

The Palette of History: A historical analysis of color evolution and symbolism exists between Chinese and Western fine art painting traditions.

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Abstract

In this review, the evolution and symbolism of colors in fine art traditions are examined through a deep exploration of Chinese and Western perspectives. The manuscript delves into the historical development, cultural influences, and philosophical underpinnings that have shaped the use of color over centuries. By employing a comparative study approach, the work uncovers how natural pigments, artistic techniques, and varying cultural contexts yield distinct yet interconnected color palettes and symbolic meanings. The analysis reveals that while Chinese art emphasizes the expressive, symbolic qualities of color infused with religious and philosophical thought, Western art traditionally focuses on technical application and compositional precision. Moreover, the investigation highlights the impact of geographic and environmental factors on pigment availability, underscoring regional variations in artistic expression. Cross-cultural exchanges further illustrate the gradual convergence and fusion of artistic practices, potentially paving the way for innovative approaches in modern art.

Keywords: color symbolism, Chinese art, Western art, comparative study, cultural influences, artistic techniques, philosophical perspectives, cross-cultural exchange.

1. Introduction

Why a study of color? After all, the making of art would appear to be a higher cognitive function and, as such, of legitimate interest only to those charged with the daunting task of unravelling its mysteries – that is art historians and philosophers of art. That at least is a view implicit in most art historical writing and education (1). Yet as fine artists have long known, what concerns them equally (if not more than), is the affective power of their creations. So rather than scrutinizing the psychology of form, structure or semiotics of signification, we might do better to devote more of our attention to color and surface firsthand – i.e., the sensual qualities that hit us as we walk (or surf, or slide). And there could be no better place to start than with the insights of scriptural traditions both in the West and China. In the Old Testament, for example, God imparts to Moses the recipe for anointing oil of a highly specific bucolic, somewhat pungent nature. It is to be compounded from myrrh, cinnamon, calamus and syrico (fragrant cane), and of particular interest

is the inclusion here of a blue dye, tekhelet (2). Meanwhile in the East, another similar issue inquired who was the first person in the land to wear yellow (3).

Whether in the Chinese or western tradition, these are deeply revealing statements of words used to denote abstract colors and so disclose much to us about the development of color symbolism in those cultures (4, 5). In the Chinese case, the notion of certain symbolic colors had a five centuries head start on their development in the West. By the time of the Han dynasty (202 BC – 220 AD) they referred to a system of five colors, black, yellow, red, blue and white, and were regarded as cosmic attributes of the five terrestrial and five celestial forces that together underpinned the natural order of things (6, 7). With regard to the Chinese fine arts specifically, a profound ideology of color had been in existence for nearly two centuries before one is able to locate anything any earlier in the West. Yet, by the close of the Middle Ages, the fine arts seems to have evolved a very similar sophisticated means to articulate notions of the moral order in terms of color (8, 9).

2. Historical Context of Color in Art

History is a mirror, a memory, and a guide. For at least five thousand years, Chinese and Western fine arts have coexisted in the same world. Chinese fine art has been profoundly influenced by history and other fields, but the study of the history of color usage in art has often been overlooked (10). The colors of old Chinese poetry and painting refer to the traditional Chinese colors, just as Western painting and contemporary art colors refer to European and American standard colors. To speak of the palette of the history of Chinese and Western painting is to anthropomorphize the colors in the paintings of the two countries, to make them live, and to allow them to undertake the instructions and communication of knowledge (11). A touch of properly selected color can add texture, tone, and rhythm to the palette of the cultural history of different times and regions, such as the following red, green, blue, white, and black colors of the art history of the two countries (12). In ancient Chinese culture, the Five Colors also meant the Five Directions. This symbolism indicates that these five colors and polychrome woven textiles were believed to function as a protective magic against evil spirits, but also as a technique to invoke their blessing and therefore to impede illnesses or disasters (13). Such uses of the Five Colors were constitutive for the contemplation of their connotation and legitimation as properties of woven textiles in China for the next centuries and reflects back on the historiography of the term and concept of the Five Colors in China (5, 14). Meanwhile, the study will trace the uses of the Five Colors woven or pigmented textiles back into ancient China, from the early Han to the end of the Tang dynasty, and also look at the production technology of such textiles in a comparative light.

