



**UNIVERSITY OF  
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**To integrate traditional Chinese and Western  
landscape painting to explore cross-culture  
artistic language**

A dissertation submitted in fulfillment of the requirement for  
the degree of Bachelor of Arts and Design (Honours)

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Associate Supervisor: Dr Sara Irannejad

November 2024



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## **KEYWORDS**

Chinese calligraphy, Chinese Landscape painting, cross-cultural studies, European Landscape painting, practice-led research, Shan Shui, The Third space.

## **ABSTRACT**

This project was designed to explore the language of art across cultures through the creation of new canvas-based pieces that integrate Chinese and European landscape paradigms. This incorporation was achieved by integrating Western-inspired materials with Chinese-inspired techniques to create a calligraphy painting that illustrates the cross-cultural artistic philosophies and nuances. The creative artworks would be an integration of the technical skill of calligraphy script and the colour application philosophy to generate both culture connotations.

This approach was inspired by my education at the University of Canberra, where we were encouraged to apply our own experiences to our learning. Analysis of the literature and my own personal practical application has illustrated how the themes explored in this thesis, such as cultural influence, the philosophical perception of landscape, and the techniques applied in the process of creation can influence the expression of the artistic performance or display. The specific themes highlighted in this thesis emphasised the importance of the language of the artist to me, as I observed in artists from Eastern and Western backgrounds.

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This experience has proved to be a joyful one as the completion of this Honours degree has highlighted a new journey for me to discover as I continue to explore my career in the Australian artistic landscape.

## Chapter 1 Introduction

I aimed to use my prior knowledge of both Chinese and Western painting concepts to explore a cross-cultural artistic conversation through the creation of a novel composition on canvas media.

Culture is an ever-evolving, almost living concept that immerses our everyday rituals and expectations of language, behaviour, religion, even to the food we consume. I wanted to explore how living in Australia and being submerged in the Brisbane-based arts community has influenced my sense of culture and how this is expressed when I create.

My background in Chinese art has given me an insight in the creation and analysis of oil paintings, particularly the cultural implications reported by the artists of those paintings. Over the course of four years study, I have been deeply involved producing oil paintings that seek to honour the traditional philosophies of Chinese landscapes but also contribute to finding new ways. I pay tribute to the Yu Shan, as seen in Figure 5, which is the highest mountain in Taiwan, and then further developed this by applying the Shan Shui painting style, as visible in Figures 6 and 7. This style, which translates to "mountain-water", typically refers to the use of inks or brushes over traditional paintings methods when creating depictions of landscapes and the natural sphere. This mixing of methodologies was inspired by my own personal experiences as an immigrant.

The visual art training I received through TAFE Queensland and the University of Canberra informed my interest in pursuing an academic work that allowed me to analyse the differences between Taiwanese and Australian creative culture by combining them to better comprehend the diverse spectrum of influences on my work. This project was highly inspired by my own multifaceted experiences coming from a Taiwanese background and observing the Australian art industry and creative cultural scene.

The literature review explored the historical prominence of landscape scenes in the East and the West. I have analysed of the established techniques and how this is informed by the philosophies underlying landscape production. My experience in this field has prepared my interest in how the artistic disparities between the two cultures could be brought together. Through my practical application of my education, I increased my understanding of the historical and current perspectives as taught by the University of Canberra and this informed the direction of this Honours project. I brought together modern and rapidly evolving qualitative methods that I saw as being influential on my future career. The practical aspect of this thesis culminated in the creation four oil paintings on canvas. These paintings depict one landscape scene each and were designed to appear as a thematic grouping.

This project was conceived while I was enrolled with the University of Canberra in 2020. I wanted to expand upon my theoretical and practical skills in the visual arts. The methods and techniques I was taught in Australia were exceptionally interesting to me, particularly in how they diverged from my prior experience gained in Taiwan. As in Australia there was what I perceived to be a Western-inspired focus on oil techniques using canvas as a medium whereas in China, the predominant materials had been ink-based techniques on rice paper. Recognising this throughout my course of study inspired me to pursue further expertise in this area, as I believe that my personal, lived experience positions me to integrate this into my experience and share my knowledge with others from both cultures to foster the ever-growing bridging of cultures.

### **1.1 Aims and purpose**

This research aims to evolve an artist style using western oil painting material and canvas to generate a new vision of Chinese painting with Western techniques and art mediums. The creative art work combines the skill of calligraphy script and the philosophy of both cultural connotations.

## 1.2 Research question

I titled this Honours undertaking “With what techniques is it possible to integrate traditional Chinese and traditional Western landscape painting techniques and thematic elements as a method of exploring the communication in art that occurs cross-culturally?” This exegesis explores on the timeline of project development, the academic literature that informed the research, and the methodologies used in the practical exploration of this question.



Figure 1. Tung, C. (2019). *Wisteria flower feast* [Ink on paper]. 130cm × 45cm (frame).

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Figure 3. Tung, C. (2019). *Wisteria flower 2* [Ink on paper]. 68cm × 34cm.

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Figure 5. Tung, C. (2023). *The beautiful of Yushan* [Oil on canvas]. 50.5cm × 76cm.  
Figure 6. Tung, C. (2023). *Snow Mountain* [Oil on canvas]. 50.5cm × 40.6cm.

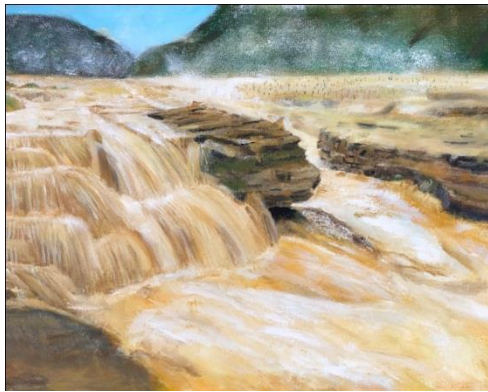


Figure 7. Tung, C. (2023). *The Hukou waterfalls of Yellow River* [Oil on canvas]. 50.5cm × 40.6cm.

### 1.3 Outline of Chapters

Chapter 1 outlines the purpose of this Honours is to combine traditional Chinese and Western landscape painting to explore a cross-cultural dialogue. My art is inspired by my Taiwanese cultural roots and my experiences living in Australia. Chapter 2 is a literature review that provides an overview of cross- cultural work in this area, identifies relevant practice in the field and theories and as well as gaps in existing research. Chapter 3 describes the methodology used in this project. Chapter 4 describes the process of creating the artwork. And also describes the outcomes of the process in completing the final art works. Chapter 5 is a discussion of the results of the creative work, and a guide for my future career in the visual arts in Australia.



