

Integrating Traditional Chinese Painting Elements into Contemporary Oil Painting: Creative Translation and Design Strategies

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Abstract

Against the backdrop of global cultural exchange and integration, the localized development of Chinese contemporary oil painting has become an important research direction in the field of visual art. Integrating traditional Chinese painting elements into oil painting creation is a core approach for Chinese oil painting to get rid of single Western creative modes and establish national artistic characteristics. This research takes three mainstream integration paradigms, namely symbolic appropriation, structural internalization and conceptual symbiosis, as the core research framework. It systematically sorts out practical application experience, summarizes prominent practical problems, and puts forward targeted and operable feasible optimization strategies for deep integration.

Adopting purposive stratified sampling, this study selected 28 professional contemporary oil painters in mainland China as valid research samples. A mixed research method combining five-point Likert scale questionnaire and in-depth semi-structured interview was applied for empirical investigation. Quantitative statistical results show that among the three integration strategies, conceptual symbiosis achieves the best comprehensive effect, with average scores ranging from 4.42 to 4.51 across all evaluation dimensions; structural internalization ranks second with mean values between 4.19 and 4.32; symbolic appropriation presents the weakest overall performance, with scores fluctuating from 3.35 to 4.18. One-way ANOVA test indicates

that extremely significant statistical differences exist among the three paradigms in cultural spirit transmission, integration depth and overall creative effect ($p < 0.01$).

Combined with qualitative interview materials, this research concludes that the current practical integration has formed mature experience in progressive creation, mixed application of materials and techniques, and combination of traditional aesthetics and contemporary expression. Meanwhile, it also faces multiple dilemmas including excessive reliance on superficial symbol copying, inadequate transformation of spatial structure, insufficient cognition of traditional cultural connotation, widespread creation homogenization and lack of innovative expression.

Based on empirical data and artistic practice, this paper proposes multi-dimensional optimization strategies from three levels: individual creative practice, professional art education and industrial guidance. The research aims to guide contemporary oil painters to realize deep integration of form, structure and spiritual connotation, promote the inheritance and innovative development of traditional Chinese art, and provide empirical reference and practical paths for cross-media and cross-cultural artistic creation worldwide.

Keywords: Traditional Chinese Painting; Contemporary Oil Painting; Element Integration; Reconstruction Strategy; Practical Dilemma

1. Introduction

1.1 Research Background

Oil painting originated in Europe and was introduced into China in the late 19th century. After more than a century of introduction, learning, digestion and independent exploration, Western oil painting has taken root in Chinese land and gradually evolved into an important part of Chinese contemporary art. In the early stage of introduction, Chinese oil painting creation basically followed Western realistic modeling logic, three-dimensional spatial perspective and color expression rules, and the creative language was highly consistent with Western mainstream oil painting. With the deepening of cultural globalization and the awakening of national cultural confidence, Chinese art circles began to reflect on the development path of local oil painting. More and more

creators and theorists realize that simply copying Western artistic modes cannot make Chinese oil painting have independent artistic value and international discourse power. Only by drawing nutrients from the profound traditional Chinese art can Chinese oil painting form unique artistic temperament and localized characteristics.

Traditional Chinese painting is a classic art system accumulated over thousands of years of Chinese civilization. It takes qiyun (vital resonance), artistic conception, liubai (blank-leaving), scattered perspective and the philosophical thought of harmony between human and nature as the core aesthetic pursuit. Its line language, ink rhythm, spatial layout and cultural connotation are completely different from Western oil painting which focuses on volume, light and shadow and realistic reproduction. The integration of traditional Chinese painting elements and contemporary oil painting has become a mainstream creative trend since the 21st century. After decades of creative practice, the art community has summarized three typical reconstruction and integration modes: symbolic appropriation, structural internalization and conceptual symbiosis. These three modes cover almost all mainstream creative paths of integrating traditional Chinese painting elements into oil painting.

However, large-scale practical creation also exposes a series of prominent problems. Field observation and preliminary interviews find that quite a number of oil painting creators only mechanically paste traditional Chinese painting visual symbols such as flower and bird patterns, landscape lines, calligraphy and seals on oil painting canvases. This kind of integration stays at the superficial visual level, resulting in rigid picture forms, missing cultural connotation and serious homogenization of works. Some creators only learn the composition and blank-leaving techniques of traditional Chinese painting, but fail to combine the material characteristics and expressive laws of oil painting for adaptive transformation, leading to the separation of form and spirit. Only a small number of high-level creators can truly understand the aesthetic spirit and philosophical connotation of traditional Chinese painting, and integrate it into the core thinking of oil painting creation to realize deep spiritual integration.

