

Analysis on the Collision and Fusion of Eastern and Western Paintings in the Context of Globalization

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Abstract: *With the advancement of information technology, cultural globalization has become an unstoppable trend. Against this background, Chinese and Western paintings have also produced a lot of interaction and resonance in the collision and friction. Therefore, a group of painters dedicated to the development of the integration of Chinese and Western paintings appeared on the road of oil painting in China. The idea of Chinese and Western integration is particularly prominent in the paintings of these painters, especially landscape oil paintings. Therefore, Chinese landscape oil painting has developed in China for the integration of Chinese and Western paintings. The features are very clear. This article aims to study the collision and fusion of Eastern and Western paintings in the context of globalization. First of all, it starts with Chinese landscape oil painting, and analyzes the basis of the development process of the collision and fusion of Eastern and Western paintings, the characteristics of Eastern and Western landscape oil paintings, and the fusion of Eastern and Western paintings. Above, in order to further understand the factors that cause Eastern and Western painting, this article conducted a questionnaire survey among students majoring in fine arts in two colleges and universities in this province. The results of the survey showed that the two colleges and universities believed that the factors that caused the difference between Eastern and Western paintings were 19.33% and 13.27% of the students; the landscape painting styles were 12.56% and 14.88%; national character is 25.74% and 28.49%; religion and philosophy are 16.85% and 15.26%; aesthetic concept is 25.52% and 28.1%.*

Keywords: *Global Context, Eastern and Western Painting, Collision and Integration, Landscape Oil Painting*

1. Introduction

With the progress and development of science and technology, more and more social mass media and individuals can export their own culture and works to the whole world through mobile Internet, communication satellites, logistics services and highly developed international logistics systems, etc. Basically, it can realize the information needed to "the world without borders" [1-2]. Traditional cultural integration and globalization has become a fait accompli, all cultures around the world are using various means and ways, in the "convergence" and "mutual differences" affect each other and coexist under the action throughout the world Internal co-flow [3-4].

Throughout the 19th to 20th centuries, the integration of Chinese and Western paintings is not only the path that most Chinese painters are continuing to explore, but some Western modernist painters have also absorbed Chinese painting elements in the painting process, which effectively illustrates the feasibility of the integration of Chinese and Western paintings[5-6]. Regarding the integration of Chinese and Western paintings, through previous studies, we know that it is not a fixed third form of painting resulting from a single combination of Chinese painting and oil painting. It is not a simple landscape oil painting. Its expressions are changeable. It is an artistic concept and a new aesthetic thought [7-8].

This article first starts with Chinese landscape oil paintings. Based on the analysis of the development process of the collision and integration of Eastern and Western paintings, the characteristics of Eastern and Western landscape oil paintings, and the characteristics of the integration of Eastern and Western paintings, in order to further understand the factors that cause Eastern and Western paintings, it is important to Students of art majors in colleges and universities conducted a questionnaire survey.

2. The collision and integration of Eastern and Western paintings in the context of globalization

2.1. The Development Process of the Collision and Integration of Eastern and Western Painting

The integration of Eastern and Western painting is based on the continuous development of cultural exchanges. Although in the last few centuries, the integration of the East and the West has been relatively bumpy under the turbulent social background, the current results will not be achieved without the efforts of the predecessors. In addition to paying attention to the current development, we must also pay attention to the development of the previous stage. The fusion of Eastern and Western painting has mainly gone through several stages (Figure 1).

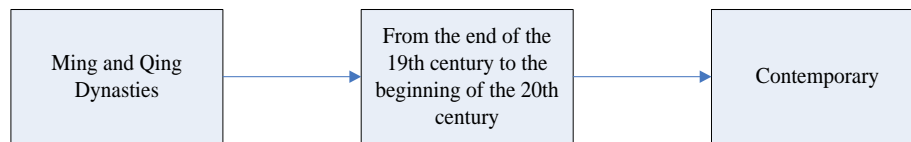


Figure 1: The stage of fusion of Eastern and Western painting

(1) The initial emergence during the Ming and Qing Dynasties

During the Wanli period of the Ming Dynasty, the missionary Matteo Ricci brought oil-painted icon paintings to the Chinese court for missionary purposes. The realism and color of the paintings made oil painting popular in the court at that time. During the Qing Dynasty, cultural exchanges between China and the West became more peaceful, and a large number of missionaries stayed in China as court painters. In order to gain a foothold in China, Western missionaries had to take the initiative to learn Chinese painting. In order to be favored by the court, the works they painted had to be different from traditional Chinese landscape paintings. They mainly used Western oil painting techniques in the process of drawing Chinese paintings. Mainly, make a little reference to traditional Chinese painting techniques. The picture emphasizes the authenticity of the image. Through perspective and color science, the realism of the picture is enhanced. The figures in the painting emphasize the proportion and structure of the human body. Compared with the traditional Chinese painting, it is not only in the sense of reality. The above enhancements have also enriched the content of the pictures, showing the characters and court life of the Qing Dynasty vividly, which has brought a lot of shock to the traditional Chinese painting of China [9-10].