## Chapter 2 Literature Review

### 2.1 Introduction

I believe that landscape paintings are the artistic representation of the place of the social community within the vibrant, living environment that they recognised surrounding them and that this was a motivation for the production of landscapes across both Eastern and Western cultures. I found that this area was already benefitting from the work of Zao Wou-Ki, a contemporary Chinese artist who integrates both Eastern and Western themes and icons within his art (Artnet, 2024). A review of his and several other influential artists in this field helped me to identify and further refine my area of interest ((Friedrich, C ). Li, Yuping's Landscape Painting as a Critical Cross-Cultural Art Practice on her PhD in Art at Lancaster University.( Li, Yuping,2016).Cross cultural art: a contemporary approach to traditional Chinese landscape paintings written by Bolewski, C. Luo, L.Y., 2022, Zao Wou-Ki: The infinite Landscape. (Bolewski, C, 2011).

I considered the work of Zao Wou-Ki , a contemporary Chinese artist whose creative practice incorporates Eastern and Western ideology in his paintings. (Artnet, 2024). I will review some of the literature including: the art story website describes his successful experience (Friedrich, C). Li, Yuping's Landscape Painting as a Critical Cross-Cultural Art Practice on her PhD in Art at Lancaster University.( Li, Yuping,2016).Cross cultural art: a contemporary approach to traditional Chinese landscape paintings written by Bolewski, C. Luo, L.Y., 2022, Zao Wou-Ki: The infinite Landscape. (Bolewski, C, 2011).These readings helped me to explore more about landscape paintings, such as the culture elements in the different landscape paintings, the composition of the oil paintings on canvas compared to on the rice paper, and the used colour technique on the paintings. This knowledge will greatly inform my creative approach to cross-cultural paintings.

## 2.2 Historical Chinese Landscape Painting Components

The Chinese painting technique used ink brush painting on the rice paper. The exploration in both Western and Eastern on the ideology, composition, technique and colours give my creative art-work a new or novel direction for this thesis. From historical information, Chinese brush painting has caught the inner idea of what the artist intends to reflect what is in their minds or thoughts into the natural environment.

“The Chinese word dao means a way or a path”. (Asia for Educators, 2024, Para1). “The basic idea of the Daoists was to enable people to realize that, since human life is really only a small part of a larger process of nature”. (Asia for Educators, 2024, Para2). This linked the ancient hard environment for the people lived at that situation, where the Daoism was raised up for most people to be interested, because the natural idea is close to people’s living environment. Compared to Western painters, Chinese artists have used particular methods of stressing spatial details. This information has linked to the Daoism concept on the human and the natural environment. As believers in the way of the natural, the Daoists characteristically favoured the spontaneous and the simple. (Asia for Educators, 2024, Para4). As different environments have different cultures and ideologies, so the creative art work has contributed only a little to the society in the human environment.

The reference of Li indicated:

in which I use landscape as a medium for cultural research, linking culture and nature to invoke in-depth thought about people’s spiritual perception of the land. Often seen as a genre of painting, landscape can make visual communication and convey common emotional cognition; it is considered as a boundless visual language of different cultures. (Li, Yuping, 2016, p12, Para 1)

This has given me a more in-depth understanding of landscape painting in Chinese culture compared to the western oil paintings. I took the reference point to develop

my paintings of landscape, which provided clear eastern elements of landscape paintings. The elements are earth, wind, water, and fire indicated by different corresponding natural features.

## **2.3 Key artistic development**

### **2.3.1 Interaction between European art and Chinese landscape painting**

My project incorporates two styles of painting into the creation of a new painting practice. It is informed by the Daoism way of thinking, the topic of painting, the composition on canvas, and expression of culture value. I take the different paintings as an example of how to draw out the similarity to Chinese brush painting. The Eastern way of thinking is to use the mountain and natural environment as an indication of what Chinese traditional life and culture value. The inner thought of the mind meets the cultural background of Chinese artistic philosophy.

Traditional Chinese artists preferred to express their philosophies in their painting, including the projection through the natural environment to express their beliefs on the art work, and reflecting the natural components through the river or pond to show deeper meaning and the artist's intention. So I found the duology that existed in Chinese art almost rooted in life and spirituality.

This inherent significance of nature revolved around a deeper belief in

the spiritual aspects of life and the external world being a  
“manifestation” of that. Artists sought to depict the deeper meanings  
of life and the universe. This also ties in with the strong moral and  
ethical beliefs many artists had.” (Meyer, I. 2021, Para.19)

### **2.3.2 The cultural differences**

As a result of the cultural differences between Chinese and Western people, their paintings are highly distinct. (Hou, T, 2022, p.1). There is literature addressing many different aspects of the two styles of art presentation. I found the western art focuses on the subject as the priority, compared with Chinese art that emphasizes the environment. “Balance and harmony, simplicity and minimalism, nature-Inspired

designs, symbolism and storytelling, realism and individual expression and exploring perspectives.” (Blog, 2023). I took the idea of different styles of expression into my landscape paintings with my dual-perspective of art.

Both styles have their different approaches to technique and philosophy furthermore they vary coming from different times and different artists. In this study, I used my own skill, my own knowledge and my cultural experience to create my own painting style from both traditions.

### 2.3.2.1 Comparison of two cultures



Figure 8. Friedrich, C. (1823-1835). *Landscape with mountain lake, morning* [Oil on canvas].71.5 cm × 93 cm.

Figure 9. Huang Junbi. (1963). *Landscape with waterfall* [Ink and colours on paper]. 134.6 cm x 69 cm.

[https://searchcollection.asianart.org/view/objects/asitem/items\\$0040:3927](https://searchcollection.asianart.org/view/objects/asitem/items$0040:3927)



Figure 9-1. Huang Junbi. (1978). *Yunshan mist picture* [Ink and colours on paper]. 60.5 cm x 40 cm. <https://www.artnet.com/artists/huang-junbi/>

Figure 9-2. Huang Junbi. (1947). *Waterfall Viewing Picture* [Ink and colours on paper]. 97 cm x 33 cm. <https://www.artnet.com/artists/huang-junbi/>  
Figure 9-3. Huang Junbi. (1963). *Landscape and calligraphy* [Ink and colours on paper]. 33.5 cm x 33 cm. <https://www.artnet.com/artists/huang-junbi/>

From the comparison between those two landscape paintings, Friedrich, C, 1823-1835, *Landscape with Mountain Lake, Morning* and Junbi, Huang, 1963, *Landscape with waterfall*. I found that there are some opportunities to present the landscape painting with oil and the ideological meaning of traditional Chinese philosophy, such as idea of solid/void applied to the composition on the canvas, ink and colours applied to different elements on the canvas.

“*Landscape with mountain lake, Morning*” by is another significant work to compare the spiritual in Chinese landscaping as well, it describes the cycle of day which has the close philosophy of Daoism nature characters. (Figure 8); the western painting delivered the artist’s concept with proper layout and good composition on the canvas. Also the artist used colour and contrast to create the distinguished ideology of the whole painting.

The other image of the landscape showed in traditional Chinese ink painting (Huang, J, 1963) (Figure 9) is surrounded with all the Chinese landscaping elements, such as waterfalls, mountains, clouds and natural environment. There are also poetry and red stamps located on the top corner of the paper, which display the signature and title artistically as part of the artwork. The expression on the landscape painting with traditional thoughts and emotion created on the painting is different from the western realistic oil painting. The traditional Chinese painting conveyed rich information through the different elements, such as a poem on the painting paper, which has more inner emotion hanging on the whole painting.