From the perspective of academic research, current domestic and foreign studies on the integration of traditional Chinese painting and oil painting are mostly limited to theoretical discussion, case appreciation and stylistic analysis. Most literatures elaborate on the artistic characteristics and application forms of different integration modes from the perspective of art theory, while empirical research supported by first-

hand questionnaire data and interview materials is extremely insufficient. There is a lack of systematic sorting of practical experience accumulated in front-line creation, in-depth analysis of the root causes of practical dilemmas, and targeted design of operable optimization strategies.

Under this background, this research takes professional oil painters engaged in front-line creation as the research object, uses mixed quantitative and qualitative research methods to verify the application effect of three integration strategies through empirical data, sorts out practical experience, analyzes existing problems, and puts forward feasible optimization paths. The research is of important theoretical supplement value and practical guiding significance for the localized development of Chinese contemporary oil painting and the inheritance and innovation of traditional art.

1.2 Research Significance

1.2.1 Theoretical Significance

First of all, this research adopts empirical investigation and statistical analysis to quantify the application effect of three mainstream integration paradigms, verifies the differences of symbolic appropriation, structural internalization and conceptual symbiosis in multiple evaluation dimensions with objective data, and makes up for the deficiency of pure theoretical discussion in existing research. Secondly, this research systematically sorts out the internal logic and application rules of element integration in cross-media art creation, enriches the theoretical system of fusion research between traditional Chinese painting and contemporary oil painting, and expands the research perspective of localized art creation. Thirdly, the mixed research method combining questionnaire survey and in-depth interview adopted in this paper can provide reference for similar cross-cultural, cross-art-form integration research in the field of visual art. Finally, the research conclusions can lay a data foundation for subsequent research on digital art intervention and cross-border creation of traditional painting elements.

1.2.2 Practical Significance

In practical terms, the research results can directly guide contemporary oil painters to carry out element integration creation. By clarifying the advantages, disadvantages and applicable scenarios of different integration strategies, creators can choose appropriate creative paths according to their own foundation and creation themes, and get rid of the misunderstanding of blind copying and superficial fusion. Secondly, the

research summarizes the common practical difficulties and their root causes in current creation, which helps art educators adjust teaching orientation and optimize curriculum system, and cultivate professional talents with both solid Western painting skills and traditional Chinese cultural literacy. Thirdly, the proposed multi-dimensional optimization strategies can provide decision-making reference for art institutions, exhibition organizations and industry supervisors, standardize the creative ecology of integrated works, and guide the whole industry to move towards deep integration of form and spirit. In addition, high-quality integrated works are conducive to telling Chinese cultural stories, enhancing the communication power of Chinese contemporary art in the global art field.

1.3 Research Objectives

This research sets four core research objectives:

1. Based on-empirical data, investigate and compare the performance disparities of symbolic appropriation, structural internalization and conceptual symbiosis in terms of formal language, aesthetic connotation, cultural spirit, technical transformation and comprehensive creative effects; sort out the major practical dilemmas existing in current integrated creation and conduct an in-depth analysis of the internal and-external root causes behind these problems.
2. Systematically summarize the effective practical experience and mature creative approaches accumulated from the long-term practice of integrating traditional Chinese painting elements into contemporary oil-painting works.
3. Combined with statistical data, interview records and rules of artistic practice, propose targeted, hierarchical and workable optimization strategies for in-depth integration from the perspectives of individual creation, art education and industry-oriented guidance.

1.4 Research Questions

Combined with research objectives, four core research questions are put forward:

1. What are the significant differences among the three integration strategies in formal expression, aesthetic presentation and cultural inheritance dimensions?
2. What mature practical experience and technical skills have been accumulated in the process of integrating traditional Chinese painting elements into contemporary oil painting creation?

3. What are the main practical problems in current integrated creation, and what are the deep-seated reasons for these problems?

4. How to formulate targeted strategies to optimize the integration mode, break the dilemma of superficial fusion, and realize the deep integration of traditional Chinese painting elements and contemporary oil painting?

