



Innovative Use of Traditional Cultural Elements: The Practice and Exploration of Personal Artistic Creation

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Abstract This research focuses on unique ways to incorporate Chinese culture into personal art. This research examines seven current Chinese female oil painters to see how traditional cultural components are incorporated into modern art and how these findings can inform my own work. Chinese female oil painters combine history and modernity in contemporary art, showing unique styles. They use Western techniques and traditional cultural aspects in their work, deepening cultural expression and creating a unique style that blends modernism with indigenous traits. All procedures compare how seven current Chinese female oil painters use traditional cultural components in their works and find ways to incorporate them into personal art for meaningful and new expression. This study examines artistic

fusion methods to see how traditional cultural elements can be reinterpreted and revitalized in individual creative practices, creating a unique artistic language that preserves cultural heritage and matches contemporary aesthetics. Apply study findings to personal production and creatively use traditional cultural aspects to create new artistic expressions. Mixed research methods are used in this study. mostly qualitative inquiry, some quantitative analysis. The qualitative research uses literature analysis, case studies, and open coding to reveal how female oil painters use traditional cultural aspects. Quantitative analysis uses descriptive statistics to evaluate and improve artistic innovation methods. By exploring the intrinsic spirit of traditional cultural elements and integrating Western expressive techniques with traditional Chinese artistic components, artists can enrich their visual language, making their works more modern and culturally distinct while increasing audience engagement. Through personal artistic exploration, this research emphasizes cultural consciousness in modern art. It also gives modern Chinese female oil painters a reference method and practical advice for art education, visual communication, and cultural identity study.

Introduction

With the development of The Times, Chinese contemporary female oil painting is regarded as a unique art research field is an important part of modern Chinese art history, especially for nearly 30 years, Chinese contemporary female oil painting driven by the Western feminist movement and the dual influence of Chinese art trend, presents with the characteristics of the painting language. From the early 1990s to the end of the 20th century, Chinese female artists created a series of works that echo Western aesthetic standards. Since the 21st century, female oil painters have gradually become mature and introspective, and their works are increasingly stable in form and connotation. Faced with the challenge of the marginalization of traditional aesthetic culture and the influence of Western art, they began to explore how to maintain the uniqueness of national culture, avoid cultural homogenization, and strengthen the expression of their own cultural identity while absorbing foreign artistic language. The rise of global female power has further driven this shift. Female artists no longer simply emphasize gender differences but focus more on spiritual expression and cultural identity. Zhou Xian pointed out in *Studies of Chinese Contemporary Aesthetic Culture* that under the influence of globalization, the Chinese art world is experiencing conscious cultural reflection. Artists not only absorb international styles in themes and techniques but also devote themselves to reshaping national identity. However, in the context of globalization, how to balance tradition and modernity, not only maintain the cultural uniqueness of female oil paintings but also meet the aesthetic needs of contemporary society, is still a problem that needs to be further studied. Although contemporary female oil painters have made remarkable achievements in the application of traditional cultural elements, they still face the challenge of innovative expression and audience acceptance. For example, some works rely too much on traditional symbols and lack contemporary interpretation, while some works lose their cultural characteristics due to the excessive emphasis on modernity. In addition, technical and design limitations also affect the diverse expression of the work (Yue, 2013). Currently, artists are exploring how to build a more inclusive connection between traditional culture and modern art to adapt to changing aesthetic trends and market demands.

Research objectives

To apply the research results to personal creation, utilizing traditional cultural elements in an innovative manner to create a distinctive artistic expression.

Literature review

Traditional cultural elements have a long history of their application in artistic creation. From ancient painting and sculpture to modern design and installation art, traditional cultural elements have always been an important source of inspiration for artists. Recently, with the enhancement of cultural confidence, more and more artists are beginning to pay attention to the innovative application of traditional cultural elements and give new life to traditional culture through modern artistic techniques.

