

Exploration of Color in Contemporary Expressionist Landscape Oil Paintings in China

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Abstract

This study explores the use and characteristics of color in contemporary Chinese expressionist landscape oil paintings, emphasizing the central position of color in visual art and its role in expressing emotions and exploring themes. This study adopted qualitative research methods, including semi-structured interviews and observation, to gain an in-depth understanding of the use of color in contemporary Chinese expressionist landscape oil paintings. Through in-depth conversations with artists and detailed observations of their work, the motivations, emotions and symbolism behind the use of color are captured. In addition, this study integrates thematic analysis and Feldman's theory of art criticism to analyze interview data and the use of color in the works of famous Chinese artists. Research findings show that artists tend to use bright and expressive colors to create strong visual impact through personalized color choices and bold color contrasts. In addition, through the use of techniques such as "impasto" and "scumbling", artists enhance the texture and visual depth of their works, thereby improving the overall expressiveness of the artwork. The color characteristic model created by the researchers has a positive effect on art education and provides theoretical support for understanding the innovation of contemporary expressionist painters in the use of color. Given the important role of color in contemporary Chinese expressionist landscape oil paintings, future research can expand the scope of research to explore the use of color in different art genres, and it is recommended to study the works of emerging contemporary young artists to understand new trends in the use of color. and innovative approaches to further enrich art education and critical theory. The research results have had a profound impact on art education, creation, criticism and the market, and pointed out new directions for the future development of art.

Keywords: Chinese Expressionist Oil Painting, Color Characteristics, Contemporary Art, Feldman Art Criticism

Introduction

In the field of oil painting, the significance of expressionism lies in its profound expression of the artist's inner emotions and its bold departure from traditional art forms. Expressionism as an art movement prioritized conveying the artist's personal and emotional experience through the use of color, form, and line, rather than focusing on realistic representations of reality (Radaeva, 2022). This artistic style originated in the early 20th century in Europe, namely in Germany and Austria, and had a significant impact on later contemporary art trends. Expressionism is also significant in current Chinese art. Chinese artists employ expressionist techniques to examine and articulate the connection between the self and society, as well as to interpret traditional culture within a contemporary framework (Ma, 2017). Chinese artists have transitioned from mimicking Western art to creating contemporary art that reflects Chinese culture, with the goal of highlighting the current state of Chinese society. Over the past five years, there has been a continual and growing focus on inquiry and discourse surrounding expressionism within the Chinese contemporary art scene. In China, the adoption of "Expressionism" is considered a reflection of cultural self-assurance, since artists employ this artistic style to portray societal transformations and their own emotional encounters (Hillenbrand, 2012).

Color is one of the important expressive factors in contemporary landscape oil paintings, reflecting the harmonious unity of color and the artist's emotional expression in the painting (Liu, 2022). To express the artistic beauty of contemporary landscape oil painting scenes, it is necessary to rely on the unique artistic language of contemporary landscape oil painters and the reasonable and appropriate application of the rules of color beauty in contemporary landscape oil painting (McCausland, 2017). Color does not have expressive force on its own; it only does so when it is suitably ordered and its intensity corresponds to the intensity of the artist's feelings. Only then can the color and spirit of the artistic vision in landscape oil painting be strongly and totally portrayed.

Chinese artists have innovated the artistic language of oil painting and developed a distinctive expressionist style with Chinese characteristics through their unique use of color. However, what are the technical characteristics of color in contemporary expressionist landscape oil paintings, and how do they differ from other landscape oil painting styles? Some artists may not have a clear understanding of the concept of color in contemporary expressionist landscape oil paintings, resulting in a lack of expression of color characteristics in their works. How Chinese artists innovate the artistic language of oil painting and form an expressionist style with Chinese characteristics through their unique use of color is still unknown. In addition, the contemporary and innovative nature of color expression in expressionist landscape oil paintings also needs to be fully recognized.

The purpose of this study is to study the specific attributes and performance characteristics of color in Chinese contemporary expressionist landscape oil paintings, to promote the understanding of the color language used in Chinese contemporary expressionist landscape oil paintings, and to benefit artists and audiences. Studying current Chinese art can deepen our understanding of different artistic methods and provide new insights into art criticism and theory, especially regarding the use of color. In addition, it will also serve as teaching materials and examples for art education, helping students gain a deeper understanding of the

significance of color in artistic production. Finally, it will help artists discover inspiration and develop strategies for using color, thereby promoting the advancement of artistic creativity.