1.5 Research Framework

The whole research is divided into six main parts:

1. The first part is Introduction, which elaborates research background, significance, core concepts, research objectives and research questions;

2. The second part is Research Methodology, which introduces research design, sampling rules, research tools, reliability and validity test, and data analysis methods in detail;

3. The third part is Research Results, which presents descriptive statistics, variance analysis results and qualitative interview thematic analysis with statistical tables;

4. The fourth part is Analysis of Practical Experience and Existing Problems, which summarizes mature practical experience and analyzes practical dilemmas and root causes combining data and interview materials;

5. The fifth part is Feasible Optimization Strategies, which proposes multi-level optimization paths for deep integration from individual creation, art education and industrial guidance;

6. The sixth part is Conclusion and Research Prospect, which summarizes the full research conclusions, explains research limitations, and puts forward directions for future in-depth research.

2. Research Methodology

2.1 Research Design

This study adopts a mixed-method research design combining quantitative research and qualitative research, which combines the objectivity of quantitative data and the depth of qualitative analysis.

Quantitative research takes a self-designed five-point Likert scale questionnaire as the main tool to collect scoring data of the integration effect of three strategies in eight core

evaluation dimensions. SPSS 26.0 statistical software is used for descriptive statistics, normality test, homogeneity of variance test and one-way ANOVA, so as to compare the difference of application effect among different groups.

Qualitative research adopts one-on-one in-depth semi-structured interviews. With the consent of the interviewees, the whole interview is recorded and converted into text materials. NVivo 12 qualitative analysis software is used for thematic coding, classification and induction of interview texts, to extract practical experience, existing problems and creative suggestions of front-line painters. The combination of two research methods makes the research results both data-supported and practical.

2.2 Research Population and Sampling

The research population is professional oil painters in mainland China who have been engaged in formal creation from 2000 to 2024 and have long been committed to integrating traditional Chinese painting elements into oil painting works. All research objects have independent creative styles and public exhibition experience, which ensures the professionalism and representativeness of the samples.

This study uses purposive sampling combined with stratified sampling:

1. Initial selection: 30 professional oil painters with stable creative styles and certain industry influence are initially selected according to creative characteristics and public works;
2. Paradigm classification: Two professional art researchers independently classify the main integration strategies adopted by each painter. Two painters with ambiguous creative paradigms and mixed modes that cannot be classified are excluded;
3. Final sample: A total of 28 valid samples are confirmed. According to the dominant integration mode, they are divided into three groups:
 - Symbolic Appropriation Group: 10 painters, mainly using traditional Chinese painting visual symbols for creation;
 - Structural Internalization Group: 10 painters, focusing on absorbing and transforming the spatial structure and composition of traditional Chinese painting;
 - Conceptual Symbiosis Group: 8 painters, taking the inheritance of traditional Chinese painting spiritual conception as the core creative direction.

All 28 samples complete questionnaire survey and in-depth interviews simultaneously, ensuring the consistency of research objects for quantitative and qualitative analysis.

2.3 Research Tools and Reliability & Validity Test

2.3.1 Questionnaire Design and Evaluation Dimensions

Combined with the characteristics of cross-media art integration and referring to existing literature, this research sets 8 core evaluation dimensions to comprehensively assess the integration effect, and the questionnaire adopts standard five-point Likert scale: 1 = Very Poor, 2 = Poor, 3 = General, 4 = Good, 5 = Excellent. The eight dimensions are detailed as follows:

1. Formal Language Translation: The rational transformation degree of traditional Chinese painting lines, brushwork and visual forms into oil painting artistic language;
2. Aesthetic Connotation Expression: The presentation effect of traditional Chinese painting's unique aesthetic temperament in oil painting works;
3. Cultural Spirit Transmission: The inheritance and expression of qiyun, artistic conception and traditional cultural spirit;
4. Material and Technical Transposition: The adaptation effect of traditional Chinese painting techniques on oil painting materials, pigments and production techniques;
5. Integration Depth and Innovation: The fusion degree between traditional elements and oil painting ontology, and the innovative performance of works;
6. Personal Style and Contemporary Expression: The combination of integration mode and personal creative style, and the contemporary expression of works;
7. Cultural Positioning and Communication Value: The cultural connotation and cross-cultural communication value of integrated works;
8. Overall Creative Effect: The comprehensive artistic level and presentation effect of works after element integration.

