A STUDY OF THE EXPRESSION OF CHINESE AESTHETIC IN CONTEMPORARY

PAINTING BY CHINESE YOUNG ARTIST BORN IN GLOBALIZATION PERIOD (A.D.

1990 - 1995)

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A Dissertation Submitted in Partial Fulfillment of the Requirements

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As a new force in Chinese art, the creations of post-90s artists not only present vivid characteristics of the times, but also show novel explorations in terms of aesthetic concepts and cultural identity. This study aims to explore in depth the Chinese aesthetic manifestations displayed by young Chinese artists born during the period of globalization (1990-1995 AD) in the field of contemporary painting. Through interviews, coding, and systematic analyses of their works, the study found that multidimensional complexity is displayed in the paintings of this generation of young Chinese artists. Socio-economics, the culture of the times, and the technological information constitute the characteristics of the economic environment in which these artists' works are expressed. Individual creation, aesthetic concepts, artistic elements and expression methods constitute the performance characteristics of artistic creation. Historical traditions, philosophical ideas, religious symbols and contemporary expressions form the characteristics of cultural context. These elements intertwine and influence each other, creating a unique and rich artistic context for this generation of artists. Through in-depth research, we aim to better understand their creative motives and styles, and to reveal their unique contributions to Chinese aesthetics.

Keyword : Globalization era, Contemporary painting, Chinese youth artists, Chinese aesthetics, Grounded theory

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Since the 1970s, the world has entered the era of neoliberalism, characterized by the flourishing of market economy and global trade. The rise of neoliberal policies and the global market has propelled the process of globalization. Meanwhile, Chinese society and culture have undergone profound transformations. With the deepening implementation of China's opening-up policy, the rise of market economy, and the rapid development of information technology, Chinese society has undergone unprecedented changes in a very short period of time. This period of social transformation has not only altered China's economic structure and political landscape but also had profound impacts on the cultural sphere (Xudong, 2009).

China further integrated into the global trend of globalization since the late 20th century, becoming closely intertwined with the international community. Significant progress has been made in market economy reform, attracting a large influx of international investment and multinational corporations into the Chinese market (Weidong et al., 2007). Simultaneously, information technology, especially the widespread adoption of the Internet, has enabled Chinese people to interact and exchange information, culture, and ideas with the global community more conveniently. The rapid social changes during this period have also driven the rapid development of urbanization, with a large influx of population into cities, a substantial increase in the level of urbanization, and a rapid expansion of urban cultural diversity (Jia'an et al., 2006).

The post-90s generation refers to the young generation born between 1990 and 1999, who grew up in an era of profound changes and innovations. As China's interaction with the world accelerated, events such as China's accession to the WTO, the Beijing Olympics, the 2008 global financial crisis, G20 summits, and China-US trade frictions have opened windows for the new generation of youth, allowing them to deeply perceive the embrace, competition, and conflicts between China and the world (Wen,

2020). They are the direct witnesses and active participants in China's social changes, bearing immense social pressure and cultural impacts. Against the backdrop of globalization and informatization, this generation of young people has been exposed to cultures, ideas, and artistic trends from around the world, profoundly influencing their cognition and aesthetics.

In the field of Chinese art, post-90s artists have emerged, and their creations exhibit distinct characteristics of the times. This young generation of artists actively explores the balance between personal identity, cultural inheritance, and innovation in artistic creation, as well as the integration of Chinese aesthetics with the international contemporary art context. Their paintings embody unique aesthetic pursuits and cultural concepts, presenting an emerging form of Chinese aesthetic expression. However, current research has several shortcomings. Firstly, a deeper exploration and analysis are needed regarding the motivations, specific artistic styles, and cultural connotations behind the works of this generation of artists. Secondly, more detailed research is required on their status on the international contemporary art stage and the impact of their works on global artistic trends.

Therefore, this study aims to explore in depth the Chinese aesthetic expressions of Chinese young artists born between 1990 and 1995 in contemporary painting during the globalization period. The research focuses on the creative characteristics, aesthetic orientations, and cultural identities of this emerging group of artists to better understand their creative practices in the context of globalization. Additionally, the study also examines how these artists respond to the cultural tensions between tradition and modernity, China and the international community, and how their works reflect and shape the aesthetic landscape of contemporary China. This will contribute to expanding our understanding of contemporary Chinese art and provide important insights into the identity and cultural innovation of the younger generation of artists in the era of globalization.

1.2 Purpose of the Study

   1.2.1 To investigate the impact of globalization on the creative process and aesthetic perspectives of Chinese post-90s generation artists, and how these influences manifest in their artworks.

   1.2.2 To conduct an in-depth exploration of the manifestations of Chinese aesthetics in contemporary painting by Chinese young artists born during the globalization era (1990-1995).

1.3 Research Questions

   1.3.1 How has globalization affected the creative process and aesthetic perspectives of Chinese young artists born post-1990?

   1.3.2 What are the distinctive characteristics of artworks created by Chinese young artists born between 1990 and 1995, and how do their works reflect elements of Chinese aesthetics?

1.4 Significance of the Study

   1.4.1 Theoretical Significance

   This study addresses a knowledge gap concerning the manifestations of Chinese aesthetics in contemporary painting by Chinese post-90s generation artists. While there is extensive research on Chinese painting and artists from the early 20th century, there has been relatively less focus on in-depth studies of this emerging group. Previous research has leaned towards traditional concepts and historical backgrounds, paying less attention to how post-90s young artists integrate these traditional aesthetic elements into their contemporary creations. The emergence of this study fills this knowledge void, providing scholars and researchers in relevant fields with an opportunity for a deeper understanding of the artistic characteristics of this specific group.

   By constructing a model of Chinese aesthetic representation in the paintings of post-90s young artists, this study contributes to the expansion and enrichment of aesthetic theory. This model not only helps to elucidate the manifestation

of Chinese aesthetic concepts in contemporary art but also offers new perspectives and frameworks for the development of aesthetic theory. Through in-depth exploration of the artworks of post-90s artists, this study provides substantial theoretical support for further exploration of aesthetic elements in art creation, aiding in the understanding and interpretation of aesthetic elements in artistic creation.

The findings of this study will facilitate deeper artistic exchange and understanding between different cultures. This study reveals the creative characteristics of post-90s artists from a global perspective and how they integrate Chinese aesthetic concepts into their works, thereby promoting the development of cross-cultural artistic dialogue. By assisting in better understanding and appreciation of artistic creation between different cultures, this study builds bridges for cultural exchange, fostering greater artistic interaction and resonance between different cultures.

1.4.2 Practical Implications

This study provides important guidance and theoretical support for artistic creation, emphasizing the organic integration of traditional aesthetic elements and modern innovation in painting creation, as well as the importance of utilizing a global perspective and expressing personal identity. This helps young artists develop skills and create more unique and appealing works while also providing valuable guidance for attracting audiences on the international stage.

The findings of this study have important implications for cultural policy formulation and art education. Governments and cultural institutions can draw lessons from the research findings to formulate more targeted art support plans, provide more creative opportunities and project funding, and improve the quality of art education. This will help young artists better understand and apply Chinese aesthetic elements, making positive contributions to the sustainable development of the Chinese art field.

Regarding the construction of cultural exchange platforms, this study will contribute to promoting the diversity and depth of cultural exchange. By establishing more art exhibitions and cultural exchange activities, young artists will have more opportunities to showcase their works, and audiences will have more opportunities to

understand and appreciate these works. Additionally, the research results can promote international cultural exchange and cooperation, enabling young Chinese artists to better participate in the global art stage, thereby enhancing the international image of Chinese culture and making significant contributions to cross-cultural exchange. Therefore, this study plays a proactive role in the construction of cultural exchange platforms.

1.5 Conceptual Definitions

1.5.1 Globalization

Globalization is a complex and multi-dimensional concept, with core tenets including the increasing interconnectedness and interdependence on a global scale, the coexistence of opportunities and challenges, and the different stages of globalization's historical development (Giddens & Pierson, 1998; Robertson & Khondker, 1998).

Globalization refers to the increasing interconnectedness and interdependence in various social, economic, cultural, and political aspects on a global scale (Beck, 2018). This phenomenon encompasses multiple aspects such as nations, regions, corporations, individuals, and involves the free flow and extensive exchange of resources including goods, capital, technology, information, labor, and culture. The rise of globalization stems from advancements in information technology, transportation technology, and the global dissemination of market economies.

Globalization has brought about broad opportunities while also accompanying a series of challenges (Fischer, 2003). On the opportunity side, globalization has promoted international trade, capital flows, and technological innovation, driving economic growth and creating job opportunities, providing opportunities for development and prosperity for various countries. However, it also comes with challenges, including intensified international competition, widening wealth gaps, and exacerbated environmental pollution. These challenges require joint efforts and management by governments, corporations, and individuals worldwide to achieve global common development.

Globalization has profound effects on young artists (Maet, 2016). Firstly, it broadens their horizons. Through international cultural exchanges, art exhibitions, academic seminars, and digital media, young artists can access artworks and ideas from different regions and cultural backgrounds, stimulating their creativity and inspiring them to create more diverse and international works. Secondly, globalization emphasizes diversity and inclusivity, encouraging artists with different nationalities, ethnicities, and identities to integrate into the global art dialogue. This enables them to express their identity, social concepts, and cultural heritage through their works while also addressing and reflecting on global issues such as climate change, gender equality, and social justice. Lastly, globalization brings about a broader market and opportunities, making it easier for young artists to push their works into the international market, achieve professional development, and attain economic independence.

Cultural globalization also comes with some challenges, including intense competition and high demands, the pressure of cultural homogenization, and cultural conflicts and clashes of values (Guoxun et al., 2016). Therefore, young artists need to adapt flexibly to the era of globalization, unleash their creativity, while also maintaining the unique values of their local cultural traditions, finding ways to preserve their unique voices in the context of globalization.

1.5.2 Artists Born in the 1990s (Post-90s Artists)

Chinese artists born in the 1990s refer to young art creators born between the years 1990 and 1999. This demographic is defined based on their birth years, typically including artists born from the late 1980s to the late 1990s. As a specific group, Chinese artists born in the 1990s exhibit a series of distinct characteristics, which are closely related to their era and reflect their unique identity and artistic style.

Chinese artists born in the 1990s belong to the digital native generation, growing up in the internet age. This means they have a deep understanding of and proficiency in digital media and technology. They excel at skillfully integrating elements of internet culture into their artistic creations, including new media forms such as digital art, virtual reality, and interactive installations. Consequently, their works often possess

distinct features of digitization and networking, demonstrating a creativity that aligns with the times.

Artists born in the 1990s show new interests and understanding towards traditional culture. Unlike traditional artists, they critically reexamine traditional culture and reinterpret traditional elements as part of modern artistic language. This rethinking of tradition is reflected in their paintings, where traditional aesthetic concepts are combined with modern forms of expression, resulting in a unique aesthetic style that imbues their works with depth and multidimensional meaning.

Chinese artists born in the 1990s have an open-minded, internationalized perspective, focusing on global issues and actively participating in the international art scene. Their works often integrate diverse cultural elements, reflecting the spirit of cross-cultural exchange and integration. This has brought their paintings considerable attention in the international art market, making positive contributions to the international dissemination of contemporary Chinese art.

Artists born in the 1990s typically express individual emotions, thoughts, and self-awareness in their works. They incorporate personal experiences and emotions into their creations, presenting more self-expression (Wu Jing & Xuejie, 2015). This renders their works more emotionally resonant and personalized, capable of touching the hearts of audiences.

Artists of the 1990s generation often possess interdisciplinary backgrounds and multimedia creative skills. They not only confine themselves to traditional painting media but also engage in various art forms such as imagery, sound, and installations. This diversity enriches their creative language, enabling them to express complex thoughts and emotions more flexibly.

1.5.3 Chinese Aesthetics

Chinese aesthetics is a discipline with a long history, whose roots are deeply embedded in China's long cultural traditions, reflecting Chinese culture's unique understanding of beauty and its continuous pursuit of it. One of its core features is the concept of internal and external cultivation, i.e. the integration of inner spirituality and

outer aesthetic expression. This concept, heavily influenced by Confucian philosophy, emphasizes the close connection between morality and ethics and aesthetics, arguing that an individual's intrinsic virtues and character will be reflected through external artistic expressions.

Another central element of Chinese aesthetics is a harmonious closeness to nature. The Chinese conceptualization holds that all elements in nature contain beauty, and art creation should reflect this natural beauty. As a result, Chinese art often uses nature as its subject matter, such as landscape and bird and flower paintings, to convey the connotations of natural beauty through the artist's brush and ink.

Peace and Mediocrity are also key components of the aesthetic concept of Chinese aesthetics. Chinese aesthetics focuses on balance and harmony, believing that the realization of beauty relies on the harmonious coexistence of various factors. This concept is often expressed in the balanced treatment of color, shape, and space, but also in the balance of internal and external expressions of emotion.

Chinese aesthetics is also reflected in traditional art forms such as Chinese painting, traditional music, and Chinese opera. These art forms play a key role in conveying and expressing Chinese aesthetic concepts. For example, Chinese painting often emphasizes symbolism and metaphor, seeking to convey far-reaching aesthetic messages through simplicity and abstract expression. Chinese opera, on the other hand, combines multiple elements such as music, dance and drama, presenting a multi-layered aesthetic experience.

The definition of Chinese aesthetics can be elaborated in depth through a comparative analysis of it with Western aesthetics (Lihua, 1996). First of all, there are significant differences between Chinese aesthetics and Western aesthetics. Chinese aesthetics is rooted in a long historical tradition, and its core concept of aesthetics emphasizes the close connection between beauty and morality and ethics, and regards beauty as a manifestation of goodness, while focusing on cultural inheritance and natural integration. In contrast, Western aesthetics is relatively new, emphasizing the individuality of aesthetic experience and freedom of innovation, and treating beauty as

an abstract concept relatively independent of moral concepts. Second, Chinese aesthetics encompasses a variety of art forms, such as literature, painting, music, and calligraphy, and emphasizes the intrinsic connection between these forms, whereas Western aesthetics also encompasses a diverse range of art forms but places more emphasis on their independence and creativity. The audience is usually regarded as a participatory learner in Chinese aesthetics, and the education and cultivation of the audience is valued, whereas in Western aesthetics, the audience's subjective feelings and aesthetic judgment are more emphasized. Finally, the purpose of art in Chinese aesthetics is usually related to moral education, social stability, and cultural transmission, whereas in Western aesthetics art is often seen as a means of expression, innovation, entertainment, or reflection.

The historical evolution of Chinese aesthetics can be divided into several stages (Zhixiang, 2011). Ancient Chinese aesthetics was influenced by Confucianism, Taoism and Mohism, emphasizing the close relationship between beauty and morality and ethics, and focusing on cultural inheritance. Then, in the Tang and Song dynasties, the culture of literati and ink masters flourished, pursuing personal emotions and aesthetic experiences, and emphasizing the aesthetic concepts of nature and freshness and indifference. During the Yuan, Ming and Qing Dynasties, court aesthetics reached its peak, emphasizing rituals, ceremonies and symbols of power, with far-reaching effects on traditional culture. Finally, modern aesthetics since the modern era has been impacted by Western thought and culture, emphasizing individual expression and experimental innovation, and presenting a variety of artistic forms and aesthetic concepts. These historical stages reflect the evolution of Chinese society, culture and philosophical concepts, forming a rich and colorful historical tradition of Chinese aesthetics.

On an international scale, Chinese aesthetics has had a profound impact on cross-cultural artistic exchanges. Chinese art forms, such as Chinese painting and Chinese calligraphy, have become an important part of art research and practice worldwide. At the same time, contemporary Chinese artists have actively explored the

intersection of Chinese aesthetics and global aesthetic concepts on the international stage, making a positive contribution to the promotion of cross-cultural dialog and understanding.

1.5.4 Aesthetic Interests

Aesthetic interest is regarded as an important concept in aesthetic theory, which involves human's subjective experience and perception of beauty, as well as evaluation and appreciation of aesthetic objects. In the study of aesthetics, aesthetic interest can be divided into two levels: objective and subjective. The objective aspect involves the study of the objective characteristics and laws of aesthetic objects, such as form, color and proportion. The subjective aspect, on the other hand, focuses on the individual's subjective perception and emotional experience of aesthetic objects, as well as preferences and preferences arising from personal differences.

The formation of aesthetic interest is influenced by the individual's education, culture, social environment and other factors. Cultural background and social values will shape a person's aesthetic view and aesthetic preference. At the same time, aesthetic interests may change over time and experience, reflecting the growth and development of an individual (Scruton, 2007). Through the study of aesthetic interest, scholars have attempted to understand human perceptions and preferences for beauty, as well as the role and significance of beauty in individuals and society.

1.5.5 Contemporary Painting Art

Contemporary painting art refers to the medium of painting as the main form of expression in the context of contemporary art, through which artists' concepts, emotions and reflections on various topics of contemporary society, culture, politics and philosophy are conveyed and expressed. Artworks in this field usually pursue innovation in visual and conceptual aspects, and are characterized by anti-tradition, cross-media, experimentation and diversity. Contemporary painting art is a dialog between the artist and the viewer, and at the same time reflects the diversity of society and culture.

First of all, contemporary painting art emphasizes diverse forms of expression. Artists are no longer limited by traditional painting techniques, but use a wide range of media and technologies. This diversity of expression allows artists to be

more flexible in choosing the most suitable way to present their works. Secondly, contemporary painting art emphasizes the conceptual and ideological nature of the works (Yanzhen, 2022). Through their works, artists convey deep insights and critical thinking about contemporary social, cultural, and political issues. Viewers are encouraged not only to appreciate the visual aesthetics of the works, but also to think about the ideas and themes behind them. Such conceptual artworks often provoke profound discussions and reflections. Thirdly, contemporary painting is strongly experimental and innovative. Artists are often brave to experiment and explore new ways of creation and visual language. They try to break the traditional rules and aesthetic concepts of the art world and lead the development of art. This includes experiments with color, material, composition, form, etc., presenting unprecedented visual experiences for the audience. Once again, contemporary painting art often exhibits anti-traditional and subversive characteristics. It challenges the traditional aesthetic concepts and rules of painting, attempts to subvert established artistic traditions, and promotes progress and development in the art field. This may be manifested in the reinterpretation of traditional subjects or the rethinking of the nature of the medium of painting. In addition, the art of contemporary painting is a cross-cultural and globalized field. Artists are influenced by globalization and cross-cultural exchanges, and their works reflect the fusion and intersection of different cultural backgrounds and perspectives. This emphasizes global issues and concerns of commonality, providing an open platform for dialogue among viewers.

Contemporary Chinese Painting Art refers to the art form of painting that has emerged and developed from the mid-20th century to the present day among Chinese artists in mainland China and around the globe. The field encompasses a wide range of artist groups, including both local artists and global Chinese artists. Contemporary Chinese painting art is diverse in terms of artistic style and technique, covering a wide range of expressions from traditional ink painting and brush painting to modern abstraction, realism, and expressionism (Guoguang, 2023). At the same time, some

artists combine traditional elements with modern techniques and media to create unique works.

In terms of themes and connotations, Chinese contemporary painting and art presents a wide range of explorations, including a variety of topics such as society, politics, culture, history, nature and personal experience. Some works reflect the impact of social change and globalization in China, while others delve into abstract concepts such as personal identity, identity and aesthetic concepts. These works not only reflect the complexity of Chinese society and culture, but also demonstrate the artist's unique perspective on contemporary society and individual experience.

Contemporary Chinese painting art has a notable influence on the art market and exhibitions both at home and abroad. Many works by contemporary Chinese painters have fetched high prices at international auctions, as well as being exhibited in museums and galleries both at home and abroad. As such, the art of Chinese contemporary painting is a diverse and vibrant field that reflects the diversity of Chinese society and culture, as well as the unique insights of artists into contemporary society and individual experience, and has had a significant impact on the contemporary art world.

1.6 Research Framework

This paper is divided into five parts, which are as follows: The first part is the introduction, in which the background and purpose of the study are introduced and the importance and significance of the study are explained. The second part is the Literature Review, which reviews and analyzes the existing research and theories in related fields. The third part is the research methodology and design, which describes the methodology and data sources used in this study. The fourth chapter is Data Analysis, Model Interpretation and Case Study, which statistically and analytically analyzes the collected data and uses a suitable data model for interpretation and prediction. The fifth section is Conclusion and Implications, which presents the main findings as well as the limitations and future perspectives of this study. The specific research idea is shown in Figure 1:
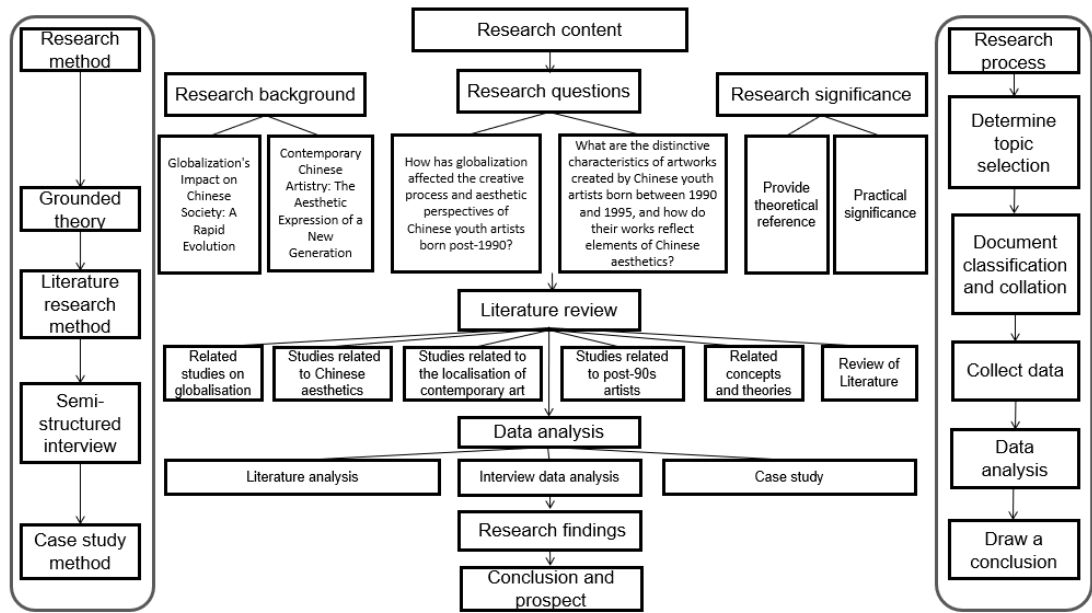
FIGURE 1 Research Framework

Source: Designed by the author

CHAPTER 2

LITERATURE REVIEW

Under the current background of globalization, the relationship between the aesthetic interest of paintings and traditional culture has aroused extensive research interest. This paper focuses on the expression of "Chinese aesthetics" in contemporary paintings and takes ten young Chinese artists born in 1990-1995 as its subjects. The research literature has been reviewed as a starting point for the study and is not considered as prior knowledge. In this chapter, the review is divided into six sections, the first five of which are: studies related to globalization, studies related to Chinese aesthetics, studies related to the localization of contemporary art, and studies related to the Post-90s artists, the fifth section is about related concepts and theories, and the last section is a literature review. The specific subsections are divided as follows:

2.1 Relevant Studies on Globalization

    2.1.1 Introduction, Development and Meaning of Globalization

    2.1.2 Globalization and Culture

    2.1.3 Globalization and Contemporary art

2.2 Relevant Research on Chinese Aesthetics

    2.2.1 Exploration of Aesthetics, Oriental Aesthetics, and Chinese Aesthetics

    2.2.2 Development of Chinese Aesthetics

    2.2.3 Chinese Aesthetic Expressions in Painting Works

2.3 Studies Related to the Localization of Contemporary Art

    2.3.1 Localization and Internationalization of Chinese Contemporary Art

    2.3.2 Exploration of the Localization of Chinese Painting Art

    2.3.3 Representative Chinese Contemporary Artists

2.4 Post-90s Artist Related Research

    2.4.1 China's Art System and Its Impact on Young Artists

    2.4.2 Background of Post-90s Artist Growth

    2.4.3 Survival of Post-90s Artists

    2.4.4 Creative Characteristics of Post-90s Artists

2.1 Relevant Studies on Globalization

Currently, research on globalization primarily focuses on three main areas. Firstly, scholars are devoted to studying the emergence, development, and connotations of globalization. Research in this area aims to reveal the birth of the concept of globalization, explore its definition and connotations, and delve into the unique characteristics and evolution of globalization in different historical stages. Moreover, scholars also examine the impact of globalization across various fields such as economics, politics, and society to better understand its significance and influence in these domains.

Secondly, researchers shift their focus towards the interaction between globalization and culture. They conduct in-depth studies on the impact and transformation of culture brought about by economic globalization, paying attention to the influence of globalization on different cultures and the resulting changes. Special attention is given to the phenomenon of cultural homogenization under globalization, investigating the trends and phenomena of cultural homogenization under the backdrop of globalization. Additionally, scholars also focus on the relationship between cultural globalization and localization, exploring how to protect and inherit the unique characteristics and diversity of local culture in the process of globalization.

The third aspect revolves around the close connection between globalization and contemporary art. Scholars delve into the role and influence of art in the process of globalization, particularly focusing on cross-cultural exchanges in art. They explore how artists engage in cross-cultural exchanges on a global scale and study the globalization trends in the art market. Furthermore, scholars pay attention to the globalization of

artistic themes, namely how artists integrate a global perspective into their creations, daring to explore ways to express global commonalities and differences.

2.1.1 Introduction, Development and Meaning of Globalization

(1) Introduction of Globalization

In 1960, the Canadian scholar McLuhan explicitly proposed the term "global village" in Explorations in Communication, arguing that the rise of radio and television had enriched people's spiritual world, broadened their horizons and narrowed the distance between them. With the continuous development of computer technology, the old value system and isolated institutional trappings are gradually disintegrating. With the full development and utilization of computers, the world will gradually evolve into a new type of global village in which everyone participates(McLuhan & Powers, 1989).

Since the mid-1980s, globalization has been a hot topic that has attracted much attention. However, there are some differences in views on the definition of globalization. Usually, globalization is viewed as a process in which countries and regions gradually strengthen their common development in the fields of economy, politics and culture. According to Hu Biliang et al. (2017), globalization is characterized by multidimensional and all-round international cooperation and interdependence (Biliang et al., 2017). According to the famous economist Théodore Levy (1985), globalization is the proliferation of goods, services, capital and technology on a global scale (Kantrow, 1985). David Held (1999), a professor at the London School of Economics and Political Science, emphasizes that globalization is not only limited to the economic level, but also includes many fields such as politics and society, and has a comprehensive impact on social life (Held et al., 1999). According to Robertson, globalization as a concept does not only refer to the close connection of the world, but also includes the enhancement of the awareness of the world as a whole. In his view, the issue of globalization is not only limited to economy and politics, but cultural issues are also aspects that cannot be ignored. Globalization is driving various socio-cultural forms to intertwine with each other and gradually equalize them, which constitutes

globalization as a manifestation of "austerity" in the contemporary world, and at the same time provides a new basis for interpretation of global history (Robertson, 2018).

(2) Historical Stages in the Development of Globalization

Globalization is a historical phenomenon in the development of human society, the origin of which can be traced back to the geographical discovery in the fifteenth century, and it has gone through the rise and fall of several world hegemonies, eventually evolving into the present multipolar world. Scholars have different views on the division of globalization into its various historical stages.

Some researchers, such as Laurence Chandy and Brina Seidel of the Brookings Institution, have advocated measuring globalization by evaluating three indicators: foreign capital stock as a share of GDP, merchandise exports as a share of global GDP, and immigrant stock as a share of the global population (Brock, 1998).

Chinese scholars such as Hu Biliang divided globalization into two phases: the first wave of globalization began in the fifteenth century with the "Great Geographical Discovery" and lasted for about 300 years until the First World War in 1914. This phase brought about profound changes in trade patterns and the initial development of multinational corporations. The second wave of globalization, on the other hand, recovered from the stagnation of the First World War, the Second World War and the Cold War between the United States and the Soviet Union, and began to emerge with the gradual collapse of the Soviet Union, which brought wider regional cooperation and unequal opportunities for developing countries (Biliang et al., 2017).

In addition, many scholars generally agree that globalization has gone through three major stages (Liqun, 2005; Zhengfeng & Fan, 2002). The first wave of globalization began in the early 19th century, powered by the steam engine revolution and characterized by commodity trade. The second wave of globalization, on the other hand, lasted from the late 19th century to the early 20th century, powered by the electrical revolution and mainly characterized by the colonial system. The third wave of globalization, which lasted from the 1970s to the present, took information technology as its main symbol and greatly intensified the process of globalization, which, especially

from the mid-1980s onwards, has gradually become a world trend. Since the 1990s, the process of globalization has grown even more rapidly and has penetrated all areas of social life in all directions.

(3) The Meaning and Impact of Globalization

There are a series of differences in the academic division of the stages of globalization, in which three main views of the connotation of globalization have emerged. The first is the "world compression theory", which emphasizes that the development of modern transportation and network technology has made the world more interdependent and enhanced global consciousness (Robertson, 2014); the second is the "neoliberal globalization theory", which focuses on the economy and emphasizes the pursuit of profit maximization and the dominance of multinational corporations (Huaiyou, 2007); and the third is the "social change theory" or "global networking theory", which considers globalization to be the unity of the state of interdependence and the expansion of networking (Jürgen, 1997).

Globalization has wide-ranging and far-reaching impacts on society. On the economic front, globalization accelerates international trade and investment, promotes technological innovation and productivity gains, and brings opportunities and challenges, but it also brings problems such as job loss, wealth gap and social inequality (Ying et al., 2014; Zhou et al., 2011). In terms of culture, globalization has enhanced cross-cultural communication and understanding, making it easier for people to come into contact with different cultures and values, but it can also lead to cultural homogenization and conflict (Matthews & Thakkar, 2012; Mutalibovna). On the political front, globalization has changed the international political landscape and the interrelationships between countries, promoting international cooperation but also potentially triggering conflicts of interest and political turmoil (Gills, 2000; V. Ilyin & Sergeevich Rozanov, 2013). In terms of the environment, globalization has accelerated resource and energy consumption, leading to environmental pollution and ecological damage, and global cooperation is needed to address these issues (Gallagher, 2009; Kalaycı & Hayaloğlu, 2019).

2.1.2 Globalization and Culture

In the late twentieth century, economic globalization has become an indisputable fact with the rise of the global division of labor, the opening of global markets, and the wave of the world's transportation, communication, and technological revolutions (Amin, 2004). The impact of this globalization is not limited to the economic sphere; it has profoundly changed the lifestyles and values of human societies, while giving rise to the globalization of culture.

(1) Impact of Economic Globalization on Culture

Globalization constitutes an inexorable trend in contemporary society. Since the era of the 15th-century geographical discoveries, its impact has transcended mere economic realms, profoundly altering the cultural landscape (Fan, 2022). Economic globalization, manifested in the expansion of global markets, transportation, information dissemination, and digital networks, propels the process of cultural globalization, even precipitating homogenization of global cultures. Cultural globalization manifests across various domains, encompassing media, technology, ethnicity, finance, and ideological landscapes (Appadurai, 1996). Throughout the course of globalization, Western culture, leveraging its economic dominance, permeates and influences subordinate cultures, thereby engendering a trend toward the mainstreaming of global culture (Jameson & Miyoshi, 1998).

Divergent perspectives exist regarding the phenomenon of cultural homogenization resulting from globalization. Some scholars contend that globalization is unstoppable, with Western capitalist civilization representing the ultimate form of human society and heralding the homogenization of global culture (Fukuyama, 2006). However, a neutral viewpoint suggests that cultural exchanges facilitated by globalization do not inevitably lead to homogenization. Due to the complexity of global demographics and the diversity of cultural traditions, globalization may instead manifest as a phenomenon characterized by relative coexistence, emphasizing the rights of different cultures to coexist and mutual respect (Parekh, 2001).

(2) Cultural Globalization and Localization

Cultural globalization and localization constitute intricately intertwined and complex concepts, forming pivotal themes in the development of human society. Globalization, as an inexorable trend, encompasses various domains including economic, social, and cultural spheres. Under the influence of globalization, cultural localization is perceived as a strategy adopted by nations and regions to safeguard and promote indigenous cultural characteristics, aiming to preserve independence and autonomy in global cultural exchanges.

The cultural surge brought about by globalization may adversely impact indigenous arts, posing potential risks such as the decline of diverse ethnic cultural arts, as well as threats of cultural hegemony and colonialism. In this context, scholars advocate for a return to indigenous culture, emphasizing the adoption of localized approaches to action and thought, prioritizing local realities, and reconstructing the significance of local knowledge within the context of regional globalization (Cabral, 1974). Regional globalization underscores a focus on revitalizing regions impacted by globalization and expanding regional influence globally to restore cultural diversity, rather than overly concentrating on a world-centric globalization (Gobo, 2011).

Respect for cultural diversity becomes particularly imperative in the process of cultural globalization. Globalization and localization are not dichotomous; rather, they are mutually interrelated. Indigenous cultures naturally persist amidst the tide of globalization, adapting to new environments and promoting cultural integration. Cultural localization cannot operate independently of cultural globalization; indeed, globalization provides a platform for cultural localization to actualize (Qingxia, 2007). Thus, globalization and localization should complement each other, forming an organically unified developmental pattern. While promoting cultural globalization, the prosperity of ethnic cultures will not be marginalized; on the contrary, they play an actively catalytic role in the process of cultural globalization. Striking a balance between the universality and particularity of cultures is essential to achieve organic developmental equilibrium.

2.1.3 Globalization and Contemporary Art

Globalization has allowed art to have an extremely open vision, with insights into artistic practices around the world, an awareness of the diversity of cultures and arts, and a sense of the transient changes in art in different regions. This awareness of diversity and change further advances the demand for a broader understanding of art (Carter, 2013). The impact of globalization on contemporary art is multifaceted, and current relevant research focuses on the following perspectives:

(1) Cross-cultural Communication in the Arts

Cross-cultural communication in art is revealed as an important phenomenon in the process of globalization, which makes it easier for artists to come into contact with works and concepts from different cultures, to draw inspiration from them and be influenced by them, and to incorporate these elements into their own creations to form unique works of art. In academic research on the phenomenon of interculturality, it is unanimously recognized that interculturality is part of cultural anthropology, which includes cultural comparison and interpersonal communication between different cultures (Gudykunst, 2003). According to Van Damme, globalization not only includes the intermingling of art and culture between different art traditions, but also covers the globalization of the art world and the art market, as well as changes in the policies of museums to display and represent global art (Van Damme, 1999).

The globalization of art is mainly reflected in the globalization of art exhibitions. Intercultural exchanges indicate multidimensional exchanges between various cultures. The process of globalization has made art exhibition exchanges an increasingly common international cultural phenomenon. However, due to the deep-rootedness of inherent cultures, ideological bias and cultural blind spots often exist, so it is necessary to choose cultures that can establish a connection with inherent cultures in art exchanges to realize true cross-cultural exchanges.

Against the background of rapid economic development, artistic and cultural exchanges have become more important. Cross-cultural integration has become an important channel for friendly exchanges among countries through artistic

communication (Qun, 1997). Cross-cultural art communication helps to rationalize the cultural differences between tradition and modernity, East and West, and to improve interpersonal and cross-cultural communication skills.

(2) Globalization of the Art Market

Globalization has had a far-reaching international impact on the art market, significantly expanding the scope of trading and circulation of works of art. Artists and collectors have thus been able to trade and cooperate more easily on an international scale. Since the 1990s, the art market has gradually stepped into a large-scale, systematic and globally unified system, which is precisely the most basic situation that globalization has produced on the contemporary art market (Yogev & Ertug, 2015). At present, scholars' research on art market globalization mainly focuses on the three dimensions of art market globalization: performance, mechanism and consequences.

In terms of performance, the globalization of the art market presents itself in a number of dimensions such as geographic expansion, an increase in transnational organizations, changes in distribution channels, iterations of buyer groups, and price volatility. (Moulin, 2018; Sassatelli, 2015).

In terms of mechanism, in the process of globalization of the art market, traditional market players such as galleries, collectors, curators, auction houses and new market players such as data suppliers, consulting firms and financial institutions play different roles and represent different practical mechanisms. The former plays the function of cultural intermediation and value construction, while the latter enables art from various countries and regions to interface with each other by standardizing art values. (Duarte, 2020; Lee, 2018).

In terms of consequences, sociologists' research has covered both power and institutional perspectives. The former is concerned with whether the original "centre-periphery" power relations between countries are equalized in the process of globalization, while the latter is concerned with whether globalization leads to the formation of a unified global art market system and organizational model. (Braden, 2016; Quemin, 2006).

(3) Globalization of Creative Themes

Global art presents a unique global expression in contemporary culture and art, which is notable for being different from unified aesthetic standards but reflecting a consistent global vision and problematic awareness (ChunChen, 2021). The promotion of globalization has made contemporary art pay more attention to global issues, such as climate change, social change and cultural intermingling, so that artists' works are more able to reflect the diversity and complexity of contemporary society.

In the context of globalization, contemporary art has become a site where artists and art critics from different geographies, cultures and beliefs operate together. This forms a vast network of different institutions, themes, styles, philosophical genealogies and historical trajectories, constituting an art space of a heterogeneous and cross-disciplinary nature (Wenjuan, 2022).

In Themes in Contemporary Art: The Visual Arts after 1980, Jane Robertson and Craig Michael Denny detail their perceptions of the contemporary art world. They have chosen seven representative thematic categories, which they relate to the rich and diverse phenomena and works in the contemporary art world, enabling readers to fully grasp the meaning and appearance of contemporary artworks, as well as the messages conveyed by various types of artistic creations across the globe (Craig & Kuang, 2015).