In the research literature on the relationship between traditional Chinese cultural elements and oil painting, the first step is to study the definition, origin, and connection of traditional culture with contemporary China. For example, Zheng Jingjing's "Research on the Traditional Chinese Cultural Roots of Socialist Core Values" traces the roots of excellent traditional culture, its connection with socialist core values, and the pathways to their realization (Zheng, 2017). Chen Xia's article "Harmonious Culture: The Intellectual Origin of the Community of Shared Future for Mankind" argues that "harmonious culture" in traditional culture is the source of the concept of the community of shared future for mankind (Chen, 2020). In fact, harmonious culture is also the intrinsic motivation for Chinese women oil painters' cultural identity. In Chinese society, men and women have a natural common understanding of harmony. Li Yanxin and Niu Zhengru believe that "harmony is the most influential concept in Chinese philosophy, which is reflected in the cosmology of the unity of heaven and man, the global view of harmonious coexistence, the national view of harmony but different, the family view of harmonious, and the moral view of kindness in human nature" (Li & Niu, 2020, p. 115). Li Xianming and Cheng Jichun believe that traditional Chinese culture is "the tangible and intangible achievements created by the Chinese nation in social practice, with distinct national characteristics, inherited and continuously developed by the Chinese nation, and permeating various aspects of Chinese people's life, production, and ways of thinking about the relationships between man and nature, man and society, and man and man" (Li & Cheng, 2016, p. 145). Traditional Chinese cultural elements refer to the symbols, themes, philosophical thoughts, and academic principles in China's long history and culture. They are mainly composed of two aspects: on the one hand, the "ideological elements" consist of traditional Chinese ideological and cultural elements, which can also be called spiritual cultural elements. On the other hand, this aspect refers to the traditional visual form, which is also known as the "material form element" (Liu, 2016, p. 29). Li Hongwei believes that "artists use Chinese elements and symbols to create artistic conceptions with Chinese cultural characteristics, enriching Chinese people's thoughts and emotions with artistic images, and

making artistic forms contain Chinese people's personalities" (Li H. , 2011, p. 248). If Chinese elements are symbolized, there are three main parts in "Chinese element symbols": the "natural symbols" unique to the region, such as territory, climate, race, the Yellow River, Mount Tai, etc.; the "cultural symbols" with a spiritual orientation, such as Chinese characters the Confucianism represented by the Confucius Temple, Kong Family Mansion, and Kong Forest; and the "intangible cultural symbols" in a special state, such as the guqin, Kunqu Opera, festivals, language and thinking (Cheng, 2010, p. 64).

Secondly, there is a focus on the impact of globalization on China's local traditional cultural elements and how female artists respond to this change, such as Peng Rong's "Globalization and Chinese Image: The Localization Trend of Chinese Oil Painting in the New Era," which believes that the development history of Chinese oil painting is the history of the continuous localization of Western oil painting in Chinese culture. However, as Chinese painters become more familiar with Western-style oil painting, they begin to try localization, using this Western art form to depict China's local conditions and people, express Chinese people's aesthetic concepts, and construct a new "Chinese image" (Peng, 2005, p. 244). Luo Xiao's "A Study on the Application of National Elements in the Image Form of Chinese Contemporary Oil Painting" believes that in today's comprehensive globalization, if we simply inherit the West, then Chinese oil painting will inevitably lack its due spirit and cultural connotations and become a soulless imported art (Luo, 2010). In Wan Lu's "Traditional Chinese Elements in Oil Painting - The Reflection of Traditional Chinese Elements in My Oil Painting Creation," the author explores and practices the national spirit in oil painting creation through his understanding of traditional Chinese elements (Wan, 2007). It can be seen from the works of many female oil painters in the Republic of China that they incorporated the artistic conception of traditional Chinese painting into their works. After 2000, the painting style of contemporary female oil painters also gradually became more Chinese. For example, Cai Jin's "Canna indica" series expresses the traditional connotation from the perspective of artistic conception, and in terms of brushwork, the works of Yu Hong, Shen Ling, and Yan Ping are increasingly mature. Although they are not painted with brushes, ink, and rice paper, the oil paintings still show the Chinese people's unique understanding of bone method and vivid charm.

The relevant literature deeply discusses the localization of Chinese oil painting and the cultural expression under the background of globalization and emphasizes the importance of Chinese traditional culture to the development of oil painting. However, the current research on the integration of traditional culture among female artists is still insufficient. With "female oil painting" as the key word, by 2024, there were 268 articles related to CNKI. Generally

divided into two categories, one is the characteristics of female painting, the other is the study of women in oil paintings. Although some literature mentions the practice of female artists, there are few detailed analyses from the perspective of women, and the number of works in case studies is greater than text combing. Specifically, studies focus on the creative integration of traditional cultural elements into oil paintings, showcasing their individual interpretations. Intensive research in this field will provide a more comprehensive understanding of the unique contributions of female artists and reveal the deep connection between traditional culture and modern art. Therefore, researching how female artists combine traditional culture in oil painting is of great academic significance and it is also a direction worthy of further exploration in the future.

Research methodology

This study used a combination of qualitative and quantitative methods. In this paper, through the case analysis of the research method of seven contemporary Chinese female artists from the color use and fusion, line and composition, visual symbols and symbolic interpretation comparison and analysis to track the artists from the early Western art style and technology to a greater attention to life experience and personal emotional expression in art exploration, and eventually return to the process of local culture roots, and the seven artists using text analysis, network interview data and oral history research through the qualitative coding free coding method found in the traditional cultural elements in modern art creation application concept. At the same time, the questionnaire results of 385 fine arts students analyzed the evaluation of the artistic expression effect of innovative Chinese contemporary female oil painting. The researchers conducted an in-depth analysis and discussion on the application of traditional elements and the results of the questionnaire survey, and on this basis, designed two groups of female painting creation schemes.