### **2.3.3 Influential Contemporary Artist**

Zao Wou-Ki is widely considered to be one of the most important painters of the 20th century. (Sotheby’s, 2019, Para.1). Known for his proficiency with both Eastern

and Western artistic traditions, and his ability to employ both simultaneously within his work, Zao Wou-Ki has become an important figure in mid-century art historical canon. (Sotheby's, (n.d.)) 'How could I be ignorant of this painter whose knowledge and love of Chinese painting is so obvious?' Zao would write of Paul Klee. "The paintings of Paul Klee, which he encountered in the mid-1950s, were extremely influential as well, and helped him begin to resolve the tensions between Asian and Western artistic traditions in his work." (Christie's, 2018, Para.7). 'From these small signs, drawn on a ground with a multitude of spaces, a dazzling world emerges.' (Christie's , 2018, Para. 8).

Chinese-born French contemporary artist, Zao Wou-Ki (1921-2013) Chinese- born French contemporary artist (1921-2013) is famous for his landscape painting. Starting with a foundation in classical Chinese painting, upon moving to France he wholly embraced western practice becoming prominent for oil on canvas abstract landscapes (figure 10,11). Zao's evolving relationship with the Chinese ink and Chinese Shan Shui—a connection is overlooked and understudied, as most research on Zao is from a Eurocentric perspective. "(Lou, 2022, Para. 2).

While Zao's recent practice moved away from Eastern art, a European artist whose work echoes eastern values is Caspar David Friedrich. "Friedrich's moody landscapes, which often thrust the viewer into the wilds of nature, created an emotional connection with the viewer rather than a more literal interaction with the scene. This integration of spiritual significance with landscape painting made him a popular success." (The Art Story, n.d , Para. 2). His accomplished expression of the sheer power of nature in comparison to the subject presented the viewer with a new perspective giving landscape greater meaning in his painting. His painting philosophy has similar point to the Chinese traditional idea. His painting named "wanderer above a sea of fog" (Figure 12) "depicts a lone man, formally dressed and holding a walking cane, standing on an outcropping of rocks looking out at an inhospitable expanse." (The Art Story, n.d). I took this approach to painting into account in my creative art work, because its philosophy of "calm and self-completion" is similar to the Chinese landscape painting philosophy, such as the idea of Daoism. The review

of these artists gave me an understanding of how to develop the Shan Shui painting with western technique finding the balance in this project to define my fusion of these artistic differences in establishing my new style of practice.



Figure 10. Zao ,Wou-Ki. (1979). *Untitled* . 27cm x 22 cm.

<https://www.christies.com/en/stories/collecting-guide-the-prints-of-zao-wou-ki-d004980f2f2647fe80299d3372e67d3c>

Figure 11. Zao,Wou-Ki. (1991). *Hommage à Nobutaka Shikanai*. 64.5 x 52 cm, 25 $\frac{3}{8}$  x 20 $\frac{1}{2}$  in.



Figure 12. Friedrich, C. (1818). *Wangerer above the sea of fog* [Oil on canvas]. 94.8 cm × 74.8 cm.

Figure 13. Huang, Junbi. (1989-1991). *Misty Mountain Landscape* [Ink and colours on paper]. H. 231 cm x W. 92.3 cm.

<https://searchcollection.asianart.org/objects/3918/misty-mountain-landscape>

## **2.4 The Third space**

An article on Chinese Export Painting led me to Homi Bhabha's concept of the 'third space'. This paper explores the interaction, conflict and fusion with foreign cultures within the frameworks of Homi Bhabha's 'third space' theory and Mary Louise Pratts concept of the contact zone. It examines how this cross-cultural art form manifests hybridity in materials, painting techniques, and themes. This paper also draws on Homi Bhabha's concept of the third space to structure the research. And describes the mobile zone of interaction as the 'third space'. This is what I sought to explore, to see what happened when I brought together materials, painting techniques and themes.

I attempted to create an art practice that combined my cultural Chinese art experience with that of the European. Also attempted to create a 'third space' between Chinese traditional art training and training in European art through the courses at the University of Canberra. Through these paintings, we can appreciate the blend of Eastern and European artistic traditions and the innovative ways in which artists responded to diverse cultural influences.

## **2.5 Conclusion**

I reviewed the literature to help me understand the interaction between European art and Chinese landscape painting; contemporary artists; the cultural different between Chinese and Western landscape paintings; comparison of two cultures; historical Chinese painting components. The literature I found was supporting my research proposition, because the different styles of culture expression suggested new ways to create paintings.



## Chapter 3 Methodology and methods

### 3.1 Methodology (theoretical approaches)

“A theoretical framework is a foundational review of existing theories that serves as a roadmap for developing the arguments you will use in your own work. Theories are developed by researchers to explain phenomena, draw connections, and make predictions.” (Vinz, S, 2020).

#### 3.1.1 Practice – led research

“The primary focus of this exegesis is on practice-based research but there is much that is relevant to practice-led research also.” (Candy, L, p.1, Para.3). Practice-led Research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. The primary focus of the research is to advance knowledge about practice, or to advance knowledge within practice. Such research includes practice as an integral part of its method and often falls within the general area of action research.

“Qualitative research involves collecting and analyzing non-numerical data (e.g., text) to understand concepts, opinions, or experiences. It can be used to gather in-depth insights into a problem or generate new ideas for research.” (Bhandari, P. 2020).

As Hassan, M. (2024) mentioned some characteristics of the qualitative research can be of use in many spheres of study, such as education, social work, psychology and public study. Focus on subjective experience can be one element of qualitative research, to explore the meanings that people attach to their experiences and to understand the social and cultural factors that shape these meanings. With this definition in mind I will be utilizing a qualitative research model to record my practical findings in this exegesis.

#### 3.1.2 Autoethnography

The methodology of autoethnography is important to this research as there is rich autobiographical experience driving the artistic evolution. From both a wider cultural

perspective and technical expertise developed in eastern and western countries I am using my life experiences and knowledge to find my new merged version of creative practice. These personal experiences will be enriched by considering all the literature review and questions discussion on this research. The process involved many practice of reading, visiting art galleries, painting, practical journey writing each week, and experimenting with paintings and materials.

### **3.2 Methods**

#### 3.2.1 Content analysis

There are common methods in the qualitative research, including: (Bhandari, P, 2020)

- Observations: recording what you have seen, heard, or encountered in detailed field notes.
- Secondary research: collecting existing data in the form of texts, images, audio or video recordings, etc.

To fit in my research into these common methods, I found my research is part of observation and secondary research. I included historical information collection, to better understand differences between cultures (Cartwright, M, 2019) that indicated the painting materials played the important role during the process of art transition between two cultures.

I used image presentation, practices, journal writing, and my experience in art creation, theme identity narrative context and lecture analysis.