Literature Review

Previous Studies

Color is of utmost importance in Expressionist painting as it is used by painters to communicate emotions and establish atmosphere. When Chinese painters use color, they often incorporate Eastern aesthetic concepts to create unique visual effects. Some examples of literature examining the use of color theory in Expressionist landscape painting include:

Emotional Expression and the Symbolic Meaning of Color in Expressionist Landscape Oil Paintings

Color is both an integral part of vision and a transmitter of emotion and symbolic meaning. In their research, Zou (2019) investigated the ability of color to evoke aesthetic impressions and emotional experiences in Abstract Expressionist art. When examining Munch's creative works, Wu and Zhao (2023) emphasized the use of vibrant color contrasts and narrative elements to effectively convey emotions such as loneliness, fear, and despair. This approach succeeds in evoking deep emotional resonance in the audience. Zhao (2010) emphasized in his study that Chinese oil painting was influenced by Western art movements and evolved a unique creative style. Zhang (2012) emphasized the autonomy and diversity of color in contemporary paintings, proposing that color has evolved from being simply added to paintings to an important component in conveying personal emotions and spiritual attributes. The use of color in Chinese oil paintings reflects its unique national characteristics and strives to coordinate with traditional aesthetic connotations. Yao et al (2022) examined the impact of psychological factors on the visual depiction of painting colors from a psychological perspective. By conducting studies and utilizing regression analysis, they uncovered the correlation between personality characteristics and color perception. This research offers a scientific foundation for comprehending the emotional expression and symbolic significance of color in expressionist landscape oil painting.

These studies show that color in Chinese Expressionist landscape oil paintings is both a visual depiction and a means for artists to express emotions and philosophical thinking. The color in contemporary Chinese expressionist landscape oil paintings serves the purpose of both visual aesthetics and the study of emotional depth and symbolic meaning. Artists use color to effectively convey complex emotions and concepts and take into account the audience's psychological response, thereby amplifying the expressive and communicative power of their work.

Exploration of Color Innovation and Techniques in Contemporary Chinese Expressionist Landscape Oil Painting

Chunlei (2010) emphasized in his research that Chinese painters have made many efforts and progress in creative expression, and finally established their own framework. Li Dongdong (2012) studied the salient features of color expression in German Expressionist paintings and explored how Chinese artists achieved personalized expression through color. This includes their intuitive and personal treatment of color, their use of irrational color expressions, decorative arrangements of colour, their use of associative color symbolism, and their association of music and color through synesthesia. These characteristics provide many

expression methods and sources of inspiration for Chinese contemporary expressionist landscape oil paintings. In a 2014 study, Jiali Sun explored how Emile Nolde's use of color in painting became a means for the artist to express his personal and spiritual realm. This coincided with Nolde's belief that color could serve as a conduit for conveying ideas and emotions.

This research provides valuable insights into how contemporary artists express themselves creatively and respond to today's times through the use of creative techniques in color and form. These studies demonstrate how Chinese artists combine their unique creative ideas with contemporary expressionist techniques to create contemporary works of art that have distinctive Chinese characteristics while respecting traditional influences.

The above research has provided a comprehensive understanding of the use of color in Chinese Expressionist paintings, emphasizing the laws of color development and change in contemporary art. However, there is a lack of in-depth analysis of the specific characteristics and linguistic aspects of color in contemporary Chinese expressionist landscape oil paintings. This indicates that there are gaps in research and that more research is needed. This study intends to further explore this research gap by examining the distinctive characteristics of color in contemporary Chinese expressionist landscape oil paintings.

Feldman's Art Criticism Theory

Edmund Burke Feldman's theoretical model of art criticism provides a structured framework for analyzing and criticizing works of art. Feldman (1994) defines it as a systematic approach to understanding and evaluating works of art, consisting of four basic elements: description, analysis, interpretation, and judgment. The theory was proposed in the late 1960s and proposes a methodological technique for analyzing and evaluating works of art, allowing individuals to thoroughly understand the aesthetic attributes and creative value of works of art (Subramaniam et al, 2016).

Feldman's (1994) theory of art criticism provides a methodical, all-encompassing framework for studying and evaluating works of art. Through the study of the descriptive, analytical, interpretive and evaluative components of artworks, audiences can have a deeper understanding and appreciation of the artistic attributes and intrinsic meaning of artworks. By applying Feldman's theoretical approach to Expressionist landscape painting, viewers can gain a deeper understanding of the emotional intensity and subjective expression conveyed by the work. This approach also allows for a more in-depth study of the artist's creative intent, use of color techniques, and the broader impact of Expressionist landscape painting on the art world and audience perceptions.

