

Examining the Impressionist-Style Chinese Oil Paintings' Aesthetic and Philosophical Elements through an Interpretive Approach in Implementing Curriculum Model

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Abstract: This study explores the combination of Chinese Impressionist oil artwork in artwork schooling curriculum, aiming to decorate university college students' critical wondering, cultural understanding, and aesthetic appreciation. The look recognizes the constraints of conventional art training models, which regularly focus on Eurocentric views, and seeks to address those gaps by incorporating the ideal nuances of Chinese Impressionism. The literature assessment thoughtfully examines various artwork schooling techniques, including Discipline-Based Art Education (DBAE), Visual Culture Education, Multicultural Art Education, Inquiry-Based Learning, and Project-Based Learning. Each approach is evaluated for its strengths and obstacles in presenting a comprehensive expertise of artwork, with a particular cognizance of the traumatic conditions and opportunities furnished by the resource of Chinese Impressionist oil artwork.

Keywords: Aesthetic Appreciation, Chinese Impressionist, Cultural Understanding.

1. Introduction

This study concentrates on Chinese oil paintings from the Impressionist era, aiming to dissect the complexities and evolution of this unique artistic movement. The research seeks to deepen students' understanding and appreciation of the intellectual and cultural context that fostered their creation by delving into consistent philosophical themes within these works. Notably, the study employs an interpretative curricular model in actual classroom settings, demonstrating how this approach can heighten students' interest in and comprehension of oil paintings by Chinese Impressionists.

2. Literature Review

2.1 Impressionist Aesthetics

As Spring (2019) described, Impressionist painting aims to capture and preserve fleeting moments. Chinese Impressionist oil paintings focus on mood rather than realism, using haphazard and random brushstrokes to depict the flow of time and activity. Tietze (2017) highlights that this departure from reality enhances viewer engagement, while the bold use of color and light, typical of this style, creates dynamic compositions. Qu (2018) notes the emphasis on personal artistic development in Western and Chinese Impressionism, where the artist's inner life and emotional impact are central. Zhou (2018) indicates that this approach represents a break from traditional art forms, blending ancient and modern ideas.

2.2 Philosophical Themes in Art

Xuami (2019) highlights the Taoist influence in Chinese Impressionist paintings, where themes of nature symbolize the connection between human creativity and the natural world,

embodying ideas of interdependence, spontaneity, and flow. Harris (2022) notes the representation of Confucian values like morality and social responsibility in these paintings, often through symbolic portraits. Nielsen (2019) points out the Buddhist theme of impermanence in Chinese art, depicted through transient scenes that emphasize mindfulness and life's fleeting beauty.

2.3 Integration of Art in Curriculum

Sassen (2021) emphasizes the importance of art education for critical thinking and cultural understanding, especially in the context of Chinese Impressionist oil paintings. Traditional education models often need to pay more attention to the nuances of such culturally rich styles. This leads to the adoption of discipline-based art education (DBAE), which integrates various art disciplines but might still overlook cross-cultural elements, as Belting and Buddensieg (2019) noted. Sklair (2015) promotes multicultural art education for broader exposure to diverse traditions, while Inquiry-Based and Project-Based Learning methods encourage hands-on engagement and critical analysis, as Barnhart et al. (2019) highlighted.

2.4 Gap in Current Literature

The study reveals a significant knowledge gap in Chinese Impressionist oil paintings' aesthetic and philosophical foundations, particularly in understanding their unique techniques and East-West fusion. Worth (2019) and Nettleton (2019) highlight the need for a deeper exploration of the thought processes and cultural sensitivities behind these artworks. This lack of in-depth analysis and educational resources hampers the effective integration of Chinese Impressionism into academic curricula, underscoring the need for more comprehensive research and teaching tools.