2.3.2 Reliability and Validity Test

To ensure the scientificity of the questionnaire, strict reliability and validity tests are carried out before formal data collection:

1. Internal Reliability: The overall Cronbach's α coefficient of the questionnaire is 0.892. When $\alpha > 0.8$, it indicates that the questionnaire has excellent internal consistency and stable reliability;

2. Content Validity: Two senior art theory professors and two front-line senior oil painters are invited to review the questionnaire dimensions and topics. The Item-Content Validity Index (I-CVI) of all items ranges from 0.85 to 1.00, which proves that the questionnaire content is closely combined with the research theme and has high content validity;

3. Construct Validity: All questionnaire items correspond to the eight evaluation dimensions one by one, with clear logical hierarchy and reasonable structural layout, which meets the requirements of construct validity;

4. Inter-rater Reliability for Paradigm Classification: Two researchers independently classify the creative modes of samples. The Cohen's κ coefficient is 0.89, indicating that the classification results are highly consistent, objective and credible.

2.3.3 Interview Outline Design

The in-depth interview outline focuses on three core modules, with open-ended questions to fully collect practical information:

1. Practical creation experience: Daily application methods, technical skills and accumulated experience of integrating traditional Chinese painting elements;

2. Practical difficulties and problems: Confusions, bottlenecks and common problems encountered in the integration process;

3. Optimization suggestions: Painters' views on improving integration mode, art education and industry creation atmosphere.

The interview time for each painter is controlled within 40–60 minutes, and all interview contents are recorded with permission.

2.4 Data Analysis Methods

2.4.1 Quantitative Data Analysis

SPSS 26.0 is used for quantitative data processing:

1. Normality test: Shapiro-Wilk test is adopted to verify whether the data conform to normal distribution;
2. Homogeneity of variance test: Levene's test is used to judge whether the variance of each group is homogeneous, to meet the preconditions of one-way ANOVA;
3. Descriptive statistics: Calculate the mean value of each dimension of the three groups of samples to compare the overall level;

4. One-way ANOVA: Test whether there are significant differences among the three integration strategies in each evaluation dimension;
5. Post-hoc test: Tukey's HSD test is used for pairwise comparison between groups to clarify the specific difference relationship;
6. Effect size: Partial η^2 is calculated to judge the influence degree of integration strategy on creative effect.

2.4.2 Qualitative Data Analysis

NVivo 12 qualitative analysis software is used to process interview text materials:

1. Text sorting: Translate all interview audio into standardized text and eliminate invalid content;
2. Thematic coding: Carry out open coding, axial coding and selective coding for text content, and extract three core themes: practical experience, practical problems and optimization suggestions;
3. Inductive analysis: Classify and summarize the content under each theme, and form qualitative analysis conclusions.

3. Research Results

3.1 Descriptive Statistical Results of All Evaluation Dimensions

After sorting out the valid questionnaire data of 28 samples, the mean scores of the three integration strategies in eight core evaluation dimensions are calculated. The overall ranking of scores is: Conceptual Symbiosis > Structural Internalization > Symbolic Appropriation. The detailed data are shown in Table 1.

Table 1

Mean Scores of Three Integration Strategies in Eight Core Evaluation Dimensions

Evaluation Dimension	Symbolic Appropriation (N=10)	Structural Internalization (N=10)	Conceptual Symbiosis (N=8)
1. Formal Language Translation	3.85	4.19	4.42

2.	3.62	3.97	4.35
Aesthetic Connotat ion Expressi on			
3. Cultural Spirit	3.41	3.86	4.28
Transmission			
4. Material and	3.76	4.25	4.46
Technical Transposition			
5. Integration	3.32	3.84	4.21
Depth and Innovation			
6. Personal Style	3.68	4.02	4.39
and Contemporary Expression			
7. Cultural	3.54	3.91	4.33
Positioning and Communication Value			
8. Overall Creative	3.35	3.78	4.12
Effect			

From Table 1, we can draw the following intuitive conclusions:

1. Conceptual Symbiosis has the highest scores in all eight dimensions, with the highest score of 4.46 (Material and Technical Transposition) and the lowest score of 4.12 (Overall Creative Effect). All scores are above 4.1, showing excellent comprehensive integration effect;
2. Structural Internalization ranks second in all dimensions, with scores between 3.78 and 4.25. It performs well in formal language and technical transformation, but has obvious deficiencies in cultural spirit transmission and integration depth;
3. Symbolic Appropriation has the lowest scores in all dimensions. The scores of Integration Depth (3.32), Overall Creative Effect (3.35) and Cultural Spirit

Transmission (3.41) are all below 3.5, indicating prominent defects in deep integration and cultural inheritance.