Methods

This study adopts qualitative research methods, using semi-structured interviews and observation techniques to study the color attributes in contemporary expressionist landscape oil paintings. Qualitative research is a rigorous method of investigating and interpreting people's subjective experiences, opinions, and meanings. Qualitative research is the collection and analysis of non-quantitative data such as interviews, observations and textual materials. Its purpose is to thoroughly investigate the object of study (Creswell, 2018). This type of research prioritizes process rather than outcomes, pays particular attention to

individual differences, and carefully examines the research context and the specific circumstances of the participants.

During the data collection process for this study, we recruited five young artists, aged between 20 and 55, who were involved in the study of contemporary expressionist landscape painting in China. We selected these artists for semi-structured interviews. We have selected the artistic works of five famous Chinese contemporary expressionist landscape oil paintings for observation. The five artists are Duan Zhengqu, Dai Shihe, Wang Keju, Zhang Liping and Yan Ping. In order to achieve the research objectives, we also selected two representative works of each artist for detailed analysis, totaling ten works.

This study mainly uses two methods for data analysis. First, a thematic analysis was conducted on the semi-structured interview transcripts. In addition, Feldman's theory of art criticism is used to analyze the artwork.

Results and Discussion

The Application of Thematic Analysis in Semi-Structured Interviews

Analysis of interview data requires an in-depth and detailed examination of the transcripts or audio recordings collected. The researcher thoroughly engages with the data, carefully reviewing and analyzing the interviews multiple times to gain a complete understanding and deep insight into participants' responses (Patton, 2015). This process requires identifying common themes and patterns in the data, categorizing the data through coding to establish meaningful groupings, and making systematic comparisons of participants' perspectives and experiences (Miles et al., 2020).

Thematic analysis was the main method I used in my research. Braun and Clarke (2006) define thematic analysis as a method that focuses on discovering, interpreting, and reporting patterns in data. This technique emphasizes organization and description of data with little detail. This analytical procedure included examining comments, extracting data, and establishing thematic categories. The authors propose a framework that includes six sequential processes for conducting thematic analysis: First, one must become familiar with the data and carefully observe its important features. Second, concisely code important elements of the data. These codes were then used to create themes, integrating all relevant coding information into each corresponding theme and selecting interesting data examples for each category. These initial topics must then be reviewed to ensure they are logical and comprehensive. The final stage is to precisely segment and label the topics and write a report containing the final analysis and findings (Refer to Figure 1).

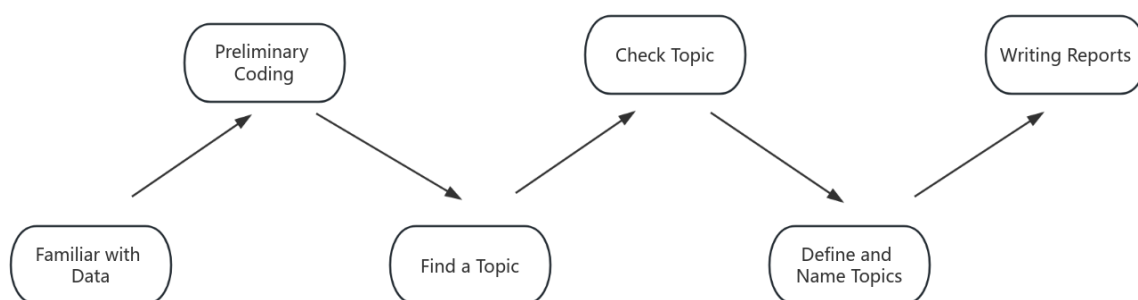


Figure 1: Thematic Analysis Model

The collected data was analyzed using the theme analysis method, resulting in the following findings:

Contemporary Chinese expressionist oil painting often employs color to elicit powerful visual impact and inspire passionate emotional responses in viewers. These artworks often use black and deep brown as the primary tones, enhanced by rich and intense hues. Artists portray the ever-changing nature of landscapes and the transition between seasons by using dynamic color changes, such as gradients and contrasts, to symbolize the fluctuation of light and shadow. Expressionist painters have the freedom to employ color in unconventional ways, which gives them a wider spectrum of expression in their artworks. They often use inventive methods like impasto, palette knife, and dripping to enhance the texture and visual depth of the piece. The use of colors is often influenced by the artist's subjective feelings, using unconventional color combinations to enhance the emotional portrayal of the artwork. The works of art often use strong color contrasts, using complimentary or opposing hues to provide a visually dynamic and powerful impact. Artists often experiment with abstract shapes to investigate the language of color, sometimes even abstracting colors themselves. Consequently, every expressionist artist cultivates a distinctive color vocabulary that represents their creative approach.

Through the processes of reading, evaluating, pondering, classifying, and refining, six distinct themes were identified (Refer to Figure 2).