1. Research methods

1.1 Qualitative study methods

Literature review: a systematic examination of Chinese traditional cultural elements and relevant literature on oil painting practices, aiming to establish the theoretical foundation for this study.

Document analysis, network interview data collation and oral history research, etc. Identify the creative application idea of traditional cultural elements in modern art through the method of free coding in qualitative art.

Case analysis: to compare and analyze the works of seven contemporary Chinese female artists from the aspects of color application and fusion, lines and composition, interpretation of visual symbols and symbolic meaning.

Selection of seven contemporary Chinese female oil painters and discusses their significance.

These seven representative female oil painters from the period of 1990 to the present day span three generations—senior, middle-aged, and young artists. The selected artists are Yan Ping, Yu Hong, Shen Ling, Cao Jie, Yu Hong, Bai Bing, and Zhang Jingmiao. By analyzing the prominent influence of Western artistic elements in their early works, this research explores how Western art movements have shaped these painters' visual languages. Among the selected artists, Yan Ping, Yu Hong, and Shen Ling hold significant positions in the field of Chinese women's oil painting. They were not only practitioners of women's oil painting in the 1990s but also had a profound impact on the development of contemporary Chinese women's oil painting. With their unique perspectives and expressive techniques, they broke traditional artistic patterns and demonstrated the self-awareness and innovative spirit of female artists.

In their artistic creations during the 1990s, these artists not only portrayed the most authentic aspects of women but also courageously expressed their gender characteristics and innovative themes. Their works became an essential part of Chinese art in the 1990s and laid the foundation for the further development of oil painting in the 21st century. Their artistic practices and creative features expanded the expressive range of oil painting and injected new vitality into its development, pushing the ideological reforms of women's oil painting to a deeper level. Therefore, Yan Ping, Yu Hong, and Shen Ling hold important positions in the history of Chinese women's oil painting, and their influence continues to this day.

Cao Jie, Yu Hong, Bai Bing, and Zhang Jingmiao are the rising stars among middle-aged and young artists. They are representative of the female oil painting community in Henan Province and are active in the contemporary art scene. They have inherited the visual experiences of the first generation of artists and integrated the characteristics of their times and personal styles into their creations, forming unique artistic styles.

Yan Ping was born in 1956 in Jinan, Shandong Province. She graduated from Shandong University of the Arts in 1983 and later served as a professor at the School of Fine Arts at Shandong University of the Arts. She is currently a professor at Xu Beihong School of Fine Arts at Renmin University of China. In 1991, she studied at the Oil Painting Research Class of the Central Academy of Fine Arts. She participated in the "2nd China Oil Painting Annual

Exhibition" in 1993 and won the Silver Award. In 1994, she took part in the "1st China Oil Painting Society Exhibition" and was nominated by Chinese contemporary art critics for the "National 22 Most Representative Painters of the 1990s Exhibition." She won the Excellent Award at the 12th National Art Exhibition in 2014 and the Silver Award at the 10th National Art Exhibition in 2004. Her outstanding contributions in the field of expressive oil painting have made her a symbolic figure in this area, especially in the portrayal of mother-and-child themes, where she holds an irreplaceable position. Her signature style, characterized by maternal themes and the depiction of actors' everyday lives, as well as the incorporation of Chinese freehand brushwork techniques, has become her hallmark. The pursuit of light and color in oil painting can be traced back to the 19th-century Impressionist movement, which replaced the classical painting tradition that emphasized solid modeling and composition since the Renaissance. This was both a result of historical development and the evolution of oil painting techniques. To some extent, Yan Ping absorbed the color and modeling characteristics of the Nabis movement, breaking free from the constraints of traditional realist oil painting techniques and adopting more "conceptual colors." For example, in her work "Mother and Child" (Figure 1), she uses large areas of red in the background to highlight the intense maternal love in the foreground, endowing the work with a vivid visual beauty and enriching the expressiveness of oil painting. Yan Ping's works focus not only on formal beauty but also on exploring spiritual connotations. Her exploration of maternal love transcends reality as she uses her brush to connect with the eternal love of the spiritual world.



