

their understanding of the growth trajectory of oil painting, and analyze the cross - cultural dissemination mechanism of art in the context of globalization.

Analysis reveals that Chinese artists engage in localized innovation when drawing inspiration from Impressionist techniques.

In terms of artistic style, learning from its brushstrokes and colors, emphasizing lines and artistic conception, such as Lin Fengmian's works incorporating the freehand charm of traditional ink painting [3]. In terms of cultural connotations, Wu Guanzhong's works are typical of combining impressionist natural light and color with traditional landscape imagery [4]. Under the influence of the times, there has been a transition from imitation to innovation, from Westernization to localization. Early artists introduced techniques, while later artists developed their own personal styles, showcasing their exploration of artistic localization.

Conclusion. This study reveals the evolution of Impressionism in Chinese oil painting, where artists localized their techniques and created a unique language. The significance lies in deepening the exchange and understanding of Chinese and Western art, providing reference for contemporary creation, highlighting cultural consciousness, and promoting artistic transformation.

In the future, we can expand our research on the influence of other schools of thought and explore new forms of digital impressionism to assist in the innovation of traditional art.

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CROSS CULTURAL DIALOGUE IN DECORATIVE ARTS: AN ANALYSIS OF THE ARTISTIC STYLES OF ALPHONSE MUCHA AND ZHANG GUANGYU

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Decorative art transcends time and space and has a wide impact. This study focuses on Alphonse Mucha and Zhang Guangyu. The former is a representative of the Art Nouveau movement, integrating Eastern aesthetics with Western traditions; The latter is a pioneer in modern Chinese decoration, combining elements of both Chinese and Western art.

By comparing the two, we can explore the similarities, differences, and integration of decorative arts in Eastern and Western cultures.

Research Background and Purpose. Globalization has led to frequent cross-cultural dialogues in decorative arts, making it a focus of contemporary art research.

Mucha was created during the industrialization period in Europe, and his works are full of nostalgia for nature and handicrafts; Zhang Guangyu lived in an era of social change in China, and his works showcase the collision and integration of tradition and modernity, as well as the fusion of Chinese and Western cultures.

Analyzing both can help understand the cross-cultural development of decorative arts.

Materials and Methods. Using the method of literature and image comparison, the materials include artist biographies, collections of works, etc. The images include Mu Xia's "Four Seasons" and Zhang Guangyu's "Journey to the West".

From the perspective of artistic style, cultural connotation, and the influence of the times in three dimensions, pay attention to visual elements such as composition and color, and cultural symbolism. Use triangulation to ensure objectivity and invite expert reviewers to avoid subjective bias.

Research Results and Discussion. By comparison, it can be found that the artistic styles of the two are different. Mucha showcases the New Art Movement's pursuit of nature through curves, soft colors, and elegant female figures; Zhang Guangyu emphasizes geometric modeling, strong color contrast, and blends Chinese and Western styles.

In terms of cultural connotation, Mu Xia blends diverse cultures to showcase an Eastern flavor, while Zhang Guangyu roots in tradition and draws on Western art to create a modern style with ethnic characteristics. In terms of the influence of the times, the works respectively reflect the industrialization of Europe and the social changes in China.

They set an example for cross-cultural dialogue, innovate with foreign elements, and promote the development of art and culture.

Conclusion. This study reveals the integration and innovation of decorative art in Eastern and Western cultures. The two of them rooted themselves in the local area, absorbed foreign cultures, and engaged in cross-cultural dialogue that emphasized understanding and innovation. The significance lies in: deepening cross-cultural communication and understanding of decorative arts; Provide reference for contemporary creation; Highlighting the crucial role of cultural diversity in artistic innovation and inspiring art education and cultural industries. Future research objects can be expanded to explore new paths for decorative arts in the digital age.

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CHINESE FIGURATIVE PAINTING OF THE TANG DYNASTY IN MODERN ILLUSTRATION

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The Tang Dynasty is considered a golden age in the history of Chinese painting, with figure painting reaching remarkable artistic achievements during this period. Tang Dynasty figure painting, known for its exquisite line-drawing techniques, vivid character portrayal, and profound spiritual expression, stands as a treasure in Chinese art history. In this research explores the inspiration of Tang Dynasty figure painting on modern illustration, aiming to understand how Tang artistic techniques and aesthetic philosophies influence contemporary illustration creation and to investigate the innovative application of traditional art in modern design.