(2) The middle stage of the development of the integration of Chinese and Western paintings was from the end of the 19th century to the beginning of the 20th century. In this era, the theory of Chinese and Western integration was formally put forward. During this period, the fusion of Chinese and Western paintings has always been the theme of the society's art ideas at that time, and this theme is reflected in the development of Chinese paintings and oil paintings. Through continuous attempts and long-term practice in painting styles, the painters at that time clearly saw that the fusion of Chinese and Western paintings is not a stand-alone replacement painting technique or a simple learning from each other's strengths, but a complex process of artistic innovation. In the process, we must avoid conceptual errors, and adopt an attitude of tolerance for the art and culture of other countries and nations, and conduct research and adoption. It is necessary to take a scrutiny and innovative attitude towards the traditional culture of one's own nation to enrich one's own artistic ideas. In this way, we can break free from the shackles of the "medium" thought in traditional culture, and integrate the local painting art into the trend of world development [11-12]. The idea of "the combination of Chinese and Western" in this era has turned Chinese painting art to a modern development, far away from the shackles of modern characteristics. The state of development of this era paved the way for the integration of modern Chinese and Western paintings and laid a solid ideological foundation.

(3) Contemporary development status

From the late twentieth century to the present, it belongs to the contemporary period. Artists have put forward exact theories on the integration of Chinese and Western painting and have carried out continuous practice and experimentation. The development of Chinese and Western integration is still a very important research topic today. In the contemporary world, society is developing rapidly and cultural and ideological exchanges are frequent. Today in the 21st century, the integration of Chinese and Western paintings has become a general trend. On the other hand, the first two stages of the integration of Chinese and Western paintings developed almost under the short-lived cultural exchanges between Chinese and Western cultures. At that time, the exchange of Chinese and Western cultures became the main tone of social development. It is precisely because of the unity of opposites

between Chinese and Western paintings that modernity has been formed.

2.2. Features of Eastern and Western Landscape Oil Painting

(1) Oriental

1) Aesthetic foundation

After learning Western oil painting in the early stage, Chinese oriental oil paintings emphasized the intention of landscape. Image oil painting clearly expresses the characteristics of the integration of image and oil painting. It is the Chinese nation's way of thinking through natural imagery and the projection of narrative experience into the aesthetic structure of oil painting language. In the concept of creation, the pursuit of aesthetic character is "the body is connected with things and the environment is born, and the body is connected with the body and emotions are born". In the process of his creation, he refines his intuitive perception of aestheticism and objects, and achieves a state of "constructing the environment with the meaning, modeling with the meaning, and creating the color with the meaning", which is a state of fusion of nature and man. Many experts and scholars agree that traditional Chinese art is actually a kind of art that fully emphasizes its meaning. Whether it is in the way of thinking or expression, or in the accuracy of its modeling, ancient Chinese traditional painting often has There is a clear tendency to image. This undoubtedly shows that Chinese art painting is different from Western art.

2) Creative concept

In Chinese painting, the painters' view of all objective things is not simply and in isolation, but organically combines the image of all objective things with their subjective feelings, and gradually forms an image in their minds, and they are more particular. This person's interest and image are no longer a realistic object, but a spiritual essence that is far higher than human nature and beyond other human lives, which exaggerates and transcends it. We will not blindly pursue the true reproduction of the objects that need to be depicted, but blindly pay attention to the point and pursue the spirit. From this, the choice and exaggerated deformation constitute a typical feature of its imagery modeling.