Figure 1 "Mother and Child" by Yan Ping

Source: Yan Ping's Official Website - Artron.net

Yu Hong was born in 1966 in Xi'an, China. She studied oil painting at the Central Academy of Fine Arts in the 1980s and graduated with a master's degree from the Oil Painting Department in 1996. Since 1988, she has been teaching at the Oil Painting Department of the Central Academy of Fine Arts. She held her first solo exhibition in Beijing in 1990 and participated in the "New Generation Art Exhibition" in 1991. In 1993, she took part in the 45th Venice Biennale. In 1994, she had a joint exhibition with Liu Xiaodong in New York. She also participated in the 47th Venice Biennale in 1997, the "First Collection Exhibition" at the Shanghe Art Museum in Chengdu in 1998, and the "Transmigration Era—2000 Contemporary Chinese Art Exhibition" in Chengdu in 2000. Her works have been exhibited in numerous shows, including the "First National Oil Painting Exhibition," the "7th National Art Exhibition," the "First Nude Oil Painting Exhibition," and the "Exhibition of Eight Female Painters." Her works are widely collected by private collectors both in China and overseas. Yu Hong is a pioneer in contemporary women's art painting, with a unique female aesthetic perspective. She is adept at capturing key moments from personal experiences. For example, in her work "Procreation" (1999) (Figure 2), she portrays herself as a "red girl" in the foreground of the painting (her name means "red"); the adult versions of herself and her husband, Liu Xiaodong, appear in the center. Yu Hong is holding their daughter, who would later become an important theme in her works. The background of the painting features their families of origin. This work can be seen as a testament to Yu Hong's relationship with time and highlights the central role of time in her art: the present moment is at the center, yet it is closely connected to other moments. The older generation stands behind, still visible: the past self remains there, looking forward; the current family is at the center, and the child is about to move towards the future. In her oil paintings, Yu Hong often depicts scenes and characters from real life to reveal social realities and the essence of human nature. Her works are not only artistically valuable but also socially significant, providing rich material and thought for the development of women's art. Yu Hong's works explore universal human emotions or experiences, such as love, anticipation, and survival, which are indispensable themes in women's art. Yu Hong's adoption of a planar style distinguishes her from traditional academic oil painting. Planarity was a major characteristic of early Western modernist art, serving both as a rebellion against academic modeling norms and as a starting point for establishing a personal style. For Yu Hong, it represents a compromise. Before forming a clear creative concept, the academic foundation provided her with an initial creative model. However, influenced by modern art trends, she realized that this model only meant a display of realist skills and a loss of individuality. Therefore, planarity, a fundamental language of modern art, also became the basic element

for her to transform the academic model. The influence of modern art appears to be latent and has not become an active consciousness for Yu Hong, which also determined her future direction. She never truly embraced avant-garde artistic concepts but instead made choices between tradition and modernity based on her personal taste. This taste is consistent with the style she later developed among the new generation. In her figurative art, Yu Hong's tendency towards flatness also carries a decorative connotation, featuring neither the earthy tones of the classical imitations nor the silvery shades of the Russian school, but rather a juxtaposition of bright and dark, pure and muted colors, which appears elegant and simple.



Figure 2 "Procreation" by Yu Hong

Source: Yu Hong's Official Website - Artron.net

Shen Ling was born in 1965 in Liaoning, China. She is a faculty member at the Central Academy of Fine Arts and a representative figure of the "New Generation" in the Chinese art world in the early 1990s, becoming an idol for later generations. The significance of the "New Generation" in art history lies in its declaration of "the end of an old era" and the emergence of a new artistic force. Its contribution to socio-cultural history is the affirmation of the legitimacy of "individuality" and the promotion of the value of "self." In the mid-1990s, Shen Ling gradually moved away from the "New Generation" as her individuality and identity as a female creator continued to develop. She transformed personal and intimate narratives of daily life into observations and attitudes from a female perspective, elevating descriptions of interpersonal relationships to questions about the human experience and existence. Her work "Big Bed" (Figure 3) challenges traditional concepts by depicting the intimate, everyday life of a couple in a candid and unapologetic manner. Shen Ling is one of the first Chinese female artists to portray "sex" from a female perspective, paving the way for the expression of sexual themes in women's art. Her early works exhibit strong expressionist tendencies, with

vivid color contrasts and pure lines that form a unique visual language, enriching the expressive forms of women's art. Shen Ling extends her artistic subjects to everyday life, where details and moments are imbued with passionate imagination and a desire to express, demonstrating a female artist's keen insight and deep understanding of life's nuances. Her recent works are characterized by a sense of etherealness and experimentation, with a distinctly Chinese sense of detachment and a refined, feminine touch.