Sharina provides an in-depth analysis of the expansion and impact of technological development on the content and themes of contemporary art. She believes that the impact of technology on contemporary art is comprehensive, covering four types of content and themes: presenting unique visual or auditory artistic effects, human-computer interaction experiences, discussing technology-induced socialized realities, and presenting future scenarios and reflections and reveries on future technological development issues (Sharina, 2021). Chen Yangyang, on the other hand, believes that the functions of contemporary art have become more diverse, and that there is an increasing number of collaborations between artists. More and more artists participate in social discussions and create works that are social and political in nature

(ChenYangyang, 2020). According to Zhang Xiaoling, Chinese artists have begun to pay attention to and think about global issues from the perspective of a "community of human destiny," such as environmental protection, migration, geopolitics, nuclear crisis, and human alienation. Although the artists may not be able to provide solutions, their concerns and reflections have proved that the world is forming a pluralistic and integrated structure (Xiaoling, 2019).

2.2 Relevant Research on Chinese Aesthetics

Chinese aesthetics is a field of study with wide-ranging implications, and scholars are currently conducting relevant research from a number of perspectives. First, they delve into the unique concepts and theories of Chinese aesthetics from the perspectives of aesthetics and Oriental aesthetics, and explore their applications in Chinese culture and art. Second, the researchers examine the historical evolution of this field from the perspective of the development of Chinese aesthetics. They study ancient Confucian and Taoist aesthetics, as well as Song and Ming theories and Qing painting theories, and then explore modern and contemporary aesthetic trends in order to gain insight into the changes and inheritance of Chinese aesthetic thought. The third perspective focuses on the meaning and application of Chinese aesthetics in modern society. Researchers have explored the role of Chinese aesthetics in modern art, design, architecture, and other fields. Finally, there are scholars who study Chinese aesthetics from the perspective of the aesthetic expressions of paintings. This perspective focuses on the artistic language and aesthetic features in Chinese paintings. Researchers explore elements of painting such as composition, use of line, and color expression, and understand the philosophical and cultural connotations they carry.

2.2.1 Exploration of Modern Aesthetics, Oriental Aesthetics, and Chinese Aesthetics

(1) Modern Aesthetics

Modern aesthetics, as a broad and profound field of study, focuses on the exploration of the nature of beauty, the value of art, and aesthetic experience, and is closely linked to art. Current research focuses on the areas where modern aesthetics

and art are intertwined, including in-depth studies on the aesthetic trends of contemporary art, the philosophical foundations of art creation, and the aesthetic characteristics of art forms. At the same time, researchers focus on the key role of art criticism and art education in modern aesthetics.

The origins of modern aesthetics can be traced back to the German scholar Baumgarten, who transformed the Greek word "aisthetikos" into the Latin word "aesthetica", which refers to sensibility. His study encompassed poetry and attempted to establish an all-encompassing theory of aesthetics across the arts (Beardsley, 1975). In the study of modern aesthetics, the researcher emphasizes the focus on aesthetic trends in contemporary art, particularly emphasizing the importance of forms such as emerging media art, digital art, and transgressive art (Wenjie, 2012). The digital age has brought new possibilities for artistic creation, not only refreshing the audience experience, but also providing new ways to express contemporary social issues.

In studying the relationship between modern aesthetics and art, scholars delve into the philosophical background of an artist's creation, including his or her artistic concepts, creative motives, and understanding of aesthetic concepts. These factors have a significant impact on the inner depth and uniqueness of artworks (ChenXiaoyan, 2010). In addition, the study of modern aesthetics includes the exploration of the aesthetic characteristics of various art forms, such as painting, music, theater, and film. Researchers have conducted in-depth studies on the expressive techniques, symbolic language and emotional expression of these art forms, thus enriching the understanding and appreciation of art (Huisheng, 1984; Yantong, 2015).

Modern aesthetics emphasizes the key role of art criticism in the interpretation and evaluation of art works. Critics' perspectives help to deepen the audience's understanding of the work and broaden the boundaries of their perception of art (Xiong, 2010). Art education is likewise an important topic in the study of modern aesthetics, as researchers have explored how to cultivate the public's ability to recognize and appreciate beauty and promote aesthetic awareness (Gongming, 2006).

(2) Oriental Aesthetics

Oriental aesthetics is a unique aesthetic tradition that covers the aesthetic thought and artistic expression of China, Japan, Korea and other Asian countries. Research in this field focuses on the inner feelings of aesthetic experience, the inner coordination of aesthetic concepts, and the inner cohesion of aesthetic mood, emphasizing the expression of experience and mood.

The concepts of "Far Eastern Aesthetics" and "Oriental Aesthetics" were first proposed by French scholar Rene Grousset in 1948 (Grousset & Shuhong, 1985). Scholars have put forward different views on the definition of "Oriental aesthetics", which can be categorized into three ways. One approach defines it from a spatial and geographical point of view, another takes the cultural system as a benchmark, and the third emphasizes historical factors.

In October 1988, the editorial board of China's Literary Studies organized the first national symposium on Oriental aesthetics in Beijing (Jing, 1989). As for the scope of the examination of Oriental aesthetics, some scholars believe that it includes Asian countries as well as regions outside of Asia with Oriental aesthetics and philosophical ideas, rather than being limited to geographic or country-specific divisions, and is more based on cultural systems.

However, some scholars believe that the concept of "Oriental aesthetics" is not important, and that aesthetics is formed in the aesthetic and artistic practices of various peoples and cultures (Jianping, 2015). As a result, the understanding of "Eastern aesthetics" is not entirely consistent, with some scholars emphasizing geographic or ethnic factors, while others focus on historical factors.

In modern society, the study of oriental aesthetics has important modern significance and value (Zihua, 2003). First, constructing and identifying with Oriental aesthetic theories helps to enhance the self-confidence of Oriental peoples in artistic creation and theories, and strengthens the sense of cultural identity. Second, the West's identification with Oriental art has shifted from prejudice to positivity and has attempted to recognize the unique value of Oriental aesthetics. In addition, the value of Oriental aesthetics does not lie in the struggle for discourse, but in seeking commonalities in the

spirit of aesthetics in different cultural contexts, and contributing the unique cultural wisdom of the East to energize the aesthetic system.

(3) Chinese Aesthetics

Chinese aesthetics, as an important branch of oriental aesthetics, covers the study of aesthetic thought, aesthetic theory and artistic creation of Chinese culture. It is characterized by the integration of philosophical, cultural and artistic elements, and emphasizes the exploration of human natural emotions and aesthetic psychology in order to pursue a profound understanding of nature, life and humanity (Hongliang & Zeng, 2008). Research on Chinese aesthetics focuses on aesthetic theory, Chinese aesthetics, modern Chinese aesthetics, and art criticism, with scholars delving into the inner connections of Chinese aesthetics from multiple perspectives.

Chinese aesthetics has established a unique categorical system, emphasizing the distinctive aesthetic consciousness of ancient Chinese people. It revolves around the core category of "Dao," rather than "beauty" or "art," with the category of aesthetic objects being "xiang" or "imagery" and "yijing" or "artistic conception," differing from the concept of formal beauty in Western aesthetics (Yuanyuan, 2015). Simultaneously, the category of aesthetic experience is "xing" or "aesthetic pleasure," highlighting the subject's unique mode of existence (Z. Jing, 2023). Additionally, a unique category in Chinese aesthetics is "qi," which helps facilitate communication and exchange between spirit and matter, subject and object (Baiqing & Zuolin, 2004). This categorical system profoundly influenced the aesthetic consciousness of ancient Chinese people and shaped the distinctive style of Chinese art.

There is a close interrelationship between Chinese aesthetics and Chinese philosophy. Chinese aesthetics not only borrows concepts and methods from Chinese philosophy, but in turn provides Chinese philosophy with ways of interpretation. This interactive relationship stems from the unique characteristic of Chinese philosophy, which is that its expression often employs artistic forms such as metaphors and symbols to achieve its goals (Gangji, 1983). Chinese aesthetics provides a broader way of

expression for Chinese philosophy by drawing on philosophical methods of thought; at the same time, the aesthetic tendency of Chinese philosophy makes it more inclined to present itself in an artistic or aesthetic way when realizing the realm of life. This interrelationship gives Chinese aesthetics and Chinese philosophy a deep cultural connotation and significance.

From the perspective of Chinese aesthetics and Chinese art, we can observe that Chinese art is closely related to the pursuit of innate human life realms advocated by Chinese aesthetics. Chinese aesthetics emphasizes the reversion of the "artificial" factor of "technique" to the natural essence of "Dao," elevating art from the practical level to the aesthetic level (Huixin, 2023). The realm of art lies in achieving a transcendence beyond utilitarianism and technical operations towards naturalness and purity, endowing the artwork with aesthetic qualities. This distinction between art and non-art is not a difference in substance but a difference in realm.

2.2.2 Development of Chinese Aesthetics

The development of Chinese aesthetics has gone through different stages and development trends. From myths and legends to the formation of schools of thought such as Confucianism, Taoism, and Mohism, to the prosperity and maturity of art forms such as poetry, painting, and music, Chinese aesthetics has gradually developed its own unique system and characteristics in different historical periods and cultural contexts.

(1) Development of Ancient Aesthetics

Ancient Chinese aesthetics is an important part of ancient Chinese philosophy and culture, and has undergone a long process of development. During this process, ancient Chinese philosophers, literati and artists had a profound impact on the understanding and exploration of beauty, and the views and insights of numerous scholars and cultural figures emerged in all eras.

During the Pre-Qin period (770-221 BCE), schools of thought such as Confucianism, Taoism, Mohism, and the School of Military Affairs all engaged in discussions on beauty. Confucianism's understanding of beauty was grounded in

ethics, emphasizing inner cultivation and self-discipline, contending that the value of beauty lies not only in external appearances but also in the moral significance it embodies. This viewpoint profoundly influenced ancient Chinese culture, becoming a significant theme of beauty and goodness (Yongjie, 2017). Taoism, on the other hand, emphasized nature and authenticity, asserting that beauty does not require artificial intervention or adornment, and that the genuine beauty found in nature is the most precious. This perspective had a profound impact on ancient Chinese artistic creation, leading to a greater emphasis on natural representation and genuine experiences in ancient Chinese art (Shuang, 2020). Mohism focused on utilitarianism and social benefits, arguing that beauty should align with utility and practical value. Mozi believed that beauty should not be limited to artistic beauty alone but should also prioritize social and moral beauty (Huaijiang, 1996). The School of Military Affairs, representing ancient Chinese military theory, advocated for "governing the military with beauty," aiming to achieve victory in warfare through skillful arrangements and strategies, emphasizing the beauty of wisdom and skill (ChenShaohua & TangWuwen, 1993).

The Tang and Song periods (618-1279) were the golden age of aesthetics in ancient China, when culture flourished, art and literature reached their peak, and literati became important representatives of aesthetic thought. Literati expressed their inner feelings through poems, paintings and other art forms, emphasizing the beauty of individual aesthetic experience and emotion (Nanshan, 1999). They emphasized the shaping of mood, pursued fresh and indifferent aesthetic interests, and put forward many aesthetic views and aesthetic standards.

During the Yuan, Ming, and Qing dynasties (1271-1912), ancient Chinese aesthetics continued to evolve and undergo transformations. The influence of Southern Song Neo-Confucianism persisted, emphasizing that beauty aligns with the principles of heaven and the laws of the universe (Pei, 2011). Literati and ink artists paid greater attention to natural and personalized aesthetic experiences, emphasizing the beauty of "mountains, rivers, and rural landscapes." During the Ming Dynasty, literati

such as Wang Yangming advocated for the aesthetic concept of "unity of knowledge and action," emphasizing the unity of inner disposition and outward behavior.

(2) Development of Modern Chinese Aesthetics

The development of modern Chinese aesthetics can be traced back to the early 20th century. At that time, Western aesthetic thought began to have an impact in China, and many Chinese scholars began to study Western aesthetic theories and explore and innovate them in the light of Chinese culture. Between the 1930s and the 1940s, theories of Chinese aesthetics gradually took shape and were widely used in the fields of culture and art. Since then, with the change of society and the diversification of culture, modern Chinese aesthetics has been developing and changing (Desheng, 1993; Jihua, 2021) .

Modern Chinese aesthetics, as a booming disciplinary field, has attracted the research interests of many scholars. This field covers a wide range of theoretical and practical areas, and scholars have explored the characteristics and development trends of modern Chinese aesthetics from different perspectives, making it vibrant and colorful.

First of all, the humanistic turn of modern Chinese aesthetics is noteworthy. Compared with traditional aesthetics, which focuses on objective performance, modern aesthetics pays more attention to human emotion, cognition and experience. Scholars believe that human emotion and experience are the core of beauty and the focus of aesthetic research (Litian, 2017; Zhaolong, 2002). Therefore, modern Chinese aesthetics encourages the focus on human feelings and experiences, and promotes the study of aesthetics to be closer to human nature.

Secondly, cultural identity and innovation have become the key to the development of modern Chinese aesthetics. Scholars believe that modern Chinese aesthetics needs to innovate and change continuously while maintaining cultural identity (W. Jing, 2023; Zhirong, 2015). They advocate actively promoting the innovation and development of aesthetics on the basis of exploring its uniqueness and characteristics.

This effort to combine cultural identity and innovation has injected new vigor and impetus into modern Chinese aesthetics.

Thirdly, diversified aesthetic forms are the distinctive features of modern Chinese aesthetics. Scholars believe that modern Chinese aesthetics should display diversified aesthetic forms, including individualized aesthetics, ecological aesthetics, technological aesthetics and so on. These different aesthetic forms reflect the diversity and complexity of modern society and human culture (Liyuan, 2000). They are distinctive in the way they define and express beauty, bringing richer dimensions and breadth to the study of aesthetics.

Finally, the relationship between contemporary art and aesthetics has become a hot topic in the study of modern Chinese aesthetics. Scholars believe that contemporary art needs to take aesthetics as its theoretical foundation, and constantly challenges and expands the boundaries of beauty (Xinan, 2021). Therefore, Modern Chinese Aesthetics is committed to exploring the connection between contemporary art and aesthetics, as well as the revelation and impact of contemporary art on aesthetics. This close interaction keeps aesthetics in close contact with contemporary art and promotes the renewal and development of aesthetic theory.

The modern significance of Chinese aesthetics lies in revisiting, studying and exploring the values of Chinese aesthetics and applying them to contemporary art practice and cultural innovation. In modern society, these elements of traditional aesthetics can not only be used in artistic creation, but also help people better understand and face the challenges they face in contemporary society and culture. This viewpoint has been elaborated by scholars from different perspectives.

From the perspective of cultural history, the modern significance of Chinese aesthetics lies in combining the elements of traditional aesthetics with modern society and culture, and exploring the meaning and value of traditional aesthetics in contemporary Chinese society (Xijian & Wencai, 2013; Yunyun, 2004). As an important part of Chinese culture, traditional aesthetics carries rich cultural connotations and values, including the concepts of "harmony", "nature" and "humanity". These concepts

and the values and concepts in modern society and culture are in dialogue and intermingle with each other, which helps to expand the space for thinking and development of modern society and culture.

From a philosophical point of view, the modern significance of Chinese aesthetics lies in dialoguing and comparing the philosophical thoughts and values of traditional aesthetics with modern philosophical theories, and exploring their inspiration and significance for contemporary human life(Xi, 1998; Zheng, 2020). The philosophical thoughts and values in Chinese aesthetics involve the philosophical issues of "Dao", "righteousness" and "virtue", which are similar to some aspects of modern philosophical theories. These issues are similar to some aspects of modern philosophical theories and can help provide more profound philosophical thinking and guidance for contemporary human life.

From an aesthetic theory perspective, Chinese aesthetics holds modern significance in exploring the essence of beauty and the characteristics of aesthetic experiences. It involves integrating traditional aesthetic concepts with modern aesthetic theories to create new aesthetic concepts and practices (Hui'en, 2022; Xiaoman, 2022). Concepts such as "interest" and " rhythm" in traditional aesthetics can be correlated with concepts like "mood" and "infectiousness" in modern aesthetics. This correlation provides fresh perspectives and methodologies for the in-depth exploration and theoretical integration of aesthetic theory. These perspectives and methodologies are applicable not only to the study of aesthetic theory but also to contemporary artistic practices. They foster dialogue and exchanges between Chinese art and global artistic endeavors.

2.2.3 Chinese Aesthetic Expressions in Painting Works

(1) Spiritual Connotation of Aesthetics in Chinese Paintings

Chinese aesthetics, as a unique system of aesthetics, has been widely and deeply explored in scholars' research. Scholars believe that the spiritual connotation of Chinese aesthetics reflects the wisdom of ancient Chinese philosophical

thought, while combining the practical experience of Chinese culture and art to form a unique and rich concept of aesthetics.

Chinese aesthetics focuses on the relationship between artists and nature. Scholars point out that Chinese aesthetics emphasizes that artists should be like nature, conforming to the laws of nature rather than forcibly shaping or creating (Chengji, 2006; Tiandao, 2009). This embodies the ancient Chinese philosophy of "doing nothing but ruling" in art. The artist draws inspiration from observing nature and life, and expresses the truth and beauty of artistic creation through the laws and order of nature. This view emphasizes the natural fluidity of observation, perception and expression, as well as the integration and harmony between the artist and nature.

Chinese aesthetics emphasizes the idea of the "unity of heaven and mankind". Scholars believe that nature and human beings are an organic whole, and that human beings should live in harmony with nature in order to achieve harmony between human beings and nature (Juhua, 2023). This idea has deep roots in ancient Chinese philosophy, such as Confucianism's concept of human relationships, Taoism's concept of nature, and Buddhism's concept of dependent relationship. In artistic creation, this idea is embodied in the way artists express their thoughts on nature and human destiny in a poetic way through the representation of natural landscapes and figures, conveying the emotions and concepts of harmonious coexistence with nature.

Chinese aesthetics attaches importance to the idea of "using objects as a metaphor". Scholars have pointed out that artworks can be a vehicle for expressing the artist's inner emotions, and through the representation of objects and symbolic techniques, the artist is able to transform his inner emotions into artistic images, enabling the viewer to understand the artist's intentions more profoundly (Jing, 2016; Kuande, 2012). This way of expression emphasizes the meaning and symbolism in the artwork, enabling the viewer to experience the artist's emotional world in viewing, and triggering empathy and reflection.

Chinese aesthetics emphasizes the importance of "mood". Scholars believe that art works should have a unique mood, i.e., a specific emotional atmosphere

and state of mind (Tao, 2016; Xuanguo, 2018). Artists create a mood through artistic forms and expressive methods, so that the viewer can feel a spiritual pleasure and satisfaction in the process of appreciating the artwork. The creation and experience of this mood is not only an emotional exchange between the artist and the viewer, but also a spiritual resonance between the artwork and the viewer.

(2) Aesthetic Embodiment in Chinese Painting Language

As one of the representatives of Chinese culture, Chinese painting, with its unique artistic expression and style, embodies the profound Chinese aesthetic concepts. Specifically, the elements of Chinese painting, such as ink and brush, composition, color and line, are all closely related to the concept of Chinese aesthetics, and have become the unique artistic characteristics and spiritual connotation of Chinese painting. Currently, relevant researches have deeply explored the elements of Chinese painting and the related aesthetic connotation from different perspectives.

One of the core elements of Chinese painting is ink and brush, and researchers have explored the aesthetics of "ink rhythm" in depth (Ningchen, 2019; Yupeng et al., 2014). The aesthetics of "ink rhythm" emphasizes the expressive power and flavor of ink, and regards brush and ink as the foundation and soul of Chinese painting. Through a detailed analysis of the use of ink in the works of ancient masters, the unique expressions and personal understandings of different artists on the aesthetics of ink rhythm are revealed. The relationship between these expressions and the time and cultural context is also explored.

Composition is another important aesthetic element in Chinese painting, and researchers have studied it from the perspective of "situation" aesthetics. Situational aesthetics emphasizes the formal beauty and sense of form of composition, focusing on the relationship between form and potential in the picture. By comparing and analyzing Chinese paintings from different historical periods, the researchers found the connection and role between different compositional styles and different aesthetic concepts (Bin, 2014; Jianmin, 2021). These research ideas highlight the importance of composition in

Chinese painting and the differences in aesthetic experience and artistic expression brought about by different compositional approaches.

Color has a unique way of expression in Chinese painting, and researchers have explored the aesthetic connotation of Chinese painting from the perspective of color. The color expression of Chinese paintings is significantly different from that of Western paintings, which pays more attention to the expression of mood and atmosphere, and often uses natural colors, light colors and lime green (Honghai, 2020; Jie, 2022). Through in-depth analysis of the use of color, researchers have revealed the relationship between color and emotional expression, as well as the interaction between color expression and the viewer's aesthetic experience. They highlight the unique position of color in Chinese painting and the emotions and meanings it imparts to artworks.

Line is regarded as an important artistic language in Chinese painting, and researchers have explored the aesthetic concept of Chinese painting from the perspective of line. Lines in Chinese paintings are animated and vital, emphasizing the expressive and infectious power of lines. Through in-depth analysis of the use of line in Chinese paintings from different historical periods, the researchers reveal the significance and value of line in Chinese paintings, as well as the changes in artistic expression and aesthetic experience brought about by line (Baiyun, 2012; Tianming, 2016). Their views highlight the importance of line in Chinese painting and the unique charm it imparts to works of art.

2.3 Studies Related to the Localization of Contemporary Art

The localization and internationalization of contemporary art in China is an important topic that has received much research attention. With the continuous advancement of globalization, Chinese contemporary artists are faced with the challenge of how to carry out effective dialogue and communication with the international art world while inheriting local culture. In this process, artists have been digging deep into the treasures of Chinese culture through diversified forms of creation,

and integrating traditional elements into contemporary artworks in order to show unique perspectives and styles.

The exploration of the localization of Chinese painting art is a process of constantly seeking innovation on the basis of traditional painting. Artists reinterpret and apply Chinese painting techniques to create new expressions and styles to meet contemporary social and aesthetic demands. At the same time, they also actively absorb international art trends and integrate them to bring Chinese painting into a broader international arena.

Among Chinese contemporary artists, there are many representative artists who have attracted much attention. Their works present a rich variety of creative techniques and ideological connotations, ranging from works that focus on social realities to abstract works that emphasize individual expression and emotion. In the process of localization and internationalization, these artists have played the role of a bridge, promoting the exchange and cooperation between Chinese contemporary art and the global art world.

2.3.1 Localization and Internationalization of Chinese Contemporary Art

The localization and globalization of Chinese contemporary art is a complex process of mutual influence and integration. Localization refers to the fact that Chinese artists, in the context of local culture and society, create works of art that are closely related to Chinese social reality and culture, based on Chinese characteristics and local elements. Globalization, on the other hand, refers to the cultural exchanges and interactions on a global scale, which enable the art of different countries and regions to be spread and influenced on a global scale. The localization and globalization of Chinese contemporary art is an important topic that has attracted much attention from scholars. At present, relevant studies mainly focus on the following aspects:

From a cross-cultural perspective, Chinese contemporary artists have engaged in in-depth exchanges and cooperation with artists around the world through participation in cross-cultural activities such as international exhibitions, art festivals and workshops. This cross-cultural dialog and integration has enabled Chinese

contemporary artists to come into contact with different artistic ideas and forms of expression, thus expanding their horizons and enriching their creative language and artistic expression (Ning, 2015). Chinese contemporary art has thus escaped the traditional limitations of local aesthetics and expression, and has formed a unique artistic style amidst global cultural turbulence, presenting a wider range of cultural connotations and diversity.

From the perspective of locality, some scholars emphasize that Chinese contemporary artists should focus on the inheritance and development of regional culture in the process of localization. Regionality is a unique advantage of Chinese contemporary art. By reflecting local cultural elements in their creations, artists are able to establish deep cultural roots and form artistic styles with distinctive local characteristics (Fang & Yao, 2016). This localization not only makes Chinese contemporary art more recognizable on the international stage, but also helps artists return to themselves and find a connection with their own cultural roots.

From the perspective of the art market, scholars focus on the role of the art market in promoting the internationalization of contemporary Chinese art. The openness of the international art market provides more development opportunities for Chinese contemporary artists, enabling them to gain greater recognition and reputation globally. However, researchers also caution artists to be mindful of the commercialization's impact and to maintain the independence and originality of their creations (Fang, 2023). Xi Mu believes that, in the context of globalization, consensus in the development of the art market can be achieved through extensive international exchanges and cooperation (Mu, 2009). By adopting approaches of "bringing in" and "going out," actively utilizing market mechanisms to integrate global resources, and establishing core values for the development of the Chinese art market with national characteristics, a market law, system, and development model, China's art market development path is explored, injecting vitality into the development of China's art investment market.

From the perspective of cultural identity, scholars argue that in the process of localization and internationalization, contemporary Chinese artists need to express

their identification and concerns with Chinese culture through their works. Their exploration of historical, social, and traditional themes endows their works with profound cultural connotations (Rong, 2005). Cultural identity and expression give contemporary Chinese art a unique voice and perspective on the international stage, making it easier to establish emotional resonance and cultural exchange with audiences. Shi Shengxun believes that the deepening of internationalization and localization is beneficial for establishing and expanding the cultural identity of contemporary Chinese art. It needs to establish its own aesthetic principles and value orientation, forming a good interactive relationship with internationalization and localization practices (Shengxun, 2008).

2.3.2 Exploration of Localization of Chinese Painting Art

The exploration of localization in Chinese painting art can be traced back to the early 20th century. In this process, Chinese painting art has gone through several stages, continuously absorbing and integrating traditional culture and modern elements, forming a unique local painting style.

Fusion of Traditional Painting with Modern Elements (Early 20th Century - 1949): Artists in this phase attempted to combine the techniques and themes of Chinese painting with the content of modern society (Naimin, 2011). They challenged the limitations of traditional subjects and applied the expressive power of Chinese painting's brush and ink to represent modern social changes and challenges.

Socialist Realist Art after the Founding of New China (1949 - 1976): With the founding of New China, the art of painting was influenced by Socialist Realism, and artists' creations were guided by socio-political goals (ChenLusheng, 2010). Themes mainly focused on depicting socialist construction and people's lives, usually showing workers, peasants, revolutionaries, etc. in a heroic way.

Cultural Revolution (1966-1976): During this period, the art of painting was greatly affected by the extreme political campaign of the Cultural Revolution. Many artists were persecuted and traditional painting was rejected and even accused of being a "feudalistic" art form (Zhaohui, 1993). However, there are still some artists who

insist on creating paintings in secret, trying to protect and pass on traditional painting techniques and exploring traditional culture.

Reform and Opening Up and the Rise of Modern Art (1978-present): Driven by the policy of reform and opening up, Chinese painting and art entered a new stage of development (Chengfeng, 2006). Artists began to come into contact with international art trends, introducing more elements of Western art, such as Realism and Abstract Expressionism. At the same time, some artists began to try to express China's contemporary life and social issues in a new way, exploring personal expression and self-identity.

Seeking localized artistic expression (recent years): In recent years, with the deepening of globalization, some artists have begun to re-examine their local culture and try to integrate Chinese culture with contemporary art (Xinmiao & Jingru, 2012). Instead of pursuing pure imitation of Western styles, they focus on the organic combination of traditional painting elements and modern concepts, seeking localized artistic expression. By exploring the relationship between traditional culture and modern life, these artists have created a unique local painting style.

2.3.3 Representative Chinese Contemporary Artists

In China since the 20th century, a number of outstanding artists have emerged, represented by Ren Bonian, Qi Baishi, Zhang Daqian, Zao Wu-ki, Xu Beihong and Luo Zhongli. These artists not only inherited the essence of Chinese painting, but at the same time actively absorbed the new trends of Western painting and innovated and practiced in their own unique ways. They played an important role in Chinese modern art in the 20th century, and their exploration of the localization of painting was diverse and unique.

Xu Beihong (born in 1895) was an outstanding leader of Chinese painting in the 20th century. He advocated "Western painting as the body, Chinese painting as the use", believing that the study and absorption of Western painting is necessary, but that the traditional characteristics of Chinese painting should be preserved and carried forward (Yipeng, 2006). Xu Beihong emphasized the use of art to express the lives and

destinies of the people, and his works often showed his deep affection for the motherland and the people. He utilized a realist style with beautiful animal and human figures as his subject matter, and through his paintings, he expressed his respect and cherishing of life. His works emphasize the expression of Chinese culture and national spirit, giving the paintings a strong contemporary flavor.

Zhang Daqian (born in 1899) is an important artist in the history of modern Chinese painting, who has contributed much to the exploration of the localization of Chinese painting, and is particularly known for his landscape and figure paintings. Zhang Daqian was adept at absorbing Western painting techniques, especially the influence of Impressionism and abstract art, and integrating them into traditional Chinese painting. Zhang Daqian's landscape paintings emphasized the importance of "taking creation as the teacher" and "learning from nature" (Yipeng, 2006). His landscape paintings combine the mood of Chinese landscape painting with the bright strokes of Western Impressionism, revealing a unique style. In figure painting, he has made a breakthrough in the aesthetics of traditional painting, focusing on expressing the spiritual connotation and emotional expression of the figure.

Wu Guanzhong (born in 1919) is a superstar of modern Chinese painting. He advocated "new ideas in Chinese painting" and modern innovations based on traditional painting techniques. He believed that art is free and should find a balance between individuality and tradition (Xin & Xiaomin, 2013). Wu Guanzhong's works are poetic and expressive, often employing vibrant colors and abstract shapes to represent scenes and figures, giving his works a modern flavor.

Zao Wu-ki (born 1920) is one of the representative figures of the Chinese abstract painting movement, who made a unique attempt to explore the localization of Chinese painting. Zao Wu-ki built a bridge between Chinese painting and Western abstract art. He is adept at using the ink and lines of Chinese painting, as well as the mood of landscape painting, combined with the free brushstrokes and color expression of Western abstract art, creating a style of abstract painting that combines both Eastern and Western characteristics (Junping, 2011). His works seek to transcend the

representation of objects and break through the limitations of traditional painting to express more profound emotions and moods.

Luo Zhongli (born in 1948) is a representative figure of contemporary Chinese realistic painting. His works often focus on the lives of peasants and laborers, and express the images and emotions of ordinary people in objective nature. He focuses on reflecting social reality and people's lives with his paintings, conveying true emotions and social concern. Luo Zhongli's painting style is realistic and simple, and he believes that art should focus on the people and express the beautiful qualities and daily life of ordinary people (Fanyan, 2011). 1980, Luo Zhongli won the highest prize of the Second National Youth Art Exhibition, the Gold Medal of the Youth Art Exhibition, for his oil painting Father (As shown in Figure 2), which was the highest prize of the Second National Youth Art Exhibition, the Gold Medal of the Youth Art Exhibition. -This was a great honor for the Chinese art world. At that time, "Father" was unique in both spiritual connotation and artistic form. The size of the leader's statue, the monumental composition, the photorealism of the presentation method, and the spirit of realism full of humanistic care all gave the work both shocking and deep emotional power, causing strong social repercussions (Xin & Zhongli, 2018).

FIGURE 2 Luo Zhongli "Father" Oil on Canvas 222×155cm 1980

Source: Guoan Yizun International Culture and Art Centre (2023, 20 June). Interview | Luo Zhongli: The Creation Process of Father

Retrieved From: https://lh4.ggpht.com/-8_YvTiW1-Ic/Tp4bbW7MxII/AAAAAAAA58Y/PwpUDbnjTs4/s1600-h/clip_image0034%25255B5%25255D.jpg

Cai Guoqiang (born in 1957) is a famous contemporary artist in China, his gunpowder blasting art and installation art enjoys a high reputation both at home and abroad, and the works of this artist, who lives in the United States, invariably contain the presence of Chinese elements. His masterpieces are the "Chinese Dream" series of installation works, such as "Borrowing Arrows from a Straw Boat" (As shown in figure 3), etc. They are all based on the elements of classical Chinese culture, integrated with modern ideas to create installation works with new meanings. These works embody the charm of Chinese culture in the process of international cultural exchanges, and at the

same time, they also inherit Chinese culture, and with their distinctive Chinese characteristics, they manifest a vigorous vitality, promoting and strongly influencing the advancement and development of Chinese art (WeiGuangzhen, 2013). Cai Guo-Qiang also focuses on the relationship between man and nature, and man and society, and his artworks often call on people to protect the environment and reflect on the harmonious relationship between man and nature.

FIGURE 3 Cai Guo-Qiang "Cao Boat Borrows Arrows" Installation 1996

Source: Chen Danqing, Economic Observer (2023, 22 June). Chen Danqing: I See Cai Guoqiang's Straw Boat and Borrowed Arrows

Retrieved From: https://www.flickr.com/photos/arte/2328557627

Xu Bing (born 1955) is an outstanding contemporary conceptual artist and art educator. His many works vividly demonstrate how he skillfully transforms figurative local culture into modern ideas and translates abstract artistic concepts into innovative expressions, demonstrating the fact that Xu Bing as a Chinese artist has been profoundly influenced by local culture. As he puts it, "As everyone who has to accept the innate character and background of our upbringing, what do we have? On what can we

create? What seems to help me now is the introspection in the national character, the wisdom in the cultural genes, and the experience we gained about the socialist experiment, as well as the experience of learning from the West" (Bing, 2016). Xu Bing's creations emphasize the process of reflection and discernment, aiming to challenge the viewer's limitations in understanding and perceiving artistic traditions. His works focus on contemporary social issues and make viewers think deeply about social phenomena by reflecting people's conflicts and struggles with daily life. This demonstrates Xu Bing's sense of responsibility as an artist who profoundly observes and records all aspects of society through the medium of art, presenting viewers with an artistic experience full of depth and revelation.

In their respective creations, these artists, through different artistic perspectives and expressive methods, fused objective nature with personal emotions to create unique and infectious works. The views and practices of these artists have not only had a profound impact on the exploration of localization of Chinese painting, but also laid a solid foundation for the development and innovation of modern Chinese painting. By combining traditional culture and modern art in different ways, they have promoted the localization exploration of Chinese painting, enriched the diversity and depth of modern Chinese art, and at the same time made important contributions to global art.

2.4 Post-90s Artist Related Research

At present, relevant research on post-90s artists can be divided into the following perspectives. Firstly, from the perspective of the influence of the evolution of China's art system on the post-90s young artists, the evolution of China's art system has brought more opportunities and challenges to the post-90s young artists, encouraging them to be bold in experimenting, pursuing innovation, and making their presence known on the international art stage. From the perspective of the growth background of the Post-90s generation, scholars have paid attention to the growth environment and experience of the Post-90s artists during the period of social transformation in China. The study shows that they are influenced by socio-political, economic and educational

factors. In addition, the research also finds that Post-90s artists have a special growing background in the era of globalization, digitalization and social media, which has an impact on their experiences and perceptions. In terms of the survival of post-90s artists, this perspective focuses on the survival of post-90s artists in the field of contemporary art. The study finds that they face challenges and opportunities in terms of career development, market competition and institutional support. In addition, the study focuses on their position and role in the art ecosystem and how they cope with the impact of social, political and economic changes on art creation. In terms of the creative characteristics of Post-90s artists, this perspective explores the unique characteristics and styles of Post-90s artists in their creative endeavors. It has been pointed out that they have inherited elements of traditional art as well as made changes in their creations. In addition, studies have found that they have paid attention to and expressed topics such as social issues, identity, gender, and technological media. At the same time, researchers have also focused on their artistic language and expression, as well as their interaction with the audience.

2.4.1 China's Art System and Its Impact on Young Artists

(1) Classification System of Chinese Artists

In China, the categorization system for artists covers a number of aspects, including professional status, creative style, field, and source of funding.

1.Professional versus amateur artists: Artists can be categorized according to whether or not they rely on their artistic creations for financial income. Professional artists create art as their primary occupation, while amateur artists may create art in their spare time but do not rely on it as their primary source of income.

2.Academic versus commercial artists: This categorization reflects the artist's creative purpose and values. Academic artists focus on research and experimental creations, while commercial artists may be more focused on marketing and commercial values.

3.Traditional vs. Contemporary Artists: This categorization reflects the temporal context of the artist's work. Traditional artists may have inherited old traditions

and techniques, while contemporary artists are more inclined to explore new media and modes of expression.

4.Government-supported vs. independent artists: Artists can be categorized according to whether or not they rely on government funding or support from a specific institution. Government-supported artists may collaborate with institutions such as cultural departments and art schools, while independent artists are more autonomous and not controlled by specific institutions.

5.Fields of Art: Artists can be categorized according to the field of art in which they are primarily engaged, such as painting, sculpture, music, and dance.

6.Career Stages: Artists can be categorized according to the different stages of their career, such as Emerging Artist, Intermediate Artist, and Senior Artist, each of which may face different challenges and opportunities.

(2) Development of the Chinese Art System

The establishment of five major categories of institutions forms the cornerstone of the Chinese artistic system, including:

1.The Chinese Artists Association, which encompasses various associations and societies, serves as the main body.

2.Art education institutions, primarily consisting of art academies and professional art colleges.

3.Artistic creation and research institutions, mainly represented by the National Academy of Painting and regional art academies.

4.Art exhibition and collection institutions, primarily comprising art galleries and art museums.

5.Propaganda and publishing institutions, including art publishing houses, specialized art journals, and media outlets.

Over the past seventy years, amidst various challenges and transformations, China's art industry has made significant progress and undergone profound changes. Nevertheless, these five major types of artistic institutions remain crucial pillars supporting the development of China's art industry.

The construction of the Chinese artistic system has experienced several key stages, reflecting the historical evolution of Chinese art development (Chaoxia & Haixia, 2021; Ding, 2021).

Formation of the Artistic System since the Establishment of the People's Republic of China (1950s to early 1970s): This period witnessed the initial establishment of China's socialist art system. The government supported institutions such as the Chinese Artists Association and promoted the development of socialist realism art. The focus during this period was on artistic creation centered around political propaganda and socialist ideology.

Reconstruction and Reform of Art Institutions in the New Period (late 1970s to 1980s): Following the end of the Cultural Revolution, China underwent reconstruction and reform of the artistic system. Institutions such as the Artists Association gained more autonomy, leading to diverse artistic styles and the emergence of new artistic trends and experimental creations.

