



**JOURNAL OF TOURISM,  
HOSPITALITY AND  
ENVIRONMENT MANAGEMENT  
(JTHER)**  
[www.jthem.com](http://www.jthem.com)



## FORMAL AESTHETICS IN CONTEMPORARY CHINESE LANDSCAPE OIL PAINTINGS: SCHEMA RESEARCH AND ANALYSIS

Yi Li<sup>1</sup>, Ida Puteri Mahsan<sup>2\*</sup>

<sup>1</sup> Department of Art & Design, Faculty of Art, Sustainability & Creative Industry, Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, 35900, Malaysia  
Department of Design, Hebei Academy of Fine Arts, Shijiazhuang, Hebei, 050700, China  
Email: lyiyiyi@163.com

<sup>2</sup> Department of Art & Design, Faculty of Art, Sustainability & Creative Industry, Universiti Pendidikan Sultan Idris, Tanjong Malim, Perak, 35900, Malaysia  
Email: idaputeri@fskik.upsi.edu.my

\* Corresponding Author

### Article Info:

#### Article history:

Received date: 24.10.2024

Revised date: 10.11.2024

Accepted date: 12.12.2024

Published date: 24.12.2024

#### To cite this document:

Yi, L., & Mahsan, P. I. (2024). Formal Aesthetics In Contemporary Chinese Landscape Oil Paintings: Schema Research And Analysis. *Journal of Tourism Hospitality and Environment Management*, 9 (38), 148-169.

DOI: 10.35631/JTHER.938011.

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### Abstract:

In the field of global art, contemporary Chinese landscape oil painting is gradually gaining recognition and attention from the international community with its unique artistic charm and profound cultural connotation. This study is committed to an in-depth exploration of the formal aesthetics of contemporary Chinese landscape oil painting. By studying and analyzing the schema of representative works, it reveals its unique aesthetic characteristics in terms of formal composition, color application, and performance techniques. This study uses qualitative research methods, interviews with artists, and visual analysis of artworks to further understand their creative concepts and schema characteristics. The results show that while retaining the essence of traditional painting, contemporary Chinese landscape oil painting has also absorbed the expressive forms of Western art, showing rich diversity and innovation. Many works have not only made breakthroughs in artistic expression, but also touched on deep-seated issues such as modern society, environmental protection, and cultural heritage in terms of themes. Through this study, a new perspective and theoretical support are provided for the academic research of contemporary Chinese landscape oil painting, and a new perspective and ideas are also provided for future artistic creation and research.

### Keywords:

Contemporary Chinese Landscape Oil Painting, Feldman's Theory of Art Criticism, Schema Research

## Introduction

Landscape painting, as an art genre, has a long and fascinating history that spans many centuries. The history of landscape painting in oil can be traced back to the ancient Greek and Roman periods, but the oil landscape painting as we know it today originated in Europe during the Renaissance. Early works were primarily intended to depict the land and human activities rather than to create a purely aesthetic experience, and oil landscape painting did not begin to stand out as an art form in its own right until the Renaissance (Flachenecker, 2009). During this period, artists began to explore the possibilities of oil painting as a medium to create realistic, highly detailed paintings. The invention and use of oil painting allowed artists to capture the natural beauty of the world around them while also providing artists with more expressive means and color options, and began to create real landscapes through observation of nature (Hronček et al., 2019). In the 18th and 19th centuries, oil landscape painting continued to develop and flourish, and oil landscape painting became a very popular art form. The Romantic movement emphasized emotion, imagination, and the sublime, giving rise to some of the most iconic and memorable landscape paintings in history. Artists began to create works in different landscapes, including mountains, lakes, forests, and beaches, which emphasized the beauty of nature and the relationship between humans and nature. For example, artists such as Vincent Willem van Gogh and Oscar-Claude Monet experimented with color, light, and texture to create highly expressive and innovative works (Granados Salinas, 2008).

In the 20th century, oil landscape painting experienced a period of experimentation and innovation, and artists pushed the boundaries of this medium. With the rise of modern art, oil landscape painting gradually turned to abstraction and expressionism. Some artists use oil painting to express their concern for the environment and nature, while others regard oil painting as a medium through which to explore their emotions and inner world. For example, the work of German artist Anselm Kiefer combines a variety of artistic expressions such as oil painting, drawing, sculpture and collage to express his deep thinking and reflection on nature, history and humanity (Schwabsky, 2023).

The development of contemporary oil painting landscapes has shown a trend of diversification, and to this day, oil painting landscapes remain a popular and respected art genre (Schwabsky, 2023). Artists continue to push the boundaries of this medium, creating stunning works that capture the beauty and majesty of the natural world. Some artists use traditional oil painting techniques to depict landscapes, while others combine landscape painting with other art forms.