Figure 3 "Big Bed" by Shen Ling

Source: Shen Ling's Official Website - Artron.net

Yu Hong, born in 1967 in Shangqiu, Henan, graduated from the Department of Fine Arts at Huazhong Normal University and obtained her master's degree in 2005. She was a visiting scholar at the Central Academy of Fine Arts from 2007 to 2008. She is currently a professor at the School of Fine Arts at Luoyang Normal University, a member of the China Artists Association, a director of the China Women Painters Association, and vice chairman of the Luoyang Artists Association. She is also the president of the Luoyang Women Artists Association. She has held numerous solo exhibitions, and her works have been collected by art museums and galleries in Russia, the United States, Canada, New Zealand, Japan, South Korea, Malaysia, Taiwan, China, and Hong Kong, China. Her abstract works are known for their distinct regional characteristics. Her "Heart Series" (Figure 4) emphasizes the immediate feelings and thoughts of the inner self, with color combinations inspired by love for nature and life. Through affirmative brushstrokes and summarized color blocks, she expresses visual aesthetics that come from the heart. This love for nature and life endows her abstract works with vitality and appeal. Yu Hong mentions that the boundaries between artistic media are collapsing, and her works also reflect this concept. Yu Hong engages in aesthetic interaction between media and regions, breaking down the barriers between abstract painting and media, showcasing the

diversity and richness of artistic creation, and providing new possibilities for the development of women's art. She believes that painting should focus on aesthetic concepts, uphold personal understanding, and produce works that reflect one's own style. This relentless pursuit and profound understanding of art provides her works uniquely.



Figure 4 "Heart Series" by Yu Hong

Source: Yu Hong - Contemporary Chinese Artist (ccartd.com)

Bai Bing was born in 1978 in Zhengzhou, Henan. She graduated from the Department of Fine Arts at Henan University in 2000 and completed the 13th Oil Painting Advanced Studies Class at the Central Academy of Fine Arts from 2003 to 2005. She obtained her master's degree in art from Henan University in 2014. Since 2000, she has been teaching at the School of Art Design at Zhongyuan University of Technology, where she is an associate professor. She is a member of the Henan Artists Association and a standing director of the Henan Oil Painting Art Research Association. Her works have been exhibited and awarded in international, national, and provincial exhibitions. She was a finalist in the 2017 BP Portrait Award in the UK and participated in the 12th National Art Exhibition in China. She also represented the Ministry of Culture of the People's Republic of China in the "Ink Charm" exhibition in Manila, Philippines. Her oil paintings have been featured in core publications such as "Art Observation" and "Chinese Oil Painting." Several of her works are included in "The Record of the Oil Painting Department of the Central Academy of Fine Arts," "2016 Chinese Contemporary Art Annual," and "Chinese Women's Art." Her works "Monkey Mountain" and "Four Monkeys" are collected by the Henan Art Museum and Zhengzhou Art Museum. Choosing animals as her main subject matter is relatively rare among female artists and has earned her a unique artistic positioning. In her work "Nine Monkeys," she depicts the mentality of animals through anthropomorphism, with a pink background highlighting a feminine aesthetic. Her work "Hi, Bird 2014" (Figure 5) further demonstrates the artist's unique feminine

sensibility and personal emotions through the spatial relationships between animals. Bai Bing integrates her emotional fluctuations, whether joyful, sorrowful, or calm, into her paintings through the familiar yet unfamiliar animal imagery as a medium for expression. This approach not only provides the audience with aesthetic pleasure in a visual sense but also evokes profound emotional resonance on a deeper level. Bai Bing believes that animals are among the most abundant and diverse entities in nature, offering a multitude of perspectives from which to initiate and develop creative work.



Figure 5 "ZOO Series I Six" by Bai Bing

Source: Art Factory - Bai Bing (sohu.com)

Cao Jie was born in 1971 in Zhengzhou, Henan. She is a professional painter at the Zhengzhou Institute of Painting. She graduated from Henan University with a master's degree. She is a member of the Provincial Artists Association and a director of the Provincial Youth Artists Association. Her works have been exhibited in numerous shows, including the "6th Art Festival of China Art News," "The Realm of Intention—Invitational Exhibition of Contemporary Chinese Young Oil Painters," and the "Excellent Works Exhibition of Professional Painting Institutes in Large Chinese Cities." She has won the Gold Award at the Provincial Culture

Department's Youth Art Exhibition and the Silver Award at the 10th Provincial Art Exhibition. Her works are characterized by a sense of Zen. Over the years, she has explored ancient Chinese Buddhist art and the natural scenery of the northwestern regions, combining Western aesthetic concepts to find a free aesthetic expression in both heart and painting. This aesthetic fusion makes her works unique in women's art. Her early work "Awakening" (Figure 6) depicts languid, peaceful, half-asleep women lying or reclining in a vibrant void. The intricate brushstrokes, woven together bit by bit, create a sense of illusion in the painting. In the painting "Ranunculus and Eucalyptus Leaves," the artist employs soft brushwork and elegant hues to depict plants, crafting a spiritual effect akin to glass. The ranunculus symbolizes happiness and devotion, while the eucalyptus leaves represent grace, highlighting the natural pursuit of beauty by the female artist. The dual expression of meaning and imagery brings new techniques and aesthetic experiences to women's art, imbued with ethnic characteristics. Cao Jie maintains a sincere attitude and profound contemplation in her artistic creation. Her works are not merely surface depictions but also delve deeply into and express the inner world. Sincerity and depth make her art stand out among women's art, earning her recognition.