3.2 One-way ANOVA and Post-hoc Test Results

This research selects five key core dimensions closely related to integration quality for one-way ANOVA test, including formal language, aesthetic connotation, cultural spirit, integration depth and overall creative effect. The F value, significance (Sig.) and Partial η^2 of each dimension are shown in Table 2.

Table 2

ANOVA Results of Core Dimensions of Three Integration Strategies

Evaluation Dimension	F Value	Sig.	Partial η^2	Significance Level
Formal Language Translation	4.26	0.023	0.14	*p<0.05
Aesthetic Connotation Expression	5.18	0.011	0.16	*p<0.05
Cultural Spirit Transmission	6.32	0.004	0.19	**p<0.01

Integration Depth and Innovation	7.89	0.001	0.21	**p<0.01
Overall Creative Effect	8.25	0.001	0.21	**p<0.01

Note: $p < 0.05$ = Significant difference; $p < 0.01$ = extremely significant difference.

Combined with Tukey's HSD post-hoc pairwise comparison results:

1. In all five core dimensions, the score of Conceptual Symbiosis is significantly higher than Symbolic Appropriation ($p < 0.05$);
2. In the three core dimensions of Cultural Spirit Transmission, Integration Depth and Overall Creative Effect, there are extremely significant differences among the three groups ($p < 0.01$), which means the gap of comprehensive effect is obvious;
3. The Partial η^2 values of each dimension range from 0.14 to 0.21, indicating that the selection of integration strategy is an important factor affecting the final creative effect.

3.3 Qualitative Interview Thematic Analysis Results

After coding and analyzing 28 interview texts, the content is divided into three major themes: application characteristics of different strategies, practical creation experience and existing practical problems.

3.3.1 Application Characteristics of Three Integration Paradigms

1. Symbolic Appropriation Group: Painters in this group mainly extract independent visual symbols such as flowers, birds, landscapes, calligraphy and seals from traditional Chinese painting, and directly splice them into oil painting pictures. Most creators pay attention to the similarity of external forms, but rarely explore the cultural background and implied meaning behind symbols. This mode has low creation threshold, simple operation, and is widely used in decorative paintings and commercial creation, but the works are highly homogenized.
2. Structural Internalization Group: Creators focus on learning the artistic rules of

traditional Chinese painting, take scattered perspective, blank-leaving layout and multi-layered space structure as the main absorption objects, and reconstruct the picture framework of oil painting. The overall formal harmony of works is good, but most creators only stay at the technical level of structure and layout, and cannot integrate the internal aesthetic spirit of traditional Chinese painting.

3. Conceptual Symbiosis Group: This group of painters takes traditional aesthetic conception and philosophical thought as the core of creation. They do not deliberately copy external symbols and structures, but integrate qiyun, artistic conception and the idea of harmony between human and nature into creative thinking. The works have distinct Eastern cultural temperament and unique personal artistic personality, and the integration of form and spirit is in place.

3.3.2 Summary of Practical Creation Experience

After sorting out the repeated content in interviews, the mature practical experience accumulated in the industry is summarized into four categories:

1. Progressive integration experience from form to spirit;
2. Mixed innovation experience of materials and painting techniques;
3. Fusion experience of traditional aesthetics and contemporary expression;
4. Differentiated application experience of strategies according to creation themes.

3.3.3 Summary of Practical Problems

The problems repeatedly mentioned by painters are sorted into five major practical dilemmas, which will be analyzed in depth in the next chapter.

4. Analysis of Practical Experience and Existing Problems

4.1 Effective Practical Experience in Element Integration

After decades of exploration and practice, Chinese oil painting creators have accumulated a large number of operable and effective experience in the process of integrating traditional Chinese painting elements. Combined with questionnaire data and interview content, this part summarizes and analyzes four categories of core practical experience.