Transformation of the Artistic System under the Background of Market Economy in the 1990s: With the rise of China's market economy, adjustments were made to the artistic system. The art market gradually emerged, drawing attention to commercialized art. This period also saw the emergence of more independent artists and unofficial art institutions, promoting the diversified development of contemporary Chinese art.

Rise of Art Management in the New Century and the Adherence to Innovation in the New Era's Artistic System: In the 21st century, art management institutions in China gradually expanded while retaining core elements of the traditional artistic system. China's art sector plays an increasingly significant role in international cultural exchanges while continuing to promote the development of art education and the cultural industry domestically.

(3) The Influence of the Evolution of China's Art System on Post-90s Young Artists

The evolution of China's art system has had a multifaceted and profound impact on the molding of the post-90s young artists, significantly shaping their creative concepts, artistic styles, and career trajectories.

In terms of the expansion of creative freedom, the reform of China's art system and the market-oriented approach have provided the post-90s young artists with more extensive creative freedom. Compared to the past, they now have more opportunities to pursue individualized and experimental creations, and are no longer overly restricted by political orientation. This has prompted some young artists to boldly experiment with new media, forms and concepts, thus promoting the diversified development of Chinese contemporary art.

In terms of commercial pressure and market opportunities, the rise of the market economy has brought commercial opportunities for young artists, but it has also been accompanied by an increase in commercial pressure. some of the Post-90s artists have achieved notable success in the art market, and their works are highly regarded and collected. However, this may also lead them to be swayed by market demand in their creations, affecting the purity of their creations. Young artists therefore face the challenge of finding a balance between commercialization and creative freedom.

In terms of expanding their international vision, the opening up of China's art system and international cultural exchanges have made it easier for the post-90s young artists to come into contact with international art trends and ideas. This provides a broader vision for their creations and inspires the possibility of cross-cultural creation. Some young artists actively participate in the international art circle and become an important force on the international stage.

In terms of the rise of new art institutions, a number of unofficial and independent art institutions have come to the forefront, providing a platform for young artists of the post-90s to display and exchange their work. These institutions encourage experimental and avant-garde creations, giving young artists the opportunity to display their works in non-traditional institutions and gain more exposure.

In terms of changes in art education, art education has undergone profound changes with the evolution of the fine arts system. young artists of the post-90s are receiving an education that is more practically oriented, innovative and interdisciplinary. New art colleges and training institutions provide them with experiences and opportunities that are different from traditional education. This transformed art education helps young artists better adapt to the changes in contemporary society and art environment.

2.4.2 Background of Post-90s Artist Growth

Post-90s artists are those born in the 1990s who grew up in a significantly different context from other generations. Scholars generally agree that Post-90s artists have been significantly influenced by their diverse upbringing. Wang Wen (2020) points out that the economic prosperity and cultural development after the reform and opening up provided them with broader creative opportunities and tactile stimulation. They live in a creative and energetic social atmosphere, absorbing cultural nutrients from different regions and nationalities. This diversified background makes the works of the Post-90s artists more inclusive and diversified, presenting a fusion of tradition and modernity, local and international (Wen, 2020).

Zhou Yuxiang (2020) points out that post-90s artists benefit from systematic and specialized training in school education. Compared to artists of the past, they have more opportunities to come into contact with art and culture from all over the world, and continue to enrich their artistic horizons through study and exchange (Yuxiang, 2020). This gives them a more international perspective and depth in their creations, and enables them to incorporate elements of different cultures into their works. The professional training and mentorship they receive also enhances their artistic skills and expressive abilities.

Prensky (2012) emphasizes the significant influence of the Internet and social networks on post-90s artists. They are the generation of the digital age, and through the Internet and social media platforms, they are able to easily access a variety of artistic information and cultural resources (Prensky, 2012). This convenient access

provides them with broader references and inspirations for their creations, as well as closer connections and interactions with artists, audiences and critics worldwide. This online communication allows Post-90s artists to disseminate their work more widely, expand their influence, and engage in cross-cultural exchanges and cooperation with the global art world.

2.4.3 Survival of Post-90s Artists

With economic and social progress, the art market is in a process of constant change and evolution. In this process, post-90s artists play an important role. Although the number of post-90s artists is huge, they are facing fierce market competition and survival pressure. Therefore, how to stand out in this competitive market has become the primary problem that post-90s artists need to solve.

Research has shown that post-90s artists face formidable challenges, and one of the key issues is balancing creation and life (Shuyin, 2019). They need to cope with the high cost of living and the pressure brought by urbanization, which has a clear impact on their creation and thinking. Artists must constantly strive to find a balance and rationalize their time and rhythm in order to maintain the stability and depth of their creations.

On the other hand, the rapid development of the Internet and digital media has brought more opportunities for post-90s artists (Tang, 2016). They are able to display their works and talents through online platforms, which facilitates artists to interact and communicate with audiences. The Internet provides a wide space for artists to expand their influence and network. Therefore, it is important for artists to make good use of the Internet and digital media to expand their visibility and influence through effective promotion and presentation.

Related studies also emphasize the importance that post-90s artists place on personal growth and development (Tian, 2017; Zhuojuan, 2021). They face market competition and survival pressure, so they must continue to explore artistic paths and expressions, and constantly improve their skills and knowledge. Maintaining passion

and strong beliefs in art, as well as continuous learning and self-improvement are essential qualities for Post-90s artists.

In addition, researchers have found that art education and cultural background have an important impact on the development of post-90s artists. Due to the limitations of China's education system and society and culture, many Post-90s artists lack diversified artistic experiences and concepts during their growth, which may lead to certain limitations in their artistic expression and understanding (Youxi, 2007). Therefore, they need to actively expand their horizons and thinking, and learn advanced artistic thinking and technical means at home and abroad in order to improve their artistic level and expression.

2.4.4 Characteristics of Post-90s Artists' Creation

Post-90s artists are the emerging generation of artists who show diversity, individualization, exploration and digitalization in their art creations. They show diversity in art forms and expressions, and express creativity through digital technology. They focus on individual experience, emphasize physical, sensory and emotional expression, and try to show their thoughts, feelings and human attitudes. In recent years, researchers have diversified the artistic creation characteristics of post-90s artists, including the analysis of historical background and social and cultural environment, psychological characteristics and aesthetics, artistic style and creative language, as well as new media technology and digital features.

Analyzed from the perspectives of historical background and social and cultural environment, the era background and social and cultural environment in which the Post-90s artists grew up have had a profound impact on their artistic creations. By analyzing social and cultural phenomena such as popular culture, network culture, urbanization process, and cultural diversification, researchers have thoroughly explored the creative thinking and stylistic characteristics of post-90s artists (ChenYiru, 2014; Chunling, 2022).

Through the analysis of psychological characteristics and aesthetics, the researchers reveal the uniqueness and creativity that Post-90s artists embody in their

artistic creations. They believe that post-90s artists pay more attention to individual experience and emotional expression, emphasize self-identity and values, and express emotional, experiential, and self-expressive characteristics through their works (Qiuyi & Wei, 2022; Shuang, 2017).

Researchers also focus on aspects of artistic style and creative language. Through classification, comparison, and analysis of artworks by post-90s artists, they have identified some typical artistic styles and creative languages (Hu, 2024; Ye, 2021). The formation of these styles and languages is closely related to post-90s artists' reflections on and criticisms of phenomena such as modernization, consumerism, and urbanization.

Furthermore, post-90s artists grew up in the digital and new media era, resulting in their artworks bearing distinct digital characteristics. Researchers have found that they place greater emphasis on image expression, interactivity, and the expressive power of digital media through analysis of multimedia works, internet art, and virtual reality works by post-90s artists, which has also become one of their unique characteristics in artistic creation (Ni, 2021; Xiaoqing, 2021).

The artistic characteristics and styles of post-90s artists play a significant role in contemporary art. They pursue diversity, individuality, exploration, and digitization in their creations, thus demonstrating diversity in artistic forms and expressive techniques to express their artistic concepts and aesthetic views, leveraging digital technology to express their creativity. They emphasize individual experiences, highlighting bodily, sensory, and emotional expression, and attempt to express their thoughts, feelings, and life attitudes.

In conclusion, as researchers' attention and studies on post-90s artists deepen, people's understanding of their artistic characteristics and styles also deepens. Through analysis of historical backgrounds and socio-cultural environments, psychological characteristics and aesthetic views, artistic styles and creative languages, as well as new media technologies and digital characteristics, people have

gained a more comprehensive and in-depth understanding of the artistic characteristics and styles of post-90s artists.

2.4.5 Life and Creative Concepts of 10 Post-90s Artists

(1) Mo Yin (1992)

Mo Yin, born in Guilin, Guangxi in 1992, graduated from the Oil Painting Department of South China Normal University with a Bachelor's Degree in 2014, and graduated from the Oil Painting Department of the Central Academy of Fine Arts with a Master's Degree in 2017, and is now a professional artist, working and living in Beijing.

In his creations, bamboo has become the main theme, symbolizing the spiritual qualities of tenacity, eternal youth, simplicity and uprightness, modesty and nobility. Through contemporary art forms, he integrates bamboo into real life to express his inner perseverance. Mo Yin continues to explore and practice, using various materials to combine traditional painting concepts with self-innovation, so that his works present a more dynamic and rich texture, creating an immersive bamboo forest space (RuideXuan, 2023).

In addition, Mo Yin skillfully combines bamboo and Taihu Lake stones, presenting them in traditional ink paintings, demonstrating his inner literati flavor. In his oil paintings, he expresses the magical colors of time, space and the starry sky with relaxed and joyful brushstrokes, demonstrating his deep understanding of traditional painting and his grasp of new pictorial patterns, which may be attributed to his inner connotation and talent.

Mo Yin's artistic creation is undoubtedly the inheritance and innovation of traditional culture. With his unique perspective and exquisite skills, he gives bamboo and Taihu Lake stone a brand-new meaning and vitality, adding new artistic value and aesthetic charm to contemporary art.

(2) Zhan Ji'ang (1995)

Zhan Ji'ang, born in 1995 in Beijing, was admitted to the Central Academy of Fine Arts (CAFA) Secondary School in 2012, and was guaranteed admission to the School of Chinese Painting of the CAFA for his bachelor's degree in

2016, and was guaranteed admission to the School of Chinese Painting of the Central Academy of Fine Arts (CAFA) for his master's degree in 2020, specializing in the figure in brushwork, under the tutelage of Zhang Mang, Xu Hualing, Liu Jingui, Jin Rui, Jiao Yang, and Wang Champion.

Zhan Ji'ang has a keen interest in Chinese art, religious culture and monuments and relics. Through his years of experience and study in exploring the ancient world, he has drawn inspiration from them, especially the traditional crafts such as foil-pasting, foil-cutting, clay-golding and gold-plucking that appeared in ancient murals and clay sculptures. With more than 10 years of study at the Academy of Fine Arts, he has gained a certain understanding and mastery of Chinese and Western painting art. Focusing on Chinese and Western contemporary art and combining it with the Chinese technique of gold leafing and gold pudding, his works show a unique artistic language, incorporating life feelings and personal emotions (Network, 2022).

(3) Jiang Chaofan (1991)

Jiang Chaofan, born in 1991, is a native of Sichuan and currently resides in Chongqing. He received his Bachelor of Arts degree in Fine Arts from Southwest University of China in 2014, his Master of Fine Arts degree in Chinese Painting Green Landscape from the same university in 2019, and is currently pursuing his Ph.D. degree in the interdisciplinary field of Chinese writing and painting and calligraphy art. He is a member of the Chinese Artists Association and the Chinese Society of Gongbi Painting.

Jiang Chaofan's creative field mainly involves lime green landscape, which is a time-honored form of artistic expression. In the green and blue expression inherited for thousands of years, he uses stone green, stone green, ochre, cinnabar, and clam powder as the main color materials, and with the help of the high solidity and stability of these pigments, he freezes the historical moments and instantaneous images on the canvas. However, in the age of information, the geographical spaces such as east and west, north and south, deserts and oceans, plains and hills have been narrowed down to the screen, and the real natural scenery has been re-examined in his

eyes. He combines the fragmentary experience of his own life with his painting technique, and carries out an experimental exploration of the context of painting.

Jiang Chaofan's works demonstrate an openness to visual expression that challenges the aesthetic paradigm of traditional brush painting images. He boldly creates imaginative space that transcends reality and is closely connected to the spiritual world, in order to express the conceptualization of the images of Gongbi Painting in the contemporary context. Through such creations, he demonstrates the extension and development of the essential meaning of images in painting and injects more possibilities into traditional art.

(4) Ye Guozhi (1993)

Born in Guangdong in 1993, he received his Bachelor's Degree in Oil Painting from Guangdong No.2 Teachers College in 2016. He lives and works in Guangzhou, and is a contracted photographer with Frames Dealer in France, a member of the Philadelphia Watercolor Society in the United States, and a musician on NetEase.com.

Ye Guozhi's works cover the themes of memory and consciousness. He initially focused on realistic painting, but later turned to a multi-dimensional approach, constantly exploring the combination of music, video and painting. The works show the lonely selves felt by urban contemporaries in the midst of the hustle and bustle, as well as the fragments of memories that are constantly indulged in and withdrawn from the stream of consciousness. His paintings are filled with the emotional catharsis of city dwellers. The images of those moments are indeed deeply imprinted in people's minds. Fast-paced life is like a beam of light and shadow, while slow-paced life delicately presents images of everyone's past, present and future.

In his early years, he often pondered the questions of why he existed in the world, the meaning of human society, and what would happen if he didn't. Being often alone and perhaps relatively introverted, he would think about these questions, close his eyes and feel the darkness, worrying about the fear that comes with losing consciousness. At this point, he would find some comfort by going to the window or

balcony and observing if there were people walking on the road or in the house across the street. These childhood experiences are reflected in many of his works (getarts, 2023). As a result, he often depicts cities at night, in which the faint light symbolizes hope and vitality, as well as breathing. In the midst of a chaotic world, he longs to see beauty, believing that it is hidden in the depths of consciousness. Although the viewer does not see the obvious beauty in his works, that beauty does exist.

Ye Guozhi's works are created by thinking about the flow of self-consciousness and the flickering of memories. Time is the unit of measurement for everything, and the memory scene seen in front of us accelerates with time, just like the images captured by a camera with a slow shutter, and all the matter liquefies quickly, leaving only light behind. Light is also the proof of our existence. We can lose everything in the light of the stream of consciousness, and we can find everything in the light of the stream of consciousness. His video recordings are like half of his life finished, traveling through the crowd, existing alone, he expresses the language of art forms, no matter paintings or video recordings or music compositions are in his spiritual world, only the expression he chooses is more diversified, in the light in the nothingness, in the life that others can't save, catharsis alone, beautiful alone. To build up the required structure of artistic presentation with rules or irregularities, to break the structure again and again, and to build up a new one, is the ideal comfortable and pleasant logic of artistic creation. A point of light, a beam of light, the sobriety of a blur, the flow of a lens, the intuition of a shutter, the twisting of an angle, or the throbbing notes of music, are the language of Ye Guozhi, and his unique expression is displayed in various forms of artistic expression.

(5) Chan Thirteen (formerly known as Chen Zhanliang) (1993)

Thirteen Chen (formerly known as Chen Zhanliang), born August 3, 1993, is a graffiti artist, architectural designer, researcher of architectural history theory and practitioner of architectural heritage preservation. He received his Master's degree in Architecture from Zhejiang University and is pursuing a PhD in Design (in progress) at Harvard University. Thirteen Chen's practice encompasses a wide range of disciplines,

including urban murals, printmaking, oil painting, and installation. He is also engaged in architectural design, theoretical research on architectural history, and architectural heritage preservation.

After receiving his Master's Degree in Architecture from Zhejiang University, Thirteen Chen shifted his focus from architectural design to a more diversified field of design and went on to pursue a PhD in Design at Harvard University. He began creating graffiti art in 2008, and in 2013 he specialized in Chinese graffiti and changed his name to Thirteen Chen. His creative concepts stem from his personal disciplinary background in architectural design and historic building preservation. Over the years, he has viewed the creation of graffiti fonts from an architectural point of view, and has tried to combine Chinese graffiti with traditional Chinese decoration and modern architectural design logic. Thirteen Chen has dedicated himself to exploring Chinese graffiti styles and creating a unique style. He utilizes his knowledge of architecture and watch design techniques to inspire his creations, and presents Chinese-designed graffiti in urban spaces. Thirteen Chen is also a popular collaborative artist with commercial brands such as watch and hip-hop brands.

(6) Cong Yunfeng (1990)

Cong Yunfeng, born in 1990, is a native of Qiqihar, Heilongjiang. He graduated from the Mural Painting Department of the Central Academy of Fine Arts (CAFA) in 2013, and subsequently traveled to the UK to pursue an art degree at the Prince's Foundation School of Traditional Arts. During his study career at the Central Academy of Fine Arts, he continued to absorb the artistic nourishment of traditional Chinese culture through the first studio of the Mural Painting Department and by copying the murals of ancient temples and caves. Especially during his participation in the mural repainting and sketching activities of ancient temples in Datong, Shanxi Province, Cong Yunfeng was in the same space with thousand-year-old buildings and cultural relics. This practical experience allowed him to establish a deep connection with the thousand-year-old mural paintings, and to have a direct dialogue with history, deepening his conception of connecting history and culture through the medium of mural paintings.

After graduating from undergraduate school, Cong Yunfeng planned to become a professional artist and began working with Qiaofu Fangcaodi Gallery, and in 2014, he went to study at the Prince's Foundation School of Traditional Arts in the UK, becoming the first student from mainland China at the school. During his study abroad, he received a shock from different cultures, learning several courses through intensive programs in Arabic geometry, Persian fine painting, Indian fine painting, stained glass, medieval icon painting, gilding, ceramics, and other subjects, as well as theories about medieval sacred and traditional art.

Cong Yunfeng's creations have always been created in a cross-cultural, cross-disciplinary and cross-contextual way. During his study abroad, he often utilized traditional Chinese cultural symbols in his works, but since the audience is mainly foreigners who are relatively unfamiliar with Chinese culture, he needs to act as a translator in his creations to help the audience understand the context of the works.

In May 2023, the British Museum organized a special exhibition, A Hundred States of the Late Qing Dynasty, which attracted great attention. The exhibition featured more than 300 Chinese artifacts, including precious relics that were difficult to see in China and had been lost overseas. Cong Yunfeng showed great interest in this exhibition, and after months of conceptualization and approval, he recreated the Dunhuang frescoes Bouncing Pipa and Five Hundred Robbers Becoming Buddhas on the vaults and walls of the Leake Street and Brick Lane neighborhoods in London in August 2023. Through the re-creation, he skillfully introduces metaphors to give voice to the lost artifacts in an artist's unique way, and expresses his determination and attitude to safeguard the Chinese culture.

(7) Zhao Peng (1994)

Zhao Peng, born in 1994 in Linyi, Shandong Province, is a master's degree holder in Chinese Painting. He is a member of China Artists Association, Shandong Artists Association, and Shandong Young Artists Association, and is currently pursuing his doctoral degree in Korea.

Zhao Peng has a fondness for brush painting because the characteristics of Chinese brush painting fit his dreams very well. This style of painting is good at expressing emotions, constructing a poetic realm full of emotional colors through association and imagination, and pursuing emotions and moods outside the painting. Gongbi painting is characterized by poetic connotation, and Zhao Peng makes full use of this feature to express the ethereal things in the dream world. Under the premise of pursuing "likeness" and "truth", Gongbi Painting requires the expression of the life qualities of the object in a visible and palpable artistic language, creating a scenario of blending and enriching the mood, which is also the element required by Zhao Peng to create a dreamy mood.

Zhao Peng's brushstroke paintings of dreams have a distinctive use of color. His preference for black, white, and gray creates a foggy effect that restores the misty feeling of the dream world and conveys Zhao Peng's inner loneliness and isolation. In terms of subject matter, Zhao Peng tends to express plants and animals during his postgraduate studies, aiming to break the limitations of his specialty while recording his personal growth. He takes a cat taking a nap or a white rabbit crouching in the grass as his subject matter, and these works full of the sense of life show Zhao Peng's love of life.

After several years of hard work, Zhao Peng has achieved some success in the subject of birds and flowers. Gradually, he tries to return to his original "escaped" subject of figure painting. In his recent figure paintings, Zhao Peng incorporates the techniques of bird and flower painting that emphasize spatial elements into his figure paintings in an attempt to break the boundaries of time and space, and incorporates the light and shadow expressions of the Yongle Palace murals into his paintings.

In Zhao Peng's opinion, the creation of contemporary brush painting has already broken away from the shackles in the traditional sense, and has absorbed more characteristics of other kinds of paintings. He believes that artists are reforming and innovating by combining Western painting and illustration, while he prefers to retrieve

the original flavor of ancient brush painting, which he considers to be like calligraphy, focusing more on expression. The concept of "learning from nature" was emphasized by Song painters, who emphasized the importance of observing nature, extracting the connotation of beauty, and connecting it with their own feelings and moods. Zhao Peng is eager to learn from the Song people's attitude towards life and nature, and pays more attention to learning the "mastery of nature" conveyed by ancient paintings and the trade-offs in temperament. He believes that the temperament of ancient and contemporary paintings is different, and it is difficult to express this temperament in contemporary art.

(8) Wu Yisan (1995)

Born in Xi'an in 1995, Wu Yisan is a member of the China Artists Association, China Brush Painting Association and Shenzhen Illustration Association. She is also a HUAWEI certified designer. She graduated from the School of Chinese Painting of the Central Academy of Fine Arts (CAFA) in 2018 as an undergraduate majoring in Chinese brush painting, and then was guaranteed to be admitted to the Central Academy of Fine Arts (CAFA) for her master's degree, which she will complete in 2021.

Wu Yisan's artistic experience is filled with a wealth of labels, including coming from an artistic family, postgraduate study at the Central Academy of Fine Arts, majoring in brush painting, and painting on silk. Together, these labels outline her unusual artistic image, the most notable of which is her winning the global championship in the 2020 Huawei Global Theme Design Competition. Her award-winning work, "Fuzu and Harmony," employs a very niche technique of Chinese brush painting called "silk painting," and the work itself conveys her deep thoughts on life. This magical fusion of traditional techniques and digital technology has made "Fu & He" a huge success in the Huawei Theme Store, and has brought her considerable income (HuaweiChina, 2021).

Wu Yisan's artistic creation is rooted in a rich artistic family background, with both parents engaged in art-related work, providing her with unique artistic nourishment. As for the reason why she chose to major in brush painting, she

emphasizes that Chinese painting represents the creative form of Chinese painting techniques and carries the artistic lineage and cultural inheritance of the Chinese people. In Chinese painting, Gongbi Painting pays more attention to the matching of colors, demonstrates traditional skills through the process of repeated depiction and rendering, and at the same time releases the creator's imagination in a more comprehensive way.

During the creative process, Wu Yisan must complete each stroke in one go, without the possibility of redrawing or revising, and this purity of technique provides her with more space to think about the meaning behind her creations. Her works have become a medium to carry her profound thoughts on humanity. As early as her junior year of college, she created a series of works called "Breath of Life", which explored the multiple identities of human beings through the overlapping of images, and contemplated the multi-faceted and complex nature of human nature from the perspectives of personality masks, psychology, and philosophy, and participated in many exhibitions.

(9) MEGIC (Lu Hongzhen) (1990)

MEGIC, born in 1990 in Shenzhen, graduated from Guangzhou Academy of Fine Arts majoring in Photography and Digital Art. He has 12 years of experience in the graffiti field as a member of KLA International Graffiti Group (Canada), TYC Street Graffiti Group (Guangzhou), Guangzhou Essence Hip Hop Music Label and Guangzhou Emerging Photographers Association. In addition, he has participated in diverse shooting projects such as graffiti documentaries and commercials. In his creations, he skillfully handles different themes and styles of graffiti, which are warmly welcomed by young brands, and has made many crossover collaborations with fashion, game and business fields, with partners including BMW, MiniCooper, ADIDAS, NIKE, VANS, Converse and other famous brands.

In recent years, through continuous practice and self-exploration, MEGIC has deeply felt the unique charm of traditional culture. Elements such as the philosophical contemplation of Zen and Tao, the sense of belonging to sacred animals

and gods, the divine charm of Chinese characters, and the carved beams and paintings of pavilions have begun to be reflected in his creations. He devotes himself to integrating traditional Chinese elements with modern technological elements, presenting realistic paintings by means of realistic brushstrokes, and presenting profound connotations by means of street art.

The Chinese style is obviously strong in MEGIC's works. Elements of traditional culture, such as the structure of a traditional house and the characters and beasts of Chinese mythology, are skillfully integrated into his work. At the same time, he skillfully injects metal texture into his works, making them traditional and unique, yet modern and textured. by finding a balance between these two seemingly contradictory elements, MEGIC has successfully found a unique creative balance that maintains the charm of both.

(10) Sija Hong (1991)

Sija Hong, real name Liuli, born in Changsha, Hunan Province, China in 1991, is an artist full of mysterious colors. She is unique in her artistic creation, skillfully blending the richness of oriental culture with the western way of creation, presenting audiences with beautiful and mysterious oriental fantasies.

A graduate of Syracuse University with an MFA, Sija Hong currently lives in New York City and works as a freelance illustrator. She is a member of the Society of American Illustrators (SOI) and has won several international illustration awards. Her works are full of personality, blending elements of Chinese and Western cultures, and displaying a strong personal style.

Sija Hong's artistic style is rooted in her childhood in China. Her mother, a Chinese painter, taught her the techniques and aesthetics of Chinese painting, while her father often brought back souvenirs from abroad, introducing her to Western artistic influences. This dual cultivation of Eastern and Western cultures laid the foundation for her unique creative style. Her reading preference also played an important role in her cultural accumulation, especially her immersion in fantasy literature, such as the works of Feng Shen Yan Yi.

In terms of creative themes, Sija Hong shows a strong interest in fantasy. Her works often incorporate fantastical elements, revealing a unique sense of fantasy. This unique combination of East-meets-West and fantastical colors makes her works unique and charming, bringing an imaginative artistic journey to the audience.

2.5 Related Concepts and Theories

2.5.1 Grounded Theory

Grounded Theory (GT) is a social science research methodology and theory construction approach proposed by sociologists Barney Glaser and Anselm Strauss in the 1960s (Heath & Cowley, 2004). The method is mainly used for in-depth exploration and theoretical construction of social phenomena and behaviors, aiming to develop new theories and concepts from them through systematic analysis and comparison of empirical data.

The core idea of grounded theory is to start from the data and gradually refine the theory through continuous comparison, classification and organization, with constant revision and improvement. The method is characterized by fully respecting and paying attention to the perspectives and experiences of the research subjects, and encouraging the researcher to discover new phenomena and patterns from the data, rather than assuming or deducing theories in advance (Dunne, 2011). This approach to theory construction makes grounded theory highly flexible and adaptable to complex and changing social phenomena.

In the research process of grounded theory, the researcher first conducts open-ended data collection, such as interviews, observations, and document analysis, to obtain rich primary data. Then, the researcher constructs a theoretical explanation of the phenomenon by repeatedly comparing, classifying, and organizing the data to gradually generalize them into more general and abstract concepts and theories (Walker & Myrick, 2006). During this process, the researcher reflects and makes corrections by continually returning to the data to ensure the accuracy and reliability of the theory.

grounded theory is widely used in social science research, especially in the fields of sociology, education, nursing and management. It can help researchers to deeply understand the meanings and connections behind social phenomena, and to uncover new theoretical perspectives and insights. Compared with traditional qualitative research methods, grounded theory focuses more on analyzing and interpreting empirical data and can provide more specific and concrete theoretical support. The purpose of this study is to investigate the expression of "Chinese aesthetic interest" in paintings under the global perspective, focusing on the works of 10 young Chinese artists born in 1990-1995. In order to achieve this goal, the study adopts grounded theory as the main research method.

2.5.2 Iconology

Iconology, the method and science of studying images, is an important theoretical foundation that prompted the study of art history to become an independent discipline in the first half of the twentieth century (Huoxing & Shouyu, 2012). The method originates from the Greek word eikṓn, meaning image, image, portrait, etc., and another part derives from lógos, referring to various discourses, doctrines, and disciplines. Traditional iconography was used to organize a collection of symbolic or allegorical examples of images for artists to refer to when creating their work, including hieroglyphs, emblems, inscriptions, and so on. In modern times, iconography evolved into a more comprehensive approach, emphasizing the study of depictions, classifications, and iconographies of works of art, exploring iconography and its historical, cultural, and social significance, as well as interpreting the worldview and contemporary significance of works of art, to form a complete set of methodologies.

According to Panofsky's theory, the iconographic approach consists of three steps: description, analysis and interpretation (Nasri, 2013). In the Pre-iconographical description stage, a preliminary description of the initial or natural themes of the work of art is made, including the formal structure, the extrinsic factual meaning, and the emotions expressed in the work. The Iconography stage is devoted to the search for secondary or traditional themes of the work of art, including biblical,

mythological, or specific topics, and to the analysis and generalization of their historical types through literary knowledge and relevant documentary sources. The Iconology stage explores the connection between the artwork and the trend of the times, and through synthesizing the analyses and descriptions of the previous stages, it explains the inner meaning and content of the artwork in depth, including the cultural representations, the history of the symbols, and the style of the artist, in order to summarize the worldview, humanistic ideas, and the significance of the times that the artwork expresses.

2.6 Review of Literature

This paper conducts a literature review focusing on the expression of "Chinese aesthetics" in contemporary paintings under the global perspective, with 10 young Chinese artists born in 1990-1995 as the subjects of the study. Firstly, studies on globalization reveal the introduction and development of globalization and its impact on culture and contemporary art (Fan, 2022; Robertson & Khondker, 1998; Ying et al., 2014). Second, studies related to Chinese aesthetics review the exploration of aesthetics, oriental aesthetics and Chinese aesthetics, and elaborate the development of Chinese aesthetics as well as its significance in modern times (Fuxing, 2001; Jianping, 2015). Third, studies related to the localization of paintings emphasize the current state of research on the localization of art and focus on the localization process and expressions of Chinese paintings. Recognizing the importance of localization in the creation of paintings, researchers have explored how paintings reflect unique cultural identities and aesthetic concepts by examining the use and expression of local elements (Fang & Yao, 2016; Shengxun, 2008). Finally, post-1990s artist-related research focuses on the growth background and survival status of this emerging art group, which has emerged in the field of contemporary art with their unique perspectives and creative styles(Shuang, 2017; Shuyin, 2019).

At present, although there are certain research results, there are still some shortcomings in the study of the "Chinese aesthetic" expression of paintings under the global perspective, which need to be focused on and filled. First of all, when discussing

the relationship between globalization and contemporary art, existing studies tend to emphasize too much on the influence of Western culture on Chinese art, while neglecting the contribution of Chinese culture to contemporary art. This tendency of single perspective leads to a lack of in-depth research on the unique expression of Chinese aesthetics in the context of globalization. Secondly, for the study of Chinese aesthetics, the existing literature mainly focuses on the elaboration and interpretation of the theory of Chinese aesthetics, and relatively little on the application and development of Chinese aesthetics in contemporary art. This situation limits our understanding of the specific expressions of Chinese aesthetics in contemporary paintings. In addition, existing research on the Post-90s artists focuses mainly on their growth background and state of being, with limited in-depth exploration of their understanding and expression of Chinese aesthetics. However, it is this generation of young artists who have grown up in the era of globalization, and they have unique perspectives and experiences in thinking about and integrating tradition and modernity, local and global.

To summarize, although current research has dealt with the expression of "Chinese aesthetics" in paintings under the global perspective, there are still problems such as insufficient balance of the interaction between global and local elements, insufficient exploration of the modern significance and contemporary application of Chinese aesthetics, and insufficient research on the understanding and expression of Chinese aesthetics of the post-1990s artists. However, there are still problems such as insufficient exploration of the modern meaning and contemporary application of Chinese aesthetics, and insufficient research on the understanding and expression of Chinese aesthetics by post-1990 artists. Therefore, my research will endeavor to fill these gaps and make new contributions based on the current research.

CHAPTER 3

METHODOLOGY

This chapter describes the methodology used in this study. It includes the research design, ethical considerations, participant selection, data collection and data analysis.

3.1 Study Design

The purpose of this study is to investigate the expression of "Chinese aesthetics" in contemporary paintings, focusing on the works of 10 young Chinese artists born between 1990 and 1995. In order to achieve this purpose, this study mainly adopts the grounded theory as the main research method, which is a qualitative research method aiming at revealing the inherent meanings and patterns behind the phenomena through in-depth excavation and understanding of the phenomena (Dey, 2004), and the following are the details of the research methodology:

First of all, "grounded theory" will be the main research method of this study. Through in-depth interviews with 10 young artists, the theory will help us to deeply explore their creative experiences, their thinking and decision-making in the process of art creation, and their personal understanding of traditional aesthetics. Through the gradual development of the theory, we will extract commonalities and differences from actual creative practices, and gradually build a theoretical framework about the expression of "Chinese aesthetics" in contemporary paintings.

Secondly, iconographic theories will be applied to provide an in-depth aesthetic analysis of these paintings. We will focus on the visual characteristics of the works, such as form, composition, and use of color, as well as the artist's use and interpretation of traditional elements. This will help us to understand how the artist conveys aesthetic messages through visual language, as well as how to integrate traditional aesthetic interests with modern means of expression in the context of contemporary art.

Through the above research methods, we will gain an in-depth understanding of young artists' interpretation and innovation of "Chinese aesthetics", as well as their modern expression of traditional culture in a global perspective. At the same time, the "grounded theory" will help us to extract generalized artistic concepts from actual creative practices, and form a theoretical framework for the expression of "Chinese aesthetics" in contemporary paintings. Such research will provide important theoretical and practical references for global art exchange and cultural inheritance.

3.2 Ethical Considerations

Ethical considerations are very important when conducting research. The researcher must ensure that ethical principles are adhered to throughout the research process, protect the rights and privacy of the participants, as well as ensure the integrity and reliability of the research process (Wassenaar & Mamotte, 2012). In this study, research ethics and the protection of the rights and interests of the participants were taken very seriously. Prior to conducting the work analysis and interview survey, a number of measures were taken to ensure informed consent and personal privacy protection for each artist. The following are the ethical considerations and measures we took:

(1) Ethical review: Before conducting the research, we followed the procedures of ethical review and submitted the research plan to the relevant organizations for review and approval. We ensure that the research process does not infringe on anyone's rights and interests and complies with ethical principles and laws and regulations.

(2) Obtaining consent: After selecting the artists and determining their willingness to participate in the study, we communicated with each artist in detail and explained the purpose, process, and possible risks and benefits of the study. We provided them with a written informative consent statement and asked them to carefully read and sign a consent form indicating their agreement to participate in the study.

(3) Authorization consent form: Each participating artist was asked to sign an authorization consent form that clearly stated their consent for the research team to use

their work and interviews in an academic paper, and declared that the work would be used for research purposes only and would not be used for commercial purposes.

(4) Protection of data security: We have taken appropriate technical measures to ensure the security and confidentiality of research data. All data collected were for internal research use only, and access and dissemination of the data were strictly limited.

We will always abide by ethical norms and make every effort to protect the rights and privacy of the artists participating in the study. By adopting the above ethical considerations and measures, we have ensured the legality and morality of the research and conducted the collection and analysis of the research data in a manner that respects the rights and interests of the artists.

3.3 Participants in the Study

In this study, we employed a purposive sampling (Suri, 2011) method to select participants, screening them based on the research criteria and continually recruiting more participants through snowball sampling (Goodman, 1961). Initial participants typically comprised individuals with in-depth understanding or experience related to the research topic, either known to the researcher or contacted through existing studies or organizations. Through interviews or surveys with initial participants, we inquired whether they were aware of other individuals meeting the research criteria. If they were, we requested them to provide contact information or refer new participants.

Similar methods were adopted to select participants in this study. Initially, we purposefully screened 10 Chinese young artists born between 1990 and 1995 as research participants, representing the specific cohort of art creators and expected to showcase Chinese aesthetic interests in their works. We further expanded the participant pool through snowball sampling. Initial 2 participants were asked to recommend other young artists suitable for the study during the interview process. This sampling approach aided in recruiting more representative and diverse participants to enrich our understanding of Chinese aesthetic expressions in contemporary painting. Through in-depth interviews with participants, we explored their interpretations of

Chinese aesthetic interests, creative processes, and artistic expressions. These interviews yielded valuable qualitative data, facilitating a deeper exploration of traditional aesthetic elements presented in participants' works.

In addition to interviewing 10 Chinese young artists born between 1990 and 1995 in this study, we also interviewed 3 curators. This was done to gain a more comprehensive perspective and understanding, as well as to enrich the research data. Curators play a significant role in art exhibitions, possessing insightful and professionally knowledgeable views on the selection, presentation, and interpretation of artworks. Through interviews with curators, we aimed to understand their perspectives and opinions regarding the manifestation of Chinese aesthetics in contemporary painting works. Their professional experiences and observations will provide us with a broader and multi-dimensional perspective, aiding in a deeper comprehension of the complexity and diversity of this theme. During the interview process, we will provide curators with background information on the research topic and invite them to share their insights and viewpoints on artworks and aesthetic interests. Interview content will cover their understanding of Chinese culture, perspectives on contemporary art, and interactions and collaborations with artists during the curation process. Through in-depth exchanges with curators, we will better understand the relationship between the external forms of artworks and exhibition spaces and explore the representation of Chinese aesthetics from a global perspective.

In the process of participant selection and recruitment, strict adherence to research ethics principles will be maintained to ensure that participants' informed consent and personal privacy are respected and protected. Each participant will be provided with a detailed explanation of the research objectives and procedures, and will be required to sign an authorization consent form, thereby ensuring their explicit consent for the use of their artworks for the purpose of the paper, non-commercially. By employing such research design and methods, it is anticipated that a diverse range of voices and perspectives from artists and curators will be obtained, thereby offering a more comprehensive and in-depth understanding of the research topic. This will enrich

our understanding of the representation of "Chinese aesthetics" in painting works from a global perspective, facilitate exploration and comprehension of artistic and cultural exchanges, and provide robust support for the study of painting works from a global standpoint.