Figure 6 "Awakening" by Cao Jie

Source: Cao Jie - Contemporary Chinese Artist (ccartd.com)

Zhang Jingmiao was born in 1981 in Anyang, Henan. She holds an M.A. in Fine Arts from Sichuan University, where she studied under the renowned painter Cheng Conglin. She was a senior visiting scholar at Western Oregon University in the United States and is currently an associate professor at the School of Journalism and Communication at Guangxi University of Finance and Economics. She is also a member of the Guangxi Artists Association. Her works have been exhibited multiple times and are collected by art galleries and private collectors. Her works reflect a Chinese-style languor and freedom, recording the current state of life of Chinese new-era women through an aesthetic lens. Her works often depict her perspective and the things she observes, truly expressing the emotional experiences and life states of

women. For example, her "Flower Shadow" series (Figure 7) meticulously portrays different stages of women's lives, from love to motherhood, conveying the unique life experiences of women through warm and tranquil images. Such an approach adds depth and breadth to women's art. In terms of subject matter and imagery, Zhang Jingmiao's works are deeply influenced by traditional Chinese culture. She uses the Western art form of oil painting to express the charm of Chinese culture. In terms of brushwork, Zhang Jingmiao employs a "written" expression that resonates with certain abstractions in Western modernist art, successfully creating a unique aesthetic expression that embodies both inner and pictorial freedom. Her works provide a fresh perspective on women's art.



Figure 7 "Flower Shadow - Sweetness" by Zhang Jingmiao
Source: Zhang Jingmiao - Contemporary Chinese Artist (ccartd.com)

1.2 Quantitative Study Methods

Quantitative data were collected through a questionnaire of 385 fine arts students on the application of traditional Chinese cultural elements in modern art creation and analyzed using statistical software such as PSPP.

2. Demographics and sampling

2.1. Regional Scope

Henan Province, China



2.2 Population range

This sample includes seven representative female oil painters in the field of Chinese contemporary painting from 1990, namely, those from the three universities of Zhengzhou Light Industry University, Henan Normal University and Huanghuai University, with 385 students.

3. Collection and analysis of the data

Case Analysis: Enlightenment of the comparison of visual elements in the works of seven contemporary female artists


Table 1 Early use of their work and fusion of color





| artist | Early representative works | Use of color elements | Element expression | Style inheritance | Elements of innovation |
|----------|--|---|--|-------------------|--|
| Yan ping |  “My Son and I” (Oil color) | Bright, pure gray, and high-purity emotional expression | Strong maternal love, temperature contrast prominent emotion | van gogh | Innovation lies in the bold use of lightness with large temperature and temperature contrast |
| Yu Hong |  “The Purple ortrait” (Oil color) | Monochrome or two-color | Strong mental tension | Freud | More emphasis is placed on the overall atmosphere of the picture and the mental state of contemporary people |

| artist | Early representative works | Use of color elements | Element expression | Style inheritance | Elements of innovation |
|-----------------|---|---|---|---|---|
| Shen Ling |  “A pair of old hoes” (Oil color) | Blue and purple tones, cold tone | Lonely emotions, temperature, purity changes convey emotions | German expressionism | Good at using the color phase of a pure gray contrast to create tension |
| Yu Hong |  “Heart Fate Series 4” (Oil color) | Soft "solid color", on the visual purity | The comfort and beauty brought by nature | Morandi's influence on still-life representations | Pay more attention to the composition of the color combination body |
| white ice |  “zoo” (Oil color) | The color is gorgeous, pure and warm | Simply imaginative, surreal sense | Picasso, Matisse | Bird depiction is interesting |
| Cao Jie |  “Sleep in NO.02” (Oil color) | Exquisite and gorgeous gray | Pass on the deep inner emotions and feelings, natural harmony and tranquility | Monk, Klimt | The choice of color changes with the emotional expression |
| Zhang Jingmia o |  “nightmare” (Oil color) | Cold and warm color fusion, mainly blue and green | Mysterious and deep emotion, a light of sorrow | The Baltisian melancholy | Color contrast enhances the visual effects and emotional expression |