(2) West

1) Aesthetic foundation

After the Western characteristic socialism and capitalist production methods became popular in China, there have been many extremely huge reforms and changes in society, and religion and moral beliefs have gradually lost their former status and authority. The masses also began to focus their eyes and gazes on their daily lives, and began to pay more attention to a secular society and a real life, and the works of Western artists have always been transformed from a perspective. From the strong spiritual color, it is advancing and developing in a direction that belongs to human nature. This is also the formation and development of contemporary humanism. With the advancement and development of contemporary humanistic revolutionary movement, people have begun to care more about nature. Artists have also begun to create individual landscape paintings and oil paintings. However, painters who have not yet appeared in a single landscape school have begun to re-recognize and understand nature in themselves, discover and study the nature in it, through science Technical theory to improve the theoretical level and skills of his painting. From the beginning, we truly reproduced nature scientifically, began to pay more attention to the coordination of human space structure and proportions, and began to face the nature in the world, observe the nature in the world, and feel and experience the nature in the world. This is precisely the perfect combination of science and art to form the fundamentals of Western culture and art tradition.

2) Creative concept

Throughout the history of Western art, one of the most important characteristics of Western traditional art is that it fully emphasizes the phenomenon and existence of objective things, and pays attention to the phenomenon and authenticity of these objective things. Because they are separated from the phenomenon and form of objective things, they have their existence and express and create them. The traditional Western artists who have been the main creators and artists of modern art for a long time have not completely divorced from the subject's objectivity. They have always regarded fully expressing the basic meaning and specific form of the objective things in the subject as their highest ultimate goal. It is also the difference between Western traditional art painting and Chinese modern art painting. Western traditional art painting pays more attention to its "reproduction" of things, and the

representation of this subject is not a simple and unchanging description, especially in the later period. This is a kind of artistic creation with the artist's own strong style characteristics. Artistic creations that are influenced by the times and ethnicity of the society, and with the artist's own unique artistic characteristics.

2.3. Features of the Fusion of Eastern and Western Paintings

(1) Timeliness

The integration of Chinese and Western paintings has developed into the contemporary era, and a stable development has been formed through the use of landscape oil paintings. Zhongyin's cultural thoughts have been liberated for many years under the influence of Western open thoughts. The society is stable. People are more and more able to enjoy life in such a social environment. Painters have begun to go out of the painting room to sketch from life and paint the unique scenery of their hometown. During a period of Chinese and Western fusion painting, we can see that the painter's painting is overflowing with brushwork. The traditional Chinese painting theories and techniques are integrated into oil painting, forming a painting form of Chinese and Western fusion based on the free spirit of the scholar, showing the uniqueness of each region. The regional and cultural characteristics of the country. This way of integration also shows the happiness of the current era.

Through the description of the characteristics of the times of the fusion of Chinese and Western paintings, we are more affirmed that the characteristics of the times have influenced it. The fusion of Chinese and Western paintings develops under the development of the times. The development process of Chinese and Western paintings is generally under the influence of three eras. First is the era of limited thoughts, then develops into the era of ideological emancipation, and finally the era of detachment from oneself.

(2) Locality

Another characteristic of the integration of Chinese and Western paintings is that they are native. All its development is based on respect for local cultural ideas. The so-called locality refers to the specific ideology of different regions and different cultural customs that interact and influence each other under the accumulation of time. The works of painters in different periods all reflect the local spiritual culture. This is the attraction of these works. Through the use of traditional Chinese painting techniques combined with local regional characteristics, they show nationalized landscape oil paintings, which are a good combination of Chinese and Western art.

3. Experiment

3.1. Questionnaire Design

The questionnaire survey method is a basic and commonly used research method that uses an objective survey tool—the survey questionnaire to search for information through the issuance and recovery of the questionnaire. For the purpose of the research, based on the Johnson language learning knowledge and presentation questionnaire, the questionnaire of this article was developed. After revision and preliminary testing, the questionnaire was determined to be the official questionnaire supporting this article.

3.2. Selection of Survey Subjects

The research content of this article is the integration and collision of Eastern and Western paintings in the context of globalization. This is a big research topic, and the East and West are vast. Therefore, this article narrows the scope of research to two universities in the province. After analyzing the distribution of colleges and universities in the province, this article finally selected two colleges and universities, A and B, and conducted a questionnaire survey on the students majoring in fine arts in these two colleges.

3.3. Implementation of the Questionnaire

The questionnaire is mainly distributed online. Relying on the questionnaire star, the online questionnaire distribution platform, the questionnaires are distributed to the students majoring in fine

arts in the above-mentioned two colleges and universities, and the paper questionnaires are filled in in some cases. A total of 300 questionnaires were issued, and 295 questionnaires were finally recovered. The number of valid questionnaires was 292, and the effective rate was 97.3%. Subsequently, the collected questionnaire data was statistically and analyzed using SPSS20.0 statistical software and EXCEL. Through the comparison and analysis of the data, the collision and fusion of the integration of Eastern and Western paintings in the context of globalization were studied.