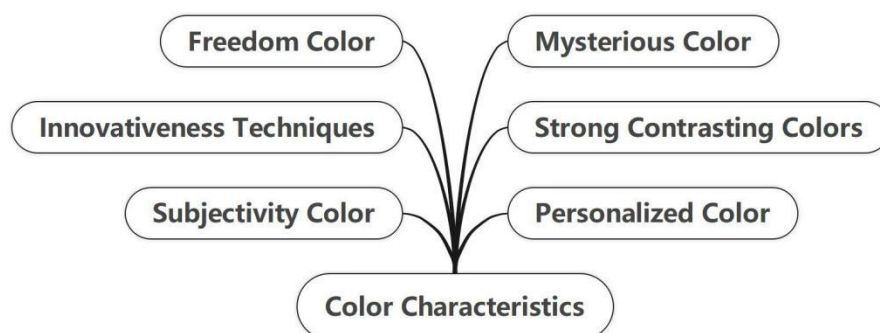


Figure 2: Color Characteristics Model 1

Analysis of Artwork Color Based on Feldman's Art Criticism Theory


Feldman's theory of art criticism provides a methodological framework for analyzing and understanding works of art, with a particular focus on the study of the use of color (Subramaniam et al, 2016). First, we begin with the descriptive stage, where we elaborate on the colors depicted in the work of art, including aspects such as hue, temperature, saturation and contrast. We focus on the distribution, interaction and application of color in the work. Once we move into the analysis phase, we will examine the ways in which artists choose and use color to convey a specific emotion, atmosphere, or idea. We analyze how color interacts with shape, line and texture in a composition, and how these elements work together to create a complete visual experience. After describing and studying the colors, we move into the interpretation phase, providing explanations and meaning for the artwork. This may include the emotional, message and symbolic meaning imparted by the color, taking into account the cultural origins, the artist's creative intent and the historical connotation of color in Chinese culture and philosophy. Finally, in the judging stage, we analyze the effect of color application in the work and its impact on the overall texture and expressiveness. We evaluate


whether color choices enhance the theme and emotion of the work, and whether they match the artist's creative intent and the audience's perception.

Through this series of analyses, we can have a more comprehensive understanding of the color characteristics of contemporary Chinese expressionist landscape oil paintings and how artists use color to express their own color language. The test sample works consist of ten works by five famous Chinese artists: Each artist selects two works, refer to figure 3-7 for details.

Sample 1: Artist Duan Zhengqu

Duan Zhengqu, a notable contemporary Chinese painter, was born in 1958. In 1983, he graduated from the Oil Painting Department at the Guangzhou Academy of Fine Arts. He is currently a member of the Oil Painting Art Committee of the China Artists Association, a researcher at the China National Academy of Painting, a director of the Chinese Oil Painting Society, a specially appointed painter and mentor at the Chinese Oil Painting Institute of the China Academy of Art, a director of the Beijing Artists Association, and a professor and doctoral supervisor at Capital Normal University's School of Fine Arts. His works often reflect everyday settings in rural China, as well as the people's interior feelings and spiritual moods.

Feldman's art Criticism Theory Color Analysis					
	Artwork	Description	Analysis	Interpretation	Judgment
Duan Zheng qu	 <p>Title: Mystic Realm 2 Medium: Oil Painting Size: 150cm x 200cm Year: 2022</p>	<p>The artwork showcases a vibrant array of colors set against a backdrop of thick vegetation. The black foliage is adorned with pink, white, and red flowers, creating the impression of either blossoms or concealed riches. Amidst the flowers,</p>	<p>The utilization of color contrast and saturation is crucial in this piece. The plants contrast with the dark background due to their vibrant and attention-grabbing hues, resulting in a striking visual effect. Simultaneously, the seamless</p>	<p>The artist's use of such hues in the work may be intended to portray the majesty and mystery of nature while also guiding the audience to look beyond the intuitive picture and seek the true meaning of life lying under the surface. This method of expression not only provides the work a sense of depth and mystery,</p>	<p>This piece effectively produces an immersive visual experience, drawing the audience into a complex hidden realm. The use of contrasting colors, as well as the incorporation of human characteristics into the environment, inspire interest and contemplation.</p>