Source: the author is self-made






Table 2. Overall expression of lines and composition



| artist | representative works | Use of line elements | Element expression | Composition strategy | Elements innovation |
|-----------|--|---|--|--|--|
| Yan ping |  “Mu yu zi” (Oil color) | The thicker lines emphasize the subject or important shadows or turns, and the thinner lines depict details or minor elements at the edges. | Direct emotions Internal rhythm | Free and creative organization of the space | The directness of the line form |
| Yu Hong |  “Conducting each other” (Oil color) | The lines are not obvious. The thickness, curvature and density of the lines are unified in the shape, | Emphasize the reflection of the inner world through modeling | Magic reality, After a brand-new combination of images | The uncertainty of the memory itself and the contemporary mental state |
| Shen Ling |  “Men and Women Fly” (Oil color) | Thicker lines are often used for the dark parts of no subjects or subjects Thin lines are used to depict the turns of the main elements | A direct expression of emotion and rhythm | The composition follows a non-traditional method. The composition of the folk paper-cutting | The aesthetic intuition of the lines |

| artist | representative works | Use of line elements | Element expression | Composition strategy | Elements innovation |
|----------------|---|---|---|--|---|
| Yu Hong |  The Landscape Over Their series (Oil color) | Thick lines form color blocks to construct the basic structure of the picture, and the thin lines are interspersed flexibly | A sense of stability | Grid-like structure | Line metaphor and urbanity |
| white ice |  “zoo” (Oil color) | Use surfaces instead of thick lines. hachure Describe details | Add vividness and vitality Increase stability | Horizontal extension | The hierarchy of the line enhances the sense of space |
| Cao Jie |  “The Bottle and the Flowers 12” (Oil color) | The contrast of line thickness | Strengthen the visual focus, enrich the picture details | Focus on the visual arrangement of the objects | Harmony and balance of the line |
| Zhang Jingmiao |  “Two Before the Case” (Oil color) | Relatively evenly drawn lines | Soft, light melancholy | dynamic equilibrium | Dynamic, intellectual and visual and interesting |

Source: the author self-made

Table 3. Interpretation of visual symbols and symbolic meanings

| artist | works | Common visual symbols | symbolism | Creative concept | Symbolic meaning |
|-----------|--|-----------------------|---|---|---|
| Yan ping |  (Oil color) | Mu yu zi | Blood continuation | Strong maternal love, temperature contrast prominent emotion | It has crossed the boundaries of times, region and aesthetic, and has become a symbol of common human emotion |
| Yu Hong |  (Oil color) | self-image | Dual identity, the self is both the creator of the symbol and the participant of the symbol | The diverse identities and role changes of contemporary women in the social structure | It is also a symbol of her personal feelings and the epitome of women in the Chinese era |
| Shen Ling |  (Oil color) | man and wife | The self-liberation of the female body | Fortitude and sincerity is the power of art | Rethinking of gender roles and recognition of the status of women |
| Yu Hong |  (Oil color) | Square structure | An aesthetic pursuit of order and structure and a reflection of the modern urban order | Through the basic shape of the urban prosperity and indifference of a metaphor | City cold and alienated, and female gentle tone |
| white ice |  (Oil color) | animal | Animals symbolize freedom and the wild | Learn from nature, and man is a part of nature | Contemporary people's desire for a real, pure life |

| artist | works | Common visual symbols | symbolism | Creative concept | Symbolic meaning |
|-------------------|---|--------------------------|--|---|--|
| Cao Jie |  | Bottle flower | The deep aesthetic culture of Chinese flowers | The beauty and vitality of flowers | Cherish the ecological balance, the pursuit of inner purity and beauty |
| (Oil color) | | | | | |
| Zhang Jingmiao |  | Girl, flower | It carries the praise of beauty and vitality in the traditional aesthetic culture, and also shows the beauty of harmony between women and nature from the modern perspective | Women's emotional identity and personal experience are placed in things | Providing a quiet harbor for the fast-paced life reflects the society's pursuit of spiritual prosperity. |
| (Oil color) | | | | | |

Source: Researcher

By analyzing the visual elements and evolution rules of the works of seven contemporary Chinese female artists, especially the influence of early Western art on them, this study provides a new theoretical perspective and thinking dimension for the understanding and evaluation of their artistic creation. In the early stage, artists receive mature Western visual system training, including the analysis and exploration of visual elements such as dot, line and surface, which not only helps us to have a more comprehensive understanding of the artist's creative concept and aesthetic pursuit, but also injects new vitality and thinking direction into the research of contemporary art. As female artists return to life, local art and aesthetic recovery, this section is not only a study about art techniques and forms but also an aesthetic dialogue across culture, we can see, representative female artists how to personal experience and social background into the artistic creation and visual and thought level creative exploration. Through such research, we hope to provide new perspectives and ideas for understanding and appreciating the art of Chinese female oil painting.

Research results

1. Creative conception

The works are intended to express women's self-cognition, emotional experience, and even metaphor the drift and return of cultural identity. By depicting a woman in white floating in green waters, her eyes closed, it is serene, dreamy and symbolic. Through the treatment of fuzzy boundaries, the female image and the environment are integrated, and the artistic conception of the work is enhanced. Another is a portrait of a sitting girl in blue.