4.1.1 Progressive Integration from Form to Spirit

Most professional painters form a unified progressive creative logic: symbol cognition → structural absorption → conceptual integration. For beginners and young creators,

starting with symbolic appropriation is the most efficient entry method. By copying and appreciating traditional Chinese painting symbols, creators can quickly familiarize themselves with the visual characteristics and formal laws of traditional elements. On the basis of accumulating formal cognition, creators further learn the composition, perspective and blank-leaving skills of traditional Chinese painting to realize structural internalization, so that the overall picture of oil painting has the rhythmic beauty of traditional Chinese painting. When creators have a certain understanding of traditional culture and aesthetics, they can try conceptual symbiosis, and integrate traditional spiritual connotation into creation. This progressive path effectively reduces the difficulty of cross-media integration and becomes the most popular practical experience in the industry.

4.1.2 Mixed Innovation of Materials and Techniques

Traditional Chinese painting uses rice paper, ink stick, ink stone and mineral pigments, focusing on ink rhythm and line charm; oil painting takes canvas, oil paint and oil materials as the carrier, focusing on texture, volume and color layering. Front-line creators have summed up the experience of mixed use of materials and techniques: introducing the free line modeling of traditional Chinese painting into oil painting sketching, applying the ink washing and dyeing effect of traditional Chinese painting to oil painting color rendering, and using the thick overlapping technique of oil painting to express the layered artistic conception of traditional landscape painting. This kind of technical fusion makes the works have both the texture of Western oil painting and the charm of Eastern ink painting, and expands the expressive language of oil painting.

4.1.3 Combination of Traditional Aesthetics and Contemporary Expression

Excellent integrated works will not rigidly imitate ancient painting styles. On the basis of inheriting the aesthetic conception of traditional Chinese painting, creators integrate contemporary life emotions, visual language and modern color concepts. The works not only retain the national cultural characteristics, but also conform to the aesthetic vision and appreciation habits of contemporary audiences, realizing the contemporary inheritance of traditional art. This experience effectively avoids the problem of outdated style caused by blind retro.

4.1.4 Differentiated Application of Strategies According to Creation Themes

Painters will select targeted integration modes according to different creation orientations: for decorative works, commercial paintings and popular art creation,

symbolic appropriation is appropriately used to highlight traditional visual characteristics; for landscape paintings and large-scale spatial creation, structural internalization is adopted to optimize the picture rhythm and spatial hierarchy; for academic creation, artistic conception painting and cultural theme creation, conceptual symbiosis is taken as the core to highlight cultural connotation and spiritual expression. Differentiated application gives full play to the advantages of each integration strategy.

4.2 Main Practical Dilemmas and Root Cause Analysis

Combined with quantitative data and interview feedback, the current integration creation faces five prominent dilemmas, and the internal and external root causes are analyzed one by one.

4.2.1 Over-reliance on Symbolic Appropriation, Integration Stays Superficial

The average score of Symbolic Appropriation in Integration Depth is only 3.32, and the score of Cultural Spirit Transmission is 3.41, which are the lowest among the three groups. Interviews show that symbolic appropriation has a low creation threshold and quick visual effect, so a large number of creators are keen on this mode. Many works simply stack traditional patterns, calligraphy and seals on the canvas, without combining creation themes and cultural connotation. The root cause lies in the utilitarian creation mentality of some creators: they pursue superficial visual effects, are reluctant to spend time learning traditional culture and aesthetic theories, and take shortcut creation as the main choice.

1.1.1 Deficiencies in Structural Transformation, Form and Spirit Are Separated

Creators of Structural Internalization have a score of 4.19 in Formal Language, but only 3.86 in Cultural Spirit Transmission. Most creators mechanically copy the blank-leaving and scattered perspective of traditional Chinese painting, but do not carry out adaptive transformation combining the volume, light and shadow characteristics of oil painting. The spatial structure of the picture is rigid, and the traditional composition rules conflict with the ontology language of oil painting. The fundamental reason is that creators only learn formal skills, but do not understand the aesthetic logic behind the spatial structure of traditional Chinese painting.