Since Chinese landscape oil painting was introduced to China in the late 19th and early 20th centuries, it has experienced a development process from imitating the West to gradually integrating Chinese and Western aesthetic concepts. After nearly a hundred years of development, Chinese landscape oil painting has gradually formed an artistic style and expression method with Chinese characteristics, becoming an important part of contemporary Chinese art (Zheng et al., 2020). Contemporary Chinese landscape oil painting presents diverse characteristics in expression methods. Various styles such as realism, impressionism, and abstract expressionism coexist. Painters explore the expressiveness and emotional expression of landscapes through different techniques and materials (Zhang, 2018). For example, Chinese painter Wu Guanzhong is a famous contemporary Chinese landscape oil painter. He combines the artistic conception of traditional Chinese landscape painting with the formal language of Western modernist art to create landscape oil paintings with a unique style (Wang et al., 2019).

Contemporary Chinese landscape oil paintings have gradually attracted attention in the global art field. They not only show extremely high aesthetic value in visual expression, but also have distinct characteristics in terms of form composition, color application and expression techniques. Formal aesthetics, schema, color application and expression techniques, as the core artistic elements in landscape oil paintings, have profoundly influenced the artist's creative concept and the viewer's visual experience. Formal aesthetics studies how visual elements such as composition, lines, and colors in landscape oil paintings work together to create a harmonious beauty. Schema analyzes how visual elements are organized and arranged in a specific way, including the use of symbolic symbols and the reflection of cultural background. Color application explores how factors such as color selection, contrast, and saturation affect emotional expression and the visual impact of the work. Expression techniques emphasize the artist's originality in brushstrokes, layering, and light and shadow processing, which help enhance the aesthetic and emotional expression of the work.

The development of landscape oil painting not only reflects the evolution of artistic techniques but also provides a cultural perspective for understanding the interaction between humans and nature. However, contemporary landscape oil painting faces pressing challenges, such as balancing traditional aesthetics with modern innovation and addressing the increasing need to tackle global issues like environmental degradation and cultural preservation. These challenges underscore the importance of studying the formal aesthetics and schemas within this art form. The scope of this study is contemporary Chinese landscape oil painting, which is the product of the integration of traditional Chinese aesthetics and Western oil painting techniques. This art form not only retains traditional Chinese values, but also embodies modern artistic innovation, showing a unique style. Although Chinese landscape oil painting has made significant contributions to global art, systematic research on its formal aesthetics and schemas remains insufficient. The research objectives are to analyze the core formal elements of contemporary Chinese landscape oil painting, including composition, color, and techniques; explore the application and innovation of schemas; examine the integration of Chinese and Western aesthetics; and assess its cultural and social significance in modern art.

This study focuses on the formal aesthetics of contemporary Chinese landscape oil painting, examining its diversity and innovation through key variables such as form composition, color usage, techniques, and schemas. It highlights the unique artistic value and contribution of contemporary Chinese landscape oil painting in visual language and expression. Through artwork analysis and artist interviews, this study delves into the artistic characteristics and innovative developments in the formal aesthetics of Chinese landscape oil painting, providing theoretical support and creative inspiration for artists while promoting the innovation and development of contemporary Chinese landscape oil painting. Moreover, these findings contribute to refining Chinese aesthetic theory and advancing its modernization process (Guo et al., 2017).

## Literature Review

### *Development of Schema Theory*

There are numerous studies from the perspectives of philosophy and aesthetics, but there are relatively few specific studies on schemas (Gu Chaolin, 2021). Cassirer (2021) developed Kant's formal thought in Philosophy of Symbolic Form, and developed Kant's narrow theory of "schema" of natural science phenomena into "symbols". Gombrich's "Image and Eye: A Re-

study of the Psychology of Image Representation" and "History of Art Development" combined human psychological characteristics to conduct specific artistic analysis of scientific images and forms in visual art, and summarized a large number of artistic schemas, and pointed out that "schema correction" can not only summarize the context of artistic development, but also reflect the concepts and thinking of artistic creation, that is, "schema" determines what artists paint and how they paint, and artists need to constantly correct it on the basis of following "schema" (Xie Wen and Zhang Wen, 2020).

### ***Formal Analysis of Landscape Oil Paintings***

Li Zehou discussed the issue of formal aesthetics in traditional Chinese aesthetics in *The Process of Beauty*, emphasizing the unity of form and content. Wang Mingming analyzed in detail the composition method, color application and brushstroke characteristics of Chinese landscape oil paintings in *The Form and Language of Landscape Oil Paintings*, pointing out that Chinese landscape oil paintings have both Western oil painting techniques and the artistic conception of traditional Chinese landscape paintings in form. Landscape oil paintings are not only a carrier of formal aesthetics, but also a manifestation of cultural connotations. Domestic scholars often focus on exploring the cultural symbols and spiritual connotations in landscape oil paintings in their research. For example, Chen Danqing discussed the nationality and timeliness in landscape oil paintings in his paper, and believed that Chinese landscape oil paintings expressed profound cultural heritage and the spirit of the times through formal aesthetics. In addition, Liu Han, Li Wensen, Wei Wen, Zeng Wen, Zhang Wen and Ozcan (2019) believed that there are three levels of cognition in the schematization of Chinese art, including metalanguage schema, formula and grammar. They pointed out that the third schema emerged and gradually matured with the stereotypes of the first two schemas. Li Su, Qin, and Zhao (2020) pointed out that the comparison of Chinese and Western painting schemas and time and space concepts is based on the substantial differences between Chinese and Western cultures. Through a wide range of macro concerns, the time and space patterns of Chinese and Western paintings are carefully and systematically compared and analyzed, and their visual characteristics and structural methods in historical inheritance and evolution are specifically explained and demonstrated (Gao Wen and Liu Wen, 2021). In addition, some scholars believe that the relationship between landscape painting and schema should be explored on the premise of analyzing the viewing, understanding, memory, and landscape sketching methods of landscape paintings (Wang Wen, 2019). Suartika, Zerby, and Cuthbert (2018) conducted a comparative study of the schema of Chinese landscape paintings from different dynasties, exploring the relationship between landscape paintings and landscape paintings, the relationship between pen and ink, etc.