Table 1: Historical Color Palettes in Chinese vs. Western Art

Period	Chinese Art Characteristics	Western Art Characteristics	Key Differences
Ancient (Pre-5th C.)	Mineral-based pigments (cinnabar, azurite); symbolic use in rituals	Earth pigments (ochre, charcoal); naturalistic cave art	Chinese: Spiritual symbolism; Western: Representation
Medieval (5th–15th C.)	Ink wash dominance (black/white aesthetics); limited color in literati art	Religious gold leaf, ultramarine (lapis lazuli) in icons	Chinese: Monochrome philosophy; Western: Sacred luminosity
Renaissance (14th–17th C.)	Continued ink tradition; subtle mineral colors in court paintings	Oil paints, chiaroscuro, vibrant realism (e.g., Titian red)	Western: Scientific perspective; Chinese: Minimalist abstraction
Modern (18th–20th C.)	Introduction of synthetic pigments; political color symbolism (e.g., Communist red)	Impressionist broken color; industrial pigments (cadmium, cobalt)	Western: Optical experimentation; Chinese: Ideological coding

3. The Role of Color in Chinese Art

Color is a broad term for a fragment of light whose wavelength is within a specific range. While people generally distinguish different colors by their shade, the uniform standards of color didn't show up until the appearance of specific names around the beginning of the 19th century (15). Historically, there are various ways to represent colors, and colors always have symbolic meanings (16). Chinese and Western fine art express color in different ways, but a series of art forms from each one's history display the same preference in color and share common symbolism (17, 18). Color is one of the elements to present an artwork, same as line or composition. How Chinese artists use color in their work is much different from their Western peers. Specifically, the way they combine colors varies from each other. By analyzing a set of blue and white porcelain from the Yuan-Ming and Qing dynasties, it can be revealed that while blue and white didn't become a symbol of combination until the Qing emperor Kangxi called it, blue and white porcelain appeared during the late Song dynasty (5). Before Qing dynasty Kangxi, Chinese ceramic is more likely to paint another color to perfect the shape of its porcelain, but the color mainly serves the purpose of decorating instead of making a harmony between the color itself. While the West pays more attention to the harmony effect between color, Chinese artists tend to combine colors that are irrelevant to each other instead (19). However, after the early Middle Ages, Western artists gradually avoided combining light and dark colors, considering it following superstitions that believe in good or evil (20). Take Jan Van Eyck's painting *The Arnolfini Marriage* as an example -- his subject fully conveys a well-blessed implication by the creator, disregarding the habits before

(21). Moreover, colors are symbols too. White: vast majority connect white color with purity and cleanness. But ancient Chinese visual language differentiate its meaning in text or paint due to its cultural background (22, 23).

3.1. Traditional Color Symbolism

At first glance, techniques of pigmenting or dyeing materials with colorants seem to have nothing in common with the field of logistics or the notion of an urban agglomeration. However, three of the five ancient world regions - the West Asia, the Nile Basin, and the Yellow River Valley area – shared a similar history during 4000-500 BC. All passed through the same two stages to accomplish urbanization (24). In the earlier stage, they all faced a shortage of colorants for dyeing textiles and ceased their efforts early. The later stage in the West Asia and the Yellow River Valley area was a period of attempts in dyeing (25). A consequence of learning and practice, three synthetic dyes were invented. Blue, purple, and red were created in Sumer before 2600 BC; red, green, blue, purple, and yellow in El-Lisht about 1900 BC, while the contemporary Shang people at the middle Yellow River Valley area made use of colored copper minerals. The invention of the lost wax casting technique made it possible to produce small bronze pieces on an industrial scale (26). Therefore, noble female and male totems both in luxuriously embroidered dresses were the most numerous types of artifacts unearthed from the late Erlitou and early Anyang sites in the Luoyang basin. It is speculated by a comparison to the Sumerian literature and art that the mores of high society during the late Shang period were extremely strict, in which wearing restricted colors and patterns of clothing could have visualized the knotty ai, which was thought to be induced by illicit sexual intercourse ((27).