Details of the criteria for participants are given below:

1. Post-90s Artists

There are several reasons for choosing young artists born in China between 1990-1995 as the subject of this study:

(1) The importance of the context of the times: This generation of young artists grew up in the period of globalization, which saw profound changes in the social, economic, cultural and artistic fields on a global scale. They have experienced such historical events as the rapid popularization of the Internet, the rise of the market economy, and the enhancement of cultural diversity, which have profoundly influenced their aesthetic concepts and creative approaches. Therefore, studying the works of this generation of artists can provide an in-depth understanding of the dynamic evolution of contemporary Chinese culture in the era of globalization.

(2) The uniqueness of cultural conflict and integration: the cultural challenges and opportunities they face are unique in Chinese history. They endured the cultural tension between tradition and modernity, between China and the international world at the same time. Studying their works helps to understand how they dealt with these cultural conflicts and integrated multicultural elements into their creations, thus providing an important reference for the inheritance and innovation of Chinese culture.

(3) Balance of Innovation and Inheritance: This generation of artists actively explores the balance between traditional aesthetic elements and modern innovation in their creations. They are not only the inheritors of Chinese culture, but also the promoters of modern innovation. The study of their works helps to deeply explore the inheritance and development of Chinese aesthetics.

(4) Importance of international vision: Due to the influence of globalization, this generation of artists possesses a more open international mindset, actively focuses

on global issues, and participates in the international art circle. Their works not only represent the voice of China, but also dialog with international culture. Therefore, the study of their works is of great significance in understanding the performance of Chinese culture on the international stage.

(5) Influence of interdisciplinary and multimedia creations: This generation of artists usually possesses interdisciplinary backgrounds and multimedia creation skills, and their creations cover a wide range of media such as painting, video, sound and installation. This diversity not only enriches their creative language, but also brings new possibilities for innovation in the field of painting. Therefore, the study of their works can provide an insight into the interdisciplinary communication and innovation trends in the field of contemporary art.

To sum up, the choice of young artists born in China between 1990 and 1995 as research subjects is sufficiently convincing because their creations carry multiple important aspects of Chinese culture and art in the period of globalization, and provide a strong support for an in-depth study of contemporary Chinese aesthetic expression.

Ten young artists born in China between 1990-1995 were selected for the study on the following basis:

(1) Professional skills: These artists have undergone art education and professional training and possess solid professional skills. They continue to improve their artistic skills through systematic study and practice, and are able to use various media and technologies to express their creative ideas.

(2) Professionalism: These artists have a certain understanding and research of art theory and art history, and are able to combine their creations with theoretical knowledge to form unique creative styles and viewpoints. They have a certain sensitivity and insight into artistic expression and aesthetic value, and are able to convey profound thoughts and emotions through their works.

(3) Creative achievements: These artists have already achieved certain creative results in just a few years. They have participated in solo or group exhibitions,

won art awards, or been invited to participate in important art projects and activities. Their works have been widely displayed and discussed, and have been noticed and recognized by the art world and the audience.

(4) Auction market: The works of these artists have a certain presence in the auction market. Their works have been bid on at auctions and received a certain price, proving their market value and popularity. This reflects their influence and recognition in the art market.

Considering professional skills, professionalism, creative achievements and performance in the auction market, choosing young artists born in China between 1990-1995 as research subjects can highlight their comprehensive strength and achievements in the art field and explore their status and influence in Chinese contemporary art. They represent the talent and creativity of the young generation of contemporary artists, and are of great significance to the study of the Chinese aesthetic expression of contemporary paintings.

The identity composition of the 10 post-90s artists is shown in Table 1:

TABLE 1 Statistics on the Identity Composition of the 10 Artists

Category	Count
Gender distribution	
- Male	8
- Female	2
Age groups	

Category	Count
- 28-29	2
- 30-31	4
- 32 or more	4
Education attainment	
- College and below	0
- Bachelor's degree	1
- Master's degree	6
- PhD	3
Number of years of creative work	
- 1-5 years	0
- 5-10 years	4

Category	Count
- More than 10 years	6

The basic resumes and staged works of 10 artists are as follows:

Artist 1: Chen Shisan, a graffiti artist, architectural scholar, and architect. His creative endeavors span urban murals, prints, oil paintings, and installations, while also engaging in architectural design, historical research, and heritage preservation. Chen holds a master's degree in architecture from Zhejiang University and pursued a doctoral degree in architecture at Harvard University. He began graffiti art in 2008 and shifted focus to Chinese calligraphy graffiti in 2013, drawing inspiration from architectural design and historical preservation. His works integrate Chinese decorative elements and modern architectural design logic, exploring a unique style of Chinese graffiti. As a popular artist collaborating with commercial brands, his creations are widely acclaimed.

TABLE 2 Comparison of Artist Chen Thirteen's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Chen Shisan-2018		Chen Shisan-2023	
2	Goden Flow		"Cyber Fat Guy"	

Artist 2: Cong Yunfeng, a Chinese artist from Qiqihar, Heilongjiang Province. He graduated from the mural department of the Central Academy of Fine Arts in 2013 and later studied at the Prince's Foundation School of Traditional Arts in the UK. Deeply influenced by ancient murals, particularly during his practice at the Datong Grottoes in Shanxi, he gained a profound understanding of history and culture. During his overseas studies, he sought to integrate different cultures into his creations, often basing his works on Chinese traditional symbols while serving as a translator for foreign audiences

unfamiliar with Chinese culture. In 2023, he recreated Dunhuang murals in London, expressing his concern for lost artifacts and his determination to protect Chinese culture.

TABLE 3 Comparison of Artist Cong Yunfeng 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Binary A Thousand Miles of Rivers and Mountains		The Overflow of Taiyi - Qian	
2	Deep Blue Poetry		Taiyi's Overflow - Gui	

Artist 3: Mo Yin, a Beijing-based artist, was born in Guangxi in 1992. He graduated from South China Normal University in 2014 and from the Central Academy of

Fine Arts in 2017, earning bachelor's and master's degrees respectively. Specializing in using bamboo as a creative theme, his works embody the resilient vitality and traditional cultural connotations, blending contemporary artistic forms to showcase a sci-fi mystical artistic color.

TABLE 4 Comparison of Artist Mo Yin 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Confusion		Taihu Bamboo and Stones	
2	Planting Bamboo		Rainbow	

Artist 4: Zhao Peng, a native of Linyi, Shandong, is a Chinese painter. He obtained his bachelor's degree from Shandong Academy of Arts in 2017 and his

master's degree in 2020. Currently a member of the China Artists Association, Shandong Artists Association, and Shandong Youth Artists Association, he is pursuing a doctoral degree in South Korea. Proficient in meticulous painting, his works emphasize color, texture, and conceptual conveyance, often placing plants and animals in a surreal time and space, creating a dreamy sense of surrealism.

TABLE 5 Comparison of Artist Zhao Peng 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Summer's End		Mystery II	
2	Cool Moon		Oddity	

Artist 5: Zhan Ji'ang, a Beijing-based artist, was born in 1995. He entered the Attached Middle School of the Central Academy of Fine Arts in 2012 and was

enrolled in the Chinese Painting Department of the Central Academy of Fine Arts in 2016, earning bachelor's and master's degrees respectively. Proficient in meticulous figure painting, he studied under Zhang Meng, Xu Hualing, Liu Jingu, Jin Rui, Jiao Yang, Wang Guanjun, etc. Passionate about traditional Chinese art and culture, he deeply explores ancient relics, particularly fascinated by the craftsmanship techniques in ancient murals and clay sculptures, integrating techniques such as pasting gold foil, cutting foil, clay gold, and plucking gold into his works. Combining Western art with traditional Chinese techniques, he presents a unique artistic language.

TABLE 6 Comparison of Artist Zhan Ji'ang 's Stage Works
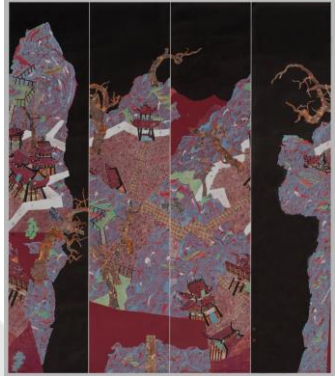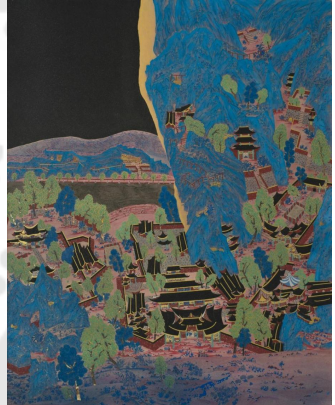
Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Reality and Appearance		Untouched by Dust	

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
2	All Shall Bloom		Seven Sages of the Bamboo Grove	

Artist 6: Jiang Chaofan, born in Sichuan in 1991 and currently residing in Chongqing, holds a bachelor's degree in literature and fine arts from Southwest University and a master's degree in Chinese landscape painting from the same university. He is currently pursuing a doctoral degree in the interdisciplinary field of Chinese characters and calligraphy at Southwest University. He is a member of the China Artists Association and the Chinese Gongbi Painting Association. His works mainly focus on green landscape painting, integrating traditional color materials to explore regional features and real-life experiences.

TABLE 7 Comparison of Artist Jiang Chaofan 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Wenchuan Red		Human Realm	
2	Clear Sound Pavilion		Green Landscape • Yi Que	
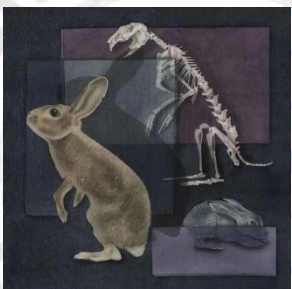
Artist 7: Ye Guo Zhi, a native of Guangdong, born in 1993 and currently residing in Guangzhou, graduated with a bachelor's degree in oil painting from Guangdong Second Normal University in 2016. He is a contracted photographer with Frames Dealer in France, a member of the Philadelphia Watercolor Association in the United States, and also a musician on NetEase Cloud Music. His works revolve around memory and consciousness, transitioning from realistic painting to multidimensional creations, exploring the integration of music, imagery, and painting. His works depict the loneliness of urban dwellers and fragmented memories in the stream of consciousness.

TABLE 8 Comparison of Artist Ye Guo Zhi 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Maze of Solitude		Silent City	
2	Chaotic Streets		Night Traveler	

Artist 8: Wu Yishan, born in Xi'an in 1995, is a member of the China Artists Association, the Chinese Gongbi Painting Association, and the Shenzhen Illustrators Association, and is also a certified designer for HUAWEI. He graduated with a bachelor's degree in figure painting from the Chinese Painting Department of the Central Academy of Fine Arts in 2018 and was enrolled in the master's program of the same academy in the same year, graduating in 2021. His creative inspiration stems from personal inner worlds and fleeting emotions, expressed through paper and pen to convey thoughts and feelings, aiming to showcase the multifaceted nature and true essence of characters.
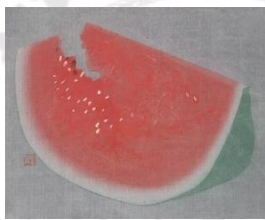
TABLE 9 Comparison of Artist Wu Yishan 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Derivation		Evening Star	
2	The Rabbit's Scrutiny		Hidden-Origin	

Artist 9: MEGIC, originally named Lu Hongzhen, was born in Shenzhen in 1990 and hails from Guangdong. He is a graffiti artist, HIPHOP MV director, and researcher in new traditional wood carving. He has been part of graffiti groups like KLA crew (Canada/China), TYC crew (Guangzhou), and GB crew (Guangzhou). He serves as a music label director and visual designer at CHEE PRODUCTIONS in Guangzhou. With a bachelor's degree in photography and digital arts from the Guangzhou Academy of Fine Arts, he has won the national graffiti competitions in Xi'an and Zhongshan. Since 2007, his graffiti creations have been inspired by traditional Chaozhou wood carving, exploring the combination of traditional elements and modern graffiti. His works are

highly recognizable, blending Chinese cultural elements with vivid colors and strong three-dimensional effects.

TABLE 10 Comparison of Artist MEGIC 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	Heaven Rewards Diligence		Two Lions and a Pearl Drama	
2	He and She		Glint	

Artist 10: Sija Hong, born in Changsha, China in 1991, graduated from Syracuse University in the United States with a Master of Fine Arts (MFA) degree in 2018. Currently residing in New York, she works as a freelance illustrator and is a member of the Society of Illustrators (SOI) in the United States. Her works have been repeatedly selected for various international illustration awards. Born in China, many of her designs have a strong mixture of Chinese and Japanese styles. The combination of

traditional Chinese cultural elements with Japanese expression methods gives her designs a distinctive personal style.
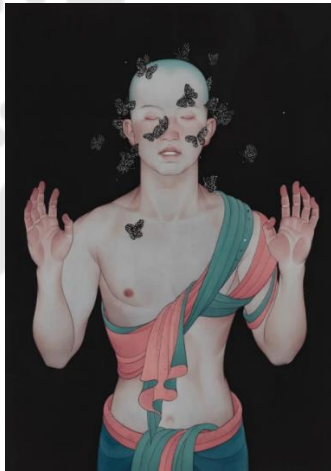
TABLE 11 Comparison of Artist Sija Hong 's Stage Works

Serial No.	Early Stage Work Name	Early Stage Work	Mature Stage Work Name	Mature Stage Work
1	DIAMOND		Guardians of Dawn Zhara	
2	SIREN I		Song of Silver, Flame like Night	

The selection of 30 works by 10 artists was based on the following specific basis:

(1) Artist's representative works: select representative works by each artist that have a high degree of visibility and influence in the art world. These works have been recognized in exhibitions, competitions or art events and have won the attention of the art world or audience.

(2) Artist's Artistic Style and Theme: Each artist's work is selected so that it can demonstrate his or her unique artistic style and theme. These styles and themes may cover aspects such as painting techniques, choice of subject matter, and methods of expression, while at the same time reflecting the characteristics of Chinese aesthetic interests.

(3) Aesthetic expression and emotional communication of the works: the quality of their aesthetic expression and emotional communication should be considered when selecting works. These works may trigger the audience's resonance and experience through the beauty of form, use of color, symbols, symbolism, and creation of mood, as well as the artist's emotional understanding of China's aesthetic interests and the way of conveying them.

(4) Diversity and innovation of works: In selecting the 40 works, we tried to cover as many different types, subjects, styles and creative techniques as possible. This will demonstrate the diversity of Chinese aesthetics and show the artists' efforts and breakthroughs in innovation and expression.

(5) Artistic and research value of the works: selecting works of high artistic and research value, which may have a high level of creative skills, conceptual depth, ideological connotation, etc., and can provide strong support and rich materials for research.

The basic information about the works of the 10 artists, as shown in Table 12:

TABLE 12 Information about the Works

Artist Name	Name of the work	Material	Year of creation	Size (cm)
Mo Ying	Rainbow	Acrylic on Canvas	2023	60×150cm
	Nightfall	Acrylic on Canvas	2023	150×60cm
	Taihu Bamboo and Stones	Oil Painting on Canvas	2020	200×150cm
Zhan Jixiang	Bamboo Forest Seven Sages	Silk, Ink Wash, Silver Foil, Copper Foil	2020	240×200cm
	Drifting with the Flow	Silk, Ink Wash, Silver Foil, Copper Foil	2018	95×75cm
	Bai Juyou	Silk, Ink Wash, Silver Foil	2020	37×47cm
Jiang Chaofan	Human Realm	Heavy Color on Paper	2020	210×180cm
	Green Landscape	Heavy Color on Paper	2020	230×180cm
	Green Landscape • Yi Que	Heavy Color on Paper	2023	180 × 225cm

Artist Name	Name of the work	Material	Year of creation	Size (cm)
Ye Guozhi	Horizon	Oil Painting on Wood Panel	2023	40×80cm
	A World of Confusion	Watercolor on Paper	2020	70×54cm
	The Earth	Oil Painting on Canvas	2023	90×130cm
Thirteen Chan	2023 - Chen Shisan	Graffiti	2023	1500×1000cm
	Should Knowledge or Molecules be Possessed First	Graffiti	2022	1000 x 2400 cm
	Cyberpunk Fatty	Oil Painting on Canvas	2023	90×140cm.
Yunfeng Cong	Overflow of Taiyi - Qian	Tempera on Wood Panel	2021	122×80cm
	Binary Stream in a Mountain and River Journey	Silk, Illustration	2019	172×86cm
	Rebounding Pipa	Mural	2023	not quite clear

Artist Name	Name of the work	Material	Year of creation	Size (cm)
Sija Hong	The Lay of Lilyfinger	Illustration	2021	40 × 63cm
	Call For CthulhuChaosium	Illustration	2020	45×58cm
	A Magic Stepped in Poison I	Illustration	2021	42×18cm
Wu Yishan	Existence with Myself	Silk with Color	2018	240×200cm
	Evening Star	Silk with Color	2021	80×50cm
	Iris of Eden	Silk with Color	2020	50×50cm
MEGIC	Glint	Graffiti	2020	400 × 800cm
	Protection	Graffiti	2023	600×1200cm
	The Way of the Outer Stars	Acrylic on Canvas	2022	100×100cm
Zhao Peng	Mystery II	Mineral Colors on Silk	2022	54 × 115cm
	Unconventional	Mineral Colors on Silk	2022	75×38cm

Artist Name	Name of the work	Material	Year of creation	Size (cm)
	Clear Haze	Mineral Colors on Silk	2022	60×60cm

2. Curators

The three curators were chosen to be interviewed for several reasons:

(1) Rich perspectives: curators have professional knowledge and experience in the art field, and they have unique insights into the selection, display and interpretation of artworks. Through interviews with curators, we can obtain different views and understandings from artists, and examine the relationship between artworks and exhibition spaces, as well as the expression of Chinese aesthetic interests in paintings from the curators' point of view.

(2) Exploring the curatorial process: Curators work closely with artists in the planning and organization of exhibitions. They have an important influence on the artists' choice of works, the way of display and the layout of the exhibition. Through interviews with curators, we can understand how they cooperate, negotiate and make decisions with artists in the curatorial process, as well as their considerations of the aesthetic standards of artworks and exhibition design.

(3) In-depth understanding of exhibition space: curators have professional knowledge and experience in the design and arrangement of exhibition space. They have unique insights into the utilization of exhibition space, the creation of spatial atmosphere and the consideration of audience experience. Through interviews with curators, we can discuss the relationship between artworks and exhibition space, and how the exhibition space affects the audience's perception and understanding of artworks.

(4) Multi-dimensional analysis: curators, as professionals in the art field, are of great value for their analytical ability and critical thinking about artworks and

exhibitions. Through interviews with curators, we can obtain in-depth analysis and criticism of art works, further explore the performance of Chinese aesthetic interests in the global perspective, and enrich our understanding and interpretation of art works.

The choice to interview these three curators was based on the following specific rationale:

(1) Professional background and experience: These curators have a rich professional background and experience in the art field. They are engaged in curatorial work in art institutions, galleries or museums, and have participated in organizing and planning several art exhibitions. Their professional knowledge and experience give them a more accurate and unique understanding and point of view on artworks.

(2) Interests and research themes fit: These curators have a strong interest in Chinese aesthetics and the representation of paintings. They may have been involved in related topics in their past curatorial work, or have explored and researched Chinese art and aesthetics in their academic studies. The fit between their interests and the research theme enables them to provide in-depth and valuable insights for the study.

(3) Influence and reputation: These curators have a certain degree of influence and reputation in the art world. They have achieved good results in their past curatorial work and are recognized by the art world and academia. Choosing to conduct interviews with them can leverage their reputation and influence to add credibility and authority to the study.

(4) Diversity and Representativeness: In selecting curators, consideration is given to their diversity and representativeness. This includes considering different perspectives, experiences and backgrounds to ensure that the research is comprehensive and diverse. By selecting curators with different backgrounds and perspectives, a wider range of perspectives and understandings can be gained, thus enriching the content and quality of the research.

The composition of the three curators' identities is shown in Table 13:

TABLE 13 Statistics on the Composition of Curators' Identity

Serial Number	Name	Institutions/ Organizations	Professional Background	Major Curatorial Experiences
1	Zhao Qianying	Founder of ArtDepot	Sichuan Fine Arts Institute (Department of Decorative Arts and Design); University of Missour (Fine Art); Central Academy of Fine Arts, School of Humanities (specializing in art investment and management)	More than 70 times
2	Zhang Yuzhuo	Ph.D., Nanjing Jiaotong University	Dual Master's Degree in Art History from Nanjing Arts Institute; MICA in Curatorial Studies from Maryland Institute College of Art, USA	More than 50 times
3	Su Bing	Founder of Bihu Culture	Graduated from the Academy of Fine Arts of Anhui Normal University in 1997; Established his personal studio at 50 Moganshan in 2003; 2004 Participated in the preparation of the Suhe Modern	More than 60 times

Serial Number	Name	Institutions/ Organizations	Professional Background	Major Curatorial Experiences
			Art Museum	

3.4 Research Tools

In this research, a variety of research tools will be used to collect and analyze data in order to explore in depth the representation of 'Chinese aesthetics' in contemporary paintings. The following are the main research tools used:

(1) Interviews: 10 artists and 5 curators will be interviewed. The interviews will be semi-structured, with real-time communication through visits to artists' studios or videoconferencing tools. The interviews will provide insights into the artists' and curators' understanding, expression, and perspectives on traditional aesthetic interests in paintings.

(2) Artwork Observation and Analysis: By observing and analyzing 40 works by 10 artists. Through careful observation of the works' external forms, symbolic meanings, use of colors and painting techniques, we will gain an in-depth understanding of the manifestation of Chinese aesthetic interests in these works.

(3) Literature Research: Conduct extensive literature research covering relevant art theories, Chinese aesthetic concepts and the history of the development of the art of painting. Through comprehensive analyses and comparisons of the literature, a theoretical framework and theoretical foundation are established to provide a more in-depth background and theoretical support for the research.

(4) Research records and notes: Detailed research records and notes are taken throughout the research process, including interview records, artwork observation records, literature excerpts and analysis notes. This will help to collate and integrate the research data and provide the basis for subsequent analyses and discussions.

Through the combined use of the above research tools, a wealth of qualitative and quantitative data will be obtained to comprehensively and deeply reveal the expression of "Chinese aesthetics" in contemporary paintings. These tools will complement and support each other, providing sufficient data sources and theoretical foundations for the study. The use of online interviews as a data collection tool can overcome geographical and time constraints, while providing participants with a comfortable and convenient communication environment to facilitate in-depth discussion and understanding.

3.5 Data Collection

3.5.1 Semi-structured Interviews

Semi-structured interviews are a common type of interview used in research methodology. Semi-structured interviews are more flexible and open-ended than fully structured interviews. In a semi-structured interview, the researcher prepares an interview guide that contains a number of themes and questions, but does not fix the order or specific details of each question. The researcher has the flexibility to adjust the order and depth of the questions during the interview based on the participants' answers and the direction of the discussion (Kallio et al., 2016). Semi-structured interviews allowed participants to speak freely while ensuring that the researcher was able to address the research topic in depth. The researcher can ask additional questions based on the participant's answers to dig further into details, understand perspectives, gain case studies or experiences, etc. This flexibility allows semi-structured interviews to yield rich data and to explore in depth the subjective insights and experiences of participants.

In this study, we used a semi-structured interview method and designed one set of questions for interviews with post-90s artists (Table 14) and another set of questions for interviews with curators (Table 15) based on the literature study and the purpose of the study. The specific composition of the questions is as follows:

TABLE 14 Design of Questions for Artist Interviews

Serial Number	Questions
1	The post-90s are currently at an important stage in their lives when they are 30 years old, what kind of transformation do you think the post-90s have gone through?
2	As a post-90s artist, how do you see the post-90s artist community?
3	Tell us about yourself, what do you think characterizes the artistry of post-90s artists?
4	Against the backdrop of the global convergence of contemporary art, how can young artists maintain the uniqueness of their works?
5	Do you think it is important to develop the localization of painting? How do you express localization in your work?
6	How do you see Chinese aesthetics? Do the traditional elements of aesthetics give you any ideas and inspiration?
7	Do you express Chinese aesthetic interests in your works? Talk about it in the context of your own work?
8	In the context of multiculturalism, what kind of characteristics do you think the current Chinese aesthetics should have?

Serial Number	Questions
9	As a young artist, how do our works express the characteristics of Chinese aesthetics in the new era?

TABLE 15 Design of Questions for Curator Interviews

Serial Number	Questions
1	How do you understand and define the expression of "Chinese aesthetics" in the global perspective? What do you think are the characteristics and features of this aesthetic interest in contemporary paintings?
2	As a curator, what are your considerations for traditional aesthetic interests when selecting and presenting paintings? How do you balance the relationship between traditional elements and the language of contemporary art?
3	In your observation and experience, how do young artists blend Chinese aesthetics with global perspectives of art trends in their creative process? Have you noticed any common creative trends or expressions?
4	What aspects of these young artists' paintings do you think reflect Chinese aesthetics? Can you provide some concrete examples or cases to support your view?

Serial Number	Questions
5	In your curatorial experience, have you encountered the acceptance and reaction of paintings with Chinese aesthetic interest in the international art scene? Do you think this aesthetic interest has a certain international influence?
6	What advice do you have for young artists on how to better express and pass on Chinese aesthetics in their work? What methods or strategies do you think they can learn from?

The design rationale for the above semi-structured interview questions included the following:

(1) Purpose of the study: The questions should be designed around the theme and purpose of the study, to explore the expression of "Chinese aesthetics" in paintings in a global perspective. The questions should help to understand the participants' knowledge, perspectives and experiences on the topic.

(2) Prior research and literature review: Through a review of relevant research and literature, information can be obtained about the performance of traditional aesthetics in contemporary paintings, the creative trends of young artists, and the acceptance of this aesthetic interest in the international art scene. This information can inform and inform the design of the questions.

(3) Participants' professional backgrounds and experiences: Considering that the participants are 10 artists and 5 curators, the questions should be designed to be relevant to their professional backgrounds and experiences. The questions should address their knowledge and experience in art making, curating and observing in order to obtain more in-depth and specialized responses.

(4) Logic and coherence: The questions should be designed in a logical and coherent manner, with some articulation and extension between the questions to guide participants to explore and answer the questions from different perspectives.

(5) Flexibility and openness: semi-structured interviews are characterized by relative openness and flexibility, and the questions should be designed to give participants a certain degree of freedom, allowing them to express their views and experiences freely. At the same time, the questions should also have a certain degree of guidance to ensure that the purpose of the study is achieved.

Through these two sets of questions, we will be able to gain a deeper understanding of the post-1990s artists' and curators' understandings, perspectives, and experiences of Chinese aesthetics, thereby revealing the ways in which this aesthetic interest is expressed and characterized in paintings under a global perspective. This will provide rich qualitative data for our study and facilitate a comprehensive analysis and understanding of the research topic.

3.5.2 Data Collection Process

In the data collection stage, the following specific steps were used:

(1) Participant selection: using purposive sampling method, 10 young Chinese artists born between 1990 and 1995 and 3 curators were selected as research subjects.

(2) Interview preparation: When arranging the interviews, the time was confirmed with the participants in advance, and they were provided with an explanation of the purpose and process of the interviews. At the same time, an authorization consent form was sent to ensure that the participants fully understood the purpose of the research, the confidentiality requirements, and the scope of the use of the works, and to obtain their consent.

(3) Semi-structured interviews: a semi-structured interview guide was used as a reference, rather than strictly following a fixed order of questions. Record audio or video of the interviews and take notes at the same time to capture important details and observations.

(4) Case study of artworks: Discuss the selected 30 artworks with the artists and gain an in-depth understanding of the manifestation of Chinese aesthetic interests in these artworks through close observation of their external forms, symbolic meanings, use of colors and painting techniques.

(5) Data collation and analysis: verbatim transcription of audio or video recordings of the interviews, and data collation in conjunction with the results of the interview notes and case studies of the artworks. Qualitative analysis methods, such as thematic analysis and content analysis, are applied to extract key ideas, themes and patterns.

The above data collection process resulted in the acquisition of rich interview data and artwork case data. These data are used to explore in depth the Chinese aesthetics embodied in contemporary paintings by young Chinese artists born between 1990 and 1995, and to provide in-depth theoretical support and empirical analyses for the study.

3.6 Data Analysis

Data analysis is a key part of the research process, the process of grounded theory, the core of coding is not to quantify the data for statistical and computational analysis, but to effectively classify and summarize them in order to refine concepts, demonstrate meaning, make clear connections and construct theories. In this study, 20 interview transcripts were coded using Roots Theory, including Open Coding, Axial Coding and Selective Coding.

3.6.1 Open Coding

The research question of this paper is " Chinese Aesthetic Representation in Contemporary Painting by Young Chinese Artists Born in the Period of Globalization (1990 - 1995 A.D.) ", and in order to achieve this purpose, the raw interview materials need to be effectively categorized, labeled, summarized and coded (Glaser, 2016). In order to meet the requirements of open coding, the following steps were used in this study: first, data analysis was conducted on the 10 interview materials and the raw discourse transcripts collated from all interviews were conceptualized and classified

based on objective judgments and comprehensive understandings; second, the results of the classifications were integrated and compared in this study in order to ensure the accuracy and reliability of the concepts and categories; and lastly, based on the results of the integration and comparisons, this Finally, based on the results of the integration and comparison, the study identified 199 concepts and 27 initial categories, for example, the original utterance "Cartoon elements have received a lot of attention because of their attractiveness. This may be partly due to the fact that in society, individuals look for a sense of adult toys, especially in high-pressure societies, and this aesthetic trend can provide psychological comfort"; the initial concept "cartoon elements" can be extracted from the original statement "Sensitivity to trends should be avoided by being overly fashionable. Sensitivity to trends should require avoiding overly popular elements. As an artist, it is crucial to have a keen sense of life and imagination, but at the same time, we should also avoid catering to the current trend" to extract the initial concept of "trend sensitivity", and these two initial concepts can be further summarized into the initial category of "trendy". These two initial concepts can be further summarized into the initial category of "trendiness", as shown in Table 16.

TABLE 16 Open Categories and Concept Descriptions of Open Coding

Initial Category	Initial Concept	Original Textual Statement
F1 Material Texture and Language	C1 Power Sense	The bubble is described as a soft element that creates a feeling of power when it collides with the hard bamboo. The creator expresses a desire to have a sense of power in the image, and this sense of power needs to be complemented by a soft element.
	C2 Aged Texture	Personally, I prefer to express my current emotional state when I create. In the initial stage of creation, the colors

Initial Category	Initial Concept	Original Textual Statement
		are relatively ancient and more focused on expressing a texture of the past.
F2 Trending	C3 Trend Sensitive	A sensitive sense of trends requires avoiding overly popular elements. As an artist, it is vital to have a keen sense of life and imagination, but at the same time avoid pandering to current trends.
	C4 Cartoon Element	The cartoon element has gained a lot of attention because of its appeal. This may be due in part to the psychological soothing that this aesthetic trend can give in a society where individuals look for a sense of adult toys, especially in a high-pressure society.
	......	......
F3 Fusion of Tradition and Modernity	C6 Fonts Become Blocks	When writing in Chinese, creators like to present fonts as blocks. Chinese strokes are detachable, which is different from English Iconology. The attention to detail, especially when drawing walls, reflects the spirit of traditional craftsmen.
	C17 National Fashion	The "national trend," or trend art, is a popular trend, but the trend art itself needs to be understood on a deeper level.
	......	......
F4 Use of Traditional Elements	C21 Sanxingdui Bronze Mask	In my works, I chose some bronze masks and bronze god books of Sanxingdui to express my admiration for traditional Chinese aesthetics. I believe that artistic creation needs to borrow from the past to open up the present, absorb the excellent traditional culture and

Initial Category	Initial Concept	Original Textual Statement
		combine it with the new characteristics of the new era to make new creations.
	C26 Traditional Beast Themes	After experiencing depression, I have been trying to heal myself. When I feel uncomfortable in the hustle and bustle of the city, I can only go to the temple to feel peaceful. Symbols such as sacred beasts, roaming dragons, stone lions and unicorns in temples have become traditional subjects of my attention.
	......	......
F5 Embodiment of Multiculturalism	C29 Open State	When I started to draw graffiti, it was around 2008, and most of the post-90s' exposure to graffiti was between 2008 and 2010, which is a relatively open up state of the country if you compare it vertically.
	C32 Exposure to Foreign Cultures	Compared to the Post-80s, artists believe that the Post-90s' earlier exposure to foreign culture and art makes them more fortunate in this regard.
	......	......
F6 Picture Atmosphere	C35 Romanticization	Since I love movies, I romanticize scenes from life in my work to make them movie-like romantic scenes.
	C37 Loneliness	I think one of the things that makes my images more appealing is that it has a sense of loneliness, a feeling that is more personal. I also don't want my work to be too obscure, too difficult to understand.
	......	......
F7 Expression of Individual	C40 Subjective	Or spiritually influenced by these things, I am more subjective and abstract in expressing my thoughts and

Initial Category	Initial Concept	Original Textual Statement
Experience	Expression	feelings about the online world. So in terms of both the connotation and the content of this expression, it is conveying the changes of this era.
	C45 Portrait of Himself	I drew a big crab, which was actually a state I was in at the time, a state of not being free. Although I had broken free from this kind of bondage, it had lost its vitality. It is this state, which is actually a kind of self-realization of my state.
	......	......
F8 Use of Compositional Techniques	C50 Focuses on the Edges of the Screen	Often painting then focuses on the picture or the picture stuff. But before preparation or focusing on the marginal things, then this thing is relatively less we consider. The less we think about it, the less we look at it in a dialectical way, and the less we look at it the other way around, the less it has the meaning of less.
	C54 Sketching Composition	In my compositions, I do not opt for a more complete life drawing type of composition. The figures don't appear with their heads, arms and legs intact. This is because I am expressing more spiritual things. If I were to present it in that way, it would be a bit off-topic.
	......	......
F9 Embodiment of Collective Values	C58 Leads the Aesthetic	All I can say is that the power of an individual is limited and the power of a group is unlimited. After some different styles or different trends emerge, it leads those aesthetics.
	C64 Influenced by	The said homogenization is mainly influenced by trends,

Initial Category	Initial Concept	Original Textual Statement
	Trends	and some artists who pursue the market tend to follow them.
		......
	......	
F10 The Impact of Educational Growth	C68 High Level of Education	Chinese graffiti artists are better qualified and more educated. In the 90's, graffiti was a new wave of culture, accessible only to internet savants.
	C70 Internationalization	Their fathers provided them with an economic base that allowed them to see the world and integrate quickly into internationalization.
	......	......
F11 Innovative Fusion of Technology and Painting	C76 Binary Code	When he arrived in England, he became more radical, using the "binary" code of 1 and 0 to deconstruct the two dimensions of the traditional Chinese landscape in his works, and constructing images in both the real world and the virtual world.
	C78 Borrowing Intelligent Media	No matter what medium is used, it is in fact a reflection of the qualities that are different from other works in one's own mind, and if one goes too far in borrowing these intelligent, convenient ways, the emotional part of the human being may be missing.
	......	......
F12 Impact of globalization	C82 On the International Stage	I think if a Chinese artist wants to stand on this international stage, he will definitely play the China card, the so-called modernization and transformation, which

Initial Category	Initial Concept	Original Textual Statement
		can be mined from the soil of traditional culture for new elements.
	C84 The Age of Rapid Consumption	It's actually a challenge for me. First of all, this is an era of rapid consumption. When considering the theme of an exhibition, it's not like in the past when you would spend a lot of energy on deep research. The relationship between the theme of this exhibition, the artist and the region is often a very quick research at times.
	......	......
F13 Calor Composition and Expression	C87 Multi-colored view	The designs of my works contain complex indigenous Chinese elements, such as the traditional Chinese view of the five colors, especially from the Qin and Han Dynasties all the way to the Wei, Jin, Sui and Tang dynasties, which are very much focused on color.
	C88 Single Color	After the rise of the literati in ancient China, the expression of ink was very advanced, especially leaning towards the abstract or conceptual part, and that composition of a single color became a trend.
	......	......
F14 Social Change and Evolution	C90 Technology and Economic Takeoff	Growing up in the 90's is the whole of China's economic distribution took off when the computer slowly popularized, cell phones and various electronic products popularized, so the 90's generation he is in the technology and economy rapidly take off when growing up, that his thinking, the environment in all aspects with the front is relatively different.