Western scholars have a long history of studying landscape oil paintings, and formal aesthetics is an important part of their research. Alois Riegl proposed the theory of "visual perception" in "Formal Aesthetics", arguing that artistic form is the result of visual perception (Lamprakos, 2014). Ernst Gombrich discussed in detail the composition and color application of Western landscape oil paintings in "The Story of Art", pointing out the importance of formal aesthetics in artistic creation (Gombrich, 1995).

In general, although schema studies have been conducted from various perspectives, research based on the formal aesthetics of oil painting remains insufficient. Existing studies primarily focus on Western art, leaving a systematic exploration of these concepts in Chinese landscape oil painting largely unaddressed (Byrnes, 2019). Therefore, this study will begin with an

analysis of the meaning of schemas, conducting a macro-level comparison and analysis of the fundamental differences in Chinese oil painting aesthetics. It will delve into the unique aesthetic characteristics of Chinese landscape oil painting in terms of form composition, color usage, and techniques, aiming to provide a comprehensive understanding and outlook on its development trends.

## Methods

This study employs qualitative research methods, utilizing interviews and in-depth analysis of artworks to examine the formal aesthetics, schema, color application, and performance techniques of contemporary Chinese landscape oil painting. Qualitative research is a method used to understand and interpret complex social phenomena and human behavior. Unlike quantitative research methods, qualitative research focuses more on the depth and detail of phenomena, aiming to reveal the intrinsic characteristics, meanings, and dynamic processes of the subject through description, understanding, and interpretation (Creswell, 2018). The formal aesthetics of landscape oil painting involve various elements such as composition, color, lines, light and shadow, and texture, with complex and subtle relationships between these elements. Qualitative research methods allow for detailed analysis of artworks and in-depth interviews, uncovering how these elements interact to create unique aesthetic effects.

This study employs purposive sampling to select artists and works that best represent the diversity and innovation of contemporary Chinese landscape oil painting. Through semi-structured interviews, it explores each artist's unique perspectives in depth. Focusing on contemporary Chinese landscape oil painting, the study analyzes nine works—three representative works from each of three selected artists—systematically examining their formal aesthetics and schematic features. The research encompasses significant works from the past two decades, highlighting differences in regions, schools, and styles. Additionally, interviews with five artists investigate their motivations, techniques, and formal pursuits, providing deeper insight into the application and aesthetic significance of schemas in their creative processes.

During the data analysis phase, this study integrates thematic analysis with Feldman's art criticism theory for systematic examination. Following the six-step process outlined by Braun and Clarke (2006)—familiarization, coding, theme development, theme review, definition, and reporting—it identifies recurring themes and patterns in the interview data. Using Feldman's four-stage framework of description, analysis, interpretation, and evaluation, the selected works are analyzed to summarize the schematic features and formal aesthetic principles of contemporary Chinese landscape oil painting.





**Figure 1: Research Process**

## Discussion

### *Interview*

Analysis of interview data requires a thorough review of all transcripts or recordings collected. The researcher reads or listens to the interviews repeatedly to gain a deeper understanding of the participants' responses in order to become fully familiar with the data (Saunders et al., 2023). During the analysis process, the researcher identifies recurring themes and patterns in the data and codes and categorizes these data into meaningful categories. Finally, the researcher systematically compares the perspectives and experiences of different participants (Gildberg and Wilson, 2023).

In my research, I used thematic analysis as the main method. Braun and Clarke (2006) defined thematic analysis as a method of identifying, analyzing, and reporting patterns in data that aims to organize and describe the data with minimal detail. The analysis process includes analysis of comments, excerpting of data, and the identification of themes. They proposed six steps for thematic analysis: First, deeply understand the data and mark key information. Second, create code labels that succinctly capture the interesting elements of the data. Then, form themes based on these codes and cluster all relevant coded data into their respective themes. Next, select distinctive and attractive data examples within each theme. After that, review these preliminary themes to ensure their legitimacy and completeness. Finally, clearly define and name the themes, and write a report containing the final analysis and research findings.

This study interviewed the following five contemporary Chinese landscape oil painting artists, who are codenamed "Zhang, Li, Wang, Zhao, Chen".