3.4. Reliability Test of the Questionnaire

In order to test the reliability and stability of the questionnaire, the variance of the questionnaire results was first calculated, and then the reliability of the returned questionnaire was tested by the method of "half-half reliability" test. Using formula (1) to calculate the reliability coefficient, the correlation coefficient of the questionnaire is $r=0.883$. According to the theories and methods of modern scientific research, when the reliability of a test reaches 0.80 or more, it can be regarded as a test with higher reliability. The test results confirm that the questionnaire is reliable.

$$S^2 = \frac{(M - X_1)^2 + (M - X_2)^2 + (M - X_3)^2 + \dots + (M - X_n)^2}{n} \tag{1}$$

$$r = 1 - S^2(1 - r_1) / S_n^2 \tag{2}$$

$$r = \frac{2r_{ban}}{1 + r_{ban}} \tag{3}$$

4. Discussion

Differences between Eastern and Western Landscape Oil Painting

Table 1: Factors that make the difference between Eastern and Western paintings

	College A	College B
Geographical environment	19.33%	13.27%
The features of landscape painting	12.56%	14.88%
National character	25.74%	28.49%
Religion and philosophy	16.85%	15.26%
Aesthetic concept	25.52%	28.1%

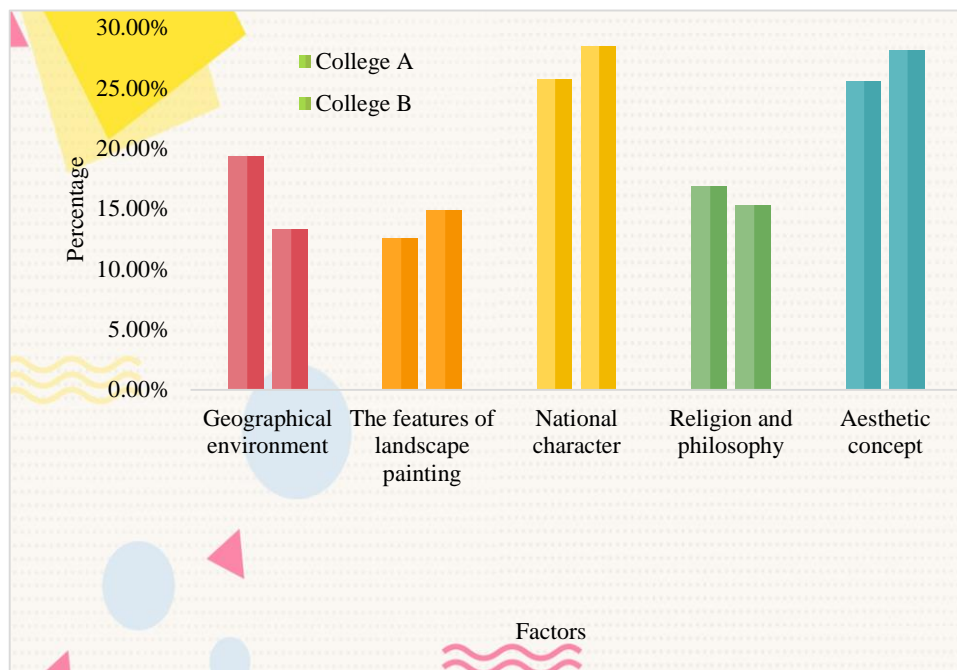


Figure 2: Factors that make the difference between Eastern and Western paintings

It can be seen from Table 1 and Figure 2 that the two colleges and universities believe that the factors that cause the difference between Eastern and Western paintings are 19.33% and 13.27% of the students; the landscape painting style is 12.56% and 14.88%; the national character is 25.74% and 28.49%; religion and philosophy are 16.85% and 15.26%; aesthetic concepts are 25.52% and 28.1%.

5. Conclusions

Under the development of economic globalization, the reason why Chinese oil painting can stand in the world is precisely because of its own characteristics, and this characteristic is mainly the integration of Chinese and Western paintings. We have a deeper understanding of the characteristics of the integration of Chinese and Western paintings. Given the importance of timeliness and locality, only by insisting on the main features can we retain and carry forward the unique characteristics of Chinese oil paintings.

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