I used the knowledge gained in the literature research to inform my comparisons between the oil landscape paintings and Chinese traditional landscape paintings which influenced my production of four panels of oil painting on canvas. There were waterfalls, trees, mountains, cloud and the little cabin in the landscape paintings on the canvas. The produced style of oil painting on canvas combined the western oil materials and the Chinese traditional elements in the landscape paintings. I used my previous learning knowledge and current study oil painting skill to create this third space of paintings with calligraphy written on the canvas.

### 3.2.2 Methods analysis

Oil on canvas is different to ink on rice paper. The traditional Chinese painting used the black ink to present the aesthetic from the real environment with brushes technique. The ink has different tone when water mixed together the black ink on the rice paper. Oil paintings are filled with perfect lines and colour mixed together, also pigment colour layer on the other layer of colour to show the thickness of the paint.

## Chapter 4: Outcomes of practice

### 4.1. Integrated Cross-Culture Philosophy

The artworks I created combine 4 areas of conceptual area; the first is from the ideology, second is from the technique, the third is from the composition the last is from the material colour.

The theory for these four paintings is shown in the composition of landscaping, including essential elements in the eastern brush painting, from back to the front in the canvas, there are sky, cloud, fog, mountains, falls, trees, and wind carved in the air. These elements presented in the canvas are adopting the philosophy of Chinese thinking.

The second is the technique I used in the landscape painting, although the Chinese brush painting used the ink only to create black and grey to create back the front for the audience. The progressive visual presentation for the audience is useful technique by using ink only; for the artwork, I used the different forms of objects to show the landscaping merged both western and eastern style of painting. As the audience look at the landscaping paintings, they will conceive both western and eastern mixed concept in the oil canvas painting.

The third is the composition of the painting, colour and contrasting Shan Shui paintings use only black ink or monochrome colours, creating a contrast between light and dark, solid and void, yin and yang, Shan Shui painting is based on the idea that nature is a reflection of the inner reality and wholeness of the artist. Therefore, Shan Shui paintings do not try to present an image of what they have seen in nature, but what they have thought about nature. The way of art composition is more focused on the inner idea developing than outlook of the art creation. The last component is the colour; this is a very highly creative art work in the landscape paintings.

These creative works allowed the audience to see the eastern way of five elements, wood, fire, earth, metal and water. These elements convert into the landscaping paintings to form an integrated cross-cultural art work.

## **4.2 What Happened**

This body of work was created as part of my Honours studies at the University of Canberra. It aims to integrate traditional Chinese and Western landscape painting to develop a cross-cultural dialogue.

The first set of two canvases was created according to my previous study art work; I used the brush sketching the ideal composition covering painting elements, mountain, river, cloud and tree. There were developing concepts on the first set canvas painted, although Shan-Shui included in the painting. The momentum did not show up in the landscape oil painting. The flying fall from upper part of canvas to the bottom of canvas showed the straight line with powerful distinction character in the painting. (Appendix one).

The beginning concept was to draw a Chinese landscape by using oil painting technique to present ink brush effect. I have changed the colours during the process. I understand there are few colours in the Chinese ink painting, mostly being black, grey and vacant for white. These features represent the beauty of Chinese landscaping painting hidden behind the paintings. In Chinese landscape painting, brushwork is not just about creating realistic representations of mountains, rivers, and trees. It is about expressing the artist's emotions and capturing the spirit of the natural world. (Appendix two).

Adding the third painting at the left hand side kept the paintings as a whole image without losing the concept and spiritual character in the Chinese landscaping. The third oil canvas with space area located in the middle of canvas where an audience can breathe while viewing the paint. In the idea of subtraction, the painting also gave the audience front and back, close and beyond feeling in the painting. Following this intention through and after discussion with my supervisors, I also added the

sketches on the paper and oil paint on the rice paper to experiment more. I also used the rice paper with oil paint, due to its thinner character which might make it more resilient. I then used rice paper for the experiment of oil painting, as the experiment in the process of my practical art work. (Appendix three).

The last canvas created my original concept to leave a large space for the sky to match the Shan-Shui painting. There is also there is a little timber cabin at the lower part of the canvas highlighted with red colour to explore the Chinese character. The whole paintings are connected without losing its landscape beauty with Chinese characters. (Appendix four).

## Chapter 5: Discussion and Conclusion

### 5.1 Discussion

The practical art purpose in this project was to paint an art work using western oil painting materials and technique to create a traditional Chinese landscape painting. This painting has merged two style of painting skill and also sees to emphasize the culture meaning inside of this particular painting style.

From the beginning of planning, studying, finding information and discussing with teachers, setting titles to creating a series of works. Learning about Eastern and Western cultures is like telling a story. What I learned during creation is not only the technique, but also about the overall expressions and ideas.

I intended to merge two different styles of painting into one new painting language in the landscape sphere. I combined both eastern and western media to merge two different materials, skills, oil and ink, and through my experience to produce new way of making art for me.

The concept for this thesis adopts the western oil painting technique to create the new style of Chinese ink painting on the landscaping paintings. The style of new art work includes the human spiritual and the internal attitudes toward the relationships of humanity with nature. This eastern expression through Daoism formulation and translation influenced the oil painting on the canvas, which has shown on my landscape artwork. My art works included the yin-yang philosophy on the canvas which meant void and solid, soft and strong, high and low, open and close. It is similar to western idea of contrasting expression, such as dark and light, deep and shallow, dense and cluster.

### 5.2 Conclusion

The final art work produced over many months is a large piece of work to do within the limits of an Honours project. The final dragon eye in the paintings is the

calligraphy script written on the left canvas with ink and oil. It is a very interesting production and meaningful in my study.

I will continue to study painting in Australia and explore the different cultures and gaining I more experience of the cross-cultural art exploration.

The completion of this project is an initial step for me to engage with the broader art industry in Brisbane city. During the study, I have already had opportunity to hold a personal art presentations in the Taiwan Centre in Sunnybank, and I have accompanied / assisted artists from Taiwan making an overseas art trip in Australia.

I think this is an important topic for me to involve myself in such art creation and work. I understand that art education is an important part of the social life in our community; I need to develop the best grounding of learning in art, to attract those talented art people coming into the community. I genuinely hope to have the opportunity to contribute my experience to the people and community at large.



## APPENDICES

### Appendix one

1st June - 30 June 2024: Preparation stage

At this stage, I am going to build up my ideal process of producing the merge painting in the thesis. I had made up the proposed plan in the first semester, and I will start to approach the painting in the second semester.

So I firstly list the materials which help my painting needs, it includes oil pigments, brushes, canvas and solvents. I clean up my work table to suit both canvases together in space. The light and environment should be air flowed regularly to keep my brain clear. The next step is starting to think the technique of painting skill, which I learned from the university. As my research found the difference between Chinese and western painting, I will put the practical philosophy in the landscaping painting.