2. The language of art

The use of traditional cultural elements. Color application: the work adopts cool colors, especially the green color system common in traditional Chinese landscape painting, forming a quiet and philosophical visual effect.

Artistic conception shaping: the floating female image is similar to the image of "you fairy" in Chinese classical literature, symbolizing the freedom and detachment of the soul, which echoes the concept of "doing nothing without governing" in Taoist philosophy.

Composition technique: inclined composition, so that the viewer's eyes can walk freely in the work. The character posture is soft, the boundary of the picture presents a white way similar to Chinese ink painting.

3. The choice of drawing material

Use 150 cm * 120 cm size oil painting frame, canvas with medium grain linen canvas, Mary oil paint and oil painting pen of different sizes.

4. Creative production procedures

Table 4 Example of the oil painting creation procedure

| no | step |
|----|---|
| 1 | Conceived and organized the sketches |
| 2 | Grind the canvas and brush with the base material |
| 3 | Skeletonizing |
| 4 | Shop color |
| 5 | Details of the characterization |
| 6 | Adjustment completed |
| 7 | Brush with light oil for protection |

4.1 Work 1 Creation sketch of "drifting"

Draw the rough outline and basic Black, White, and Gray with a pencil, and then make the draft with a pencil and charcoal.



Figure 8 Create a charcoal sketch of "drifting". (Source: Author, 2025)



Figure 9 Create a small color draft of "drifting". (Source: Author, 2025)



Figure 10 Complete manuscript 120,150 cm Oil color. (Source: Author, 2025)

4.2 Work 2: "The Blue Girl" sketch



Figure 11 Create a charcoal sketch of the "melancholy girl". (Source: Author, 2025)



Figure 12 Complete manuscript "melancholy girl" Oil color. (Source: Author, 2025)

Conclusion and Discussion

This paper analyzes traditional female oil painting works from China. From the creation practice and audience feedback, female oil painters have successfully realized the expression of cultural identity, visual innovation and social gender consciousness in the process of learning from traditional culture.

First of all, research shows that female oil painters widely adopt traditional color system, classic symbols, composition techniques and crafts in their creation. These elements not only enhance the cultural recognition of their works but also enable the audience to feel the influence of traditional culture in contemporary art. Secondly, the audience survey data show that the vast majority of respondents highly recognized the cultural confidence, gender awareness expression, and the balance between tradition and innovation shown by female artists in their works, indicating that the influence of female oil painters in the field of contemporary art is increasing. In addition, the study found that female oil painters, by combining personal emotional experience, social observation and artistic language innovation, successfully break through the limitations of traditional culture in artistic expression, making it more in line with the contemporary aesthetic trend. This not only provides a new direction for women's artistic creation but also provides an important practical reference for the regeneration of traditional culture in contemporary art. Inspired by this research, I have placed greater emphasis on exploring and innovatively applying traditional cultural elements in my

personal artistic practice. In my depictions of women, the researcher applies traditional line modeling and ink-inspired techniques, blending them with personal emotional expression to revitalize traditional elements and present classical Chinese aesthetics from a contemporary perspective.

Discussion

This study explores how contemporary Chinese female oil painters innovatively apply traditional elements in their personal artistic creations. Through an analysis of the works of seven contemporary Chinese female oil painters, the study reveals how they integrate tradition and modernity to form unique artistic styles. Simultaneously, this research connects the creative practices of these artists with the author's personal creation, exploring how to draw inspiration from their experiences to achieve innovation in personal artistic expression.

The research fills a gap in the existing literature by focusing on the integration of traditional elements by female artists, an area that has been underexplored. Through the analysis of the works of seven contemporary Chinese female oil painters, this study presents fresh perspectives on the innovative application of traditional elements in modern art. The findings suggest that the reinterpretation of traditional elements can lead to the formation of a unique artistic language that is both culturally distinctive and contemporary. Moreover, the study combines the creative practices of these artists with the author's personal creation, demonstrating how to draw inspiration from their experiences to achieve innovation in personal artistic expression.

The study offers practical insights for female artists, indicating that the integration of traditional elements can enhance the cultural recognition and audience engagement of their works. For art education, the findings emphasize the importance of cultivating cultural awareness and exploring traditional elements in nurturing the next generation of artists. At the same time, the study explores how to apply the creative experiences of these artists to personal creation, providing not only a new perspective for understanding the application of traditional elements in contemporary art but also new ideas and methods for personal artistic creation.

While the study provides valuable insights, it acknowledges several limitations. The sample size of seven artists may not be representative of all contemporary Chinese female oil painters. Additionally, the study primarily focuses on visual analysis and could benefit from more diverse methodologies. Future research could explore the impact of digital media and

cross-cultural exchanges on the integration of traditional elements in contemporary art, thereby promoting the innovative application of traditional elements in contemporary art.

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