		<p>human faces and forms are emerging, seamlessly merging with the surroundings, as though they are an integral part of the fauna.</p>	<p>integration of the figures with their environment may suggest a peaceful symbiotic relationship between humans and nature.</p>	<p>but it also encourages the viewer to delve deeper into the deeper meanings and stories beneath it.</p>	
	 <p>Title: Land of the Deities Medium: Oil Painting Size: 150cm x 180cm Year: 2018</p>	<p>This picture is characterized by warm tones, with flaming reds and oranges creating the visual core, evoking passion and vitality. Interspersed among the swirling hues are chilly tones of light blue and pure white, which contrast dramatically with the warm colors, creating a sublime and calm mood, as if light</p>	<p>In this artwork, the contrast between warm and cool hues creates dramatic visual depth. Reds and oranges imply passion or restlessness, whilst cold colors convey calmness or detachment. The painter expertly uses color to guide the visual flow from the figures at the bottom of the picture</p>	<p>The painting's color contrast represents the duality of man and god, material and spiritual. Warm colors represent earthly passions or communal instincts, whilst cool colors evoke otherworldly or divine regions.</p>	<p>The use of color in this painting is strong and passionate, conveying a sense of separation while being grounded in the reality of human emotions. The visual effect and symbolic meaning of color strengthen the topic and narrative level of the work, demonstrating the fine balance of aesthetics and symbolism, and provoking the viewer's</p>

		duckweed is floating on the figures.	to the ethereal shapes above, representing the transition from the worldly to the spiritual world.		deep pondering.
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Figure 3: Data analysis of Sample 1

Sample 2: Artist Dai Shihe

Dai Shihe, an artist, was born in Beijing in 1948. In 1976, he graduated from the Department of Fine Arts at Beijing Normal University. Finally, in 1981, he completed his studies at the Mural Department of the Oil Painting Department at the Central Academy of Fine Arts. In 1988, he pursued his studies as a visiting scholar at the Repin Academy of Fine Arts in Russia. Presently, he holds the position of a professor at the esteemed Central Academy of Fine Arts and also fulfills the role of a consultant for the Academic Committee of the same institution.

Feldman's art criticism theory analysis					
	Artwork	Description	Analysis	Interpretation	Judgment
Dai Shihe	 <p>Title: Fishing Song Medium: Oil Painting Size: 78cm x 190cm Year: 2016</p>	The artwork, which is predominantly blue, depicts a serene evening waterside scene, with dotted warm-toned lights contributing to the warmth of the image and the reflection of the water heightening the	The image uses limited tones to create the impression of water at night. The dark blue depicts the mystery of the water, while the use of warm colors represents human activities. Color contrast	The prominent blue in the picture represents the depth and expanse of the fisherman's habitat, whilst the use of warm colors represents the transience and insignificance of humans in nature, and also hints at the symbiotic relationship between fishermen and nature.	The painting is predominantly characterized by a range of blue hues. The artist's abstraction and simplification of tonal approaches effectively convey their emotional expression. The artwork vividly portrays the serene and profound aspects of fishermen's lives.


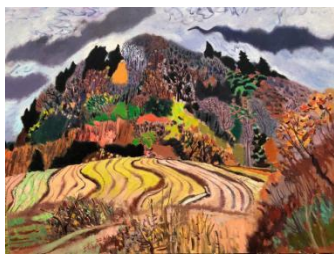
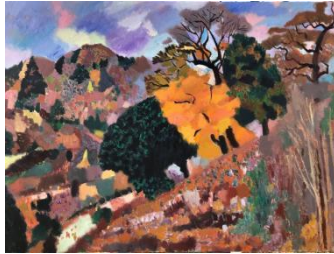
		sensation of tranquillity.	not only improves visual direction, but it also contributes to the image's peacefulness and harmony.		
	 <p>Title: The Wind Has Risen Medium: Oil Painting Size: 80cm x 100cm Year: 2013</p>	The blue background merges with the foreground, creating the same color as the ocean and sky. The boat is predominantly earthy and white, with red and green highlights that lend contrast and interest to the image.	The boat's contrasting colors and intricate decorations are very visible against the expansive blue backdrop, evoking a strong impression of size and motion. The artwork has a blue hue and utilizes a "scumbling" method on the canvas to convey the essence of the blue ocean and sky.	Blue dominates, representing the immensity and envelopment of nature, while contrasting hues represent human life and dynamism. The boat appears little in the blue, expressing man's fight with nature.	The painting is both visually and conceptually appealing, with contrasting colors bringing balance and energy. The "scumbling" technique, which is both distinctive and inventive, deviates from the conventional coloring process and aims to stimulate profound contemplation regarding the interplay between humanity and the natural world.