Initial Category	Initial Concept	Original Textual Statement
	C93 Technology Explosion	Before that, science and technology had been in a rather suppressed state. Before the technological revolution, as a craft or technology, it had not been given a high status, either in China or in the West or anywhere else, but now it is different, it has become a force that shapes human society with a sense of autonomy that goes beyond art or culture and so on.
	......	......
F15 Aesthetic Generalization	C98 Presents Mystery	I wanted to present a sense of mystery, a sense of depth, which is not possible to present on top of a light-colored background, so it was not a deliberate choice of black. The color was chosen, it was influenced by the subconscious mind.
	C99 Connects with the Audience	Through the work, a connection is established between the author and the viewer, and the commonalities are integrated into the overall atmosphere, aiming to create an aesthetic sense of communication.
	......	......
F16 Expression of Identity of the Times	C104 Zeitgeist	Some artists advocate transcending the zeitgeist and create works that actually contain it, while others emphasize the zeitgeist and express the sense of being in the environment, which is invaluable in its contagiousness.
	C105 Identity	It requires an identity that is not only recognized by mainstream art, but also communicated outwardly

Initial Category	Initial Concept	Original Textual Statement
		throughout the art world in a way.
	......	......
F17 Visualization	C116 Visual Thinking	I experienced a longer period of training in oil painting before I was introduced to brush painting or Chinese painting. These basic trainings have had a profound effect on my visual thinking.
	C120 Emission of Vision	A single illustration is usually an expression of ideas and words, a visual emanation, and therefore unique when compared to other works of art.
	......	......
F18 Exploration of the Kernel of Ideas	C127 The Spiritual Connotation of Context	Painting in this way is like presenting a brush painting as an abstract oil painting. However, in terms of spiritual connotation, it still follows the mood and spiritual connotation of Chinese painting and will not depart from the essence of Gongbi Painting.
	C130 Universality	All traditions and religions have a universal character behind them, so looking for the similarities behind these cultures has also influenced my work.
	......	......
F19 Cultural Reproduction	C135 Telling Things from the	We interpret contemporary art as contemporary art practice. In an artist's practice, the key is to interpret the consensus of contemporary society, especially those that

Initial Category	Initial Concept	Original Textual Statement
	Past	involve stories from the past.
	C136 Cultural Re-creation	For me personally, being born in an Eastern context, I think that the re-creation of Chinese culture is a debatable topic and something that deserves to be explored in depth.
	......	......
F20 Literary Aesthetics	C143 Chinese Compatibility	I find that Chinese is more compatible and allows more room for variation. Therefore, I will try to write my name as little as possible and use other Chinese fonts more often.
	C144 Word Game	There is a Chinese idiom called "The crazy moon has no boundaries". In this idiom, the character for "crazy" contains the character "虫", and the character for "moon" contains the character "二", which means "two". After removing the width of the text, it is "虫二". This kind of word game is the same as my work, it is a kind of picture game.
F21 Line Expression and Mood	C145 Linear Performance	The traditional, slightly religious clothes show a nice linear expression, a feeling that is aptly expressed in the brushstrokes.
	C146 "Cao Yi Out of the Water"	In the history of art, the "eighteen depictions" refer to "Cao Yi out of the water". This style of depiction was inspired by the form of Persian statues.
F22 Information	C147 Density of	When I was young, I aspired to incorporate various

Initial Category	Initial Concept	Original Textual Statement
Age and Creative Expression	Information	elements and thoughts into a painting, hoping that the work would carry a wealth of information and increase the density of information.
	C148 Code Breaking	It may not be possible to give a definitive answer, or perhaps an assertion, about the relationship between traditional Chinese culture and contemporary times. I think there may be some undecoded codes in it that are still in the process of being decoded.
	......	......
F23 Exploration of Virtual Space	C151 Blockchain	It relies purely on piling up workloads to achieve a reputation within the circle, which may eventually lead to a title, similar to blockchain. Provide the arithmetic and participate to be rewarded by the network.
	C152 Virtual Network	My work ties together different states of being by incorporating a computer screen border, a sign of modernization. I think many of the old gods and goddesses now also exist in the virtual online world, and I wanted to present a sense of jumping out of the virtual web into reality.
	......	......
F24 Art and Business Co-operation	C155 Pushed to Commercialization	Post-90s artists are faced with two choices: one is to push more successfully towards commercialization and the market; the other is to give up art and find a job, or pursue a stable income. These are two different choices, and sticking to them is difficult.
	C160 Market Regulation	I think the market path of post-90s to post-95s artists is more standardized because they are catching up with the wave of increasing standardization of China's gallery

Initial Category	Initial Concept	Original Textual Statement
		primary and secondary markets.
	......	......
F25 The Intersection of Art and Philosophy	C168 Connect with Nature	In actual reality, bamboo may appear upright, or slightly bent under the wind and rain. The bamboo I depict, however, is ever-changing, combining with the wind, melting with the rain, intermingling with the snow, intermingling with the fire and the sea, and connecting with everything, thus creating a grand aura that incarnates into anything.
	C181 Zhuangzi Aesthetics	Zhuangzi aesthetics is more important to me, it can solve a lot of anxiety. I've also been anxious over the years, and we all face anxiety, involution, and convergence.
	......	......
F26 Contemporary Expressions of Religious Symbols	C196 Rebirth	By breaking the localization of the human body and triggering a newborn plant, it embodies a Zhuangzi-style idea of regeneration that transcends the conventional.
	C197 Nirvana	I wanted to express the Buddhist concept of "merging two into one" as a symbol of nirvana and rebirth.
	......	......
F27 Reference to Religious Culture	C198 Taoist Frescoes	My exposure to Chinese Buddhist and Taoist murals influenced the development of my subsequent work, which exudes a religious sensibility.
	C199 Religious Paintings	The figures in my works are characterized by some bitterness and sadness, which have something in common with the expression of emotions in religious

Initial Category	Initial Concept	Original Textual Statement
		paintings, and at the same time embody some emotions that transcend religion.

Note: Only some of the conceptual codes are shown due to space limitations.

3.6.2 Axis Coding

Principal axis coding performs an important task in grounded theory by helping the researcher to identify patterns and trends in the data, providing the basis for more in-depth theory building. Through principal axis coding, researchers are able to capture the core components and key features in the data. These features help the researcher to better understand the object of study, clearly define the research questions and hypotheses, and thus initially construct a theoretical framework (Kendall, 1999). Principal axis coding not only reveals connections and patterns in the data, but also provides information about the degree of variation, similarity, and relevance of the data. This information helps the researcher to probe more deeply into the object of study and dig deeper into the inherent structure and relationships in the data. For example, by further generalizing and refining initial categories such as "individual experience," "collective values," and "education and growth," we were able to discover their intrinsic connections. Specifically, individual experience is expressed through art. Specifically, individual experiences are presented as unique stories through artistic expression, and the values embedded in these individual experiences form the cornerstone of collective values. Education and upbringing play a key role in this process, serving as a link between individual creativity and collective values, and promoting the far-reaching role of art in society. Therefore, they can be synthesized into the main category "Individual and Creative". By analyzing the internal relationship and logic between the 24 initial categories in Table 7, we have summarized 9 main categories (see Table 17 for details).

TABLE 17 Spindle Code Analysis

Main Category	Subcategory	Category Content
Z1 Individuals and Creation	F7 Expression of Individual Experience	Emphasizes the unique experiences and perspectives of individual artists in the creative process. Focuses on how individual creators incorporate their personal emotions and experiences into their work and present themselves through artistic expression.
	F9 Embodiment of Collective Values	Examines the role of the arts in communicating collective social and cultural values. Emphasizes the impact of works of art on community identity and empathy and how they reflect the core values of a particular culture or social group.
	F10 The Impact of Educational Growth	Explore the positive impact of the arts on education and individual growth with an eye toward how the arts shape and influence individual perceptions, creativity, and ways of thinking.
Z2 Science and Information Technology	F11 Innovative Fusion of Technology and Painting	Examines the innovative use of technology in painting, including digital media and computer-generated art forms. Emphasizes the impact of the digital age on traditional painting media and techniques.
	F22 Information Age and Creative Expression	How the Information Age is driving innovation in artistic expression, particularly the impact of digital technology, the Internet and social media. Explore how artists can utilize the tools and platforms of the information age for

Main Category	Subcategory	Category Content
		creative expression.
	F23 Exploration of Virtual Space	Explore the creation and experience of art in virtual space. Looks at how technologies such as virtual reality and augmented reality are changing the way audiences interact with art.
Z3 History and Traditional Culture	F3 Fusion of Tradition and Modernity	Emphasizes how traditional art elements can be combined with modern expressions to produce new art forms. Examines the dialog between tradition and modernity, and the interpretation of traditional elements in contemporary art.
	F4 Use of Traditional Elements	Focuses on the expression and reinterpretation of traditional culture, history and religion in contemporary art. How artists use traditional elements to create works of unique depth and meaning.
	F19 Cultural Reproduction	Approaches to cultural reproduction, including how art conveys cultural messages through the reenactment of traditional scenes or stories, emphasizing how the reproduction of history and culture affects the viewer's understanding of contemporary society.
Z4 Society and Economy	F12 Impact of Globalization	Examines the far-reaching impact of globalization on artistic creation, dissemination, and philosophy, emphasizing cross-cultural exchanges and the global

Main Category	Subcategory	Category Content
		Internet's revelations about artists' creativity.
	F14 Social Change and Evolution	Focusing on how social change shapes the themes, forms and connotations of art, it examines how artists respond to social change and how works become records and reflections of social change.
	F24 Art and Business Co-operation	Explores the place of art in the commercial realm, including the impact of the market on the pricing and promotion of artworks, with an eye to how artworks are positioned, promoted, and traded in the commercial environment.
Z5 Aesthetic and Conceptual Characteristics	F2 Trending	Examines the impact of fashion and trends on artistic expression and aesthetics, emphasizing how art interacts with current trends and aesthetic tendencies.
	F6 Picture Atmosphere	Emphasizing the overall atmosphere and emotional expression of the work, it focuses on creating a unique emotional atmosphere through the images, triggering the audience's emotional resonance.
	F15 Aesthetic Generalization	Examines how aesthetic experience crosses over into different art forms, such as visual and auditory. Emphasizes how art triggers perceptual and emotional resonance in viewers through multi-sensory experiences.

Main Category	Subcategory	Category Content
	F17 Visualization	A study of the visual effects and expression of works. Emphasizes how visual elements affect the viewer's understanding and interpretation of a work.
	F20 Literary Aesthetics	Emphasizes the integration of artwork with literary elements, including storytelling and narrative. Focuses on how art can draw on literary structures and elements to convey richer connotations.
Z6 Times and Culture	F5 Embodiment of Multiculturalism	Examines the impact of multiculturalism on artistic creations and ideas, emphasizing how elements of different cultures blend with each other to create multi-layered and multi-dimensional works.
	F16 Expression of Identity of the Times	Explore how art reflects and constructs the identity of the times, with an eye to how the work is representative of the times and captures and expresses the spirit of the times.
Z7 Artistic Elements in Expression	F1 Material Texture and Language	Investigates the impact of materials on the texture and perception of works of art, emphasizing how material choices can give works a unique tactile and expressive quality.
	F8 Use of Compositional	Emphasizes the technical and aesthetic effects of the composition of a work, looking at how the composition affects the overall visual effect and perception of the

Main Category	Subcategory	Category Content
	Techniques	work.
	F13 Calor Composition and Expression	A study of the use and expression of color in works of art, with an emphasis on how color affects the viewer's emotions and understanding of the work.
	F21 Line Expression and Mood	Examines the unique expression of line in art, emphasizing how line is used to convey emotion, movement, and form.
Z8 Philosophy and Thought	F18 Exploration of the Kernel of Ideas	Focusing on the ideological and philosophical concepts behind works of art, it explores how art can shape deeper understanding through ideological and philosophical themes.
	F25 The Intersection of Art and Philosophy	Explores art from a philosophical perspective, emphasizing how art reflects and challenges philosophical ideas and provokes reflection on life and existence.
Z9 Religious Symbols and Contemporary Expressions	F26 Religious Symbols in Contemporary Expression	To study the use and expression of religious symbols in contemporary art, examining how religious elements are integrated into the works and give them deeper meaning.
	F27 Reference to	Explores the influence of religious culture on art and how artists draw on elements of religious culture.

Main Category	Subcategory	Category Content
	Religious Culture	Emphasizes how religious culture can be a source of inspiration for artistic creation.

3.6.3 Selective Coding

Selective coding is a systematic research method that aims to probe deeply into the core categories, analyze their intrinsic associations, and gradually and organically integrate fragmented concepts into a stage theory (Douglas, 2003). In this study, our core categories focus on the characteristics of Chinese aesthetic expression in contemporary paintings by young Chinese artists born during the period of globalization (1990 - 1995 AD). By selectively coding these categories, we succeeded in drawing a clear story line: the core elements of society and economy, era and culture, technology and information technology, individuality and creativity, aesthetics and concepts, artistic elements and expressive techniques, history and traditional culture, philosophy and ideology, and religious symbols and contemporary expressions, which together constitute the Chinese aesthetic expression characteristics of the young artists in contemporary painting. They all together constitute the characteristics of Chinese aesthetics in contemporary paintings by young artists. More importantly, society and economy, era and culture, science and technology and information technology constitute the characteristic elements of the economic environment in the works of young Chinese artists born in 1990-1995 A.D. Individuals and creations, aesthetics and concepts, and artistic elements and expressive methods constitute the characteristic elements of the artistic creations of this generation of artists; history and traditional culture, philosophy and ideology, religious symbols and contemporary expressions constitute the characteristic elements of the works of this generation of artists. History and traditional culture, philosophy and ideology, religious symbols and contemporary expression constitute the elements of the cultural context of the works of this generation of artists. When further analyzed, these elements are interrelated and interact with each

other, jointly building the unique and rich artistic context of this generation of artists. This research thread not only provides us with a more comprehensive understanding and interpretation of the characteristics of Chinese aesthetic expression in contemporary paintings by young Chinese artists, but also provides valuable reference value for our research. Figure 4 further illustrates this line of thought.
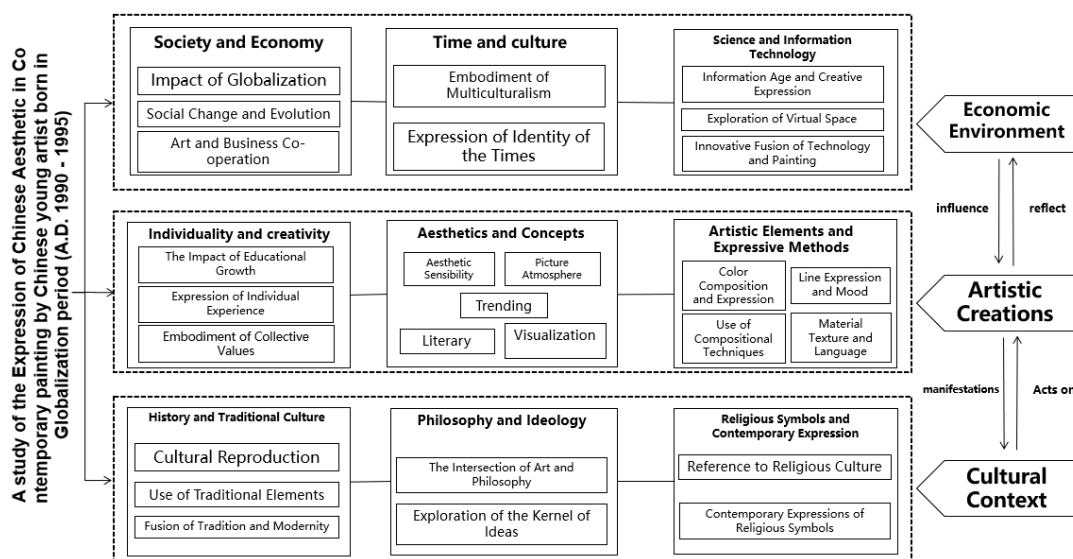
FIGURE 4 Chinese Aesthetics in Contemporary Paintings by Young Chinese Artists Born in the Period of Globalization (1990 - 1995)

Source: Designed by the author

3.6.4 Theoretical Model Saturation Test

The purpose of saturation testing is to identify the saturation point of the data, which is achieved by continuously collecting and analyzing data. When conducting a saturation test, the researcher needs to continuously compare and analyze the data to identify potential patterns and themes (Aldiabat & Le Navenec, 2018). To ensure the scientific validity of the grounded theory research process and the accuracy of the findings, the researcher coded and analyzed an additional five textual data following the previous procedures, which were found to be consistent with the previously derived relational attributes and conceptual dimensions. Summarizing all of the textual

data, it was possible to categorize them into the nine main categories previously refined. Therefore, it can be concluded that the initially established selective coding is sufficiently saturated in terms of theoretical modeling.

CHAPTER 4

FINDINGS

Through the above coding and analysis, this study constructs a clear and in-depth theoretical framework, centering on the core characteristic elements of society and economy, era and culture, science and technology and information technology, the individual and creativity, aesthetics and concepts, artistic elements and expressive methods, history and traditional culture, philosophy and ideology, and religious symbols and contemporary expressions. It profoundly reveals the mechanism of the correlation between these elements, highlighting the This reveals the interrelated mechanisms between these elements and highlights the characteristics of Chinese aesthetics in the contemporary paintings of young Chinese artists born in the globalization period (1990-1995). In the following, we will take into account the logical relationship between each element and explain the dimensions of the model in detail.

4.1 Society and Economy

4.1.1 Impact of Globalization

Globalization has had a far-reaching impact on the group of young artists born in China in the years 90-95. During this period, information and culture flowed rapidly around the globe, providing young artists with a broader vision and creative space. Globalization has accelerated cultural exchanges, making it easier for Chinese artists to come into contact with different cultures, ideas and art forms from around the world. In this process, the post-90s artists' group has experienced unique social, cultural and artistic changes.

Globalization has brought about the acceptance and understanding of diverse cultures. This generation of artists has grown up in the wave of globalization, and their vision is no longer limited to traditional local culture. Through globalized cultural exchanges, it is easier for them to integrate and absorb elements from different civilizations and form a cross-cultural creative language. The tolerance of

multiculturalism can often be seen in artworks, reflecting the sensitivity of this generation of artists to global culture.

Chen Shisan is a graffiti artist, scholar, and architect working in a variety of disciplines including urban murals, printmaking, oil painting, and installation. He is also involved in architectural design, architectural history theory, and architectural heritage preservation. This diversity of practice allows Chen to think deeply about graffiti art from multiple perspectives. Through years of research training, he has developed a scholarly and rigorous attitude, which he applies to the creation of his works. Since 2008, he has been creating graffiti art, using MORA as the blueprint for his old school graffiti. Since 2013, he has been focusing on Chinese graffiti and changed his name to "Chen Shisan". Every year, he draws his own tag "Chen Shisan" to record the changes in his personal style, and this practice has continued this year, resulting in his eleventh work "2023-Chen Shisan" (shown in Figure 5). In this graffiti work, he combines Chinese character graffiti with traditional Chinese decoration and modern architectural design logic, always exploring the possibility of a new style of Chinese graffiti.

FIGURE 5 Chen Thirteen "2023 - Chen Shisan" Graffiti 1500✕1000cm 2023

Source: Thirteen Chen

Globalization provides artists with a wider range of markets and exhibition opportunities. Through emerging platforms such as the Internet and social media, artists can interact more directly with a global audience and build their personal brands. This globalized market mechanism allows for wider dissemination of excellent artworks and easier access to international exhibition opportunities for artists. However, it also brings about fierce competition in the market, which requires artists to have stronger self-promotion and brand-building capabilities.

The trend of globalization has pushed China's post-90s artists to pay attention to social issues. With the rapid transmission of information, social injustice and environmental problems have become more prominent worldwide. This generation of artists expresses their appeals for social justice through their artworks, and takes

advantage of the global platform to bring China's social issues to the international stage. In the context of globalization, they try to use the power of art to promote social change and improvement.

Globalization has also brought about some negative effects. In the face of the trend of globalization, some artists may feel anxious about cultural identity and strive to find their uniqueness in their creations. At the same time, globalization has also led to some artistic expressions being influenced by international aesthetic standards while ignoring the specificity of local culture.

4.1.2 Social Change and Evolution

Social changes have had a profound and multi-layered impact on China's young artists born in 1990-95. This influence is evident in their creative style and choice of themes, as well as in the direction of rethinking individual identity and social responsibility. During this period, Chinese society underwent a tremendous evolution, a rapid shift from tradition to modernity, and the trend of globalization intertwined with the multifarious changes in the country's destiny, which became an important background for shaping this generation of young artists (Jenny, 2020).

Social changes have provided a wider creative space for post-90s artists. With the profound changes in social structure, they are able to express their independent opinions on society, culture and individuals more freely in their creations. The pluralistic voices emerging from social change provide artists with more creative inspiration, enabling them to capture the pulse of society more keenly and present rich cultural elements in their works.

Social changes have profoundly shaped the aesthetic concepts and identities of young artists. Under the background of rapid social development, post-1990s artists are no longer confined to traditional aesthetics, and are more inclined to think deeply about the collision and fusion of global cultures. The aesthetic standard of this generation of artists gradually transcends national boundaries, and pays more attention to the expression of individual experience and emotional resonance, making their works more international and modern.

Social change also brings a series of challenges for artists. With the upheaval of the social structure, they need to find their cultural roots in their creations. Facing the wave of globalization, how to maintain the depth of local culture in their works has become an important task. This has also prompted the post-90s artists to pay more attention to the inheritance and innovation of traditional culture in their creations, trying to give new connotations to tradition in the contemporary context.

4.1.3 Art and Business Co-operation

The interaction between art and commerce has had a complex and far-reaching impact on young Chinese artists born in the 90s and 95s. This interaction has not only provided artists with more opportunities for display and promotion, but also brought about a rethinking of the purpose of creation and the way of expression. Under the wave of globalization and commercialization, art is no longer regarded as an ivory tower isolated from society, but a close relationship has been formed with commerce.

The interaction between art and commerce has provided Post 90s artists with a wider audience and market. By collaborating with commercial platforms, their works can be disseminated more quickly and widely, and the audience base is no longer limited to the traditional art circle, but extends to a wider range of society (Schiuma, 2011). This phenomenon has brought art out of the ivory tower to better serve the public and provided artists with more opportunities to showcase their talents. For example, artist Sija Hong' works have been recognized in the American Illustration Art Awards, and her commercial collaborations include publishing, advertising, magazines, beauty, e-commerce, and many other fields. In her commercial collaborations, she emphasizes the importance of finding a balance between artistry and commercialism in different projects.

However, the interaction between art and commerce has also raised concerns about the potential impact of commercialization on artistic creation. Driven by commerce, some artists may face the risk of losing their independence as their works are driven by market demand. Commercial platforms are often more focused on market response and profitability, which may result in some artists being constrained by

commercial factors in their creative endeavors, thus compromising the originality and depth of their works. The rise of the art auction market provides a commercial platform for post-90s artists. Curator Zhang Yuzuo believes that the post-1990s to post-95s batch of artists, who gradually began to sign with galleries, participate in expositions, and achieve various awards, enter art galleries, museums and other higher level platforms to display their works. However, this also brings some problems, such as market speculation and speculative behavior that may over-commercialize some artists' works rather than truly based on their artistic value.

In the interaction between business and art, artists need to balance the relationship between commercial needs and personal creative pursuits. They need to choose their partners carefully, maintain their independence of creativity, and convey deeper thoughts and emotions on the commercial platform. This ability to balance will determine the survival and development of artists at the intersection of commerce and art.

4.2 Time and Culture

4.2.1 Embodiment of Multiculturalism

In contemporary painting, China's young artists born in the years 90-95 have demonstrated a deep understanding and fusion of multicultural expressions, which is reflected in the rich diversity of forms, themes and symbols in their works. Born in the period of globalization, the creations of this generation of artists are no longer bound by geography and culture, but are more inclined to transcend national boundaries and integrate multiple elements, forming a unique aesthetic context.

This generation of artists presents a unique reinterpretation and fusion of traditional Chinese culture through painting. By citing and reimagining traditional painting elements and art forms, they bring traditional culture to new life in contemporary expression. Taking artist Jiang Chaofan as an example, he skillfully combines the traditional Chinese landscape painting of verdant mountains and modern landscapes to create works with a unique sense of the times, such as the Green Landscape • Yi Que (Fig. 6). In Jiang Chaofan's landscape-oriented works, a dystopian atmosphere is

presented. By depicting deep into the mountains and forests, the viewer is made to feel the real presence of cloud and mist, wind, frost and snow, while when returning to the city, he is left with only a sense of abstraction from the steel forest. Such works embody the perception of the contradictory existence in the modern living space and the power of finding the element of landscape in such contradictions.
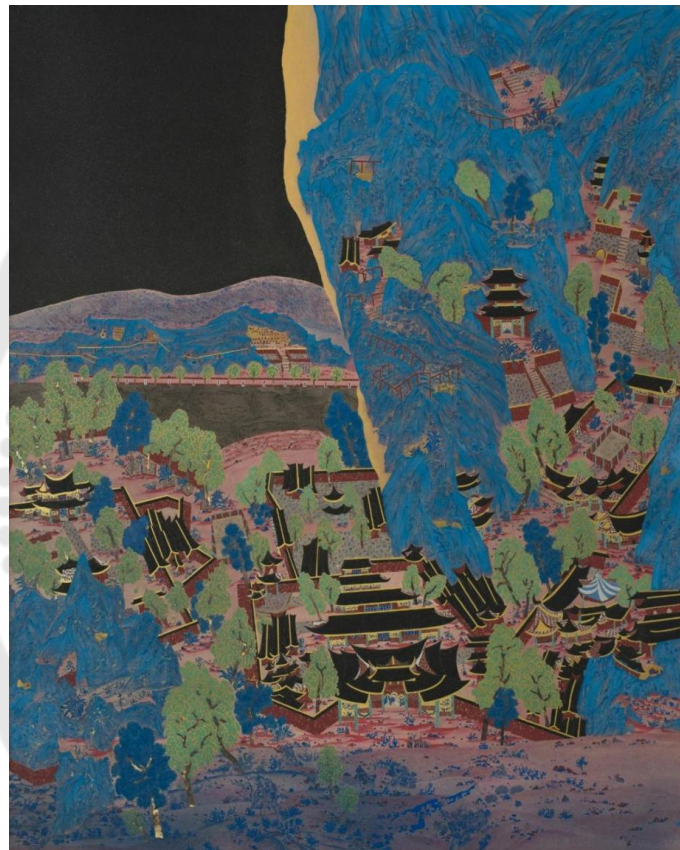
FIGURE 6 Jiang Chaofan " Green Landscape • Yi Que " Heavy Color on Paper

180×225cm 2023

Source: Jiang Chaofan

This generation of artists demonstrates an attitude of openness to global culture, which is clearly reflected in their works. post-90s artists are more inclined to assimilate and integrate artistic elements from different cultures and regions, creating an artistic language with fusion. Artist Cong Yunfeng has been creating works in a cross-

cultural, cross-disciplinary and cross-contextual way, trying to integrate different cultures. During his study in England, he realized that besides European art, there are many other ethnic arts in the world that have their own systems, such as Arab, Persian, Indian, and Ottoman art. In his work "Overflow of Taiyi - Qian" (Fig. 7), he demonstrates this cross-cultural exchange of information through the introduction of "geometrical constructions" into "colorized" and "flat" Tanjungla paintings, as shown in the picture. This cross-cultural approach is demonstrated through the exchange of information on "geometric constructions" with the "colorization" and "flatness" of Tanjura paintings. Through the composition and botanical patterns of Persian miniature paintings, he creates a spatial syntax, transforming the images of mountains and rivers in Chinese ink and wash into a flat visual vocabulary that has been "refined" through a "cross-media" approach, showing the texture, texture and color attributes of the mountains and rivers, reflecting the cross-media transformation and refinement of the visual vocabulary. This reflects the subtle changes brought about by cross-media transformation and refinement.

In the expression of multicultural fusion, some artists choose to present the complex relationship between the individual and the interpenetration of global culture by exploring themes such as identity and the immigrant experience. Through their paintings, they express their tolerance of multiculturalism and their exploration of self-identity, making their works both contemporary and with profound cultural connotations. This generation of artists is also good at using modern technology, such as digital art and virtual reality, to push the expression of multiculturalism to a richer level. By incorporating digital media elements into their paintings, they create novel works that combine tradition and modernity, East and West. This digital approach not only challenges the traditional way of painting, but also provides new possibilities for multicultural expression.

FIGURE 7 Cong Yunfeng The Overflow of Taiyi - Qian Tempera on Board 122x80cm
2021

Source: Cong Yunfeng

4.2.2 Expression of Identity of the Times

In the paintings of young Chinese artists born in 1990-95, the identity and expression of the times have become an important focus of research. Through their works, this generation of artists demonstrates a sensitive awareness of contemporary social, cultural and technological developments, and expresses a unique understanding of the times through their paintings. Take artist Ye Guozhi's work Horizon (Fig. 8) as an example, as shown in the figure, his paintings are full of outlets for the emotional catharsis of urbanites, capturing the contrast between speeding up life and slowing

down life. The picture reveals reflections on the pace of modern life, highlighting the light and shadows of the times and the minutiae of urban life. This work presents the voices of our time, constructing the missing beliefs in life by depicting city windows and backgrounds under lights.

The identity of the times is also reflected in the artist's concern for and expression of social issues. For example, another of his works, Confused World (Fig. 9), depicts each individual's entanglement between reality and memory. The work shows the complex emotions of the mind colliding between hope and despair, the world wandering between reality and virtual reality, and the body hovering between jumping and sinking into reality. These works have both received the blessings and borne the curses from the society. Through artistic expression, the artist presents a deep knowledge of the pulse of the times and the plight of society, making the viewer think about the relationship between the individual and the whole, the reality and the ideal.

FIGURE 8 Ye Guozhi "Horizon" Oil on Board 40×80cm 2023

Source: Yeh Guozhi
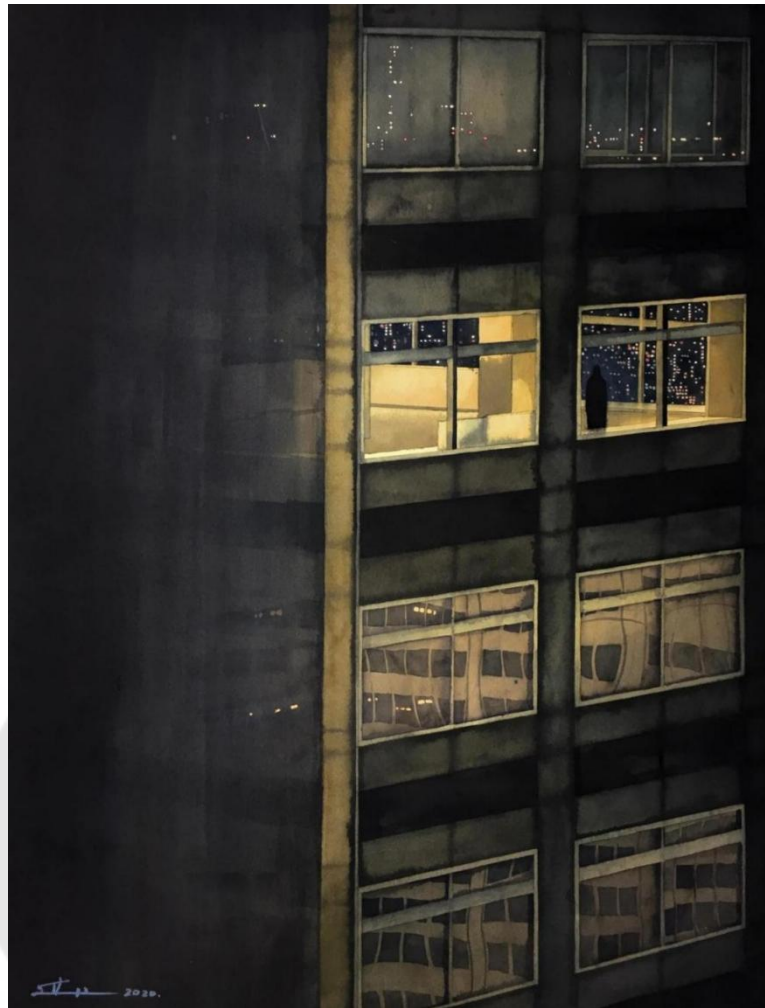
FIGURE 9 Ye Guozhi "Confused World" Watercolor on Paper 70x54cm 2020

Source: Ye Guozhi

Reflections on identity also permeate the works of this generation of artists. Through their paintings, they explore the individual's identity in the era of globalization, such as their expression in cross-cultural communication and immigrant experience. The symbols and themes in their works often reflect multi-dimensional thinking about individual identity, giving their works a profound and complex connotation of the times. Artists' expression of the times is also reflected in their scrutiny and reinterpretation of traditional culture. Some artists fuse traditional cultural elements with contemporary

symbols through painting, forming a unique cultural expression. This era's response to tradition is both a reflection on history and a vision for the future.

4.3 Science and Information Technology

4.3.1 Information Age and Creative Expression

In the contemporary paintings of young Chinese artists born in 1990-95, the information age and the expression of innovation have become the subject of much attention and research. Through their paintings, this generation of artists has actively responded to and reflected the development of the information age, while finding their own ways of expression in an innovative artistic language.

The works of these artists are often characterized by the digitization of the information age. Take graffiti artist MEGIC's work "Glint" (Figure 10) as an example, the work is located in Shenzhen Honghu Park, Jair is the second son of the dragon, the god of battle, often appearing in the ancient cold weapons above. Several Glint in different forms appear in the picture, including those from the secondary world, those in the state of divine beasts, and those in the state of weapons. By depicting several Glint in different forms, the artist intends to express the cultural relics in the modern context, especially through the overlapping networked pages combined with Glint, which highlights the characteristics of the information age.

FIGURE 10 MEGIC "Glint" Graffiti 400x800cm 2020

Source: MEGIC

Innovative expressions are highlighted in the works of these artists. Through the innovation of painting language, some artists introduce new media, virtual reality and other technologies, breaking the boundaries of traditional painting. This kind of cross-border integration not only injects new elements into painting, but also provides artists with broader creative possibilities (Gong, 2021). The rapid development of the information age also inspires artists' sensitivity to social and cultural changes. By reflecting on social media and online interactions, some artists present the psychological state of individuals in the virtual social space in the information age. Such expressions not only show the characteristics of the times, but also reflect deeply on the identity, relationship, and emotion of individuals in the information age.

Artists' expression of the information age is also reflected in the scrutiny of dativization and algorithmizing. Through the artistic treatment of data visualization, some works present the huge and complex information network in the information society. This focus on the underlying structure of the information age is both a reflection on the

development of science and technology and a profound exploration of the operating mechanism of the information society.

4.3.2 Exploration of Virtual Space

In the contemporary paintings of young Chinese artists born in 1990-95, the expression of virtual space has become a highly regarded artistic theme. Through their paintings, this generation of artists flexibly utilizes pictorial language to skillfully present the diversity, complexity and uniqueness of virtual space. The expression of virtual space is often reflected in the composition and perspective of the works. Through the artists' unique application of the principle of perspective, the virtual space in some works is stretched and contracted, creating an illusion that transcends the limitations of physical space. This visual effect not only makes the viewer feel the borderlessness of the virtual space, but also immerses the viewer in a dreamlike feeling.

The expression of virtual space also often involves the introduction of technological elements. By incorporating elements of virtual reality and digital technology, artists create a virtual experience in their works that transcends reality and physical boundaries. For example, artist Cong Yunfeng's work Binary I Xishan Traveling Picture (Fig. 11) shows a more thorough "code transformation". This monochromatic image, full of computer program thinking, creates a visual logic through "code consciousness," merging the appearance of traditional ink landscape painting with the conceptual mechanism of "code transformation. Behind the regular landscape image in the medium of silk is the "painting" of the digital code of "0" and "1" in the conceptual space (Figure 12), and this kind of "code modeling" is the most important part of the landscape painting. This kind of "code modeling" not only reconceptualizes ancient Iconology in the age of data, but also triggers a kind of "cognitive illusion," making the viewer think about the virtual and real in a "confused" cognitive relationship. relationship between the virtual and the real in a "confused" cognitive relationship.

The expression of virtual space also reflects the artist's thinking about contemporary society. In the information age, virtual space is both a product of digital technology and a human exploration of the unknown world (Ott, 2019). Through the

creation of virtual space, the artist not only expresses his thoughts on the development of science and technology, but also reveals the identity, existence and emotions of individuals in the virtual world. This kind of creation presents the artist's deep concern for contemporary society on multiple levels and his contemplation of future development.

FIGURE 11 Cong Yunfeng Binary One Stream and Mountain Travel Drawing on Silk

172×86cm 2019

Source: Cong Yunfeng
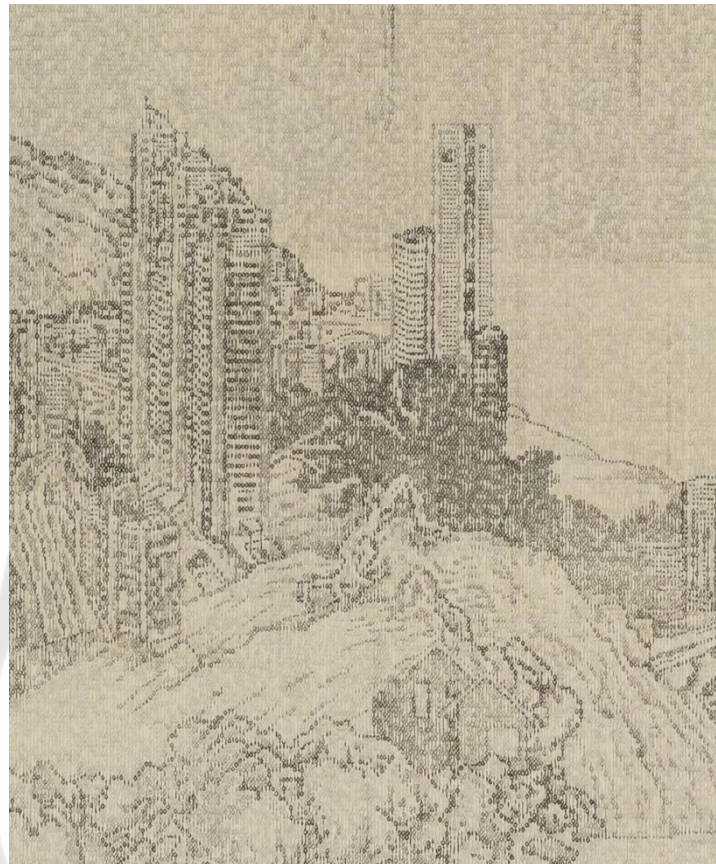
FIGURE 12 Cong Yunfeng, "Binary System I, Traveling in the Streams and Mountains,"
Silk, 172 × 86 cm 2019 (Partial)

Source: Cong Yunfeng

4.3.3 Innovative Fusion of Technology and Painting

In the painting practice of young Chinese artists born in 1990-95, the continuous development of technology has had a profound impact on their creations. This generation of artists has fully integrated digital technology, virtual reality and other modern technological elements into their paintings, expanding the expression of traditional painting and presenting novel and fascinating artworks.

