

EXPLORING THE INTEGRATION OF CHINESE AND WESTERN ELEMENTS IN LIN FENGMIAN'S ARTISTIC PRACTICE

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Lin Fengmian (1900-1991) is a pivotal figure in modern Chinese art history, renowned for his unique style that integrates Chinese and Western artistic elements. By combining traditional Chinese painting techniques with Western modern art methods, he pioneered new forms of artistic expression. This report aims to explore the phenomenon of Chinese-Western integration in Lin Fengmian's artistic practice, analyzing the background, specific manifestations, and its impact on modern Chinese art.

Objective: By analyzing Lin Fengmian's artworks and theories, this study explores how he integrated Chinese and Western artistic elements and evaluates the contribution of this integration to modern Chinese art.

Relevance: In the context of globalization, the exchange and integration of Chinese and Western cultures have become a significant trend in artistic creation. Lin Fengmian's artistic practice offers valuable insights for contemporary artists, and studying his works helps to understand the possibilities and challenges of integrating Chinese and Western art.

Material and Methods.

- Lin Fengmian's artworks (paintings, sketches, prints, etc.).
- Lin Fengmian's artistic theories (writings, speeches, interviews).
- Relevant literature (art critiques, academic papers, monographs).

Methods

- Visual Analysis: Identifying Chinese and Western artistic elements in his works.
- Literature Review: Analyzing Lin Fengmian's artistic theories and creative background.
- Comparative Study: Comparing his works with those of contemporary Chinese and Western artists to explore his uniqueness.

Results and Discussion.

- Chinese-Western Integration: Traditional Chinese lines and ink techniques combined with Western color and composition, creating a distinctive style.
- Innovative Expression: Introduced Western abstract techniques into traditional Chinese painting, blending Eastern charm with modern sensibilities.
- Educational Impact: Promoted the integration of Chinese and Western art in education, nurturing artists with international perspectives.

Discussion

- Cultural Identity and Innovation: Lin Fengmian demonstrated how to innovate while preserving cultural identity.
- Complementarity of Chinese and Western Art: The two traditions can learn from each other to create new forms.
- Educational Reform: Lin Fengmian's educational practices provided a model for openness and diversity in Chinese art education.

Conclusion. Lin Fengmian's artistic practice is a model of Chinese-Western integration. Through his works and educational efforts, he advanced the development of modern Chinese art, offering valuable insights for contemporary artists.

Reference list

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COMPARISON RESEARCH ON CHINESE CLASSICAL DANCE AND WESTERN BALLET STAGE PERFORMANCE STYLES

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This study aims to systematically compare the stage performance styles of Chinese classical dance and Western ballet, reveal the similarities and differences between the two in terms of action vocabulary, aesthetic characteristics and cultural expression, so as to deepen the theoretical framework of cross-cultural dance research, and provide practical inspiration for contemporary dance creation and international communication.

Materials and methods. The research background is based on the global context, Chinese classical dance plays have developed rapidly (such as innovative plays such as "Liang Zhu" and "Dream Dunhuang"), while Western ballet continues to influence the international stage through classic works such as "Swan Lake" and "Wuji". The comparison between the two is not only related to the differentiated understanding of art forms, but also the epitome of the dialogue between Chinese and Western cultural values, which has the dual significance of academic and reality.

This study adopts mixed research method, combining literature analysis, case studies and comparative aesthetic theory.

Results and their discussion. The development of Chinese classical dance at the contemporary stage of its development is characterized by the following trends: 1) the tendency to preserve the national diversity of traditional dance techniques in the classical Chinese dance choreography; 2) active synthesis of various western traditions in the classical Chinese dance choreography;

Through long-time development Chinese classical dance has made certain achievements, formed a distinct dance style and enriched Chinese dance art. Established on the foundation of the five-thousand-year-old, vast Chinese culture, classical Chinese dance is one branch of the arts that uses the body as a performance medium. It includes a wide range of difficult technical moves. Let us emphasize the following stylistic features:

1. As Chen Ling pointed out in "Analyzing the Cultural Differences between Chinese Classical Dance and Western Ballet Dance", Chinese classical dance at the contemporary stage shows a tendency to preserve the national diversity of traditional dance techniques in choreography [1]. This is in line with the unique cultural connotations it carries. Li Zijian, in "Aesthetic System of Chinese Classical Dance and Classical Ballet", emphasizes that Chinese classical dance has formed a distinct style based on China's profound cultural heritage [2]. It has a rich range of difficult technical moves and unique aesthetic features.

2. In terms of the philosophical basis of action vocabulary, as Cai Lei analyzed in "Comparison of Aesthetic Differences between Chinese Classical Dance and Western Classical Ballet", Chinese classical dance's emphasis on "collar shape with intention", sinking of the center of gravity, and restrained movement trajectory reflects the Taoist philosophy of "virtual and real", while Western ballet's "centrifugal" movements and pursuit of geometric lines reflect rationalistic aesthetics [4]. Cheng Pengmin and LI Jing also discussed the differences in action vocabulary in "Analyzing the similarities and differences between Chinese classical dance and western classical ballet", further supporting these findings [3].