Figure 4: Data analysis of Sample 2

Sample 3: Artist Wang Keju

Wang Keju was born in Qingdao in 1956. He graduated from Shandong Academy of Arts in 1983. In 1987, he attended the Oil Painting Assistant Training Class at the Central Academy of Fine Arts, followed by the Advanced Training Class in 2000. He is a member of the China Artists Association and serves as a specially appointed painter at the Oil Painting Institute of the China Academy of Art and a researcher at the Oil Painting Institute of the National Academy of Chinese Painting. Additionally, he is a professor at the School of Arts of Renmin University of China.

Feldman's art criticism theory analysis					
	Artwork	Description	Analysis	Interpretation	Judgment
Wang Keju	 <p>Title: Deep Autumn in Niujiaochong Medium: Oil Painting Size: 120cm x 160cm Year: 2020</p>	Autumn colors are the keynote, with warm golden and brown fields in the foreground, orange-red autumn leaves in the middle ground, and cool blue-purple skies and distant mountains in the background, creating a sharp contrast.	The use of color in the artwork adds layers and depth. This hue contrast not only depicts the changing of seasons but also suggests a shift in the time of day, possibly at sunset or dawn when light rays illumine the earth.	Colors reflect natural cycles, with gold representing harvest and contrasted with the freezing winter months. The painter captures the fleeting glory of fall, nature's most vibrant season before hibernation.	This artwork portrays the essence of autumn in vibrant colors, demonstrating the vibrancy of life and the change of seasons. The contrast between warm and chilly tones not only heightens the visual impact, but it also effectively portrays the beauty and melancholy of autumn.
	 <p>Title: The Bamboo Garden in Sunlight Medium: Oil Painting Size: 120cm x 160cm</p>	The color scheme is vibrant, with orange, green, and purple contrasting against the blue sky. Orange indicates sunlight,	The use of colour provides a contrast between warm and cool, implying the interaction of light and	The artist uses colors to portray the crispness of fall, and the contrast between sunlight and shadow is intended to represent both the transient quality of life	The color palette employed in this artwork effectively captures the interplay between sunlight and the bamboo forest, resulting in

	Year: 2020	while blue and purple show the depth and shape of the bamboo forest.	shadow in the garden. Purples and blues produce chilly shadows, whilst oranges and yellows mimic the warmth of sunlight, increasing the image's vibrancy and highlighting the spatial relationship between the leaves and the light source.	and the natural beauty that it contains. Purple symbolizes seriousness and the passing of time.	the integration of light and shadow. The work not only defines the physical space but also demonstrates a profound comprehension of the emotional impact of color, resulting in a fascinating visual encounter.
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Figure 5: Data analysis of Sample 3

Sample 4: Artist Zhang Liping

Zhang Liping was born in Inner Mongolia in 1961. He holds the position of professor and serves as a supervisor for PhD students at the School of Art, Xiamen University. He holds a position as a member of the Oil Painting Art Committee of the China Artists Association and serves as a researcher at the Oil Painting Institute of the National Academy of Chinese Painting. In addition, he holds positions as a council member of the Chinese Oil Painting Society, deputy chairman of the Fujian Artists Association, director of the Oil Painting Art Committee of the Fujian Artists Association, and president of the Fujian Oil Painting Society.

Feldman's art criticism theory analysis					
	Artwork	Description	Analysis	Interpretation	Judgment
		In a maritime painting, red represents the changing tide, blue ships form the visual	The blue boat is a sign of human tenacity, while the red depicts	Because of the involvement of ships and people, the color represents the power and transformations	The artwork employs contrasting tones to symbolize both strength and




<p>Zhan g Li ping</p>		<p>focal point, white stripes and soft blue represent water spray and foam, and the overall vivid picture of the nautical scene is accomplished.</p>	<p>the passion and danger of the ocean. The artist uses the novel "impasto" method to create dynamic energy from the interaction of the overall hues, emulating the tide's undulations.</p>	<p>of the sea, as well as the passage of time or the presence of unusual weather.</p>	<p>vulnerability. The utilization of color evokes an emotional response in the viewers, while the "impasto" technique disrupts conventional notions and showcases technical ingenuity.</p>
		<p>The artwork has a dynamic mood because of the contrasting colors of the boats, which are red, blue, and green. The color scheme emanates vigor and vibrancy.</p>	<p>The use of vibrant colors may depict the renewal of life associated with spring. Intense reds and deep greens contrast with gentle blues to create a sense of layering and variety, which can be interpreted as a metaphor for the diversity of life that blooms in spring.</p>	<p>The interweaving of hues represents the rebirth of nature and human activity, with blue indicating cold sea water and the warm-toned boat representing the warmth and energy of spring.</p>	<p>This painting's clashing hues are complementary, the composition is dynamic, and the harmonized colors draw the audience in, creating a visual feast while also allowing them to feel the vibrancy of spring.</p>