The extensive use of digital technology has provided new tools and mediums for the creation of paintings. For example, in illustrator Sija Hong's work The

Lay of Lilyfinger (Fig. 13), she achieves a more precise control of lines, colors and shapes by using advanced equipment such as digital drawing software and digital drawing boards. The introduction of such technological means not only improves the efficiency of creation, but also allows the artist to express complex thoughts and emotions more freely.

Virtual reality technology provides artists with a whole new creative space. Through virtual reality devices, artists can enter a digitized painting environment and suspend themselves in the painting. This hands-on experience makes painting no longer confined to a flat surface, but becomes a more three-dimensional, immersive artistic expression. Through virtual reality, the artist creates a painting space that seems to travel through the screen, giving the viewer a new sensory experience.

Artists have achieved a better understanding and satisfaction of audience needs by utilizing big data and AI technology in their creations(Hong & Curran, 2019). By analyzing data such as social trends and cultural preferences, artists are able to more accurately grasp the interests of their audience and create works that are more appealing and resonant. Some artists generate art with the help of algorithms, breaking the expression of traditional painting and showing the deep combination of digital technology and art creation.

FIGURE 13 Sija Hong The Lay of Lilyfinger Illustration 40×63cm 2021

Source: Sija Hong

4.4 Individuality and Creativity

4.4.1 The Impact of Educational Growth

Chinese young artists born in 1990-95 are deeply influenced by their educational and developmental environment in their painting creations. This influence not only appears in their creative concepts and aesthetic concepts, but also in their careful choice of artistic language and forms.

The education system that artists receive has had a significant impact on their aesthetic and creative concepts. This generation of artists received a more open

and diversified art education in school, covering multiple art schools and styles. In the course of their studies, they dabbled in traditional painting, Western modern art, contemporary experimental art and other fields, forming a tolerance and understanding of multiple cultures. This diverse educational background makes them more willing to try to transcend traditional boundaries in their paintings and create works with unique styles. For example, artist Cong Yunfeng experienced culture shock during his studies in the UK. Within two years, he took courses in Arabic geometry, Persian miniatures, Indian miniatures, stained glass, medieval icon painting, gilding, and ceramics, as well as theories about medieval sacred and traditional art, and received a rich cross-cultural education, which allowed him to deeply recognize the artistic expressions of different ethnic groups.

The educational environment plays a key role in shaping individual concepts and creative attitudes. What these artists are exposed to in school is not only artistic techniques, but also in-depth thinking about society, culture and history. Through the cross-disciplinary approach, they have the opportunity to incorporate knowledge from other disciplines into their artistic creations, making their works more thoughtful and in-depth.

Education has fostered in this generation of artists a sensitivity to experimentation and innovation. In school, they are exposed to avant-garde art concepts and practices, and have the opportunity to participate in all kinds of experimental creative activities. This provides them with an open mind and room for experimentation in their future painting practice. Some of the artists utilize avant-garde techniques such as new media and installation art in their works, demonstrating a continuous expansion and innovation of artistic language.

Against this background, young artists born in 1990-95 present in their paintings an acceptance of multiculturalism, a sensitivity to social issues and a pursuit of artistic experimentation. Their works carry individual emotions and experiences as well as reflect in-depth thinking about society, culture and history.

4.4.2 Expression of Individual Experience

The paintings of young Chinese artists born in 1990-95 often reflect a profound expression of individual experience. In their works, this generation of artists explores topics such as personal identity, emotional experience, and the course of life, and by examining the self and the other, they create works of art that are rich in depth and emotional resonance.

In painting, individual experience becomes the core of artistic expression. Artists organically integrate their unique individual experiences into their works through profound observation and reflection on their personal lives. Taking artist Ye Guozhi as an example, he shows his unique and profound life experience by depicting daily scenes and personal journeys. This expression is not only a record of personal experience, but also a profound exploration of human nature, emotions and life. In his work "The Earth" (Fig. 14), the artist expresses his true feelings of loneliness and autism through his paintings. In his life, he is often alone at home, and this individual experience triggers a deep reflection on inner problems. The fear of closing his eyes and feeling the darkness, the anxiety about the loss of consciousness, these emotions are presented through the artwork. In such a state, he goes to the window or balcony in an attempt to relieve this fear by observing life outside. The observation of pedestrians on the street and the houses across the street that may be presented in the artwork all become projections of the artist's individual experience.

FIGURE 14 Ye Guozhi "The Earth" Oil on Canvas 90×130cm 2023

Source: Ye Guozhi

Emotional expression is fully demonstrated in painting, and this generation of artists puts a lot of thought into the expression of feelings and emotions. Through the subtle use of colors, lines, and forms, they have succeeded in visualizing their inner joys and sorrows. Take "Drifting with the Flow" (Picture 15) by artist Zhan Ji Ang as an example, which is inspired by Ophelia, a masterpiece of the Pre-Raphaelite Mireilleuse. In the work, the figure is depicted in a lotus pond, similar to Ophelia but not in a state of death. The eyes of the figure look directly at the viewer, as if they are about to pour out their deepest emotions. At the same time, a large area of copper foil changes color, giving a vibrant effect. The intertwining of life and death, superimposed and contrasted in the whole picture may convey the artist's love for life or his deep thinking about social phenomena. Through the use of color, the artist makes the viewer empathize with the work while appreciating it. This kind of emotional expression is not only a display of individual feelings, but also a guide to the viewer's emotions. In the artist's works, the viewer may be able to find a common understanding of life, or perceive in the abstract emotion a reflection on a wider range of issues, such as society and human nature.

FIGURE 15 Zhan Ji'ang Drifting with the Flow on Silk Light Color Copper Foil Silver Foil

97×123 cm 2018

Source: Zhan Ji'ang

When examining individual experiences, artists often think deeply about identity and self-reflection. Especially in the context of globalization, these artists have expressed through their works profound thoughts about traditional culture, identity and social roles. Artist Wu Yisan, in his work Existence with Myself (Figure 16), attempts to touch upon issues related to the existence of the self, its origin, and the mystery given by life. This work compares life to a journey, conveying a sensitive perception of life's subtleties through the scent of flowers in the nostrils, the stream in the rhythm of the fingers, the sound of the wind in the ears, and the taste of forest berries and honey in the mouth. The words "speaking, thinking, life, exploring, independence" in the picture are the core of the idea that the artist tries to present through the painting. It is not only an artistic expression, but also an action to speak to oneself, to think deeply about the truth, to perceive life sensitively and profoundly, and to explore the unknown field for the rest of one's life. Through such creations, the artist tries to interpret the complexity and profoundness of individual existence in the form of pictures. This profound reflection on

self and life transcends personal experience and has universal and deep philosophical significance.

FIGURE 16 Wu Yisan "Existence with Myself" Color on Silk 240×200cm 2018

Source: Wu Yisan

4.4.3 Embodiment of Collective Values

Young Chinese artists born in 90-95 express collective values through their paintings, combining individual experience with social resonance. In their works, this generation of artists explores themes of collective memory, social responsibility, and

cultural identity, and conveys profound thoughts on collective values through artistic language.

First of all, they express their concerns about social phenomena through their paintings. Artists may choose to use group images and social scenes as their subject matter, and present the collective life of society by drawing crowds, cityscapes, and so on. This expression is both an observation of the society and a projection of the collective life, reflecting the thinking about social problems and identification with the collective destiny (Ping, 2011). Secondly, cultural identity is reflected in the paintings. Under the wave of globalization, these young artists express their thinking about traditional Chinese culture and historical inheritance through their paintings. They may emphasize the importance of cultural identity through the use of traditional cultural elements, the drawing of traditional scenes or contemporary interpretations of traditional culture, expressing both reverence for the past and their own views on future cultural development. Again, they focus on collective memory and the expression of history. Through the reinterpretation of historical events and characters, and the reproduction of historical scenes, the artists try to evoke in their paintings the viewer's memories and reflections of collective history. This expression is both a care for history and an inscription of collective memory, emphasizing the cherishing of common experience.

In Zhan Ji'ang's representative work "Bamboo Forest Seven Sages" (Picture 15), he demonstrates his profound exploration of traditional Chinese culture by recreating seven famous scholars of the Wei and Jin dynasties. This work has become a landmark of his artistic creation, highlighting his unique pursuit of the transcendent and unique realm of the ancient literati. In the work, the image of Ji Kang holding a bamboo in his hand, Shan Tao sitting quietly on the Taihu Lake stone, and Liu Ling lying in a drunken stupor holding a lotus flower, etc. is delicately rendered in the picture. This reproduction not only reflects the admiration for the realm of ancient literati, but also contains a deep understanding of traditional Chinese culture. In it, the expression of the traditional literati realm is not only limited to Chinese traditions, but also incorporates the shadows of Western painters, such as Klimt or Mucha, demonstrating a unique

perspective of cultural cross-fertilization. This work not only presents a formal reproduction of traditional culture, but also presents an aesthetic trend of collective value through borrowing from Western painters. By reinterpreting the image of ancient literati, Zhan Ji'ang profoundly expresses his thoughts on collective values and cultural inheritance. This unique perspective and aesthetic pursuit gives his works a profound cultural connotation and provides the viewer with a visual experience of the fusion of tradition and modernity.

FIGURE 17 Zhan Ji'ang Bamboo Forest Seven Sages Light Color on Silk Silver and Copper Foils 240×200cm 2020

Source: Zhan Ji'ang

4.5 Aesthetics and Concepts

4.5.1 Aesthetic Sensibility

Within the framework of aesthetic generalization, young Chinese artists born between 1990 and 1995 AD present striking aesthetic qualities in their contemporary paintings. As an aesthetic psychology, aesthetic generalization creates a more integrated and interdisciplinary artistic experience by interconnecting the experiences of different senses through artistic means (ChenXiannian & ChenYude, 2000). Through the ingenious combination of visual elements such as color, shape and texture, as well as multi-sensory elements such as sound and touch, artists of this generation have constructed a rich and varied artistic context, enabling the viewer to be fully immersed in the artwork and to transcend the limitations of a single sense.

Taking Mo Yin's work Nightfall (Fig. 18) as an example, he chooses bamboo as the subject matter of his creation, and through in-depth research and practice, he integrates bamboo into the context of contemporary life. Through the expression of contemporary art, he demonstrates the inner state of perseverance and spirituality. This innovation is not only in the form of art, but also in the concept of traditional painting. By utilizing various materials in his paintings, Mo Yin makes his works more dynamic and textured, bringing the viewers into a bamboo forest space full of reverie. In his works, bamboo is no longer just a traditional painting element, but conveys a new emotion and thought through the sci-fi and mysterious artistic color.

FIGURE 18 Mo Yin Nightfall Acrylic on Canvas 60×150cm 2023

Source: Mo Yin

4.5.2 Picture Atmosphere

In contemporary painting, young Chinese artists born between 1990 and 1995 AD have demonstrated a unique ability to create atmosphere. This generation of artists expresses emotions and creates a sense of space through painting, and skillfully creates a unique atmosphere of time and space in their works. Take Mo Yin's work Rainbow as an example, as shown in Fig. 19, he presents a dreamy and mysterious atmosphere through the use of soft tones and flowing lines, and the viewer is able to feel an emotional experience that transcends reality when enjoying it.

Mo Yin's paintings visualize the absurd spatial-temporal relationship, creating an absurd spatial-temporal relationship by combining and arranging concrete and real images in a non-realistic way. This spatial and temporal relationship in Mo Yin's works is formed by the combination of concrete and real images, showing a visible dystopia in the paintings. The creation of this atmosphere is not an empty expression of theoretical concepts, but rather the formation of an emotional connection between the viewer and the work through the specific use of painting language, such as color matching and line flow. When facing these works, the viewer will feel a specific emotion because of the choice of colors and the construction of lines, thus forming a perception of the atmosphere of the works.

This style of painting also reflects the artists' concern for individual experience and emotional experience. By blurring realism and abstraction, the artists create an open context in which the viewer is able to interpret the work according to his or her own feelings, generating individualized experience and understanding. This way of creation breaks the limitations of traditional painting and allows the viewer to participate more actively in the deconstruction and experience of the artwork.

FIGURE 19 Mo Yin Rainbow Acrylic on Canvas 60×150cm 2023

Source: Mo Yin

4.5.3 Literary

In contemporary painting, the literary aesthetic expression presented by young Chinese artists born between 1990 and 1995 A.D. is a remarkable artistic phenomenon. Through the medium of painting, this generation of artists has profoundly integrated literary elements to create a visual experience with narrative depth and discursiveness. From a theoretical perspective, this literary aesthetic expression can be seen as an extension of postmodernism in the art field, emphasizing the importance of multiculturalism, identity and contextual distortion. Drawing on literary references, signs and symbols, artists transcend the limitations of traditional painting to create immersive paintings.

Taking artist Chen Thirteen as an example, his creative inspirations cover a wide range of fields, including literature, movies, and nature. His graffiti work "Should Knowledge or Molecules be Possessed First" (Figure 20) poses a profound but little-known proposition. This may be a situation that most people tend to fall into when thinking about "molecules", but Chen Thirteen skillfully reminds the viewer that he has overlooked the core qualifier - "knowledge". Through this piece of graffiti, he raises a profound but infrequent question, highlighting his thoughts on knowledge and life. This

way of creation is not only unique in form, but also engages the viewer more deeply in the interpretation of the work through its deep literary connotation.

Another artist, Zhao Peng, is fond of brush painting, and he chooses to express the ethereal things in the dream world through the qualities of Chinese brush painting. Chinese brush painting expresses the life qualities of the object in a visual and sensible artistic language, emphasizing the blending of scenes and the fullness of meaning, which is highly compatible with the dreamy mood pursued by Zhao Peng. As shown in Zhao Peng's work "Clear Haze" (Fig. 21). This kind of work often constructs a poetic realm full of emotional color through association and imagination, in order to pursue extra-painting emotions and extra-painting moods. As a result, poetic connotations have become an intrinsic meaning of brush painting, and Zhao Peng skillfully utilizes this trait to express the ethereal things in the dream world. This style of painting not only reflects the skillful use of traditional brush painting techniques, but is also a profound expression of the pursuit of emotion and mood in artistic creation.
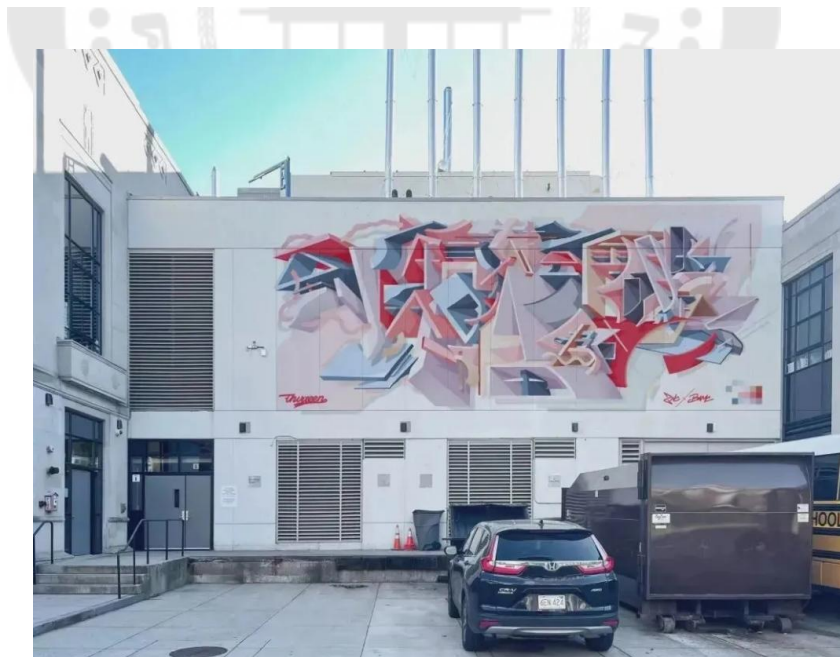
FIGURE 20 Chen Thirteen "Should Knowledge or Molecules be Possessed First" Graffiti 1000×2400cm 2022

Source: Thirteen Chen

FIGURE 21 Zhao Peng " Clear Haze" Mineral Color on Silk 60x60cm 2022

Source: Zhao Peng

4.5.4 Trending

Young Chinese artists born between 1990 and 1995 have shown a strikingly trendy aesthetic expression in contemporary painting. This aesthetic trend not only reflects a deep reflection on multiculturalism, the digital age and globalization, but also challenges and redefines the traditional language of art.

On a theoretical level, this trendy aesthetic can be interpreted as part of the art of the post-digital era, with its emphasis on the profound impact of digital media, virtual reality and the information society on artistic expression (Xiaobo & Yuelin, 2014). By skillfully utilizing digital tools and virtual elements, artists have broken through the two-dimensional limitations of traditional painting to create a more dynamic, interactive, and participatory art experience.

Taking Sija Hong as an example, her work The three Lords of Shambhala (Fig. 22) combines many elements in its creation. In the midst of the chaos, the main subject, a Tibetan deity, is drawn out, and the overall idea is to present an atmosphere of "divine supremacy". After resolving the main conflict, one of the biggest problems faced by the artist was how to organically integrate these elements into a painting of limited length. In the picture, futuristic and urban, traditional elements and modern civilization are intertwined, creating a national trend style that highlights the preferences of young people.

This trendy aesthetic not only presents a renewal of artistic language in form, but also reflects the artists' independent insights into contemporary social, cultural and technological developments in depth of thought. Through digital manipulation, they transcend the traditional medium of painting to create an immersive and thought-provoking visual experience, thus promoting the continuous evolution of the field of painting.

FIGURE 22 Sija Hong Call for CthulhuChaosium Illustration 45×58cm 2020

Source: Sija Hong

4.5.5 Visualization

Young Chinese artists born between 1990 - 1995 A.D. have demonstrated a striking visuality in contemporary painting, a quality that is reflected in their works by their original treatment of composition, color and form. Through the subtle use of pictorial language, these artists present a unique visual experience that pushes the visual boundaries of traditional painting.

Take illustrator Sija Hong's work "A Magic Stepped in Poison I" (Fig. 23, 24, 25) as an example, the work builds up an atmospheric and imaginative world, with delicate and delicate brush strokes and lines outlining a scene full of oriental and mythological colors. This "fusion of East and West" combined with "fantastical colors"

gives her works a unique artistic quality. The visual expression is not only the reproduction of the objective scene, but also the artistic processing and expression of lines, colors and shapes.

Through the precise use of lines, colors and shapes, the artist creates effects that both delight and challenge the viewer's visual perception. This visuality is not only a reproduction of reality, but also an expression of the artist's individual aesthetic sensibility and unique understanding of visual language (Zhukovskiy & Pivovarov, 2010). Such visualization goes beyond simple surface depictions and brings a richer visual experience to the viewer through in-depth aesthetic processing.

FIGURE 23 Sija Hong "Magic Stepped in Poison I" Illustration 42×18cm 2021

Source: Sija Hong

FIGURE 24 Sija Hong "Magic Stepped in Poison I" Illustration 42×18cm 2021 (Partial)

Source: Sija Hong

FIGURE 25 Sija Hong "Magic Stepped in Poison I" Illustration 42×18cm 2021 (Partial)

Source: Sija Hong

4.6 Artistic Elements and Expressive Methods

4.6.1 Calor Composition and Expression

Young Chinese artists born in 1990 - 1995 A.D. show a unique expression of traditional color aesthetics in their contemporary paintings. They show a keen understanding of traditional painting heritage in terms of hue, color matching and color contrast, and based on this, they have made innovative explorations.

Taking Jiang Chaofan's work "Green Landscape" (Fig. 26) as an example, as shown in the picture, he skillfully utilizes the traditional elements of landscape painting and expresses his deep feelings for the natural scenery through delicate and elegant hues. Jiang Chaofan uses blue, red, and vivid purple to outline the ups and downs of the mountains, and the tumble of colors reveals the grandeur of the landscape. Incorporating the lacquer painting method of grotto statues, the complementary colors of red and orange and green and cyan collide between the mountains and rivers, creating a stark contrast and contradiction. Behind it is an intense black, dazzling landscapes like fireworks exploding in the pitch black, which is both an uncertain, blurred part of the painting and another part of the painting that is flat, monochromatic, and devoid of color tendencies. This innovative use of traditional colors presents the viewer with an empathy for the landscape on a visual level.

This expression of traditional color aesthetics carries concepts such as "green and blue" in traditional Chinese painting (CheHaifeng, 2011). Green represents natural vitality, while red and purple symbolize prosperity and wealth. Through the sensitive use of these traditional colors, the artists conveyed their respect and inheritance of traditional culture, and skillfully integrated and interpreted them in the contemporary context. This understanding of the traditional color palette is not only reflected on the aesthetic level, but also shows profound connotations on the emotional and cultural levels.
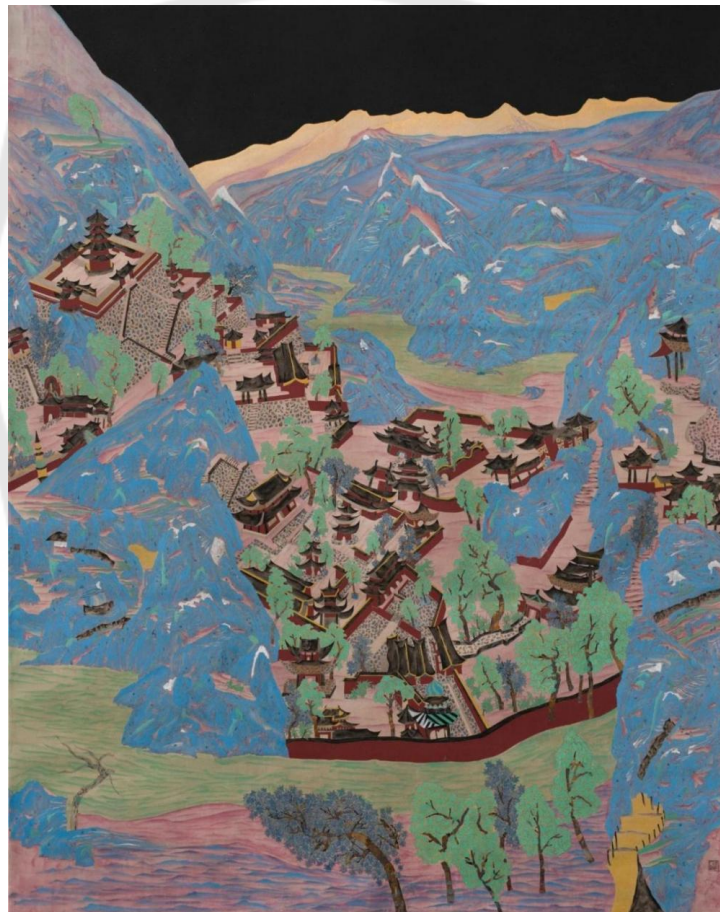
FIGURE 26 Jiang Chaofan Green Landscape Heavy Color on Paper 230×180cm 2020

Source: Jiang Chaofan

4.6.2 Use of Compositional Techniques

Young Chinese artists born between 1990 and 1995 demonstrate a unique expression of traditional compositional aesthetics in contemporary painting. Through inheritance and innovation, this generation of artists has skillfully utilized traditional compositional elements to create profound and meaningful works of art, reflecting their respect for tradition and deep understanding of contemporary aesthetics.

Taking another work by Jiang Chaofan, "Human Realm" (Fig. 27) as an example, he tends to adopt a large overhead perspective, pursuing a unique sense of camera, as if what the bird sees and feels when it crosses the mountain ridge is inscribed on the paper. The image not only switches to the localized area to trace where the bird used to live, but also fills in the details that have been dissolved and forgotten. Living in Chongqing, what he sees in the daytime are the layers of cities and mountains, while at night he dreams of pink deserts and green oceans, and these dream spaces become more and more blurred when he wakes up, leaving behind only scattered fragments. Therefore, in his mind, the world is not only horizontal and vertical, but also inverted, staggered and colorful. Through careful and delicate layout, he presents a rhythmic picture. The use of this traditional composition not only shows the inheritance of traditional culture in his artworks, but also establishes a profound dialog between tradition and contemporary through the use of modern themes.

This traditional compositional aesthetics can be traced back to the concepts of "opening and closing", "edges and corners", and "sparseness and density" in ancient painting theory, which emphasize the clever arrangement of the elements of the picture in order to achieve the beauty of harmony (Chunhong, 2014). Through the precise handling of the structure of the picture, the artists convey their respect for the traditional aesthetic principles and give them a new meaning in the contemporary context.

FIGURE 27 Jiang Chaofan " Human Realm " Heavy Color on Paper 210×180cm 2020

Source: Jiang Chaofan

4.6.3 Line Expression and Mood

Young Chinese artists born in 1990 - 1995 AD present a unique expression of traditional line aesthetics in contemporary painting. Through their subtle use of line, they have not only inherited the traditional expression of line in painting, but have also conducted new experiments in contemporary contexts to create profound and original works of art.

Egon Schiele, an artist revered by Wu Yisan, is known for his intense expressiveness, depicting distorted figures and limbs, presenting the image of victims who are in pain, helpless, and uncomprehending. Neurotic lines and contrasting colors construct bizarre and intense images, expressing thoughts on life through metaphorical means. In Wu Yisan's work Evening Star (Fig. 28), he expresses his unique

understanding of the realm of the mind with delicate line outlines. The lines in the picture not only guide the eye, but also express emotions, showing an aesthetic of lines that is both traditional and modern. This expression of line is not only the pursuit of form, but also the expression of emotion and inner thinking.

This expression of traditional line aesthetics can be linked to the concept of "modeling with line and writing God with form" in traditional Chinese painting, which emphasizes that line is not only a means of formal expression, but also a tool for conveying emotion and mood (Xuefeng, 2005) . By exploring the form of line, artists make line in the picture not only a means of expression, but also an expression of inner emotion and a profound interpretation of the theme and mood.

Overall, the expression of traditional line aesthetics in contemporary paintings by this generation of young Chinese artists shows respect for traditional culture and a unique understanding of the language of line. Through case observation, we can see that they pay attention to traditional line techniques in the use of line, but also have the courage to try new ways of expression, bringing the viewer a rich and profound artistic experience. This expression of line aesthetics not only has a unique position in the art context, but also provides the viewer with an emotional and rich artistic cognitive level.

FIGURE 28 Wu Yisuan Evening Star Color on Silk 80x50cm 2021

Source: Wu Yisan

4.6.4 Material Texture and Language

Young Chinese artists born between 1990 - 1995 AD have demonstrated a unique expression of materials and textures in their contemporary paintings. Through the selection of different materials and subtle treatment of texture, they create layered and tactile artistic effects in their works, providing the viewer with a richer aesthetic experience.

In her art practice, artist Chen Thirteen transforms graffiti into another form of public art expression. She believes that graffiti is essentially a form of public art that is limited to a specific space and does not have mobility, and therefore has a limited audience. In order to break through this limitation, she skillfully chooses oil painting as the main material to present graffiti on canvas, creating the work "Cyberpunk Fatty" (Figure 29). This work not only demonstrates a fresh and poetic artistic atmosphere, but also enhances the interactivity of the artwork through the viewer's visual and tactile experience of the canvas. When viewing the work, the viewer is not only immersed in the visual world of the pattern, but is also able to feel the tactile sensation of the canvas and the unique characteristics of the material.

This trend expresses the importance of the concept of "material as message" in the modernity of art. Artists not only focus on the formal expression of materials, but also emphasize the emotions and inner qualities conveyed by materials through the treatment of texture (Xiaoshen, 2010). This combination of material and texture not only satisfies the viewer's sensory needs, but also gives the artwork a more profound and three-dimensional expression, making it an eye-catching highlight of contemporary painting. This expression of material and texture reflects the importance of materiality in the modernity of art. This way of expression not only continues the tradition of using materials in traditional painting, but also seeks new possibilities of innovation in the contemporary context. When the viewer perceives the work, he or she is able to deeply participate in the emotions and thoughts conveyed by the artwork through the touch and qualities of the materials.

FIGURE 29 Chen Thirteen Cyberpunk Fatty Oil on Canvas 90×140cm 2023

Source: Thirteen Chen

4.7 History and Traditional Culture

4.7.1 Cultural Reproduction

Young Chinese artists born in 1990 - 1995 AD demonstrate a unique practice of cultural reproduction in contemporary painting. By referencing traditional cultural elements and reinterpreting them in a contemporary context, they present in their works a profound concern for cultural inheritance and innovation, constructing an artistic dialog across time and space.

Artist Cong Yunfeng has been generating a lot of attention with his art project "Face the Wall Project". In Brick Lane, he reinterprets cultural elements from

Dunhuang's murals and integrates them into London's art scene, creating a unique cultural dialogue. As an experiment in cultural decentralization, the "Face the Wall Project" aims to reflect on the status quo of multiculturalism in the process of globalization through the medium of walls. As in the work "Rebounding Pipa" (Figure 30), Cong Yunfeng adopts the technique of Historical Pop, skillfully searching for materials from Chinese historical allusions that echo with the Western contemporary era. This way of creation not only presents the historical allusions in the form of murals or graffiti in the public space, but also places them in a new cultural context, integrating them with daily life and popular culture, achieving the effect of borrowing from the East to represent the West, and from the past to represent the present.

This practice highlights the artist's profound thinking about cultural inheritance and innovation. By reinterpreting traditional cultural elements, the artist not only emphasizes cultural pluralism, but also presents a kind of cultural fluidity and collision. This kind of cross-cultural artistic dialogue is of great significance in the context of globalization, providing the audience with a cultural experience that transcends time, space and geography, and stimulating reflection on the coexistence of multiple cultures. In this way, the artist not only focuses on the inheritance of history, but also presents a reverence for cultural plurality in the contemporary context, presenting the audience with a cultural feast that blends the ancient and the modern, the Chinese and the Western.

FIGURE 30 Cong Yunfeng "Rebounding Pipa" Wall Painting 2023

Source: Cong Yunfeng

4.7.2 Use of Traditional Elements

Young Chinese artists born between 1990 and 1995 have demonstrated a subtle use of traditional artistic elements in their contemporary paintings. By referencing and reconstructing elements of traditional painting, calligraphy, and craftsmanship, they have not only inherited the essence of traditional culture, but also practiced it innovatively in the contemporary context, injecting new contemporary connotations into their artistic creations.

MEGIC is inspired by the traditional art forms of Chaoshan, Guangdong, especially the gold lacquer wood carving. These traditional elements are reinterpreted and innovated in his works, giving them a distinctive Chinese cultural character. In his

work "Protector" (Figs. 31 and 32), he presents the theme of traditional Chinese sacred beasts through delicate graffiti, while injecting wood carving and metal texture. This innovative practice not only inherits the essence of traditional culture, but also gives it a new vitality in the contemporary context.

MEGIC's works embody the borrowing and innovative practice of traditional art elements. By combining traditional wood carving and other techniques with modern graffiti art, he not only gives traditional elements a new way of expression in form, but also gives these elements a new interpretation in the context of contemporary art. By combining traditional wood carving and modern graffiti art, he not only gives new expression to the traditional elements, but also gives them a new interpretation in the context of contemporary art, which not only injects a new connotation into art creation, but also prompts the audience to think about traditional culture in a new way. MEGIC's works show the exploration of the balance between tradition and modernity, and injects a rich and profound cultural connotation into the contemporary art.

FIGURE 31 MEGIC "Protector" Graffiti 600x1200cm 2023

Source: MEGIC
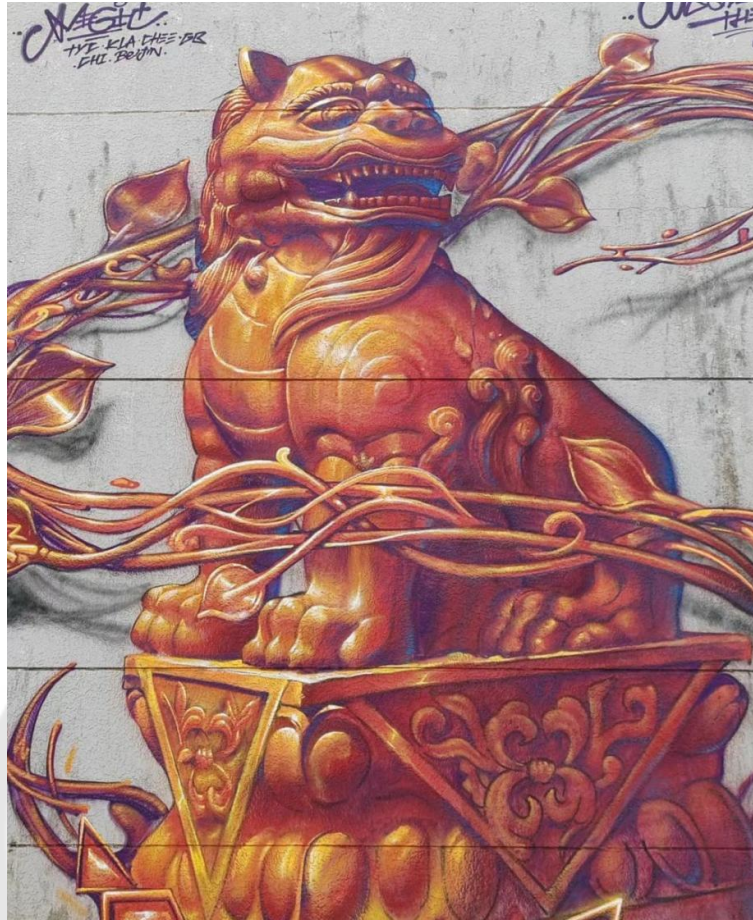
FIGURE 32 MEGIC "Protector" Graffiti 600x1200cm 2023 (Partial)

Source: MEGIC

4.7.3 Integration of Modern and Traditional Culture

Young Chinese artists born between 1990 and 1995 demonstrate a subtle fusion of tradition and modern culture in their contemporary paintings. By skillfully combining traditional artistic elements with modern aesthetic concepts, they create works of art with both traditional cultural depth and contemporary expression, building a rich and diverse cultural dialog.

As a young artist after the 1990s, Zhao Peng has been deeply influenced by the concepts of "New Gongbi" and "New Ink Painting", and has grown up amidst the impact and revelation of the times. By choosing an alternative way, he organically integrates the idea of forgetfulness in Zhuangzi's philosophy of "everything is one with

me" with the mood of traditional Chinese paintings and Western surrealist dreams, aiming to find a certain balance of his own inner language and thoughts. Zhao Peng's work "虽二" (Figure 33) demonstrates the use of subjective division and displacement, breaking the integrity of the human body through plants while producing imaginary bones and muscles on top of them, presenting a unique aesthetic concept. His intentional and skillful use of imagination reveals the symbiosis between man and nature in his works, as well as what Hegel called "the sight that sees nature" in Aesthetics (Maker, 2000). This artistic technique breaks the limited and immediate visual dialog between the image and the viewer, creating a visual experience full of cracks but overflowing with white light.

Zhao Peng's creations embody a kind of cultural mingling and dialog. By combining Zhuangzi's philosophical correspondence of mutual forgetfulness with traditional painting and surrealism, he explores the balance between traditional culture and contemporary aesthetics. This skillful fusion expresses respect for traditional culture and demonstrates a unique understanding of modern thought. Zhao Peng's artistic practice provides a powerful example of rich and diverse cultural dialogues, allowing the viewer to feel the resonance between tradition and modernity in his works.

FIGURE 33 Zhao Peng "Chonger" Mineral Colors on Silk 54×115cm 2022

Source: Zhao Peng

4.8 Philosophy and Ideology

    4.8.1 The Intersection of Art and Philosophy

        Through their contemporary paintings, young Chinese artists of the period 1990 - 1995 AD have successfully realized a profound interplay between art and traditional philosophy. By sensitively interpreting traditional philosophical concepts and organically combining them with contemporary aesthetic contexts, these artists created works of art with philosophical depth, providing the viewer with an artistic experience that blends traditional wisdom with modern thinking.

        Taking Wu Yisuan's work Iris of Eden (Fig. 34) as an example, his meticulous interpretation of traditional philosophical concepts and unique integration of contemporary aesthetic contexts have constructed an art space with deep philosophical connotations. Wu Yisan advocates that every living being possesses multiple facets, a view that is vividly expressed in his works. Through the overlapping of images, the images present multi-dimensional real individuals, and through the artistic expression of pen and paper, they directly hit the depths of the viewer's heart. By searching for the original hidden reality of life, the artwork conveys the power of life and the endless reproduction. The lushness of the plants symbolizes the vitality of life, and the complexity of the principles intertwined in the multi-dimensional space makes the viewer feel the deeper connotation of life in the beauty of art.

        The expression of this philosophical emotion is both inspired by traditional philosophical thought and a unique artistic interpretation in a contemporary context. Utilizing multiple elements such as symbols and images, the work transcends the boundaries of time and space, leading the viewer to contemplate the relationship between eternity and the moment. The forms in the works are not only a tribute to traditional philosophical ideas, but also a profound reflection on the contemporary state of human existence.

FIGURE 34 Wu Yisan The Iris of Eden Color on Silk 50×50cm 2020

Source: Wu Yisan

4.8.2 Exploration of the Kernel of Ideas

Young Chinese artists born in 1990-1995 show a profound and unique expression of the core of thought in their contemporary paintings. Through the innovation of painting language and form, they incorporate rich ideological connotations into their works, presenting in-depth thoughts on life, society and the individual, and opening an artistic door to the realm of thought for the viewer.

Mo Yin reinterprets Tao Yuanming's concept of the Peach Blossom Garden from a unique perspective in his work Taihu Bamboo and Stone (Fig. 35). This concept has been the spiritual core of Chinese culture since the Wei and Jin dynasties, symbolizing a state of nostalgia and idealism. The contemporary Peach Blossom Garden is embodied in Mo Yin's creations, and the way it is opened presents a unique artistic vision. Through Mo Yin's Taihu Bamboo and Stone, we see the inheritance and

innovation of traditional literati painting. Mo Yin reinterprets the traditional material of bamboo and Taihu Lake stone and expresses it by using oil painting material, which not only requires the idea of literati painting, but also solid modeling ability. This treatment shows the author's inner literati flavor, and at the same time highlights his deep understanding of traditional painting and his skillful mastery of new pictorial styles, all of which stem from his inner cultivation and talent.