The landscaping painting will includes the objects, such as mountain, river, cloud and trees; the gratitude of those elements; and the meaning of Chinese culture. I specially focus on the composition of the whole canvas, practically locating those objects in the balance with proper scaled mountains and river. I give the meaning of the elements on the painting with how the wind breezing, how the mountain layering, how the river winding, how the cloud accumulating, and how the composition to form the merging effect on the oil painting. The whole idea to build up the painting is to make it happen at this thesis.

I started sketching on the canvas with pencil to draw the mountains, river, and trees in proportion. I have to consider the result of individual canvas and all the canvas when put the paints on them. After a few weeks practice on the landscaping painting, I almost finished my ideal art production (Figure 14-21).



Figure 14 Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 15 Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.



Figure 16. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 17. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.



Figure 18. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 19. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

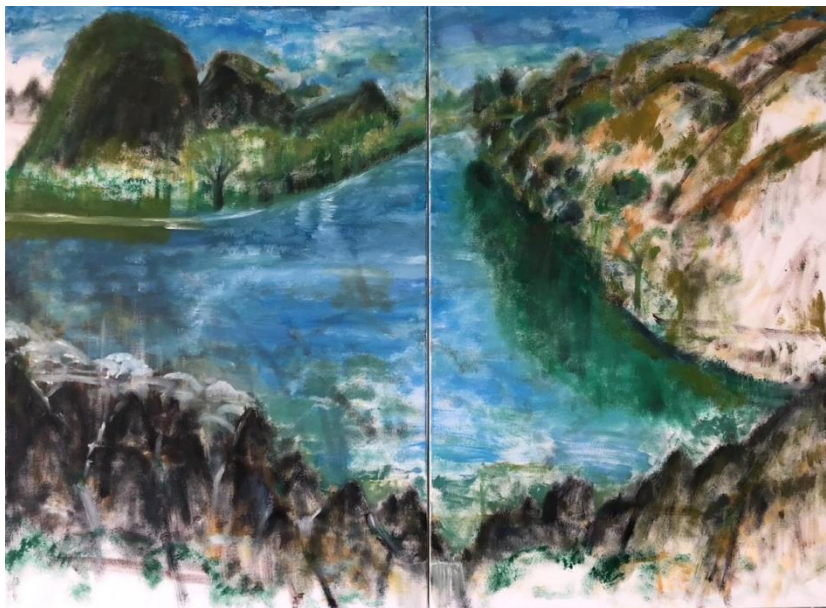


Figure 20. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 21. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

I felt very comfortable with this creation, because it has merged the paintings together in the landscaping painting. It included the blue sky, green landscape, mountains stretched and river reflection all the objects in it. I felt almost right and satisfied.

## Appendix two

1st July - 30 July, 2024: Creative stage

It won't take me too much pleasure after one week; I found the main concept of this art creation was not presented in the paintings, which are the Chinese culture, eastern philosophy, and ways of element of presentation, such as the water in the form of fall flying down thousand feet from the top of mountain. I reviewed my previous concept on the landscaping painting, there was no fall on the canvas, and the mountains peaked to many directions showed too flat feeling.

"In most landscape paintings, rivers and pathways dot the landscape. They streak across the landscape, point the viewer straight to the mountain, and add a sense of balance to the painting. Often they'll streak up or down the mountain itself and add to the painting's beauty or surrealism." (Hub Pages,2022,Para. 8), following the idea I created the river running through top right to the middle canvas then transformed to fall which like silk plummet down to the bottom of canvas where spontaneously accumulated a natural lake.

"Other elements in Shan Shui paintings include rocks, trees, buildings (i.e., houses and temples), the sun and moon, fishing boats, and people. They are all part of the vast landscape. Also, on many Shan Shui paintings are poems known as shan shui poetry (山水诗). Shan shui poems complement the painting and explain it. Many of these poems reflect the connotation of Heaven, and the meaning is very clear." (Hub Pages, 2022, Para.10). This poem will add right in the middle of the sky where I have it cloud as the background.

Through the process of producing the painting, it helps me transferring the idea, and creating the art work into my ideal landscaping production. This process was very important at this transition. It combined the idea of technique painting, objects performing, and low colour tone mixture together to show the way of presenting Chinese landscaping painting. (Figure. 22-27).





Figure 22. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 23. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

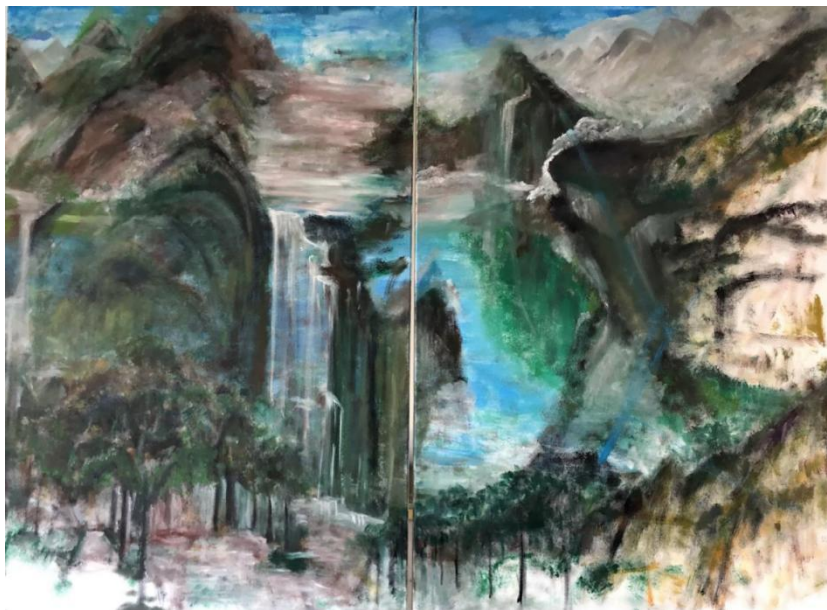


Figure 24. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 25. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

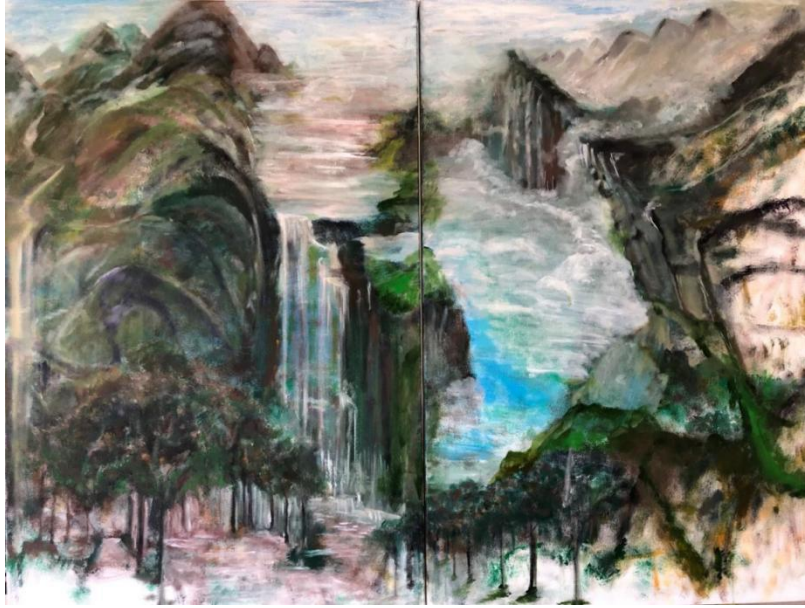


Figure 26. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 27. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

1st August - 31 August, 2024: Creative stage

The beginning concept was drawing Chinese landscape by using oil painting technique, for presenting ink brush effect I have changed the colours during the process. I understand there is quite few colours in the Chinese ink painting, mostly is black, grey and vacant for white.