Figure 6: Data analysis of Sample 4

Sample 5: Artist Yan Ping

Yan Ping was born in Shandong Province in 1956. In 1983, he completed his studies at the Shandong Academy of Arts and later, in 1991, he continued his education at the Central Academy of Fine Arts. Presently, he fulfills the role of a professor and supervisor for master's students at the Department of Painting at the School of Arts, Renmin University of China. Additionally, he holds positions as a council member in both the Chinese Oil Painting Society and the China Artists Association. His artworks have been seen in various esteemed exhibitions both within his home country and abroad, garnering him multiple accolades. In addition, he has released compilations such as "Fine Works of Contemporary Chinese Oil Painting: Yan Ping" and "Masterpieces by Yan Ping".

Feldman's art criticism theory analysis					
	Artwork	Description	Analysis	Interpretation	Judgment
Yan Ping	 <p>Title: Summer on the Peninsula Medium: Oil Painting Size: 100cm x 80cm Year: 2021</p>	<p>The work against a background that is a combination of blue and green, the photo depicts the view of the peninsula as well as the brilliant yellow of sunflowers. The background is also a combination of blue and green.</p>	<p>The artist effectively conveyed the sense of summer by juxtaposing the bright yellow hues of the sunflowers against the cool blue-green background. The utilization of the "impasto" technique to depict the sunflower and the "scumbling" technique for the background enhances the prominence of the warm and vibrant sunflower motif.</p>	<p>There is a balance between the warmth of the natural environment and the refreshingness of green plants, and the inclusion of chilly hues hints to this balance. The primary color, yellow, represents the force of the sun and the joy of summer.</p>	<p>This artwork entralls the observer through the utilization of contrasting hues and techniques "impasto" and "scumbling", culminating in a visually stunning and emotionally stirring portrayal of nature that effectively conveys the vibrancy and</p>


					serenity of the season.
	 <p>Title: Early July Medium: Oil Painting Size: 100cm x 120cm Year: 2021</p>	<p>The painting is primarily green, with accents of pink, crimson, and purple to represent the variety of flowers. The light blue and white contrast in the background depicts a clear, brilliant sky.</p>	<p>The green undertone symbolizes the process of growth, while the vibrant yellow color enhances this concept by expressing both sunlight and energy. The incorporation of reds, pinks, and purples in the arrangement introduces a sense of profundity and alludes to the intricacy of the natural realm. Furthermore, the use of the "impasto" method on the flower segments amplifies the liveliness of the flowers.</p>	<p>The painter depicts the summer harvest through the garden and the liveliness of the flowers. The brilliant colors depict the abundance of summer, with each color reflecting a distinct part of the garden's environment.</p>	<p>This artwork incorporates vibrant hues to encapsulate the dynamic essence of the summer season. Using strong, clear brushstrokes and sophisticated "impasto" techniques, the artist effectively captures the vibrant and dynamic nature of the flower, thereby conveying its inner essence and beauty.</p>

Figure 7: Data analysis of Sample 5

Applying Feldman's art criticism approach to analyze the artwork, we can succinctly outline the characteristics of color utilization in this genre as follows:

A. Vivid and Expressive Colors

Contemporary Chinese Expressionist landscape paintings frequently employ vivid and emotive hues. Artists often opt for vibrant and vivid colors, with the intention of eliciting strong emotional responses and showcasing their profound personal or emotional connection to the subject matter of the artwork.

B. Bold and Striking Color Contrasts

These artworks often exhibit strong disparities in color, as artists prefer hues that are diametrically opposed on the color wheel to produce vibrant and visually captivating compositions. By skillfully employing these opposing colors, artists not only amplify the dramatic impact of the paintings but also accentuate the emotional strain that is inherent in Expressionist art.

C. Symbolic Use of Color

The use of color in these works of art transcends its visual appearance, as color holds deep symbolic meaning. Red is often associated with strong emotions such as passion or rebellion, while blue often evokes feelings of calm or melancholy. Green, on the other hand, is often seen as a symbol of nature and vitality. The deliberate use of symbolic colors enhances the narrative of the painting and makes the theme of the work more connotative.

D. Innovative Techniques

Contemporary Chinese Expressionist artists have had a huge impact on the way audiences perceive color through the use of unique painting techniques. These techniques include "impasto" and "scumbling". "Impasto" involves applying paint thickly to create a gorgeous texture, while "scumbling" involves superimposing a thin layer of paint on top of another to achieve an optical blending effect. These methods not only improve the three-dimensional quality of color, but also enhance the level of visual perception and enhance the overall appeal of the artwork.