Mo Yin emphasizes that the essence of painting is the tracing and expression of the author's spiritual world, a kind of self-expression, rather than indulging in the dogma of artistic forms and techniques. He opposes mechanical reproduction, comparing it to being bound by a rope. This kind of bondage is not only a restriction on the form of painting, but also an obstacle to the free expression of individual creators. Through his creations, Mo Yin hopes to free his heart from the bondage of worldly concepts. He seeks to find freedom in his creations, and through his art, he interprets himself as a creator who is not bound by constraints.
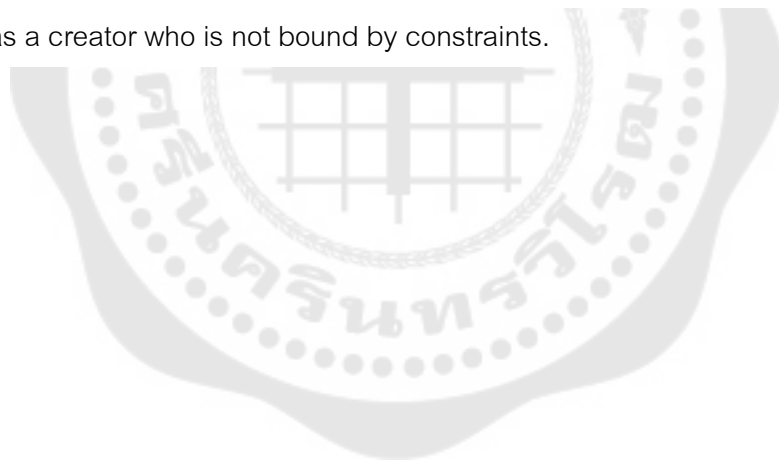
FIGURE 35 Mo Yin "Bamboo and Stone in Taihu Lake" Oil on Canvas 200×150cm 2020

Source: Mo Yin

In artist Zhao Peng's creations, he skillfully combines the emptiness and reality of traditional Chinese culture with the surrealism of modern Western painting. Convinced of the unique revelation and addition of dreams to his creations, Zhao Peng uses the dreamy space-time narrative as a subconscious aesthetic of reality and emptiness. This narrative breaks with the traditional concept of reality, and incorporates surrealism and visual deviation techniques to create multi-layered images of reality and illusion, leading the viewer into a visual vortex and phantasmagoria. In his representative work "Unconventional" (Fig. 36), Zhao Peng utilizes the imagery of the hand in order to access the viewer's five senses of keen and primitive touch. The plants depicted in the

work are in fact only images, constructing a pictorial space presented on a two-dimensional plane rather than a real three-dimensional space. Through the clear and concrete form of painting, he conveys an ineffable message, forming a complex form of painting within a painting. This technique is found throughout his other works, all of which are in-depth explorations of the relationship between man and nature, presenting the emotions and moods that arise when the soul, the shell and nature collide with each other.

In his creation, he focuses on " learning from the outside, learning from the inside " (Zhirong, 2015), Zhao Peng believes that art creation originates from the observation and comprehension of nature, but the beauty of nature does not automatically become the beauty of art. In this transformation process, the artist's inner emotion and conception play an indispensable role. He pursues a balance between his mastery of nature and his personal inner realization in his art creations. This dual pursuit of nature and mind makes his artworks not only an expression of form, but also a profound reflection on the existence of human beings and their symbiotic relationship with nature.

FIGURE 36 Zhao Peng Unconventional Mineral Color on Silk and Gold Leaf 75×38cm

2022

Source: Zhao Peng

4.9 Religious Symbols and Contemporary Expression

    4.9.1 Reference to Religious Culture

        Young Chinese artists born between 1990 - 1995 A.D. demonstrate a deep borrowing from religious culture in their contemporary paintings. Through their in-depth exploration of religious symbols, themes and spiritual connotations, they have created works rich in depth and unique artistic expression, providing the viewer with a rich cultural experience that straddles the line between religion and contemporary art.

        The brush paintings of Zhan Ji'ang, "Ancient for Modern", are inspired by the techniques used in religious frescoes and clay sculptures, such as foil sticking, foil cutting, gilding and gold plating. Despite the classical and colorful atmosphere of the paintings, the humanistic mood they express is very contemporary. Zhanjian maintains uniqueness in his artistic creation, pursuing the so-called "cult value", while at the same time bringing the "traditional treasures" closer to the public by giving them a fashionable look. This is the embodiment of the inner driving force of trendy art. Zhan Ji'ang's brush paintings present a unique feeling, crossing the elements of history into the present day, embodying the profound connotation that "deep roots" will surely "flourish".

        His work "Bai Juyou" (Figure 37) depicts the intersection of reality and illusion with the imagery of "Zhuang Sheng dreaming of butterflies". The butterfly rests on the "handprints of the saying" through a clever conception, provoking thoughts on reality and dreams, the real and the unreal. This ancient and mysterious image has been passed down for thousands of years, demonstrating the spirituality and depth of classical Chinese aesthetics. The work incorporates the shadow of traditional religious paintings with modern interpretations in form and color, presenting the viewer with a spiritual journey across cultures and beliefs.

        Such artistic practice transcends a single aesthetic field. By borrowing from religious culture, the artist not only demonstrates a tribute to tradition, but also guides the viewer to think about the relationship between cultural inheritance and innovation, and between faith and contemporary values. This kind of aesthetic experience across time and space promotes theoretical thinking about cultural intermingling and

transcending traditional frameworks, injecting contemporary art with far-reaching philosophical connotations.

FIGURE 37 Zhan Ji'ang Bai Juyou on Silk Light Color Silver Foil 37x47cm 2022

Source: Zhan Ji'ang

4.9.2 Religious Symbolic Expression

Young Chinese artists born in 1990 - 1995 AD have shown compelling contemporary expressions of religious symbols in the field of painting. Through their in-depth reinterpretation and aesthetic reconstruction of religious symbols, they have created a unique and modern artistic language, introducing religious elements into the context of contemporary art, and presenting a visual feast of cultural symbols to the viewer.

Traditional Chinese elements such as wood carving designs and scrolling cloud patterns are everywhere in MEGIC's work. He clearly states, "I want to incorporate elements of traditional Chinese culture into my graffiti and create works that are indigenous to China." This creative concept is derived from traditional Chinese architecture and classics such as the Book of Changes. Take the work "The Way of the Outer Stars" (Fig. 38) by MEGIC as an example, he presents a dramatic and contemporary expression of painting by reconstructing Chinese Taoist images and symbols.

In this work, the religious symbols are no longer just a direct presentation of traditional religious teachings, but have been processed in an artistic form that retains the mystical nature of the religious symbols while infusing them with modern aesthetic qualities. This reinterpretation is not only a tribute to traditional culture, but also an examination and expression of contemporary concepts. Through aesthetic reconfiguration, the artist not only demonstrates an understanding of traditional cultural symbols, but also gives these symbols a new meaning in the contemporary context.

This artistic practice is not only a reproduction of a single symbol, but also an excavation of the deeper meaning behind cultural symbols. This contemporary expression of religious symbols goes beyond superficial forms and leads the viewer to think deeply about the role and meaning of religious symbols in contemporary culture. Through creative aesthetic reconfiguration, the artist places religious symbols in contemporary art dialogues, promoting a comprehensive understanding of culture, faith, and art.

FIGURE 38 MEGIC The Way of the Outer Stars Acrylic on Canvas 100x100cm 2022

Source: MEGIC

CHAPTER 5
DISCUSSION AND CONCLUSION

5.1 Conclusions of The Study

1. In the contemporary paintings of young Chinese artists born in the period of globalization (1990-1995 A.D.), the expression of Chinese aesthetics shows multi-layered complexity, which is profoundly influenced by the core characteristic elements of society and economy, era and culture, science and technology and information technology, individuality and creativity, aesthetics and concepts, artistic elements and expressive methods, history and traditional culture, philosophy and ideology, and religious symbols and contemporary expressions, and so on.

(1) Society and Economy. This generation of artists grew up in the period of China's rapid rise, experiencing the economic take-off and dramatic changes in the social structure. In their works, the economic factor manifests itself in a profound reflection on urbanization and commercialization. Elements such as skyscrapers, busy streets and consumer scenes often appear on the canvas, reflecting the social landscape brought about by urbanization and economic prosperity. At the same time, this is accompanied by reflections on phenomena such as social stratification and consumerism.

(2) Time and culture. Time and cultural factors have had a significant impact on the depth of economic and environmental expression. In the works of this generation of artists, the fusion of traditional and contemporary culture reflects the influence of the times on individual identity. Traditional cultural elements such as ancient architecture and traditional clothing coexist with modern elements such as technological products and popular culture, presenting a dialog between past and present. This cultural complexity also allows the artist to show a diverse aesthetic in his works.

(3) Technology and Information Technology. Technology and information technology play an important role in the works of this generation of artists. Digital and virtualized elements are often incorporated into the images, reflecting the impact of rapid technological development on society. People's reliance on the virtual world and

the rapid development of technological products are reflected in the works. At the same time, technology also provides new means of expression for artistic creation, and technologies such as digital painting and virtual reality play an important role.

(4) Individuality and Creation. This generation of artists focuses on the deep integration of individual experience and creation. Their works often reflect the experience and feelings of individuals in the midst of social changes. Individual experiences may come from their own life stories and growing up experiences, or from their observations and depictions of the people and social groups around them. By digging deeper into individual experiences, the artists present more vivid and close-to-the-heart emotional expressions in their works.

(5) Aesthetic and Conceptual. Aesthetics and concepts play a crucial role in the works of this generation of artists. Their pursuit of beauty transcends traditional aesthetic standards, and they pay more attention to expressing their unique understanding of beauty. The diversity of aesthetic concepts is reflected in the works, and the artists may integrate traditional cultural aesthetics with contemporary aesthetics to form a unique aesthetic language. The expression of concepts is also presented in the works as a profound reflection on all aspects of society, human nature and nature.

(6) Artistic elements and expressive techniques. Artistic elements and expressive methods are the basis for artists' creations. This generation of artists focuses on integrating contemporary art elements while inheriting traditions. Traditional painting techniques may be combined with modern digital art and installation art to form a multi-layered, multi-media expression. In terms of expression, they may adopt more personalized brushstrokes, color combinations and compositions to highlight their individual styles, or they may challenge the traditional aesthetic boundaries through experimental expression.

(7) History and traditional culture. History and traditional culture are indispensable elements in the works of young Chinese artists born between 1990 and 1995 AD. This generation of artists has deeply explored China's long historical heritage and traditional culture, and skillfully integrated traditional elements into contemporary

paintings. By reinterpreting historical events, literary classics, and traditional art forms, they present the viewer with a cultural picture that combines traditional flavor and modern atmosphere. This expression is both a tribute to tradition and a rethinking of history, providing the viewer with an opportunity to dialog with the past.

(8) Philosophy and Thought. Philosophy and thought are the profound kernel in the works of this generation of artists. They often express their profound thoughts on life, existence and humanity through artistic language. From traditional Chinese philosophy to modern Western thought, these artists have absorbed diverse philosophical concepts and incorporated them into their paintings. The works may convey the questioning of the meaning of existence through abstract symbols, deep colors, or even references to literary texts, leading the viewer to immerse himself in a profound space of contemplation.

(9) Religious symbols and contemporary expression. Religious symbols play a striking role in the works of this generation of artists. Through the reinterpretation and contemporary expression of religious symbols, artists have created a painting language rich in mystery and revelation. This is not only a direct expression of religion, but also presents the pursuit of spirituality through the symbolism of the symbols. This expression enables the viewer to contemplate the deeper religious culture while aesthetically pleasing.

2. Society and economy, era and culture, science and technology and information technology constitute the elements of the economic environment that characterize the works of young Chinese artists born between 1990 and 1995. Individuals and creations, aesthetics and concepts, artistic elements and expressive methods constitute the elements that characterize the artistic creations of this generation of artists. History and traditional culture, philosophy and thought, religious symbols and contemporary expression constitute the elements of the cultural context of the works of this generation of artists. The elements are interconnected and interact with each other, and together they build the unique and rich artistic context of this generation of artists.

(1) The elements of society and economy, era and culture, science and technology, and information technology are intertwined, and together they build a unique expression of the economic environment in works of art. Social and economic changes shape individual life experiences, while the integration of time and culture makes these experiences take on complex cultural dimensions. The rapid development of technology and information technology provides artists with new ways of expression and exploration.

(2) The elements of individuality and creativity, aesthetics and conception, and artistic elements and expressive methods are interrelated, and together they give the artist's work a unique power of expression. Individual experience forms the basis of aesthetics and concepts, while aesthetics and concepts guide the choice of artistic elements and methods of expression. Through the flexible use of these elements, the artist creates a colorful and deep artistic context. This kind of expression not only reflects the artist's individual originality, but also fits in with the pluralistic aesthetic and ideological orientation of contemporary society.

(3) Elements such as history and traditional culture, philosophy and thought, religious symbols and contemporary expression are intertwined, and together they characterize the cultural context of the works of this generation of artists. History and traditional culture provide a profound source for philosophy and thought, while religious symbols inject a mysterious emotion into them. Through the flexible utilization of these cultural elements, the artists create a cultural and artistic space with both traditional cultural heritage and contemporary ideas. This cultural context not only provides the viewer with the knowledge of traditional culture, but also leads the viewer to think about the importance of cultural identity in contemporary society.

3. In the creations of young Chinese artists born in 1990 - 1995 AD, elements of the economic environment significantly influence the expressive characteristics of paintings. Through their works, the artists deeply reflect the impact of the economic environment, presenting a sensitive perception of economic changes, so that the economic situation is closely intertwined with the individual's daily life and experience.

At the same time, the cultural context has a profound influence on the works of this generation of artists, who live in an era of cultural pluralism, absorbing traditional and international cultures, making the creation of paintings characterized by multi-level and diversity.

(1) The economic environment influences the expression characteristics of painting creation. In the works of young Chinese artists born in 1990-1995, the economic environment has a profound influence on the expressive characteristics of painting creation. The economic situation is directly related to the individual's daily life and experience, therefore, the artists reflect their sensitivity to economic changes in their creations. In times of economic prosperity, artworks may present an examination of consumer culture, a desire for material affluence or a reflection on social class differences. On the contrary, in times of economic hardship, artworks may reflect concerns about poverty, pressure on livelihood, or reflections on social inequality. The expressive character of painting creativity becomes a medium for artists to express their attitudes and perceptions of the changing economic environment, reflecting the individual's perception of his or her role and emotional experience in the development of society.

(2) The elements of cultural context play a role in the expressive characteristics of painting creation. The elements of cultural context also have a significant effect on the expression characteristics of painting creation. Artists of this generation live in an era of cultural pluralism, and have received impacts and influences from different cultures. The plurality of cultural context is not only reflected in the inheritance and innovation of traditional culture, but also in the absorption and integration of international culture. In the creation of paintings, artists may incorporate traditional cultural elements and present a unique aesthetic style through the reinterpretation of history and traditional culture. At the same time, they may also create artworks with an international perspective by absorbing elements of international culture. The richness of cultural contexts makes the expressive features of painting creations

multi-layered and diversified, carrying the emotional resonance of traditional culture as well as demonstrating the exploration and innovation of future culture.

5.2 Discussion

5.2.1 Relevance of the Research Question

This study focuses on an in-depth exploration of the Chinese aesthetic characteristics embodied in the contemporary paintings of young Chinese artists born between 1990 - 1995 AD. Through multi-level analyses, the close relationship between a number of social, economic and cultural factors and the creativity of this generation of artists is deeply explored.

Social factors are of great significance in the creations of these artists. The social environment in which they live, including the social structure, the process of urbanization and the changes in social values, directly affects their expression of themes such as the relationship between individuals and groups and the differences in social classes. This is reflected in their works, which are profound reflections on urban landscapes and social relations.

Economic factors are key elements in this study. This generation of artists experienced the period of China's economic take-off, and their creations often express a sensitive perception of economic phenomena. The scrutiny of urban prosperity and consumerism, as well as the concern for economic disparity and social division, are all vividly presented in their works.

Cultural factors are equally crucial to this research question. This generation of artists grew up in a multicultural environment, influenced by both traditional and international cultures. In their paintings, they see the inheritance and innovation of traditional cultural elements, as well as an openness to international perspectives. This reflects their efforts to shape a unique individual context within the framework of Chinese aesthetics.

Thus, the findings further substantiate the initial research question that this generation of artists is profoundly influenced by globalization in their creations in terms of society, economy and culture. Their works are not only a response to these factors,

but also a vivid presentation of the diversity and complexity of Chinese aesthetics. This realization provides scholars with strong support for a deeper understanding of the direction and trends of contemporary art in China.

5.2.2 Comparison with Existing Literature

The comparative analyses of this study reveal a more comprehensive understanding of the profound characteristics of young Chinese artists' painting creations compared to the existing literature. By contrasting with past studies, this study makes a unique contribution in the following aspects:

In contrast to previous studies, this study focuses on covering multiple key elements, such as society, economy and culture, to comprehensively analyze the painting creations of post-1990 Chinese young artists. The comprehensiveness and comprehensiveness of this approach allows for a more comprehensive understanding of the creative characteristics of this generation of artists. For example, while the literature suggests the influence of social factors on artistic creation(Wen, 2020), this study further incorporates economic and cultural factors into the analysis, thus providing a more in-depth understanding.

This study highlights the impact of the period of globalization on young Chinese artists of the post-90s and places them in the context of a more macro and complex era. Compared with previous studies, this era-context consideration is more comprehensive and can better explain the aesthetic concepts and creative characteristics embodied in their works. For example, Wang Chunchen (2021) proposed the impact of globalization on artistic creation (ChunChen, 2021), whereas this study delves into the specific impact of the globalization period and combines it with the artists' creative practices to provide a more detailed analysis.

This study highlights the unique position of post-1990s young Chinese artists in Chinese aesthetics, revealing their efforts to shape their individual contexts within the framework of Chinese aesthetics through an exploration of traditional cultural inheritance and innovation. The prominence of this perspective provides a clearer view for understanding the uniqueness of Chinese contemporary art. For example, Yan Huion

(2022) emphasized the influence of traditional culture on contemporary art in his study (Hui'en, 2022), while this study further explores how post-90s artists innovate on the basis of traditional culture to occupy a unique position in Chinese aesthetics.

In summary, this study has made a breakthrough in both methodology and theoretical depth, providing a deeper insight into the characteristics of painting creation by young Chinese artists. This is expected to provide richer and more concrete references for future research in related fields.

5.2.3 Significance of Results

The findings of this study are of significant importance at both theoretical and practical levels.

Firstly, the study highlights the artists' response to social, economic and cultural changes. The results of this study emphasize that this generation of artists has responded profoundly to social, economic and cultural changes in China through their paintings. This not only provides an empirical basis for theoretical research, but also contributes to a better understanding of how art creators express themselves at a particular time.

Secondly, the study reveals this generation of artists' deep understanding of Chinese tradition and international culture. Through their paintings, they have demonstrated their inheritance and innovation of traditional Chinese culture, and have successfully incorporated international cultural elements into their creations. This not only contributes to a more comprehensive understanding of the unique position of contemporary Chinese artists in global cultural exchanges, but also provides profound insights into the dissemination of Chinese culture on a global scale.

Third, the study is expected to promote the development of Chinese contemporary art. By gaining a deeper understanding of the creative characteristics of this generation of artists, the research provides useful insights into the future of Chinese contemporary art. It will help promote diversity and innovation in artistic creation, and promote better integration of Chinese art into global art trends.

Finally, the findings of the study play a key role in the positive promotion of Chinese contemporary art in global culture. By showing how artists combine local elements with international influences, it provides a strong example of China's unique contribution to the global cultural scene. This not only helps to promote the exchange and resonance of cultural diversity, but also establishes a positive image for Chinese contemporary art to be recognized and identified globally.

5.3 The Limitations of the Study

Despite the success of the study in achieving a number of important findings, however, it needs to be recognized that the study has some limitations in certain aspects. These limitations cover a number of dimensions of the study including, but not limited to, sample selection, study design, data collection and analytical methods. These factors may, to some extent, affect the generalizability and depth of the research findings.

1. Limitations of sample selection and size. The study used a specific range of samples, which may have some impact on the generalizability of the study. Due to time and resource constraints, we were not able to cover a wider group of artists, which may have affected the overall understanding of the overall young artist community.

2. Factors not explored in depth. The timeframe of the study makes it possible that the researcher may not be able to explore in depth some of the factors that may have a significant impact on the artist's creativity. For example, detailed case studies of artists, including the influence of individual life experiences, educational backgrounds, social networks, and other factors on artistic creation, were not fully considered in this study.

3. Insufficient in-depth research due to time constraints. Time constraints on research have prevented more in-depth study of a number of important factors that may have influenced artists' creativity. This includes, but is not limited to, individual life experiences, social interactions, and the social context of specific periods.

5.4 Recommendations for Future Study

In the course of the study, although the researcher found some valuable results, in order to understand the characteristics of Chinese young artists' painting creation in a more in-depth way, future research can take the following directions to expand and deepen.

1. Expanding the sample size and scope. It is recommended that future studies improve the universality of the research by increasing the sample size and covering a wider group of artists. Extensive surveys and interviews covering artists from different regions, backgrounds and art genres will help to gain a more comprehensive understanding of the creative characteristics of young Chinese artists.

2. Explore individual factors in depth. Future research could explore in greater depth the influence of individual factors on artists' creativity. Through in-depth interviews and detailed case studies that take into account factors such as life experiences, educational backgrounds and social networks, it is hoped that a more comprehensive understanding of how these factors play a role in shaping an artist's creative identity can be achieved.

3. In-depth study of influencing factors. In order to gain a more comprehensive understanding of the motivations behind an artist's creative endeavors, future research could delve deeper into the factors that may have had a significant impact on artistic creation. This might include in-depth analysis of specific historical events, social interactions, and period contexts to reveal the specific role of these factors in the creative process.

4. Expanding the time frame of the study. Given the time constraints, future research could consider expanding the time frame of the study to gain insight into the evolution of artists' creations over time. This will help reveal the long-term impact of social change on artistic creation in a given period and provide a more comprehensive historical perspective.

5. Consider interdisciplinary research. In order to more fully understand the formation of an artist's creative identity, future research could consider adopting an

interdisciplinary approach, combining perspectives from multiple fields such as sociology, psychology, and cultural studies. Such an interdisciplinary approach will help deepen the understanding of the driving forces behind creativity and provide a richer multi-dimensional analysis.

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APPENDIX

APPENDIX A

Artist Biography

1.Chen XIII

Chen Thirteen is a graffiti artist, scholar of ancient architecture, and architect.

His practice encompasses a wide range of disciplines, including urban murals, printmaking, oil painting, and installations; he also engages in architectural design, theoretical research on architectural history, and preservation of architectural heritage.

After graduating from Zhejiang University with a Master's degree in Architecture, he shifted his focus from architectural design to a more diversified field of design and went on to Harvard University to pursue a PhD in Design. He started to create graffiti art in 2008, and in 2013 he started to focus on Chinese graffiti and changed his name to "Chen XIII". Thirteen Chen's creative concepts come from his own disciplinary background: architectural design and historic building preservation. For many years, he has pursued the idea of creating graffiti fonts from an architectural perspective. Based on this, Thirteen Chen tries to combine Chinese graffiti fonts with traditional Chinese decorations and the logic of modern architectural design, and has always been committed to exploring Chinese graffiti styles. He creates a unique style, where knowledge of architecture and watch design techniques bring unlimited inspiration to his creations, and presents graffiti in Chinese design in the city. He is a popular collaborative artist with commercial brands such as watch and hip hop brands.

2.Cong Yunfeng

Born in Qiqihar, Heilongjiang in 1990, he graduated from the Mural Painting Department of the Central Academy of Fine Arts as an undergraduate in 2013, and then went to study at the Prince's Foundation School of Traditional Arts in the UK.

Cong Yunfeng entered the Central Academy of Fine Arts in 2009, in the first studio of the Department of Fresco Painting, he absorbed the artistic nourishment of Chinese excellent traditional culture by copying the frescoes of ancient temples and caves. During a trip to Datong Temple in Shanxi Province for mural repainting sketching activities, Cong Yunfeng was in the same space with thousand-year-old buildings and cultural relics, and this practical experience allowed him to bond with thousand-year-old mural paintings, have a more direct dialogue with history, and deepen the idea of connecting history and culture through the medium of mural paintings.

After graduating from undergraduate school, Cong Yunfeng's career plan was to become a professional artist, so he began working with Qiaofu Fangcaodi Gallery, and in 2014 he went to study at The Prince's Foundation Academy of Traditional Arts in the UK, becoming the first student from mainland China to study at the British art school. 2015 during the visit of General Secretary Xi Jinping to the UK with his wife, he had the honour of presenting his own work to the President and his wife to report on the results of his studies. The results of his study.

When he first came to the UK to study, Cong Yunfeng suffered a strong culture shock and went through a relatively long adjustment period. "The curriculum at the College was very intensive, with more than a dozen courses in Arabic geometry, Persian miniatures, Indian miniatures, stained glass, medieval iconography, gilding, ceramics and other subjects to be studied over a two-year period, as well as theories about medieval sacred and traditional art." Through his studies, Cong Yunfeng realised that in addition to European art, there are many self-contained art of other peoples in the world, such as Arab, Persian, Indian and Ottoman art, etc., and he began to take a step towards cross-cultural creative exchange. While studying abroad, Cong Yunfeng often used traditional Chinese cultural symbols in his works, but since the audience was

foreigners who were unfamiliar with Chinese culture, he needed to play the role of a translator to help the audience understand the context of the works.

Cong Yunfeng has been working in an intercultural, interdisciplinary and intextual way, trying to integrate different cultures. He believes that there are not only two systems in the world, Chinese or Western, and that compatibility and beauty may be a higher wisdom, "which is also the wisdom of Chinese culture."

In May 2023, the British Museum's special exhibition, A Hundred States of the Late Qing Dynasty, was launched and the heat was on. The exhibition featured more than 300 Chinese artefacts, many of which were precious relics that China did not have the opportunity to see and were lost overseas. The exhibition "No Chinese Can Walk Out Smiling" attracted the attention of young artist Cong Yunfeng, who, after months of conception and approval, in August 2023 depicted the Dunhuang murals "Playing the Pipa" and "Five Hundred Thieves Becoming Buddhas" on the vaults and walls of the graffiti-covered neighborhoods of Leake Street and Brick Lane in London. In August 2023, Cong Yunfeng depicted the Dunhuang murals "Bouncing Pipa" and "Five Hundred Robbers Becoming Buddha" on the vaults and walls of the graffiti-covered Leake Street and Brick Lane neighborhoods of London, adding metaphors to the re-compositions and protesting against the loss of cultural relics in a way unique to art workers, expressing their determination and attitude to protect Chinese culture.

Solo Exhibition

2019, The Good Qiankun-Cong Yunfeng Solo Exhibition, Qiaofu Fangcaodi Gallery, Taipei, Taiwan

2018, Code Vision-Cong Yunfeng Solo Exhibition, Fangcaodi Gallery 798, Beijing, China

Major Group Exhibitions

2021, "Beautiful Homeland", The 4th POWERLONG Art Prize, POWERLONG MUSEUM, Shanghai, China

2019, From Blockchain to Multidimensional Autonomy, Qianxing Art Museum, Changsha, China

2019, Art Central, Hong Kong

2018, The Prince and the Patron, Buckingham Palace, London

2018, Art Central, Hong Kong

2018, Art Stage Singapore, Singapore

2017, Across the Oceans: Intelligence - Chinese Contemporary Art Exhibition, The

Palacio de la Schacht, Providencia, Santiago, Chile

Sharks and Humans, Hong Kong Maritime Museum, Hong Kong

START 2017, SAATCHI GALLERY, London

Cycle III: The Unconventional Normalcy of Emotional Consciousness, Fangcaodi Gallery-798, Beijing

2016, Original-Contemporary Discourse, Fangcaodi Gallery, Beijing

Cycle II: From Perception to Intervention, Fangcaodi Gallery, Beijing

Where is Wali? How to Capture the Star Clusters, Goodenough College, London

2015, Materials, Goodenough College, London

2014, Art Beijing 2014, National Agricultural Exhibition Centre, Beijing

2013, The 5th China International Architecture and Art Biennale, Bird's Nest, Beijing

3. Mo Yin

Born in Guilin, Guangxi in 1992;

Graduated from the Oil Painting Department of South China Normal University with a Bachelor's Degree in 2014;

Graduated from the Oil Painting Department of the Central Academy of Fine Arts with a Master's Degree in 2017;

He is now a professional artist living and working in Beijing.

Art Museum Collections

Imperial Palace Museum of Art

Lotus Art Museum

Tree Art Museum

Starland Centre Art Museum

Box Stop Art Museum

Ruidexuan Art Museum

Guangzhou Painting Academy

Jinshan Qingzhu Academy

Huashi Art Museum

Personal Collection

Chairman of Xiaomi Technology and Jinshan Software, Mr Lei Jun

Zhejiang Xinxiang Investment, Shanghai Jinzhe Investment,

Mr Song Maobin, Chairman of Tianjin LAND Xinxiang

Mr Lin Yongshan, Beizhuang Art Centre, Taiwan

Mr Chen Yuemeng, Chairman of Zheshang Venture Capital

Mr Hong Boming, CEO of JINBA Men's Clothing

Mr Wei Guanglei, Chairman of 53 Companion Learning

Mr Liu Yu, Chairman of Maglight Capital

Mr Liu Lei, President of Holographic Think Tank

Mr Zhu Yawen, Star Actor

......

As well as many collectors love and collect

Solo Exhibition

2023 Mo Yin Solo Exhibition, Ruidexuan Art Museum, Beijing, China

2019 "The Way of the Great Tao", Mo Yin Solo Exhibition, Lian Art Museum, Hangzhou, China

2018 "As If There Was Light", Mo Yin Solo Exhibition, National Archives of Contemporary Art, Beijing, China

2016 "Time Hidden Memory", Mo Yin Solo Exhibition, HAS Gallery, Beijing, China

Group Exhibition

2023

"Chaoqi", Bird's Nest - National Chao Art Exhibition, Bird's Nest Cultural Centre, Beijing, China

CITIC Bookstore Art Exhibition, Chaoyang Qihao Bookstore, Beijing, China

"Painter's Story", Shenzhen Art Exhibition Centre, Shenzhen, China

2022

Mobile Art Museum "Art for Sale" Programme, Mobile Art Museum Main Building, Beijing

2021

"Handbook of Life", Hong Boming Collection Exhibition, Box Stop Art Museum, Jinjiang, Fujian, China

"Dialogue in Miaoya", Miaoya Art Space, Beijing, China

"Beautiful Home", Baolong Museum of Art, Shanghai, China

2019

"Young Saplings II" Collection Exhibition, Guangzhou Art Museum, Guangzhou, China

North Carolina Art Fair, Raleigh, USA

Beijing Art Fair 2019, China International Exhibition Centre, Beijing, China

"Yangchun Side, Gao Wei Art Gallery, Hangzhou, China

"As If There Was Light", MINOS Gallery, Milan, Italy

2018

"Autumn Rhythm of Yandang", Guangzhou Painting Academy and Young Painters Sketch Exhibition, E5 Art Museum, Guangzhou, China

The 3rd Poly "Academy Star" Contemporary Art Exhibition, Yiwu Cultural Fair, Yiwu, China

"Blossoming" Youth Seedling Painters II Travelling Exhibition, E5 Art Museum, Red Brick Factory, Guangzhou, China

2017

Landscape in the Study Room, Guanshe Club Space, Beijing, China

The Fifth Asian Young Artists Nomination Exhibition, Water Cube Exhibition Centre, Beijing, China

"The Right Time for the Right Place" Guangzhou Academy of Painting, Guangdong Museum of Art, Guangzhou, China

Graduation Exhibition of Graduate Students of Central Academy of Fine Arts, Central Academy of Fine Arts, Beijing, China

Excellent Works of Graduate Students of Eight Art Academies, Yiwu International Expo Centre, Yiwu, China

"Oil Painting" The Third Exhibition of Young Scholars II, E5 Art Museum of Red Brick Factory, Guangzhou, China

2016

"The Beginning" The Fifth Postgraduate Exhibition of the Central Academy of Fine Arts, The Name of Rose Art Centre, Beijing, China

Ivy Project 2016, Tianjin Art Museum, Tianjin, China

"yi up" Central Academy of Fine Arts Graduate Students Nomination Exhibition, Yi-Space, Beijing, China

Resident Art Exchange Exhibition between Oil Painting Department of Central Academy of Fine Arts and New York Academy of Art, Dayuntang Art Museum, Beijing, China

"Picasso in China Dialogue Exhibition, Shanshui Art Museum, Beijing, China

"Chinese Dream - Labour Beauty" Exhibition of Artworks of Grassroots Workers, Tai Temple Art Museum, Beijing

Art Beijing 2016, Beijing Agricultural Exhibition Centre, Beijing, China

The Third Asian Young Artists Nomination Exhibition, Today Art Museum, Beijing, China

2015

The Fourth Central Academy of Fine Arts Graduate Students Exhibition, Yanhuang Art Museum, Beijing, China

Exhibition of Postgraduate Teaching Achievements of the Central Academy of Fine Arts, Central Academy of Fine Arts, Beijing, China

"Frontier - Frontier" Guangxi Contemporary Art Beijing Exhibition, Dahewan Art Museum, Beijing

Poly International Art Fair, Poly International Convention and Exhibition Centre, Beijing, China

"Tushengtu Chang", Excellence Gallery, Beijing, China

"Youth - Footprints" Exhibition, Central Academy of Fine Arts, Beijing, China

2014

"Hypersensitive Reaction" Youth Art Experiment Exhibition, Huigu Art Space, Guangzhou, China

Graduation Exhibition, South China Normal University, Guangzhou Library, Guangzhou, China

"Seek - Follow" Oil Painting Department Graduate Exhibition, Central Academy of Fine Arts, Beijing, China

2012

The Second Biennial Exhibition of Art Works by University Students of Guangdong Province, Guangzhou University Performing Arts Centre, Guangzhou, China

"Lacquer Colour Lingnan" Lacquer Art Exhibition, South China Normal University Art Museum, Guangzhou, China

The First College Exhibition of Oil Painting in Guangdong Province, Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China

2012 Guangdong Youth Art Exhibition, Guangzhou Art Museum, Guangzhou, China

"Fulong Cup" Contemporary Art Colleges and Universities Annual Nomination Exhibition, Today Art Museum, Beijing, China

4. Zhao Peng

Born in 1994 in Linyi, Shandong

Graduated from the Department of Chinese Painting, Shandong Academy of Arts in 2017 with a Bachelor's Degree

2020 Graduated from the Department of Chinese Painting, Shandong Academy of Arts with a Master's Degree

Member of China Artists Association, Shandong Province Artists Association, Shandong Young Artists Association

Currently a PhD student in South Korea

Solo Exhibition:

2023

The Wood is Happy - Solo Exhibition of Zhao Peng Incheon

2022

The Wood is Happening - Solo Exhibition by Zhao Peng hiart space Shanghai

2019

Art Colour New Front: New Works of New Artists from Shandong (Solo Exhibition of Zhao Peng) Shandong Art Museum, Jinan

Group Exhibition:

2023

Art Shenzhen Daqian Gallery Shenzhen Convention and Exhibition Centre Shenzhen

Object-Geometry Microwave Whale House Shenzhen

Six Feathers - Invitational Exhibition of the Guild of Chinese Paintings of the Ninety Creative Painting Society, Chaoyang Painting and Calligraphy Institute, Beijing, China

Natural editing Seoul

2022

Ink Flower - 8090s Ink Painters Group Exhibition hiart space Shenzhen

2021

Turning Tone - Contemporary Youth Gongbi Research Exhibition (4th) Fangyuan Art Museum, Beijing

Youthful Heartprints - 2021 Guan Shanyue Art Museum Youth Gongbi Painting Exhibition Guan Shanyue Art Museum Shenzhen

Unidirectional Gaze - Young Ink Painters hiart space Shenzhen

2020

Your Backpack: Exploration of Ink Painting by Artists Born after 1980 and the Fifth Anniversary of Chinese Contemporary Ink Painting Yearbook Jining Art Museum Jining

The Seventh Youth Heartprints - 2020 Guan Shanyue Art Museum Youth Brush Painting Exhibition Guan Shanyue Art Museum Shenzhen

Qing Ping Le: Contemporary Ink Painting Exhibition Aniyi Art Space Shanghai

Shengqi: 2020 Wu Guanzhong Art Museum Nine Zero Creative Painting Society Outstanding Works Invitational Exhibition Wu Guanzhong Art Museum Yixing

2019

Subtlety Vast - Chinese Contemporary Brush Painting Masterpieces in Small Format Exhibition Weihai Art Museum Weihai

Dicky Plan - Selected Works of the Past Years Jining Art Museum Jining

Dicky Plan 2019 Guantang Museum of Art/Guan Shanyue Art Museum Beijing/Shenzhen

The Twelfth Annual Exhibition of Academy New Square-Nine Zero Nine Zero Today Art Museum Beijing

Award and Collection:

2023

The work "The Fragrance of Books Floating in the Village Town" participated in the exhibition of art works for the 65th anniversary of the founding of Shandong Art Academy.

2022

The work "The Fragrance of Books Floating in the Village" was selected in "Building Dreams - Our New Era Art and Photography Exhibition".

2021

The work "Huacai - Bearing the Veins" was selected in "Hundred Years of Huacai - 2021 - China's Hundred Jinling Painting Exhibition (Chinese Painting)".

2020

The work "Light" was collected by Shandong Provincial Art Museum.