**Table 2: Interview Data**

<b>Artist Code</b>	<b>Style and Characteristics</b>	<b>Thematic Innovation</b>	<b>Technical Application</b>
Zhang	Realistic style with detailed brushwork and realistic colors to depict natural landscapes.	Emphasizes the beauty of nature and its relationship with humanity.	Skilled in light and shadow techniques, enhancing spatial depth and layering.
Li	Abstract expressionism, using color contrasts and free lines on the canvas to convey emotions.	Explores the tension between natural emotions and modern society.	Focuses on varied brushwork to create dynamic visual effects.
Wang	Combines the aesthetics of traditional Chinese landscape painting with Western techniques, forming a unique style.	Integrates tradition and modernity, reconstructing natural imagery.	Excels in graphic design, enhancing the vertical depth of the composition.
Zhao	Grand style, experimenting with integrating landscape painting with other art forms (e.g., sculpture and collage).	Innovates forms of expression, exploring the diversification of art.	Utilizes mixed media to enrich artistic expressiveness.
Chen	Surrealist style, with profound observation and expression of nature.	Explores ecological crises and philosophical questions of human existence.	Focuses on material processing and the application of symbolic elements.


The analysis shows that the schema plays an important guiding role in the creation of landscape oil paintings, but the artists are not restricted by it. On the contrary, they continue to innovate and adjust on the basis of the schema to adapt to different creative themes and emotional expressions. This process of seeking change while following not only maintains the consistency of artistic style, but also gives the works unique personality and novelty. Through in-depth analysis of formal elements such as composition, color, and brushstrokes, the study reveals the unity of formal aesthetics and cultural connotations of landscape oil paintings. Through careful formal design, artists incorporate rich cultural symbols and spiritual connotations into their works to create artworks with profound thoughts and aesthetic values. This unity of form and content reflects the unique charm of landscape oil painting as an art form. The interviews also show that different era backgrounds have an important impact on the formation and development of landscape oil painting schemas. Against the background of globalization and multicultural exchanges, the schema of contemporary Chinese landscape oil paintings presents the characteristics of the integration of Chinese and Western cultures. While absorbing Western art techniques, artists retain the essence of traditional Chinese art and create artistic schemas with the characteristics of the times.

### Artworks

Feldman's theory of art criticism provides a systematic approach to analyzing and understanding works of art (Subramaniam et al., 2016). The following will use this theory to conduct a schematic study and analysis of the formal aesthetics in contemporary Chinese landscape oil paintings through four stages: description, analysis, interpretation, and evaluation. In the description stage, we carefully observe and record the various formal elements in landscape oil paintings, such as color, composition, lines, and brushstrokes; in the analysis stage, we explore how artists use these formal elements in landscape oil paintings to express specific emotions, atmospheres, or themes; in the interpretation stage, we interpret the works based on description and analysis, considering the artist's creative intentions, cultural background, and the symbolic meaning of the works; in the evaluation stage, we evaluate the application effect of the formal aesthetics of the artwork, considering whether the choice of color, composition, and lines effectively enhances the expressiveness of the work.

### Sample 1


**Table 2: Data Analysis of Sample 1**

<b>Artist Name</b>	<b>Wang KeJu</b>	
<b>Artwork</b>	 <p>Title: The Night Falls Silently Medium: Oil Painting Size: 140x160cm Year: 2015</p>	
<b>Description</b>	The painting mainly uses warm colors, including orange, red and brown. The painting adopts a horizontal composition, with clear layers of distant view, mid-ground and near view, creating a profound sense of space. Soft lines depict the shapes of hills, fields and houses, creating a smooth and natural picture effect.	
<b>Analysis</b>	The horizontal composition and distinct layers guide the viewer's sight from the trees and houses in the foreground to the fields and hills in the distance, creating a visual sense of depth. The soft lines and delicate brushstrokes shape the form of the natural scenery, showing the texture and dynamics of the trees, houses and fields.	
<b>Interpretation</b>	The works convey a quiet and peaceful emotion, reflecting the artist's yearning for a peaceful life and his love for the beauty of nature.	




<b>Judgment</b>	The clever use of schematic elements enhances the audience's visual experience, allowing them to deeply feel the tranquility and peace in the picture.
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*Sample 2***Table 3: Data Analysis of Sample 2**

<b>Artist Name</b>	<b>Wang KeJu</b>
<b>Artwork</b>	 <p>Title: Taihang Grand Canyon-Creation of the World Medium: Oil Painting Size: 180X200cm Year: 2007</p>
<b>Description</b>	The high color saturation enhances the visual impact of the picture. The use of depth composition creates a strong sense of space. The lines are rough and powerful, outlining the contours of the mountains and canyons. The brushstrokes are rough and powerful, enhancing the dynamics and texture of the picture.
<b>Analysis</b>	The depth of the composition guides the viewer's line of sight along the direction of the valley, increasing the sense of depth and space in the picture. Rough and powerful lines and brushstrokes effectively shape the forms of mountains and valleys, expressing the power and solidity of nature.
<b>Interpretation</b>	The Taihang Grand Canyon is an important symbol of China's natural landscape. By depicting this landscape, the work reflects the reverence for China's natural beauty.
<b>Judgment</b>	The application of color, composition and lines effectively supports the theme and emotional expression of the work, achieving a perfect unity of form and content. The clever use of graphic form enhances the audience's visual experience, allowing them to deeply feel the magnificence and grandeur of the picture.


