling, a kind of spiritual realm. When facing things, performance is a kind of freehand, an emotional expression of things, and a state of things themselves. There is not too much attention to the uniqueness of things, the important thing is to draw the vividness of things. Form and god are the most important manifestations of sketching. For example, the famous Ming Dynasty painter Xu Wei's "Ink Grape Picture", the ink is full of meaning, the pen and ink are hearty, the layout is exquisite and novel, the dead branches are vigorous and powerful with the pen, the forms are vividly scattered and low-hanging, the grapes are hung upside down, the ink smudges make it vivid and full, the veins are made of large pieces of ink, freely retracted, and the beauty is between similar and different, expressing the painter's wildness and freedom and the distress of being underappreciated by one's own talents. In Xu Wei's writing, grapes are no longer a thing, but a manifestation of self-worth, a symbol.

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