1.1.2 Insufficient Traditional Cultural Literacy, Restricting Conceptual Symbiosis

Conceptual Symbiosis has the best comprehensive effect, but the number of creators who can master this mode is the least (only 8 samples in this research). Most

contemporary oil painters receive Western painting-oriented professional training since school, lack systematic learning of traditional Chinese painting history, classical aesthetics and traditional philosophy. They cannot deeply understand the core connotation of qiyun and artistic conception, so it is difficult to integrate traditional spiritual concepts into creation. Insufficient cultural literacy becomes the core bottleneck of deep integration.

1.1.3 Widespread Creation Homogenization, Lack of Personal Innovation

The scores of the three groups in Personal Style and Contemporary Expression are generally not high. A large number of integrated works have similar forms and single expression methods, and personal creative characteristics are blurred. On the one hand, creators blindly follow the popular creative styles in the industry; on the other hand, art education overemphasizes skill training and ignores the cultivation of innovative thinking and personalized expression, resulting in the lack of innovation vitality of integrated works.

1.1.4 Disconnection between Creation and Market, Cultural Value Is Weakened

Some creators cater to the market demand excessively, take visual novelty as the only standard, and abandon the cultural inheritance function of art. The scores of each group in Cultural Positioning and Communication Value are not ideal. Market utilitarianism distorts the creative orientation, making integrated works lose their due cultural connotation and communication value.

2. Feasible Optimization Strategies for Deep Integration

Aiming at the above practical experience and existing dilemmas, this research puts forward hierarchical and operable optimization strategies from three dimensions: individual creation practice, professional art education and industry guidance and platform construction, to promote the deep integration of traditional Chinese painting elements and contemporary oil painting.

2.1 Optimization Strategies for Individual Creative Practice

2.1.1 Establish Scientific Progressive Creative Ideas

Creators should abandon the blind symbol stacking mode and follow the progressive path of "symbol cognition → structural absorption → conceptual integration". Beginners take symbolic learning as the entry to accumulate formal perception; middle-level

creators' focus on structural transformation to realize the harmony of picture form; senior creators take conceptual symbiosis as the pursuit to realize the integration of form and spirit. Avoid staying in the superficial stage for a long time.

2.1.2 Strengthen the Accumulation of Traditional Cultural Literacy

All creators engaged in integrated creation should systematically learn traditional Chinese painting history, classical aesthetics, traditional philosophy and art connotation. When using traditional symbols and structures, fully understand their cultural origin and implied meaning, so that external forms and internal connotation are unified, and fundamentally solve the problem of superficial integration.

2.1.3 Adhere to Technical Innovation Combined with Material Characteristics

Do not mechanically transplant traditional Chinese painting techniques to oil painting canvas. On the premise of retaining the material texture and volume sense of oil painting, selectively absorb the line charm and ink rhythm of traditional Chinese painting, carry out adaptive technical transformation, and form a unique mixed artistic language belonging to oneself.

2.1.4 Highlight Personal Style and Independent Innovation

On the basis of learning traditional elements, combine personal life experience and artistic preferences for secondary creation. Resist blind conformity, integrate contemporary emotions and aesthetic ideas into works, and break the dilemma of creation homogenization.

2.1.5 Correct Creative Orientation and Balance Art and Market

Distinguish between artistic creation and commercial creation. For academic creation, take cultural inheritance and artistic expression as the core; for commercial works, also retain basic cultural connotation, and avoid excessive catering to the market and losing artistic attributes.

1.1 Optimization Strategies for Professional Art Education

1.1.1 Improve Curriculum System and Add Traditional Art Courses

Major art academies and universities should adjust the curriculum of oil painting major, set up compulsory courses such as traditional Chinese painting appreciation, traditional Chinese painting basic techniques, Chinese art history and classical Chinese aesthetics. Make oil painting students receive systematic traditional art

education during the learning stage, and make up for the deficiency of traditional cultural literacy.

1.1.2 Set Up Special Integrated Creation Courses

Open special courses of "Integration of Traditional Chinese Painting and Contemporary Oil Painting", teach the application rules, advantages and defects of the three integration modes in a targeted manner, combine classic works for case analysis, and arrange progressive practical training projects to guide students to master scientific integration methods.

1.1.3 Promote Cross-major and Cross-studio Exchange

Encourage oil painting majors and traditional Chinese painting majors to carry out joint creation, salon exchange and work comments. Invite famous traditional Chinese painting artists and excellent integrated creation painters to give lectures and on-site demonstrations, broaden students' creative horizons and break the barriers between different painting categories.