In a week later, I found the feature of the mountains need more characteristic elements of in the Chinese landscaping painting, such as mountain characters, cloud floating, wind flowing, view perspective and Chinese pagoda. (Figure 28-31) These features are representing the beauty of Chinese landscaping painting hidden behind the paintings. In Chinese landscape painting, brushwork is not just about creating realistic representations of mountains, rivers, and trees. It is about expressing the artist's emotions and capturing the spirit of the natural world. The brushstrokes are meant to convey a sense of movement, energy, and vitality. (British Museum, 2023). I presented the skill of “boneless brush” technique of ink brush to depict cloud and river by using oil painting brush; also present the

“dry brush” in the Chinese ink brush in the mountains and rocks. There is empty area where not filled with colours provided for the viewers to imagination in the gaps. This is the great interaction between the artists and audience perform in the landscaping paintings. I hope my creative landscaping has reached such level of presentation in the art.

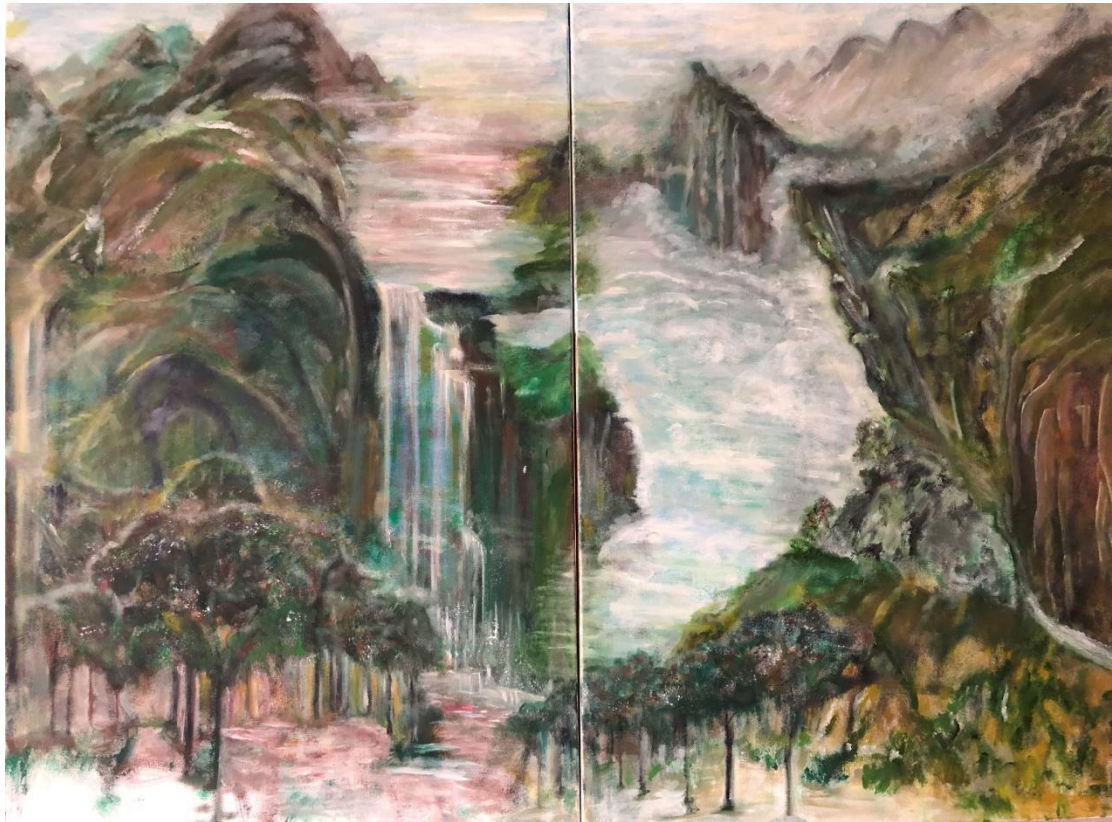


Figure 28. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 29. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.



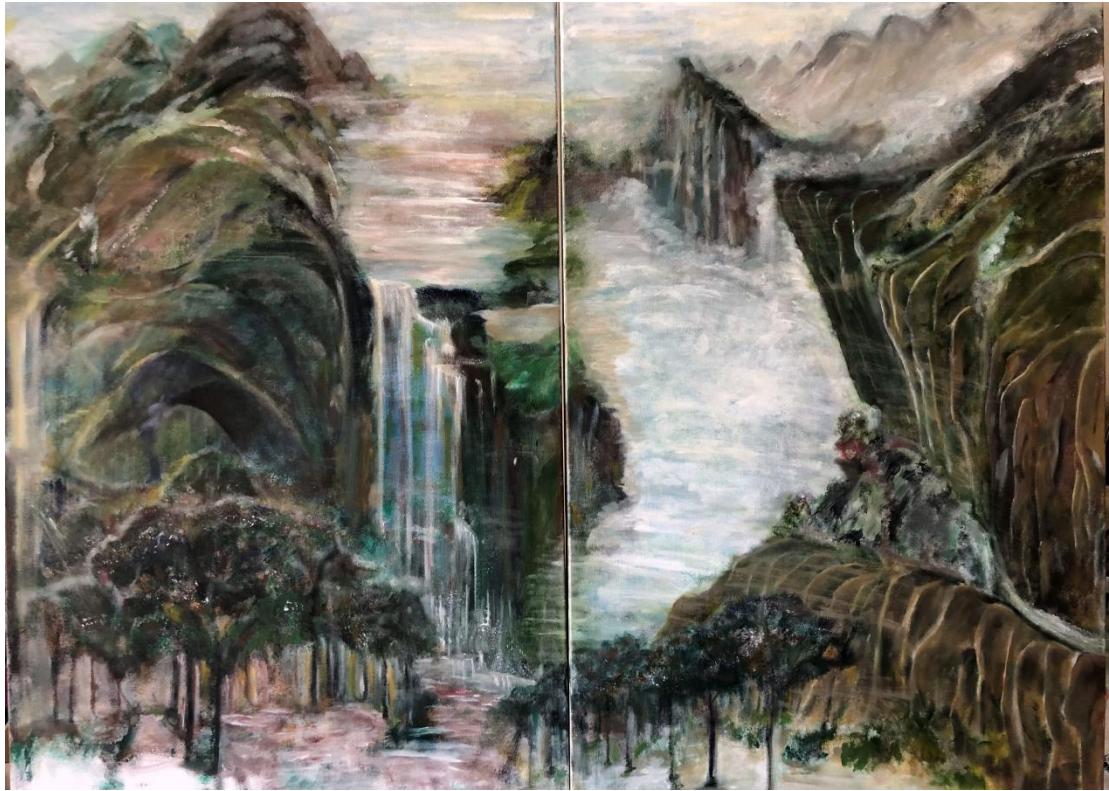


Figure 30. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 31. Tung, C. (2024). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.