3.2. Materials and Techniques

Materials include colors and materials used in paintings and calligraphy, the substances with color and used to dye the materials used for their support in paintings and writings, which include piles of tools in the painters' studio. The techniques are weaving and knitting, and the tools are loom and knitting needles, etc., to manufacture the support colors (28). The many papers in China about ancient color-emotion associations mainly focus on the fine arts and architecture, while the clothing and textiles flamboyantly utilize the color symbolic meanings. The new research project mainly takes the significances of colors in ancient Chinese dress and textiles and their weaving and dyeing techniques. Nine colors are identified, including red, yellow, violet, blackish blue, dark green, blue-black, and gray, as well as two brighter colors, pure green and rose pink, which are found to be smaltite and cinnabar used in enamel work. The application of these colors is comprehensively studied and the evolution of these applications over the various dynastic periods is discussed. For example, purple is the mixture of red and blue, which is the color of the emperors,

and only the emperors could use it (29). The garments we have passed down from ancient Chinese peoples seem to be “quaint” and “simple” when compared thematically with the lavishly ornamented robe sets and articles of the scholars and officials (30). This may well be true with regard to the colors they were, but they were far from being simple in themselves. About fifty-one different colors are found in the dress and textiles used in Chinese peoples enjoying their daily life between the Han and Qing dynasties, which does not include the same colors with differing intensities and shades (31). Clothes were used to express complex meanings of its wearers, such as identity, status, wealth, and customs (32).

3.3. Cultural Significance of Colors

While colors are known to be universally used in painting, it is also true that modern colors are developed from different societies’ traditional colors, which, as a matter of course, also encompass the waistband of human history – the antique culture of China (33). The evolution of Chinese conventional colors has a broad range and a profound reserve, representing a multiform civilization that does it distinguish it from other countries. It is often said that Western colors are simple, rational, and direct. Western colors used for painting also hark back to the use of colors on other items. However, it is a pity to ignore the West’s long and vast visual culture. The West attaches great importance to colors, and historical colors contain a rich and profound archive. The Coliseum in ancient Rome was covered with white and yellow travertine marble, while the floors were all covered with the red Verona marble. Although most of the colors have disappeared, from the fragments that remain one can imagine this grand sight. In the West, medieval culture also put an emphasis on colors. There was a particular theory that the color has a symbolic meaning. Blue represents supernatural, spirituality, and paradise. In Christianity the color blue represents the mission of God. Red symbolizes fire, blood, love, and beauty, it is the first color mankind saw. White symbolizes purity, honesty, and salvation, and in Alpine cultures white represents stage of snow-capped mountains, going from noise-ridden to serene, so it represents the transfer of human’s will. Green stands for air, hope, new life and crops (34). Brunet represents the Earth, soil, humility, and shabbiness. Black illustrates the sin, death, sadness, dramatics, and destruction. In general, the West also adds a symbolism to its colors, and this accompanied the colors until arriving to today. In Chaucer’s Canterbury Tales, the green represents desire and temptation (35). Hamlet is also painted in green. Everyone in Romeo and Juliet died because of the red slip-up. The red is also the color applied on Shakespeare’s comedies. In Jane Austen’s novels, the red and the white give a special clue. Priest wears black gown in Middlemarch. Black, white, red, blue, and green colors in the Western colors also bear a special symbolic meaning (36).

Table 2: Symbolic Color Meanings in Chinese vs. Western Traditions

Color	Chinese Symbolism	Western Symbolism	Cross-Cultural Contrasts
Red	Luck, celebration (weddings), vitality; political power (Communist era)	Passion, danger, love; religious martyrdom (Christian art)	China: Positive auspiciousness; West: Dual passion/aggression
Blue	Immortality (azure dragon), rare in early art	Divine, sacred (Virgin Mary's robe); melancholy (Romanticism)	West: Spiritual prominence; China: Late adoption
White	Mourning, death (funerals); purity in Daoism	Purity, innocence (Renaissance); sterility (Modernism)	China: Funerary vs. West: Bridal
Black	Cosmic void (Daoist ink wash), wisdom	Evil, darkness (Gothic); sophistication (Baroque)	China: Philosophical depth; West: Moral dichotomy

4. The Role of Color in Western Art

The approach on the technique of colors will be taken, and both historical and cultural settings will be adopted. That is, the patriotic color of qing (green) and the symbolization of red in Chinese culture will be discussed in the context of textile and traditional ceremony. As a comparison, the white in ancient Chinese architecture and the concept of Orientalism will be compared with the color white in terms of buildings and lamp in the west, and in the 1970s, the fashion designer re-evaluated this Eastern fashion (37). Sheikh is looking both at Western clothes, structures and lighting and at the color white within Western culture (38).