*Sample 3***Table 4: Data Analysis of Sample 3**

<b>Artist Name</b>	<b>Wang KeJu</b>
<b>Artwork</b>	<div></div> <p>Title: Pine and Green Garden No. 2 Medium: Oil Painting Size: 80×100cm Year: 2020</p>
<b>Description</b>	The painting mainly uses green tones, combined with rich colors including red, yellow, purple and white. The painting adopts a symmetrical and scattered composition method, which makes the painting have both order and freedom.
<b>Analysis</b>	Green tones and bright colors convey a feeling of peace and vitality. The symmetrical and scattered composition guides the audience's eyes to wander freely in the picture, feeling the layers and richness of the picture.
<b>Interpretation</b>	Gardens and pine trees symbolize peace, tranquility and longevity in Chinese culture. Through these elements, the artist expresses his respect and love for traditional culture. The work reflects the idea of "movement in stillness" in traditional Chinese philosophy, emphasizing the vitality and vigor in nature.
<b>Judgment</b>	The works show the modern interpretation of traditional themes by contemporary artists, while retaining the essence of traditional Chinese art and having distinct contemporary characteristics. Based on the traditional garden theme, the artist has created a unique style of art through the innovative use of rich colors and delicate brushstrokes.

*Sample 4***Table 5: Data Analysis of Sample 4**


<b>Artist Name</b>	<b>Li JiangFeng</b>	
<b>Artwork</b>		
	Title: Natural Phenomenon - Sunshine at Noon Medium: Oil Painting Size: 200×200cm Year: 2019	
<b>Description</b>	The painting mainly uses soft golden and light gray tones, presenting a natural and harmonious color. The brushstrokes are delicate and varied, showing the texture of the sunflower and the light and shadow effects under the sun.	
<b>Analysis</b>	The soft golden and light grey tones convey a peaceful and warm feeling. The delicate lines and varied brushstrokes successfully shape the shape and texture of the sunflower, showing the authenticity and vividness of the plant in the sun.	
<b>Interpretation</b>	Sunflowers symbolize sunshine, hope and a positive spirit, and through this image, the artist expresses a positive attitude towards life and nature.	
<b>Judgment</b>	Based on traditional landscape painting, the artist creates artworks with a unique style through the innovative use of soft tones and delicate brushstrokes.	

*Sample 5***6: Data Analysis of Sample 5**

<b>Artist Name</b>	<b>Li JiangFeng</b>
<b>Artwork</b>	<div></div> <p>Title: Seeking Green Pine Medium: Oil Painting Size: 60x120cm Year: 2023</p>
<b>Description</b>	The color contrast is soft, with blue-green and white forming a subtle contrast, highlighting the pine trees and rocks. The lines are smooth and soft, depicting the shapes of the pine trees and rocks.
<b>Analysis</b>	The use of cool tones and soft colors creates a peaceful and natural environment, allowing the audience to feel the freshness and tranquility of the mountain pine forest. The delicate brushstrokes and soft lines convey a tranquil and peaceful emotion, making the picture full of natural beauty and tranquility.
<b>Interpretation</b>	The work conveys a peaceful, tranquil and natural feeling, showing the artist's pursuit of the beauty of the pine forest and his deep understanding of nature. The work reflects the idea of "harmony between man and nature" in traditional Chinese philosophy, emphasizing the harmonious unity of man and nature, as well as the awe and appreciation of the beauty of nature.
<b>Judgment</b>	The application of color, composition and lines effectively supports the theme and emotional expression of the work, achieving a perfect unity of form and content.

## Sample 6


Table 7: Data Analysis of Sample 6

Artist Name	Li JiangFeng
Artwork	 <p>Title: Fragrant Grass on the Ancient Road Medium: Oil Painting Size: 200cmX200cm Year: 2017</p>
Description	The painting mainly uses dark tones, especially brown and black, with a small amount of yellow and green. The painting adopts a horizontal composition method, and the grass in the foreground contrasts with the ancient road and buildings in the distance, forming a complete scene.
Analysis	Through the control of color contrast and saturation, a tranquil, deep and slightly mysterious atmosphere is created. The perspective method and profound composition make the audience feel as if they are in the grass of the ancient road, feeling the vastness and depth of the space.
Interpretation	Through dark tones and rough brushstrokes, the artist intends to express the tranquility and heaviness of the ancient road and grassland, and to convey his respect and praise for history and nature. The work conveys a sense of tranquility, solemnity and historical heaviness, showing the artist's deep understanding and love for historical scenes.
Judgment	The application of color, composition and lines effectively supports the theme and emotional expression of the work. The graphic form conveys the tranquility and heaviness of the ancient road grassland, showing the artist's profound understanding and unique expression of historical scenes.