## Appendix three

1st August - 31 August, 2024: Merge stage

The combination of the landscaping painting has developed in many areas of the painting. Firstly, I used two canvases to link together one to the other to form the large canvas instead; secondly, each canvas can represent their own stylish art individually; the last creation is creating the oil painting style for showing the Chinese philosophy meaning within the paintings.

In China, mountains are associated with religion because they reach up towards the heavens. People therefore believe that looking at paintings of mountains is good for the soul. (British Museum, 2023). This is the first priority in the Chinese landscaping painting, to show the culture and religion by the artists. Audience are the viewers to show their attention of how the artists created the landscaping paintings and reflected their feedback to themselves with the same effect of the landscaping painting. The resonance from both artists and audience will determined the successful art production in such great landscaping painting.

In the process of creating the landscaping, there are many developed ideas generated within the landscaping concept which making the whole paintings to be spiritually vivid in each painting; also to show the momentum of the layout on the canvas with each element of Chinese landscape. So I added another canvas to the left and prepared leave space for poem written in Chinese calligraphy with oil painting brush.

Adding the third painting at the left hand side to keep the paintings as a whole image without losing the concept and spiritual character in the Chinese landscaping. (Figure. 32-41)



Figure 32. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 33. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 34. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.



Figure 35. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 36. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 37. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

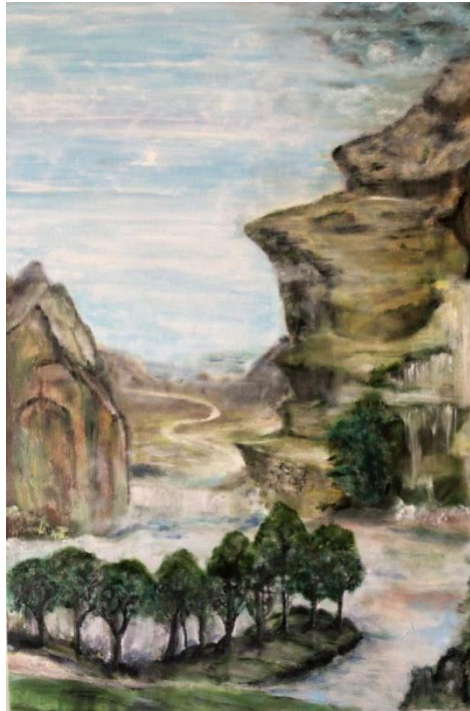


Figure 38. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.



Figure 39. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 40. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

Figure 41. Tung, C. (2024 ). *Shan Shui landscaping* [Sketch on canvas]. 76cmx50.5cm.

1st September - 30 September, 2024: Experimental paintings

Initially, I started painting on the canvas as my concept developing; after discussion with supervisors who advised me to try doing the sketch on the paper (Figure 42) and oil paint on the rice paper to gain more experiment. After my



consideration of using the rice paper with oil paint, due to its thinner character which might be able to be resilient by the brush painted. I used the double rice paper for the experiment of oil painting, the result of paintings shown on the figure 43-46.

The sketches I used the oil paint brush with oil dark colour from the right paper to the left to form one whole landscape composition. The sketches I focused on its solid and void, the mountains and empty space, the river and falls, the sky and earth, then at the left paper where leaves a space for poetry calligraphy writing. After the concept developed, I put the oil colours on the sketches for distinguishing the elements on the papers. (Figure 43-46).



Figure 42, Tung, C. (2024). *Sketch* [Pencil on paper]. 42cmx29cm.



Figure 43, Tung, C. (2024). *Sketch* [Oil on double rice paper]. 51cmx32cm.

Figure 44, Tung, C. (2024). *Sketch* [Oil on double rice paper]. 51cmx32cm.

Figure 45, Tung, C. (2024). *Sketch* [Oil on double rice paper]. 51cmx32cm.

Figure 46, Tung, C. (2024). *Sketch* [Oil on double rice paper]. 51cmx32cm.

## Appendix four

The left canvas I painted shown below (Figure 47), as my original concept to leave a large space for the sky to match the Shan-Shui painting without lose its spiritual meaning. Also there is a little timber cabin at the lower part of the canvas with red colour to explore the Chinese character. The best of the whole paintings are connected without losing its landscape beauty with Chinese characters. (Figure 48-53)



Figure 47. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.



Figure 48. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 49. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.



Figure 50. Tung, C. (2024). *Shan Shui Landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 51. Tung, C. (2024). *Shan Shui Landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 52. Tung, C. (2024). *Shan Shui Landscaping* [Oil on canvas]. 76cmx50.5cm.

Figure 53. Tung, C. (2024). *Shan Shui Landscaping* [Oil on canvas]. 76cmx50.5cm.

## Calligraphy and Poetry experiment

I continued to work on the landscape painting to add eastern characters into the canvas, such as calligraphy writing, poetry in Chinese characters. I practiced many times to make the poetry to suit my art work, so I made some changes from the beginning to the final (Figure 54 - 56). I make the poetry in the process of developing sequence, firstly describe the mountain, falls spring, winding route, culture mixture, in Chinese “一山一瀑疊疊高, 峰迴路轉現光明, 延綿不盡穿天際, 中西合併呈祥瑞”, translated to English is “A mountain a falls accumulated high, winding route turned to light, hiding endless to the sky, both combined to the great.” (Figure 54-57) Then after a few days poetry development, I make amendment on the poetry to “Thousand shan rounding the human earth, void spiritual spring chi to river, soften if existed to none, return cloud into one.” in Chinese is “千山峰迴人仙境, 空靈飛瀑氣壯河, 綿綿若存似有無, 還我雲河一片清”(Figure 58, 59). There is minor amendment by word to word (Figure 60, 61), because during the poetry developing, the final poetry has much more close to culture attached to the landscape painting.



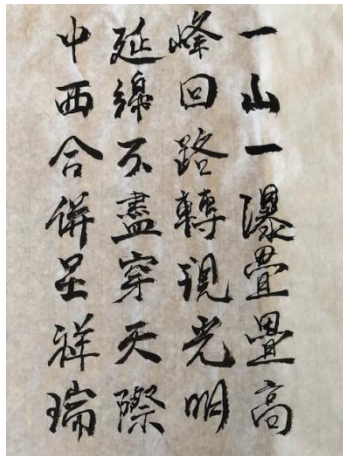


Figure 54. Tung, C. ( 2024). *Calligraphy writing* [Ink on rice paper]. 33cmx35cm.