E. Abstraction and Simplification

Quite a few artists like to use abstract and simple artistic expression methods. In their work, color functions not only to represent the real world but also to reinterpret, transform and simplify it, thereby building a universe beyond direct depiction. This artistic method guides the audience into a more personal and metaphorical realm of visual expression, breaks the boundaries of traditional visual expression, and triggers profound thinking about color and form. Using this method, artists can delve into and express their understanding and emotions about the world in a free and innovative way.

F. Integration of Light and Shadow

Artists use contrasting changes in hue to symbolically depict the passage of time of day or changes in weather. This approach enhances the emotional impact and symbolic meaning of the artwork, emphasizing the ephemerality and unpredictability of the scene depicted.

These characteristics highlight that contemporary Chinese Expressionist landscape artists have not only drawn on the traditions and techniques of their predecessors but have also broken boundaries in unique and innovative ways, particularly in the use of color. This has led

to the formation of a color language specific to contemporary Expressionist landscape oil paintings, which can be summarized in the following model(Refer to Figure 8).

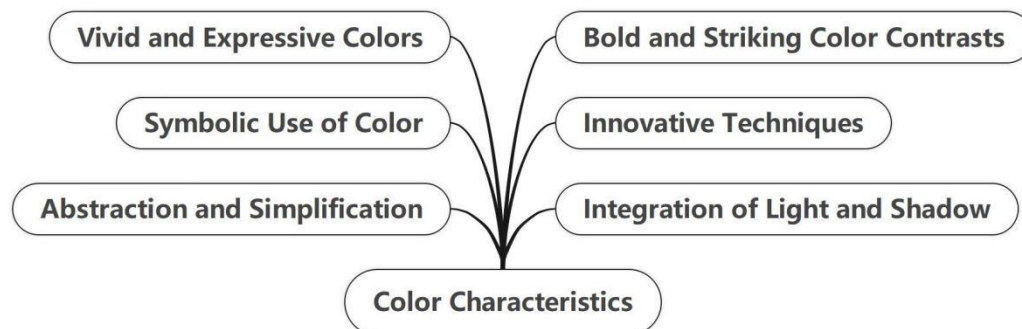


Figure 8: Color Characteristics Model 2

Conclusion

An extensive examination of contemporary Chinese Expressionist landscape paintings yields several key findings that highlight the crucial role of color in conveying emotions and themes in artworks, while also shedding light on the color characteristics and language employed in these paintings. Artists effectively elicit emotional impact by employing vibrant and saturated hues, striking contrasting color combinations, and symbolic utilization of personalized colors, as exemplified by the examination of the symbolic representation of red, blue, and green. The colors in these works serve as more than just visual aspects; they possess profound symbolic significance that amplifies the narrative complexity and thematic abundance of the pieces. Furthermore, by conducting interviews with artists and closely examining their works, we have discovered that various application techniques, such as "impasto" and "scumbling", have a substantial influence on the way colors are perceived. These technologies not only improve the texture of color, but also enhance the visual experience, producing distinctive visual effects and tactile sensations, while also introducing innovative technical execution. Furthermore, by employing qualitative research methods, two models for promoting art education were established. These models focus on color characteristics, provide teaching materials and case studies, and are valuable teaching resources. They enhance students' understanding of the importance of color in artistic creation. These models also stimulate artistic development by inspiring artists to develop new color application techniques. In addition, the application of Feldman's theory of art criticism emphasizes the significance of art criticism in understanding works of art, improving students' artistic understanding, and cultivating critical thinking skills. The color characteristics of contemporary Chinese expressionist oil paintings reflect the artist's integration and improvement of traditional and modern, Eastern and Western creative techniques. Through the use of color, these works demonstrate the artist's deep understanding of contemporary society, the natural world, and human emotions. By studying these color qualities, we can deepen our understanding of the complex nature of Chinese contemporary art, and at the same time recognize the unique contribution and charm of expressionist painting around the world.

In short, color plays a complex and profound role in artistic creation. Color plays a vital role in contemporary Chinese Expressionist landscape painting and is an important tool for artists to convey emotions and explore various issues in depth. Color not only enhances the visual effect of art, but also serves as a link between artists and audiences, between traditional art

and contemporary art, and between Eastern and Western cultures. Incorporating color into contemporary Chinese expressionist landscape paintings not only enhances the diversity of creative expressions, but also opens up new avenues and potential for future art development, having a significant impact on artistic creation, education, criticism, and the market (Avci, 2014). As art develops, color will continue to become an important tool for artists' research and expression, providing unlimited potential for future artistic creation.

Conflicts of Interest

The author asserts that there are no conflicts of interest concerning the publication of this article.

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