## Sample 7

Table 8: Data Analysis of Sample 7

Artist Name	Zhao PeiZhi
Artwork	 <p>Title: Happy Afternoon Medium: Oil Painting Size: 140x100cm Year: 2023</p>
Description	The painting depicts a landscape with a unique and playful element: an inverted figure in the foreground. In the background is a stylized landscape with rolling hills, scattered trees, and simple houses, all rendered in harmonious tones of soft yellows, greens, and browns.
Analysis	The composition is well-balanced and well-structured. The inverted figure in the foreground is the focal point, drawing the viewer's eye and creating a sense of movement. The hills and houses in the background provide a layered effect, directing the viewer's eye across the canvas. The repetitive shapes of the hills and houses add a sense of rhythm and harmony to the scene.
Interpretation	The work conveys a sense of joy and carefree leisure, which is embodied by the playful inversion of the figures. The choice of colour and composition reflects the harmonious and idyllic rural scenery, allowing the viewer to share in the feeling of happiness and relaxation. The peculiar nature of the figures' inversions adds a touch of humour and lightheartedness, suggesting a playful interaction with the natural world.
Judgment	The use of formal aesthetics is very effective. The harmonious tones and balanced composition work together to create a visually pleasing and emotionally uplifting work. The playful addition of the inverted figure adds a unique and engaging element that sets it apart from traditional landscape paintings. The painting successfully conveys a sense of calm and contentment, in line with the principles of expressionism and formal aesthetics.


## Sample 8

Table 9: Data Analysis of Sample 8

Artist Name	Zhao PeiZhi
Artwork	 <p>Title: XiYaoGou · I Medium: Oil Painting Size: 100 x 80 cm Year: 2021</p>
Description	It depicts a tranquil landscape with rolling hills and trees, with a figure lying in the foreground. The palette is muted, with earth tones of brown, green and grey dominating. The painting captures a moment of rest or contemplation in a natural setting.
Analysis	The brushwork is varied, combining smooth and textured strokes to create depth and interest. The trees and leaves are rendered in a more textured manner, while the hills and ground have smoother, more blended areas. This brushwork variation adds a tactile quality to the painting, inviting the viewer to interact with its surface.
Interpretation	The painting seems to convey a sense of calm and contemplation, as evidenced by the reclining figure and the tranquil landscape. The soft tones and gentle brushstrokes evoke a quiet and contemplative mood, inviting the viewer to contemplate the beauty and serenity of nature. The painting reflects the artist's appreciation for the natural world and the simple act of resting in it.
Judgment	The harmonious color palette and balanced composition make the work visually pleasing and emotionally soothing. The variation in brushwork adds texture and depth, enhancing the overall impact of the work. The artist's use of graphic elements successfully conveys the essence of tranquility and contemplation.

Sample 9

Table 10:Data Analysis of Sample 9

Artist Name	Zhao PeiZhi
Artwork	 <p>Title: XiYaoGou · III Medium: Oil Painting Size: 80 x 60 cm Year: 2021</p>
Description	It depicts a peaceful landscape with rolling hills and a cloudy sky. The color palette is muted, with grays, browns, and greens predominating. The scene is simple and understated, capturing the quiet beauty of nature.
Analysis	The brushwork is rich in texture and layered, adding to the overall tactile feel of the painting. The clouds are depicted with thick brushstrokes, which highlight their density and movement. The hills and ground are depicted with more blended, smoother brushstrokes, which contrast with the richly textured sky. This variation in brushwork enhances the painting's sense of depth and three-dimensionality.
Interpretation	The painting conveys a sense of quiet contemplation and the eternal presence of nature. The soft tones and textured brushstrokes create an atmosphere of contemplation and melancholy, allowing the viewer to appreciate the subtle beauty of the rural landscape. The painting reflects the artist's sensitivity to the natural environment and its moments of tranquility.
Judgment	The harmonious tones and balanced composition come together to create a work that is pleasing to the eye and emotionally resonant. The textured brushstrokes add depth and interest, enhancing the overall impact of the work. The artist's use of graphic elements successfully conveys a sense of tranquility and reflection.

After applying Feldman's art criticism theory to describe, analyze, explain and evaluate a number of contemporary Chinese landscape oil paintings, it can be seen that although each painting differs in specific content and emotion, it demonstrates the artist's unique treatment of color, composition, brushstrokes and form, reflecting a deep understanding of contemporary landscape painting.