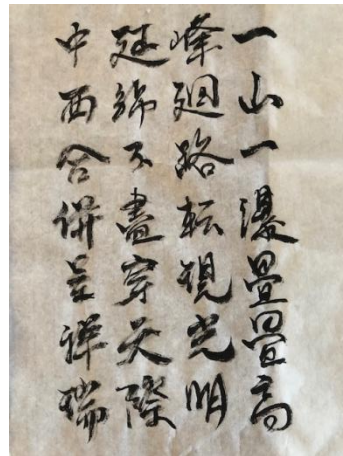


Figure 55. Tung, C. ( 2024). *Calligraphy writing* [Ink on rice paper]. 35cmx35cm.

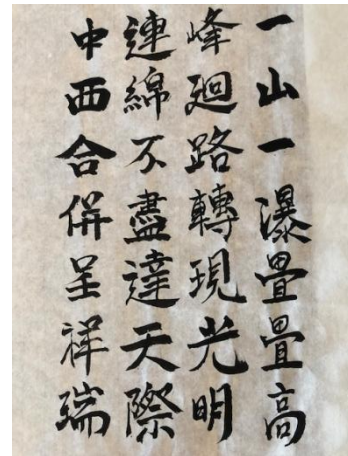


Figure 56. Tung, C. ( 2024). *Calligraphy writing* [Ink on rice paper]. 35cmx35cm.

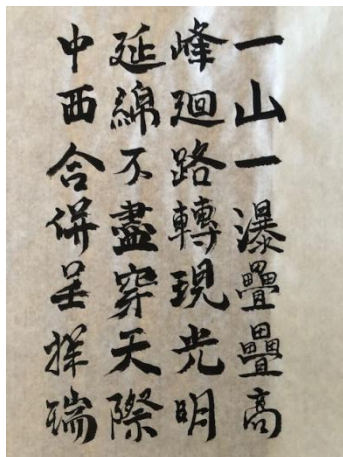


Figure 57. Tung, C. ( 2024). *Calligraphy writing* [Ink on rice paper]. 35cmx35cm.

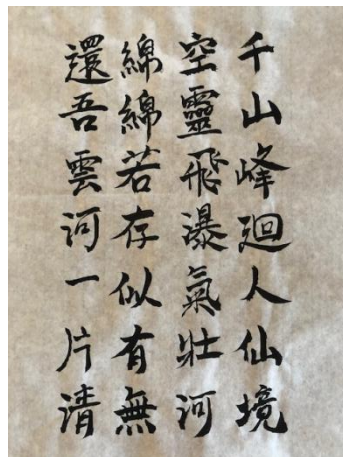


Figure 58. Tung, C. ( 2024). *Calligraphy writing* [Ink on rice paper]. 35cmx35cm.

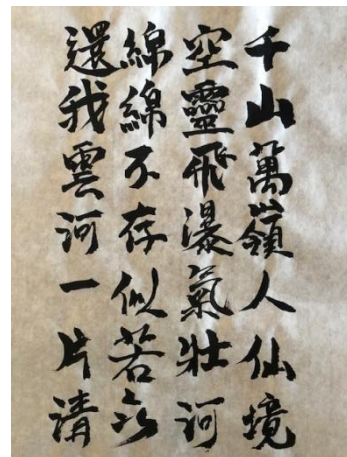


Figure 59. Tung, C. ( 2024). *Calligraphy writing* [Ink on rice paper]. 35cmx35cm.

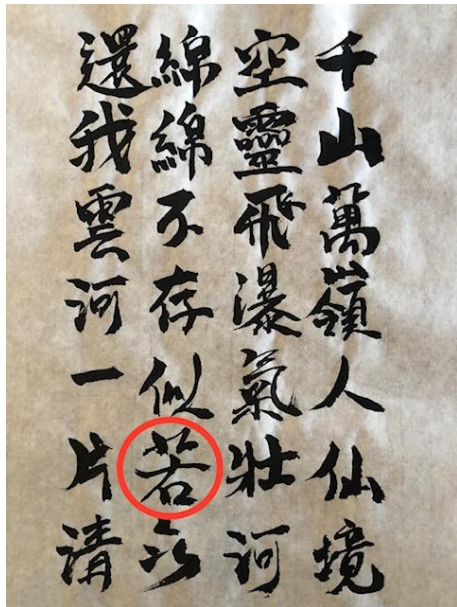


Figure 60. Tung, C. ( 2024). Calligraphy writing [Ink on rice paper]. 35cmx35cm.

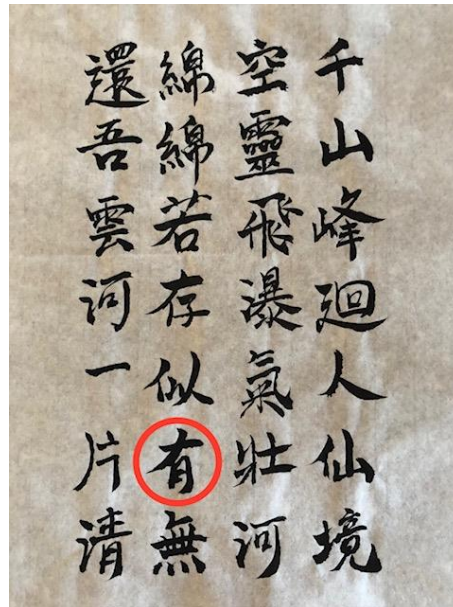


Figure 61. Tung, C. ( 2024). Calligraphy writing [Ink on rice paper]. 35cmx35cm.

The experiment adopted the brush to write on the canvas, (Figure 62) and the next one used the oil brush to write on the canvas in different colours. (Figure 63)

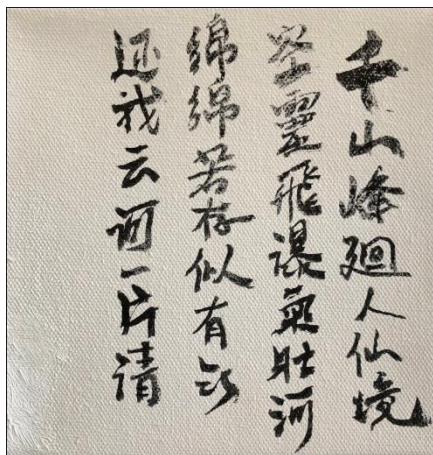


Figure 62. Tung, C. (2024). Calligraphy writing [Ink on canvas]. 15cmx15cm.



Figure 63. Tung, C. (2024). Calligraphy writing [oil on canvas]. 15cmx15cm.



Appendix five- Final stage

The title in calligraphy writing with ink and oil created the life of the whole paintings and matched my thesis topic. The minor amendment at the end of the poetry was to be from “return cloud into one” to “eastern and western into one world”. (Figure 64, 65)



Figure 64. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm.



Figure 65. Tung, C. (2024). *Shan Shui landscaping* [Oil on canvas]. 76cmx50.5cm x4.

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