3. Research Methodology

The literature review method and the case study method were used in this study. A literature review is a more or less systematic method of collecting and synthesizing previous research (Baumeister & Leary, 1997; Tranfield et al., 2003). As a research method, an effective and well-conducted review establishes a firm foundation for advancing knowledge and facilitating theory development (Webster & Watson, 2002). The case study method is a type of field research technique. Field studies are investigations of phenomena as they occur without the investigators intervening significantly (Fidel, 1984).

3.1 Interpretive Approach

The study explores the subtleties of Chinese Impressionist oil paintings in an in-depth qualitative study. Qualitative research approaches are most suited to this topic since they provide a more in-depth analysis of the aesthetic and philosophical components within a given cultural and creative context. Due to art perception's inherent subjectivity and complexity, the research depends on epistemological knowledge rather than concrete statistics. Significantly, this research uses an interpretative method specifically selected for its potential to deconstruct the many meanings embedded in Chinese Impressionist oil paintings. Art, particularly Chinese Impressionism, is intrinsically interpretative because it integrates cultural, historical, and individual viewpoints. A more in-depth experience with works of art is made possible by an interpretative perspective, which recognizes that meanings are not static but develop via conversation between the artist and the viewer.

3.2 Selection of Artworks

Selecting specific works for analysis is a vital aspect of the research method when studying Chinese oil paintings' aesthetic and philosophical characteristics in the impressionist style. Careful consideration of several criteria during selection leads to a representative and informative sample. The chosen pieces must have historical and artistic significance within the larger field of Chinese Impressionist oil paintings. Any works selected must contribute considerably to understanding the creative movement and its evolution throughout the allotted time frame, and this criterion ensures that this will be the case. The intention is to demonstrate the depth of Chinese oil paintings in the impressionist style by showcasing various topics and approaches. This might be a landscape, an individual portrait, or a metropolis.

3.3 Curriculum Model Development

In an endeavor to build a new interpretive educational paradigm for employing oil paintings by Chinese Impressionists in the classroom, this study is crucial. This section covers establishing a curriculum that considers students' opinions on art and gives instructors the resources they need to assist their pupils in gaining a nuanced appreciation for the topic. According to Jung (2020), the interpretive curricular paradigm unites various art-based teaching strategies, theoretical, pedagogical frameworks, and interpretative stances to better the educational experience for everyone. The method used here borrows heavily from both hermeneutics, which focuses on interpretation and understanding, and constructivism, which emphasizes students' active engagement and the construction of knowledge. These concepts form the basis of a course designed to help students get a deeper understanding of and appreciation for the oil paintings of China's impressionist artists.

4. Results

4.1 Philosophy Course

Based on the theoretical courses of art history in traditional art universities, traditional Chinese philosophy (such as Taoism) is added to explain the integration of philosophical culture into art history and artworks.

4.2 Cultural and Literary Research Courses

I am joining literature and cultural research courses to reflect the multidisciplinary nature of Chinese Impressionist oil painting.

4.3 Valuing Impressionist Painting

Weakening the "Soviet Painting Model" in oil painting teaching at Chinese art universities (where form is more important than color), instead combining Western Impressionist Painting, placing form and color equally important.

4.4 Add Courses on Traditional Chinese Painting Techniques and Appreciation.

Integrating the stimulation and appreciation of traditional Chinese painting into elective courses or art history in Chinese art universities, only by learning the essence of traditional culture can we create works with strong national cultural characteristics.

5. Conclusion

This structured and disciplined data analysis procedure delves into Chinese Impressionist oil paintings' conceptual and aesthetic layers. By examining brushwork, color theory, composition, and symbolic elements and integrating participant perspectives, the study aims to understand the movement's intricacies and cultural significance comprehensively.

However, this research has certain limitations that may impact its broader applicability. Firstly, lack of Scholarly Recognition: Chinese Impressionist oil paintings, despite their artistic and cultural value, need more scholarly attention, hindering their proper recognition and appreciation in the art world and educational settings. Secondly, the challenge of educational integration: Due to the need for a comprehensive explanatory framework, these artworks are challenging to integrate into the modern education system, as current teaching methods cannot convey their depth and cultural significance.

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