Contemporary Chinese landscape oil paintings express rich emotions through various color schemes. For example, the work "Happy Afternoon" uses warm tones to convey happy and warm emotions, making the picture lively and the audience feel comfortable and relaxed. "Natural Phenomenon - Sunshine at Noon" uses golden tones to express tranquility and warmth, while "Seeking Green Pine" uses cool tones to create freshness and tranquility. These works show the artists' skillful use of color language, and the changes in hue, saturation and contrast express diverse emotions. Color plays a key role in contemporary Chinese landscape oil paintings, and artists use color to create a specific atmosphere through skillful use. For example, "Fragrant Grass on the Ancient Road" uses dark tones to create a calm and solemn atmosphere, while "Taihang Grand Canyon-Creation of the World" uses the contrast of warm and cool tones to express the magnificence and drama of nature. Lines and brushstrokes also play an important role in conveying emotions. Through different types of lines and brushstrokes, artists are able to convey a variety of emotions, such as tranquility, happiness, excitement or sadness. For example, the simple lines and soft brushstrokes of Seeking Green Pine convey a peaceful and harmonious emotion, filling the picture with the beauty and tranquility of nature. The delicate brushstrokes of Natural Phenomenon - Sunshine at Noon express the warmth and tranquility of the sunflower field, enhancing the appeal and emotional expression of the work. Composition plays an important role in guiding the audience's sight in contemporary Chinese landscape oil paintings. Through clever layout and composition, artists guide the audience's sight into the picture to explore the layers and depth. For example, the inverted posture of the characters and the background hills in Happy Afternoon guide the sight from the foreground to the distant scenery. The deep composition of Taihang Grand Canyon-Creation of the World guides the audience's sight along the canyon, enhancing the visual layering and depth, allowing the audience to appreciate the details and overall effect of the picture more comprehensively.

## Results

### *Interview Results*

Through interviews with five artists, the following main results were obtained:

**Table 11: Interview Results**

Theme	Findings
<b>Understanding of Formal Aesthetics</b>	Most artists believe that formal aesthetics plays a vital role in landscape oil painting and is the key to conveying emotions and artistic conception. Color, line and composition are generally considered to be the main formal elements that affect aesthetic effects.
<b>Application of Formal Aesthetics in the Creative Process</b>	Artists deliberately select and apply specific formal elements in the creative

	process to enhance the visual impact and emotional expression of their works. Some artists successfully convey the vividness and emotions of natural landscapes through color contrast and dynamic changes in lines.
<b>Fusion of Chinese and Western Aesthetics</b>	During the interview, many artists mentioned that their works integrate Chinese and Western aesthetic concepts, such as combining the artistic conception of traditional Chinese landscape painting with the formal language of Western modernism. This fusion not only enriches the aesthetic value of the work, but also provides artists with more creative inspiration.
<b>Schematic Innovation</b>	Artists generally believe that the innovation of schema is an important direction for the development of contemporary landscape oil painting. They try to combine landscape painting with other art forms, such as acrylic and collage, to explore new expression techniques and aesthetic effects.

### *Artwork Analysis Results*

**Table 12:Results of Artworks**

<b>Theme</b>	<b>Findings</b>
<b>Use of Color</b>	The varied use of color in these paintings highlights the artist's ability to manipulate color to achieve different emotional effects.
<b>Brushstrokes and Texture</b>	The brushstrokes in these paintings are essential in defining their aesthetic quality.
<b>Composition and Structure</b>	The composition of these paintings is well thought out and balanced, guiding the viewer's eye through the scene.
<b>Form and Line</b>	The use of line in these paintings varies, but always contributes to the overall beauty. The simplified forms in these landscapes focus on overall shape and structure rather than detailed depiction, in line with the principles of contemporary painting.



<b>Emotional Resonance and Artistic Vision</b>	Each painting successfully conveys a unique emotional tone through its formal elements.
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The formal aesthetics and schematic features in contemporary Chinese landscape oil paintings successfully express the artist's emotions and creative intentions through the clever use of color, composition, lines and brushstrokes. The use of color not only conveys a variety of emotions, but also creates a specific atmosphere; the clever design of the composition guides the audience's sight and enhances the spatial sense of the picture; the combination of lines and brushstrokes not only shapes the form, but also conveys emotions. These formal aesthetics and schematic features not only make the works visually attractive, but also enhance their emotional expression and artistic value. Through the analysis of Feldman's art criticism theory, we can deeply understand and appreciate the formal aesthetics and schematic features in these works, and then better understand the development and innovation of contemporary Chinese landscape oil paintings.

## Research Findings

### *Formal Aesthetics*

The study found that contemporary Chinese landscape oil paintings show obvious diversity and innovation in terms of form and composition. Artists not only inherited the spatial layout and artistic conception of traditional Chinese landscape paintings, but also integrated the composition method of Western oil paintings, focusing on the expression of layering and spatial depth. Through the carefully designed visual framework, the works make the elements of mountains, waters, sky, vegetation and so on form a harmonious interaction in the picture, thus creating a rich visual experience.

### *Schema*

The analysis of the schema shows that the visual symbols and symbolic elements in contemporary Chinese landscape oil paintings have a dual expression of culture and emotion. Artists often use symbolic symbols such as mountains, water, trees, etc. to reflect China's cultural roots and historical background. Research shows that many artists have formed a unique artistic schema structure by reconstructing traditional natural images to express the ecological crisis of modern society and the relationship between humans and nature.

### *Color Application*

The results of the study on the use of colors reveal that colors are not only an important tool for expressing emotions in contemporary Chinese landscape oil paintings, but also an important part of the formal aesthetics of the works. Through contrasting color combinations, artists have successfully captured the dynamic and tranquility of nature. Warm colors are usually used to convey vitality and vigor, while cool colors express tranquility and loneliness. In addition, the layered use of colors allows the works to present different emotional atmospheres in the changes of light and shadow.