In 2019

The work "Low Carbon Era" was awarded the collection prize in "Time and Color - 2019 - China's Hundred Jinling Painting Exhibition (Chinese Painting)" and collected by Jiangsu Modern Art Museum.

The work "Green Travelling" won the creative prize in "The 13th National Art Exhibition of Shandong".

The work "Big Snow" won the entry qualification in the "Beautiful China - Twenty-four Seasons Theme Creation Chinese Painting Exhibition" and was collected by the organizing committee.

In 2017

The work "Squeeze" won the highest prize in the "The Fourth 'Green Future'" and was collected by Shandong Provincial Art Museum.

5. Zhan Ji'ang

Born in Beijing in 1995.

In 2012, he was admitted to the attached middle school of the Central Academy of Fine Arts.

In 2016, he was guaranteed admission to the School of Chinese Painting of the Central Academy of Fine Arts to study for a Bachelor's Degree.

In 2020, he was admitted to the School of Chinese Painting of the Central Academy of Fine Arts to study for a master's degree.

He studied under Zhang Mang, Xu Hualing, Liu Jingui, Jin Rui, Jiao Yang, and Wang Champion.

Exhibition experience:

2022 The Second National College Students' Art Exhibition, National Art Museum of China, Beijing, China

2021 The Third Wu Rongguang Studio Exchange Exhibition, Changsha Meilun Art Museum, China

2021 "Tide Players" Trend Art Exhibition, Beijing Times Art Museum, China

2021 "New Power of Youth" Young Artists from Central America Shijiazhuang Art Museum

2021 Art Shenzhen Expo Shenzhen Exhibition Centre

2021 "Youth Heartprint" National Youth Brush Painting Exhibition Guanshanyue Art Museum, Shenzhen

2021 Art Beijing Beijing National Agricultural Exhibition Centre, Beijing

2021 "Academic Community" Contemporary Academy Chinese Painting Figure Teaching and Research Exhibition Guangzhou Academy of Fine Arts University City Campus Art Museum

2021 "When Strange Becomes Everyday" Contemporary Art Exhibition Fangcaodi Gallery, Beijing

2020 "Meeting in Pingshui" Chinese Contemporary Gongbi Painting Invitational Exhibition Shenzhen Pingshan Art Museum

2020 "It's Impossible" Contemporary Trend Art Exhibition, Today Art Museum, Beijing

2020 "A Journey of a Thousand Miles" Exhibition of Excellent Graduates from National Key Art Colleges and Universities, Hubei Academy of Fine Arts, Wuhan, China

2020 Nylon Youth Outstanding College Students' Works Exhibition, Shanghai Yicang Art Museum

2020 "Youth Heartprint" National Youth Brush Painting Exhibition, Guanshanyue Art Museum, Shenzhen

2020 Graduation Exhibition of Central Academy of Fine Arts Online Art Museum of Central Academy of Fine Arts, China

2020 Star Plan Young Artists Exhibition Beijing Tree Art Museum

2019 I Grow with the Motherland Art Exhibition Today Art Museum

2019 Youth Footprints Student Theme Exhibition Central Academy of Fine Arts

2018 Beijing Youth Art Works Biennale, China Millennium Forum

2018 Youth Footprints Student Theme Exhibition Central Academy of Fine Arts

In 2017, the Central Academy of Fine Arts School of Chinese Painting excellent works in the countryside exhibition Central Academy of Fine Arts

2016 Exhibition of Excellent Works of Chinese Painting School of Central Academy of Fine Arts Central Academy of Fine Arts Teaching Exhibition Hall

2016 Exhibition of Excellent Works by Graduates of the Central Academy of Fine Arts Yanjiao Campus of Central Academy of Fine Arts

2016 Green Apple Excellent Works Exhibition Central Academy of Fine Arts Yanjiao Campus

In 2015, "The Flavour of River Luo", Luoyang Art Museum.

2014 Invitational Exhibition of Life Drawing in Painting Garden Li Keran Painting Academy China National Academy of Painting

2013 Exhibition of works of the attached middle school in the countryside Central Academy of Fine Arts underground exhibition hall

Collection:

Undergraduate graduation creation "Seven Sages of the Bamboo Forest" was collected by the Art Museum of the Central Academy of Fine Arts.

All Will Pass, All Will Bloom" was collected by Beijing Tree Art Museum.

Many works were collected by famous artists such as Shen Liang, Xu Hualing and other famous collectors.

6.Jiang Chaofan

Born in Sichuan in 1991, now lives in Chongqing.

Graduated from Southwest University in 2014, Bachelor of Fine Arts, Bachelor of Arts;

Graduated from Southwest University in 2019, MFA in Chinese Painting in the direction of Green and Green Landscape;

2022 to present in Southwest University, Chinese writing and calligraphy and painting art interdisciplinary PhD in progress.

Member of China Artists Association

Member of Chinese Artists Association

Awards.

2021 The 11th National Gongbi Painting Exhibition (Excellent Inheritance Works) (National Art Museum of China, Beijing)

2021 2020 Xiamen National (Small Format) Gongbi Painting Biennale (Entry Qualification Works) (Xiamen Art Museum, Xiamen)

2020 Craftsmanship - Construction - 2020 The First Chongqing Biennial Exhibition of Gongbi Painting (Academic Award) (Chongqing Gongbi Painting Society Art Museum, Chongqing)

2019 Commemorating the 120th Anniversary of Mr Lin Fengmian's Birth - "Hakkodu Meizhou - Fengmian's Hometown" National Chinese Painting (Landscape - Bird and Flower) Exhibition (Entry Qualification Works) (China Artists Association, Meizhou)

2019 The Fifth Sichuan Gongbi Painting Society Exhibition and National Invitation Exhibition of Famous Artists' Works (Top Ten Award of Excellence) (Sichuan Poetry, Calligraphy and Painting Academy, Chengdu)

2019 The Ninth Huang Yuan Calligraphy and Painting Scholarship (Merit Award) (Sichuan Fine Arts Institute Art Museum, Chongqing)

2016 One Hundred Years of Xiling - Hushan Rhythm - Poetry, Calligraphy, Painting and Printing Exhibition of Xiling Yinshe (Special Prize) (Xiling Yinshe, Hangzhou)

2016 The Eighth Sichuan Province Calligraphy and Seal Script Exhibition of New Talents and New Works (Excellence Award) (Sichuan Art Museum, Chengdu)

2013 The Fourth Huang Yuan Calligraphy and Painting Scholarship (Nomination Award) (Sichuan Fine Arts Academy CAEA Art Museum, Chongqing)

2012 The Third Huang Yuan Calligraphy and Painting Scholarship (Nomination Award) (CAEA Art Museum, Sichuan Fine Arts Institute, Chongqing)

2011 The Third Chongqing University Students' Art Exhibition (First Prize) (Huxi Commune, Sichuan Fine Arts Institute, Chongqing)

Exhibition Experience:

2022 Salute to the New Era-Endeavouring a New Journey 2022 Chongqing New Literary and Artistic Groups Literary and Artistic Works Exhibition (Chongqing Literature and Art Association Art Museum, Chongqing)

2022 Dialogue Southeast-ASEAN International Contemporary Art Exhibition (online exhibition)

2022 China Guardian "Fusion - Young Artists' Chinese Painting & Oil Painting" Instant Auction Programme (online exhibition)

2021 "The 2nd Young Painters Support Programme and New Talent Exhibition", Beijing Jin Shangyi Art Foundation (China Academy of Art, Beijing & Han Yuchen Art Museum, Handan)

2021 The Second Academic Invitational Exhibition of Chinese Contemporary Green Landscape Painting (Suzhou Art Museum, Suzhou)

2021 The 4th Chongqing Chinese Painting Exhibition (Chongqing Art Museum, Chongqing)

2021 The Sixth Sichuan Gongbi Painting Society Exhibition (China-ASEAN Art Institute Art Museum, Chengdu)

2021 The 10th Yu-Taiwan Art Direct Flight - Commemorating the 110th Anniversary of the Xinhai Revolution Famous Artists and Cross-Strait Youth Art Exhibition (Taiwan University of the Arts True Beauty Gallery, Xinbei)

2021 The 7th Shanghai Youth Art Fair (Shanghai World Trade Centre, Shanghai)

2021 The 8th Guan Shanyue Art Museum Youth Gongbi Painting Exhibition (Guan Shanyue Art Museum, Shenzhen)

2021 The 8th "Star Project" Youth Contemporary Art Exhibition (Tree Art Museum, Beijing)

2021 Hi21 New Art Market - Art Shenzhen (Shenzhen Convention and Exhibition Centre, Shenzhen)

2021 Spring Hi21 New Art Market (Kuntai Jiarui Cultural Centre, Beijing)

2021 A Hundred Years of Style and Blossoming of a Hundred Flowers - Celebrating the 100th Anniversary of the Founding of the Communist Party of China, the 8th Chongqing Municipal Fine Arts Exhibition (Chongqing Contemporary Art Museum, Chongqing)

2020 Youth Heartprint-2020 Guan Shanyue Art Museum Youth Brush Painting Exhibition (Guan Shanyue Art Museum, Shenzhen)

2020 The Seventh Youth Art Exhibition of "Star Plan" (Tree Art Museum, Beijing)

2020 BeiDou FanXing "5+2" Exhibition (Tree Art Museum, Beijing)

2020 2019 ArtLaozi Young Artists Support Programme (Phase II) Online Exhibition (Online Exhibition)

2020 The First Great Beauty Sichuan Art Exhibition (Chengdu Wenjiang Art Museum, Chengdu)

2020 The Third Baolong Art Award "Yaju" New Brush Painting Exhibition (Baolong Museum of Art, Shanghai)

2020 "Spring Returns to the Earth" Group Exhibition (Baolong Museum of Art, Shanghai)

2019 Artistic Imagery - Chongqing and Hong Kong Youth Art Exchange Exhibition (Weishi Gallery & Chongqing Art Museum, Chongqing)

2019 "2019 Great Beauty Guanyin Mountain" The First National Chinese Painting Landscape Exhibition (China Artists Association, Guangzhou)

2019 Subtlety - Vast - Chinese Contemporary Brush Painting Masterpieces in Small Format Travelling Exhibition (Guan Shanyue Art Museum, Shenzhen & Hubei Provincial Art Museum & Anhui Yamin Art Museum & Hefei Kurume Friendship Art Museum & Guizhou Art Museum & Jiangsu Huai'an Art Museum & Shandong Weihai International Exhibition Centre & Tianjin Academy of Fine Arts & Beijing 81 Art Museum)

2019 The Second National Chinese Painting Exhibition of "White Mountains and Black Waters - Beautiful Siping" (China Artists Association, Siping)

2019 Youth Heartprints-2019 Guan Shanyue Art Museum Youth Gongbi Painting Exhibition (Guan Shanyue Art Museum, Shenzhen)

2019 Academic Invitation Exhibition of Chongqing Gongbi Painting Society 2019 (Chongqing Gongbi Painting Society Art Museum, Chongqing)

2018 The First Gongbi Painting Exhibition in Chongqing (Chongqing Gongbi Painting Society Art Museum, Chongqing)

2018 "Tide of Two Rivers-Celebrating the 40th Anniversary of Reform and Opening-up Chongqing Fine Arts Exhibition" (Chongqing Art Museum, Chongqing)

2017 The Second Cross-Strait Middle-aged and Young People's Seal Carving Exhibition (China Academy of Art Chinese Seal Carving Art Institute & Fujian Museum, Fuzhou)

2017 The Sixth Chongqing Fine Arts Exhibition (Chongqing Art Museum, Chongqing)

2016 The Eighth Art Exhibition of New Talents and New Works of Sichuan Province (Sichuan Art Museum, Chengdu)

2016 The Sixth Seal Cutting Art Exhibition of Sichuan Province (Chengdu Wenjiang District Art Museum, Chengdu)

2016 The First Youth Calligraphy and Seal-carving Exhibition of Chongqing Municipality (Chongqing Literature Federation Art Museum, Chongqing)

2015 Contemporary Chinese Writing Seal Cutting Research Exhibition and Sichuan Seal Cutting Exhibition (Chengdu Art Museum, Chengdu)

2013 One Hundred Years of Xiling-Jinshi Huazhang-The Eighth Seal Carving Art Juried Exhibition of Xiling Seal Society (Xiling Seal Society, Hangzhou)

7. Ye Guozhi

Born in Guangdong in 1993.

Received his Bachelor's Degree in Oil Painting from Guangdong Second Normal College in 2016.

Lives and works in Guangzhou.

Contracted photographer with Frames Dealer, France.

Member of Philadelphia Watercolor Society, USA.

A member of the Philadelphia Watercolor Society, and a musician on NetEase.

Solo Exhibition.

2019 Between the Moment and the Sunrise, Harmony art, Shanghai, China

2017 Silence, September Art Space, Guangzhou

Group Exhibition.

2022, No Shortcuts in the Wave of Time, Tree Art Museum, Beijing

2022, EDA Winter Art Exhibition, EDA Art Space, Shenzhen, China

2021, Star Project Youth Contemporary Art Exhibition, Tree Art Museum, Beijing

2020, Hong Kong International Watercolor Exhibition, Hong Kong Central Library, Hong Kong

2020, "Music Silhouette of the City" Video Competition, NetEase Cloud Music, Panasonic, (awarded the top prize "Best Silhouette Award")

2019, Shanghai Art Fair, Shanghai Exhibition Centre, Shanghai, China

2018, Sichuan Watercolor Annual Exhibition, Yibin Academy Art Museum, Yibin, China

2018, Watercolor World 2018, Hong Art Museum, Shanghai, China

2018, Quality Hunt International Contemporary Art Biennale, Zhongshan Art Museum and Rainbow Box Art Centre, Zhengzhou, China

2017, David International Watercolor Grand Prix, Shandong Qilu Art Museum, Jinan

2017, Lushan International Watercolor Exhibition, Suzhou Southeast e Museum, Suzhou (Bronze Award)

2017, India International Watercolor Biennale, AIFACS Art Gallery, New Delhi, India

2016, Philadelphia International Works on Paper Exhibition, E.O. Bull Center for the Arts, West Chester University, USA (awarded the Richard Greenwood Memorial Award)

2016, "Dimension of Vision" Chinese and Foreign Watercolor Masters Invitational Exhibition, Online Exhibition

2016, ARTAND Professional Juror's Recommendation Award

2016, Western Watercolor Society International Juried Exhibition, Brea Art Museum, California, USA

2015, International Small Watercolor Exchange Exhibition, Shenzhen Luohu Art Museum, Shenzhen, China

2015, Guangdong Watercolor Exhibition, Zhaoqing Academy Art Museum, Zhaoqing, China

2015, China (Qingdao) Watercolor New Artists Exhibition, Qingdao Famous Art Museum, Qingdao, China

Crossing Borders:

Rolex "Perpetual Planet"

Rolex "Perpetual Planet" Branding Video

GAUSSIN GROUP

Promotional film for GAUSSIN GROUP (France)

8.Wu Yisuan

Born in Xi'an in 1995

Member of China Artists Association

Member of China Brush Painting Association

Member of Shenzhen Illustration Association.

Huawei HUAWEI certified designer.

Graduated from the Central Academy of Fine Arts, School of Chinese Painting, Gongbi figure, in 2018.

In 2018, he was sent to the Central Academy of Fine Arts with the first prize for master's degree.

Graduated from the Central Academy of Fine Arts with a Master's Degree in 2021.

Exhibiting experience:

Solo Exhibition

2021 Solo Exhibition in Shanghai, "Hole - Chase", Shanghai, China

(Shanghai, China)

Group Exhibition

2023 "2023 Spring Hi21 New Art Market hiart space" (Beijing 798 Art Factory).

(Beijing 798 Art Factory)

2023 "Foraging" - Y+SPACE Fuzhou Yantai Mountain Group Exhibition

(Y+SPACE, Fujian);

2023 "Oriental Huanmian - KUBU REDUCTION" Contemporary Art Exhibition

(Hong Museum, Suzhou);

2023 Ink and Flower - Millennial Ink Painters

(Shenzhen Sea World Culture and Art Centre);

2023 Spring Art in Full Bloom - Chinese and Spanish Women Artists Exhibition

(Chinese Cultural Centre, Madrid, Spain);

2022 Ink Flower Flying. 8090 Generation Ink Painters Group Exhibition

(Vientiane City, Shenzhen Bay, Guangdong, China);

2022 Hidden in the East - The Sixth Group Exhibition of Young Chinese Artists

in Germany

(Löwenpalais, Berlin, Germany);

2021 "YOU - Relationship" Illustration Art Group Exhibition

(Hangzhou Fuyicang Art Centre);

Parallel Convergences", 2021 (Fangcaodi Gallery, Beijing).

(Fangcaodi Gallery, Beijing);

2021 BAG - Biennale of Young Artists

(China & Italy);

2021 HI21 Emerging Art Bazaar

(Beijing Kun Tai-Jia Rui Cultural Centre);

The 10th "Youth - Footprints" Creative Exhibition in 2021

(B1 NEEDART Art Space, Vanke Times Centre, Beijing);

2021 "Graduate Exhibition of the Central Academy of Fine Arts

(Art Museum of Central Academy of Fine Arts, Beijing);

2021 "Single Degree Gazing - Young Generation Ink Painters"

(Shenzhen Vientiane City, Shenzhen, China);

2021 The First Xi'an Youth Painting Biennale The Voice of Chang'an - Xi'an

Youth Ink Painting Exhibition

(Xi'an, Xi'an Art Museum);

2021 "Academic Community - Contemporary Academy Chinese Painting Figure

Painting Teaching and Research Exhibition".

(Guangzhou Academy of Fine Arts, Guangdong, China);

China-Panama Art Exchange VR Exhibition, 2021

(China & Panama);

2020 "Your Backpack: Exploration of Ink and Wash by Artists Born after 1980",

China Contemporary Ink and Wash Yearbook (Jining Art Museum, Shandong).

(Jining Art Museum, Shandong);

2020 "HI21 Emerging Art Market" (Beijing, China).

2020 "HI21 Emerging Art Market" (Beijing Kuntai Jiarui Cultural Centre);

2020 "Art + Medicine" Art and Design Innovation Exhibition

2020 "Art + Medicine" Art and Design Innovation Exhibition (NEEDART Art Space, Vanke Times Centre, Wangjing Xiaojie, Beijing);

2020 "The 11th National Gongbi Painting Exhibition", organized by the China Artists' Association

(National Art Museum of China, Beijing);

2020 Autonomous Space - Seminar on Teaching Chinese Figure Painting in Higher Art Colleges and Exhibition of Teachers' and Students' Work

(Xi'an, Xi'an Academy of Fine Arts);

2020 "Art+Medicine" Innovative Art Design Exhibition

(Beijing: Central Academy of Fine Arts & Peking Union Medical College Hospital & Beijing University of Traditional Chinese Medicine & Capital Medical University);

2020 "Youth's Inscription" Special Exhibition of Artistic Creations by Capital Youth to Combat the New Crown Pneumonia Epidemic

(Chaoyang Joy City, Beijing);

The Ninth Shaanxi Provincial Art Festival 2020, Exhibition of Outstanding Art, Calligraphy and Photography Works of the Province

(Baoji, Shaanxi);

2020 "Dream Order - First Awakening - Works of Young Gongbi Painters from the Collection of Guan Shanyue Art Museum".

(Shenzhen, China)

2020 "Youthful Heartmarks - 2020 Guan Shanyue Art Museum Youth Gongbi Painting Exhibition

(Shenzhen Guan Shuanyue Art Museum)

2020 "Ink Painting: Young Ink Painters" (Shenzhen, China Resources Building Art Centre)

(China Resources Building Art Centre, Shenzhen)

2020 "Spring Flowers Will Bloom" Contemporary and Modern Art Specialised Exhibition

(online at Converse Auction)

The Seventh National Illustration Biennial 2019

(West Coast, Happy Harbor Commercial Street, OCT, Shenzhen)

2019 ARTCLOUD China SAP Art Award;

The 8th Central Academy of Fine Arts Postgraduate Works Exhibition, 2019.

(Central Academy of Fine Arts, Beijing);

2019 "2019 "Vision" Illustration Art Exhibition", organized by China Artists Association.

(Beijing, China Millennium Forum);

2019 "The Thirteenth National Exhibition of Fine Arts"

(Guangdong Guangdong Museum of Art);

2019 "Jining Art Museum Young Artists Nomination Exhibition - Selection of Excellent Works of the Dicky Plan in the Past Years"

(Shandong Jining Art Museum);

2019 "Youth - Footprints - National Art Academy Theme Creation Exhibition"

(Central Academy of Fine Arts, Beijing);

2019 "Field Art Youth Growth Programme-FAY-2019"

(Tian Di Art Centre, Beijing);

2019 " Subtlety - Vast - Chinese Contemporary Gongbi Painting Famous Artists' Small Scale Fine Works Travelling Exhibition"

(Shenzhen Guanshanyue Art Museum & Hubei Provincial Art Museum & Anhui Yaming Art Museum & Hefei Kurume Friendship Art Museum & Guizhou Art Museum & Jiangsu Huai'an Art Museum & Shandong Weihai International Exhibition Centre & Tianjin Academy of Fine Arts & Beijing 81 Art Museum);

2019 "hi21 Art Exhibition" & China Guardian Spring Auction 2019

(Li Xing Xing Culture & Art Centre & China Guardian, Beijing);

2019 "Youth Heartprint - 2019 Guan Shanyue Art Museum Youth Gongbi Painting Exhibition"

(Guan Shanyue Art Museum, Shenzhen, Guangdong);.

2019 "2019 The 5th Art Suzhou "How Far Is No.2 West Ganzhong Road" International Art Exchange Exhibition"

(Suzhou, Jiangsu Province, China);

2019 "The Third Independent Character Nomination Exhibition";

2019 "Dialogue - 90 young artists exchange exhibition"

(Beijing, Beijing Bao Bao Art Museum);

2019 "March - Walking with Beauty" Invitational Exhibition, organized by the China Artists Association

(Art Museum of China National Academy of Painting, Beijing);

2019 "The MPI "Liquid State" Online Creation Exhibition" (The MPI Online).

(The MPI Online);

The 8th China Beijing International Art Biennale", organized by the China Artists Association, 2019

(National Art Museum of China, Beijing);

2019 "Beyond Experience" China-Wanzhou Small Contemporary Art Exhibition

(Guizhi Art Museum, Chongqing, China);

2019 "Flat View - Stuttgart - Sino-German Artists Exchange Exhibition (Xi'an)"

(Xi'an Jia Pingwa Culture and Art Museum);

2019 "Star Project" Young Artists Exhibition

(Tree Art Museum, Beijing):

2019 "EASACI Content" Pushing the Limits of the Heart Online Exhibition

(EASACI online);

2019 "Dancing Dreams - Ballet Painting Exhibition by Outstanding Artists"

(Beijing Skybridge Theatre);

2019 "New Posts of Cold Food - Scripts of the Song Dynasty" Exhibition

(Hongluo Academy, Beijing);

2018 "Dicky Project 2018" Exhibition

(Beijing Zheng Guan Art Museum & Shenzhen Guo Feng Art Museum);

The Fifth "Guan Shanyue Art Museum Youth Gongbi Painting Exhibition" in 2018

(Shenzhen Guanshanyue Art Museum & Shenzhen Pingshan Art Museum & Shenzhen National Wind Art Museum);

2018 "2018 Asia Pacific Science Fiction Convention - Gallery of the Future" Exhibition

(China Science and Technology Museum, Beijing);

2018 Undergraduate Graduation Exhibition of the Central Academy of Fine Arts (CAFA), First Prize and "Thousand Miles Nomination Award".

(Art Museum of Central Academy of Fine Arts, Beijing);

2018 China Artists Association organized the "Taste of Truth - National Youth Gongbi Painting Exhibition".

(Tianjin Tianjin Painting Academy Art Museum, Tianjin);

2018 "New Era - Youth Ambition - Passion for Ice and Snow, Youth Winter Olympics" Beijing Youth Art Biennale Winter Olympics Theme Creation Exhibition

(Beijing Bird's Nest Cultural Centre);

2018 "Vestigial Sense - Painting as Symbolic Art" Group Exhibition

(Beijing Hive Contemporary Art Centre);

2018 "2018 Art Hangzhou Baolong New Talent Art Market" (Hangzhou Baolong Culture and Art Centre);

(Baolong Culture and Art Centre, Hangzhou);

2018 "Time and Color - The First Exhibition of Chinese Women Artists", organized by China Artists Association.

(Beijing Beijing Wisdom Changyang Art Museum);

2018 "ASA-XYZ Young Artists Nomination Exhibition"

(XYZ (Xingyunza) Gallery, Beijing, Beijing);

2018 "No Exhibition / 2018 "

(Shanghai Himalayan Art Museum, Shanghai);

2018 "Copelouzos Family Art Museum Exhibition", Copelouzos Family Art Museum, Greece.

(Copelouzos Family Art Museum, Greece);

2018 "2018 Beijing Youth Art Biennale"

(Beijing, China);

2018 "Interactive Future - Contemporary Emerging Young Artists Exhibition"

(Shenzhen Shenzhen Pingshan Art Museum & Shenzhen Luohu Art Museum);

2018 "2018 Xiamen National Biennale of Gongbi Painting" organized by China Artists Association

(Xiamen Art Museum, Fujian);

2018 "A Journey of a Thousand Miles - The Eighth and 2018 Graduates' Outstanding Works Exhibition of Key Art Colleges in China"

(Art Museum of Central Academy of Fine Arts, Beijing);

2018 "The Third Biennial Exhibition of Chinese Ethnic Art" organized by the China Artists Association and collected by the collection

(National Art Museum of China, Beijing);

2018 "ART New Generation Ⅱ - Dreamland" exhibition

(Xiamen Xiamen Design Commune 2.0);

The 8th "Youth - Footprints" Theme Creation Exhibition, Central Academy of Fine Arts, Beijing, 2018.

(Central Academy of Fine Arts, Beijing);

In 2017, the Central Academy of Fine Arts "For Chinese Painting - National Higher Art Institutes Teachers and Students Life Drawing Exhibition" (Beijing Central Academy of Fine Arts).

(Central Academy of Fine Arts, Beijing);

2017 "Jin Shangyi Art Foundation Young Painters Support Programme and Painting New Talent Exhibition"

(Beijing, China Oil Painting Academy);

2017 Central Academy of Fine Arts "Academy Colors" Exhibition

(Central Academy of Fine Arts, Beijing);

2017 "The First National College Students' Art Exhibition" organized by China Artists Association, works cited in "China Art Newspaper" and "Art Newspaper" (Beijing, China Art Museum).

(National Art Museum of China, Beijing);

2017 The Third "New Youth - International Promotion Programme of Contemporary Art", The Metropolitan Museum of Art, New York, USA.

(The Metropolitan Museum of Art, New York, USA & New Art Museum, Shanghai, China);

The 5th "Asian Young Artists Nomination Exhibition", 2017.

(Beijing Water Cube);

2016 "2016 Youth Zhi - Beijing Youth Art Biennale" and won the third prize

(Today Art Museum, Beijing);

The 4th "Asian Young Artists Nomination Exhibition", 2016.

(Bird's Nest, Beijing);

The Sixth "Youth - Footprints" Theme Creation Exhibition, Central Academy of Fine Arts, Beijing, 2016.

(Central Academy of Fine Arts, Beijing);

The Fifth "Youth - Footprints" Exhibition, Central Academy of Fine Arts, Beijing, 2015.

(Central Academy of Fine Arts, Beijing).

9.MEGIC

MEGIC, a graffiti artist, HIPHOP music video director, and researcher in new traditional wood carving, originally named Lu Hongzun, hails from Guangdong and was born in Shenzhen in 1990.

Graffiti Groups: KLA crew (Canada/China), TYC crew (Guangzhou), GB crew (Guangzhou).

Director of Music Label CHEE PRODUCTIONS in Guangzhou, and visual designer.

Educational Background: Bachelor's degree in Photography and Digital Arts from Guangzhou Academy of Fine Arts.

Champion of Xi'an Dahua National Graffiti Competition.

Champion of Zhongshan 760 National Graffiti Competition.

Third place in the Asian War Wall International Graffiti Competition, China Division.

MEGIC began creating graffiti art in 2007, drawing inspiration from Guangdong Chaoshan lacquer wood carving, exploring the fusion of traditional elements with modern graffiti. His works are highly recognizable, bearing strong characteristics of Chinese culture, with vibrant colors and a strong sense of three-dimensionality.

MEGIC has collaborated extensively across fashion, gaming, and commercial sectors, including partnerships with Modern Sky, ADIDAS, NIKE, VANS, Converse, Boiling Point Drawing Board, What up Skateboard Magazine, Tencent, NetEase, Chow Tai Fook, BOUCHERON, Bao Ma, MiniCooper, 1626 Trend Magazine, Guangdong Provincial Museum, Zhonglian Group Xiangyun Town, and other renowned brands.

Live Graffiti Events:

Special Guest Graffiti Creator at Guangzhou University Time Opening Ceremony, Red Brick Factory, Guangzhou.

GNC (China Graffiti Forum) Graffiti Event.

2011 Meeting of Styles International Graffiti Art Festival, Changsha Station.

City Creative Industry Park Graffiti Event.

Guangzhou KOB International Street Dance Finals Graffiti Event.

2012 World Skateboarding Day Graffiti Event - Zhongshan Station.

Zhuhai Jueshi Music Festival Graffiti Event.

2013 Meeting of Styles International Graffiti Art Festival, Shenzhen Station.

Guangzhou KOB Finals Graffiti Event.

2014 19STAKEOVERAR Whisper "Old Brand EP" Music Release Conference.

HOUSE OF VANS Music Festival.

Red Bull HITTOP! Human Body Graffiti.

2016 Inner Mongolia Tengger International Music Festival.

Shenzhen Jungle Electronic Music Festival.

2017 Zhuhai First Eight International Graffiti.

Hong Kong HKWalls 2017.

2018 Shenzhen Bay Art Festival.

Hong Kong HKWalls 2018.

2019 Nanjing 100-Hour Graffiti Carnival.

Guangzhou First Eight International Graffiti.

Foshan Sanshui International Graffiti Art Week Dike Graffiti Plan.

Wuhan Qiaotou Cherry Blossom Festival.

2021 Hunan Tu Village Art Festival.

Exhibitions:

2013 "Another Regionalism" Youth Artists Exhibition.

2014 Oxygen Boundary Cross-border Art Exhibition.

Mural works at Zhongshan 760 Cultural and Creative Industry Park.

"Beyond the Festival" Graffiti Manuscript Exhibition.

Heartbeat X Variety Oxygen Guangzhou Tower 10th Anniversary Exhibition.

2015 Asian Noodle Company Indoor Painting Frame Graffiti Exhibition Creation.

2016 Love Flying International Flight Aerospace Exhibition.

CHEE PRODUCTIONS 10th Anniversary Beijing Concert Theme Exhibition.

2018 Hong Kong Affordable Art Fair.

2019 PIECE Graffiti Joint Exhibition Shenzhen Station.

Competitions:

2011 Pepsi Cola Graffiti Competition Runner-up - Xiamen Station.

2012 War Wall Wall Lords Asian Graffiti Competition China Finals Third Place.

2014 Zhongshan 760 National Graffiti Art Invitation Championship.

2020 Xi'an Dahua National Graffiti Competition Champion.

2021 VANS Street Culture Festival Graffiti Competition Champion.

Design:

2015 CHEE PRODUCTIONS "Tao Street SUPERHITS2" album cover designer.

2019 NetEase You Box Big Chaos Mobile Game Character Designer.

2020 CHEE PRODUCTIONS "A Bit" Fei Bao & Soulhan Music Album Cover Designer.

2021 CHEE PRODUCTIONS "Yuan Shen Returning" Fei Bao Personal Album Designer.

Directorial Works:

2015 "Red Man" Graffiti Documentary.

2019 "ALL THAT" AR MV.

2021 "Air Power" Fei Bao Kung Fu MV.

Commercial Collaborations:

2010 Guangzhou Mini Cooper New Car Launch Live Creation Guest.

2011 Guangzhou Audi A7 Launch Live Creation Guest and Shooting Collaboration.

DC Comics Superhero Model Props Designer.

2013 Tencent Headquarters CDC Office Space Invited Graffiti Designer.

2014 Guangzhou American Motorcycle VICTORY Storefront Graffiti Designer.

Blue Extreme Union BEPOTAT. Invited Graffiti Designer.

Sing In The Rain Cross-border Product Collaboration Designer.

2015 Heartbeat Design Cross-border Press Conference Invited Live Graffiti Guest.

2016 VANS New Shoe Launch Event Invited Artist.

2019 Guangzhou Yirala Noodles Signboard.

King of Glory Graffiti Advertisement Posters.

2020 Modern Sky MVM Visual Interpretation.

Kang Shifu Spicy Beef Noodles Advertisement Graffiti Installation.

Guangdong Provincial Museum.

Shanghai CHINA JOY Shenwu 4 Game Booth Invited Artist.

Media:

2015 1626 Trend Magazine Issue 247 Interview.

2018 Southern Daily Personal Interview.

2019 Southern Metropolis Daily Personal Interview.

2021 Shenzhen Evening News Personal Interview.

10. Sija Hong

Sija Hong is a Chinese award-winning illustrator based in New York City. She received Illustration program MFA from the Syracuse University in 2018.She is a member of the Society of Illustrators (US). Her scope of work include advertising, magazines, books, book covers, games, murals, commodities, apps and product packaging.

She is currently embarking on a global travel plan that she has been looking forward to since she was 6 years old. If you get in touch with her, you may receive a sincere reply from somewhere on this planet. That could be somewhere at the foot of a mountain in Peru, or in the magnificent desert of Morocco.

Awards:

2016 - Creative Quarterly 46 (US)

2017 - World Illustration Awards 2017 (UK)

Ijungle Awards 2017 (US)

China Illustration Biennial 2017-2018 (CH)

2018 - Spectrum 25 (US)

ADC Young Ones Student Awards - Silver Cube (US)

Creative Quarterly 52 - Winner (US)

3 x 3 Illustration Show No. 15 (US)

Creative Quarterly 54 - Winner (US)

Ijungle Awards 2018 (US)

2019 - Communication Arts Illustration 2019 (US)

Spectrum 26 (US)

American illustration 38 (US)

World Illustration Awards 2019 (UK)

3 x 3 Illustration Show No. 16 (US)

House of Illustration Annual Book Illustration Competition - Longlist (UK)

China Animation & Comic Competition Golden Dragon Award Illustration Catalog - Merit (CH)

2020 - Spectrum 27 - Book Silver (US)

Society of Illustrators 62

American illustration 39 (US)

3 x 3 Illustration Show No. 16 (US)

2021 - American illustration 40 (US)

2022 -American illustration 41 (US)

Communication Arts Illustration 2022 (US)

2023 - Communication Arts Illustration 2023 (US)

- HUGO AWARDS The Best Professional Artist finalist

Exhibition:

World Illustration Award 2017 · London, UK

China Illustration Biennial 2017-2018 · Multiple City, China

World Illustration Award 2019 · London, UK

Society of Illustrators 62 2019 · New York, US

MTA Art Poster Program 2022

44th 8Av Installation 2022 · New York, US

Pace University Art Gallery Journey Illustrated 2024 · New York, US

Interview:

Girlsclub Asia

Speaking Engagement:

Maryland Institute College of Art (MICA) 2021

Maryland Institute College of Art (MICA) 2022

APPENDIX B

Consent to Authorisation

Consent to authorisation

Dear Artist.

Thank you for your willingness to participate in my research project and to provide your valuable input and feedback. I would like to invite you to participate in my research survey and seek your permission to use your work in my thesis.

The aim of this research is to explore specific themes or areas of artistic production and artists' perspectives in order to gain insight into the value and meaning of art. Your participation is essential to my research and your work can provide substantial support and enrichment to my thesis.

Please read the following carefully and confirm that you agree to participate in my research project and authorise the use of your work in my thesis:

I understand and agree to participate voluntarily in this research project and that I am free to choose whether or not to answer each question and to withdraw from the survey at any time.
I understand that my personal information will be treated confidentially and used for research purposes only. I agree that the information provided will be used for academic research but will not be used for any commercial purposes.
I consent to the use of my work in your paper and authorise you to display and cite my work in your paper.
I understand that when using my work, you will credit my name and information about my work in appropriate places to ensure my attribution rights and artistic interests.
I understand that participation in this research is voluntary and that I have the right to withdraw my participation and request that the use of my work be discontinued at any time without any negative consequences.
Please sign your name and date below to indicate your agreement to participate in my research project and authorise the use of your work in our thesis.

Thank you for your cooperation and support!

Artist's signature: _____
Date: _2023. 7. 6_____

Researcher's signature: _Zhou Feng Yuan_____
Date: __2023. 7. 06_____

Consent to authorisation

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Artist's signature: _____
Date: _____

Researcher's signature: ___Zhou Feng Yuan___
Date: _____2023.7.5_____

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Thank you for your cooperation and support!

Artist's signature: _Cong Yunfeng_
Date: _13. 12. 2023_

Researcher's signature: _Zhou Feng Yuan_
Date: _13. 12. 2023_

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Artist's signature: _____

Date: _____12/21/2023_____

Researcher's signature: _Zhou Feng Yuan_

Date: ___12. 21. 2023___

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Artist's signature: _____

Date: _____2023.7.10_____

Researcher's signature: ___Zhou Feng Yuan___

Date: ___2023 7 10___

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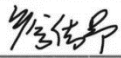
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Artist's signature: _____

Date: 2023. 7·12 _____

Researcher's signature: _____ Zhou Feng Yuan

Date: _____ 2. 7. 2023 _____

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Artist's signature: _____
Date: 2023.7.11

Researcher's signature: _____ZhouFeng Yuan_____
Date: ____2023 7 11____

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Date: 2023 . 7 . 16

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Date: _2023 . 7 . 16_

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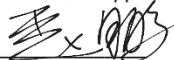
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Date: _2023. 11. 20_

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Date: _____2023   11.10_____

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Date: _____2023   11.10_____

VITA