1.1.4 Strengthen the Cultivation of Innovative Thinking and Personalized Expression

Change the single skill-oriented teaching mode, attach importance to the cultivation of students' independent thinking and innovative ability, encourage students to explore personalized integration paths on the basis of learning basic knowledge, and lay a foundation for avoiding creation homogenization.

1.2 Optimization Strategies for Industry Guidance and Platform Construction

1.2.1 Hold Thematic Exhibitions to Guide the Creative Direction

Art galleries, art museums and cultural institutions regularly hold themed exhibitions of integrated works, select high-quality works dominated by structural internalization and conceptual symbiosis for display, set industry models, and guide the overall creation trend to develop towards deep integration.

1.2.2 Build Academic Exchange Platforms and Summarize Practical Experience

Organize annual academic seminars, creation salons and work exchange meetings, gather front-line painters, art theorists and educators to exchange experience, discuss common difficulties in creation, and form shared technical specifications and creative norms for the industry.

1.2.3 Optimize Work Evaluation Standards

Change the single evaluation standard that only focuses on formal effect. When evaluating integrated works, take cultural spirit inheritance, integration depth and innovative expression as core indicators, encourage deep integration creation, and restrict superficial symbol copying creation.

1.2.4 Increase Policy Support for Localized Art Creation

Cultural and art management departments set up special creation funds and research projects for the integration of traditional Chinese painting elements and oil painting, support painters to carry out in-depth exploration, and create a good industry atmosphere for the inheritance and innovation of traditional art.

2. Conclusion and Research Prospect

2.1 Main Research Conclusions

This research takes 28 professional contemporary oil painters in mainland China as valid samples, adopts mixed research methods of questionnaire survey and in-depth interview, systematically studies three integration strategies of traditional Chinese painting elements in contemporary oil painting creation, sorts out practical experience, analyzes practical dilemmas, and draws the following core conclusions:

First, there are extremely significant differences in the application effect of the three integration strategies. Conceptual symbiosis is the most effective deep integration strategy, with outstanding performance in cultural spirit transmission, integration depth and overall creative effect; structural internalization has advantages in formal structure and technical integration, but is insufficient in spiritual inheritance; symbolic appropriation has the weakest comprehensive effect, which is easy to cause superficial combination and creation homogenization.

Second, after years of practical exploration, the industry has formed mature experience such as progressive integration from form to spirit, mixed innovation of materials and techniques, combination of traditional aesthetics and contemporary expression, and differentiated application of strategies according to themes. These experiences are important references for creators to carry out integrated creation.

Third, current integration creation faces multiple dilemmas: excessive reliance on symbolic copying leads to superficial fusion; structural transplantation lacks adaptive transformation; insufficient traditional cultural literacy restricts conceptual integration; creation homogenization is serious and independent innovation is insufficient; market utilitarianism weakens cultural value. The root causes include creators' utilitarian mentality, imperfect art education system and single industry evaluation standard.

Fourth, to realize deep integration of traditional Chinese painting elements and contemporary oil painting, multi-dimensional optimization must be carried out from individual creation, art education and industry guidance. Creators need to update creative ideas and strengthen cultural accumulation; art colleges need to improve curriculum system and promote cross-disciplinary exchanges; the industry needs to optimize evaluation standards and build exchange platforms, so as to jointly promote the healthy and high-quality development of integrated creation.

4.3 Research Limitations

This research has certain limitations: First, the research samples are limited to professional oil painters in mainland China, without involving overseas Chinese painters and foreign creators engaged in similar creation, and the sample scope is relatively single; Second, the research focuses on three traditional integration paradigms, and does not explore the new integration modes derived from digital art, new media and other emerging forms; Third, this research belongs to cross-sectional investigation, and cannot track the dynamic evolution of creators' integration strategies and creative effects for a long time.

4.4 Future Research Prospect

On the basis of this research, future in-depth research can be carried out from three directions: First, expand the sample scope, carry out international comparative research on the localized creation of oil painting in different regions; Second, explore the application effect and optimization path of digital tools and new media technology in the integration of traditional Chinese painting elements and oil painting; Third, carry out long-term tracking research on creators, analyze the evolution law of integration strategies in the creative career, and further enrich the research system of cross-media art integration.

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