### *Performance Techniques*

In terms of expressive techniques, the study found that contemporary Chinese landscape oil painting artists have shown great diversity and innovation in brushstrokes and technical methods. Artists not only use traditional delicate brushstrokes to express the delicate beauty of

nature, but also combine Western modern techniques such as thick coating and scraping to create a three-dimensional and layered picture effect. In particular, through the changes in light and shadow and the layered material processing, artists have successfully enhanced the expressiveness and visual impact of their works.

### ***Comprehensive Interaction***

The study found that the core variables of form composition, diagram, color application and performance techniques work together to construct the unique visual language of contemporary Chinese landscape oil painting. Through the coordinated application of these elements, artists not only present a high level of artistry in form, but also express deep social and cultural thinking and personal emotions. The synergy between these variables further promotes the innovation and development of the formal aesthetics of Chinese landscape oil painting, reflecting the profound understanding of contemporary artists on natural and social issues.

This study identified the core variables of formal aesthetics through the analysis of artworks and interviews, thereby achieving its research objectives. It explored the role and evolution of schemas, emphasizing their importance in artistic innovation, and examined the impact of Chinese and Western aesthetic integration on the visual language of contemporary landscape painting. The study also highlighted the broader cultural and social significance of this art form in addressing modern artistic challenges. However, due to its qualitative approach and small sample size, the findings may lack broad generalizability. Furthermore, its focus on the cultural specificity of contemporary Chinese landscape painting may limit its applicability to other art genres or regions.

**Table 13: Research Results**

<b>Category</b>	<b>Core Findings</b>
<b>Formal Aesthetics</b>	Innovation in composition and spatial depth combining traditional Chinese and Western techniques.
<b>Schema</b>	Use of symbolic elements to reflect cultural roots and address ecological and human-nature themes.
<b>Color Application</b>	Contrasting and layered colors convey dynamic atmospheres and emotional depth.
<b>Performance Techniques</b>	Innovative brushwork and material techniques enhance visual impact and artistic texture.
<b>Comprehensive Interaction</b>	Synergy of formal elements constructs a distinct visual language and conveys deep cultural meaning.

### **Conclusion**

This study, through a systematic analysis of formal aesthetics, schema, color application and expression techniques, combined with in-depth interviews with contemporary Chinese landscape oil painting artists and analysis of their artworks, reveals the important role of schema in landscape oil painting creation and its formal aesthetic characteristics. The study

found that schema is not only the basis and framework for creation, but also a key tool for artists to innovate and express their emotions. Through careful formal design, artists create works with profound thoughts and aesthetic values, touching on deep-seated issues such as modern society, environmental protection and cultural heritage.

As the core structure of the work, the diagram not only reflects the artist's cultural identity, but also deepens the connotation of the work through symbols and symbols. The clever use of color and expression techniques further enhances the visual appeal and emotional expression of the work. By combining the formal aesthetics of traditional Chinese painting with Western painting techniques, especially in the innovation of composition, color, lines and brushstrokes, the artists have injected new artistic vitality into landscape oil paintings and fully expressed their emotions and creative intentions.

In general, formal composition, schema, color application and performance techniques, as core variables, interact with each other in contemporary Chinese landscape oil painting and jointly construct a unique visual language and artistic style. The coordination and innovation of these variables not only promote the breakthrough of Chinese landscape oil painting in formal aesthetics, but also further establish its unique position on the international art stage, showing the profound understanding of contemporary artists on natural and social issues. Future research can further explore the application and development of schema in different art forms, as well as its changes and innovations in different cultural backgrounds.

In summary, the core variables of formal composition, schema, color application, and expressive techniques interact in contemporary Chinese landscape oil painting, collectively shaping its unique visual language and artistic style. The coordination and innovation of these variables drive breakthroughs in formal aesthetics, establish the distinctive position of Chinese landscape oil painting on the international art stage, and reflect artists' profound understanding of nature and societal issues. This study reveals how artists utilize core visual elements such as composition, color, brushwork, and line to create works that resonate aesthetically and emotionally while integrating Chinese and Western artistic traditions. Through schematic innovation, traditional landscape painting is reinterpreted to address themes like ecological crises and the relationship between humans and nature, becoming a vital medium for cultural dialogue. The fusion of Chinese and Western aesthetics enriches the artistic language of contemporary landscape painting, reflecting the universality of modern art while preserving cultural identity. Furthermore, this study emphasizes the cultural and social significance of this art form in addressing issues such as environmental protection, cultural preservation, and globalization. Future research could explore the application and development of schemas in various art forms and their evolution and innovation across different cultural contexts.

### **Acknowledgment**

Firstly, I would like to express my deepest gratitude to my supervisor for their invaluable guidance, encouragement, and unwavering support throughout the research process. Their expertise and insightful feedback have played a crucial role in shaping the direction and quality of this work. I am also deeply grateful to the participating artists who generously shared their time, experiences, and creative insights, which formed the foundation of this study. Their contributions have enriched this research and provided a unique perspective on contemporary Chinese landscape oil painting. Special thanks go to my colleagues and friends at Universiti

Pendidikan Sultan Idris for their discussions and feedback, which have offered new ideas and directions.

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