A vast and now lost meadow of rare yellow flowers growing in the south of the city produced the rare flower-color hue that originally tinted porcelain in its continuous attempts to mimic the imports it could never hope to match or out-compete. The loss of the original source enjoys many variations on the Legend of the Yellow Hue. Without doubt, it symbolizes the limits of observation; a limit which, in color terms, traditionally fills in as well as outlines the unknown and thus defines the properties of light and darkness. Sometimes, the edges of objects or surfaces encountered by an observer are stained and take on a value of the tint (39). Probably the first artificial coloring agents used after ochres and oxides are ashes which by blowing and rubbing on the cladding in a liquid state combined with fat and then slowly heated create black traces. These ashen touches reveal the limits of the edge as well as the hand, but as soon as a material principle was acquired, when the black was set, the black stroke was transfigured as a representation of shadow. However, the presence of lines was seen as an edge effect. It took hundred years for shading treated as shadow but generated by color to be recognized as one of the three primary terms of surface description, along with luster, the painting of reflected light, and color (40).

4.1. Renaissance Innovations

In the West, color theory has a long history. The palette in oil painting started with earth tones in Byzantine icons (41). Expensive materials were found when commissioned as symbols of honor and dignity in the early Renaissance. Artists prioritized black, ochre, and white, avoiding expensive blues and purples (42).

However, there is a color/painterly turn within European Western art in recent years (43). In Freiburg, Lin Bo's works are presented using contemporary theoretical materials to analyze conventional silver painting materials and light/shadow treatment among some pioneering works. The chromatic arc and expressions in Chinese coloration were developed separately from the West. In China, research materials are deceptively few: was the earliest practical manual, whereas was not available until 1984 (44). Chinese colored historiography concerning classical fine arts mainly focused on the evolution of pigments, conservational painting, official regulation, and aesthetic writing. However, only pigments are covered in Western art history (45).

In oil painting, only after 's treatment of light and 's treatise was color implemented with creative scientific thinking; before then, palettes used a small range of notational colors (usually earth tones for landscape), with a goal of tonal representation rather than imitative coloration. Alongside the advancements of linear perspective since Giotto, and especially 's investigations in the early 16th century, 's grid system emphasized cold-warm contrast and aerial perspective. All such studies become translation material for the pallets of Baroque and classicism (46).

4.2. Color Theory Development

The Palette of History: Color Evolution and Symbolism in Chinese and Western Fine Art depicts the evolution and symbolism of colors both in Chinese and Western art history comparing the two parts of the globe. The first part introduces the writer's experience of painting the colors he saw in Beijing while the last part illustrates characteristics of colors in Chinese culture (47). Color behavior in Chinese fine art and Western oil painting is compared. The paper shows how color revelation can be a culture-specific art form and approach (15, 48).

According to Romanticism of an artist, exclusive experience cannot be transferred; it can only be sensed (49). This is the original reason that in the Ancient Chinese discipline, painting rules were not well collected. After the revolution in oil painting, still life is often applied to schoolwork for beginners. But in Western oil painting, the still life is like a model. Painters always work with it under light so that it can provide a set of difficult shading and plenty of light and dark contrast. In people's daily life, there are always some things on a table or chair, go out a walk, and there are always stones on fields, vegetables in, trees around, etc. In this way, a painted object can be found anytime from life. In saving his tremulous hand, line of pen was started. A stack of books, a vial of pen, a rack of spectacles, a tin of oil in colors, and some sunning ceramic bottles made an

impression of being deserted or being Official. None was laboratory, yet he thought ever soon heard returning steep in displays of glass. However, it is because oil painting is too much in lines, paint or any other techniques that is different from traditional Chinese brush painting. Here is voice from ordinary people in China. However, it is not based on special education of oil painting or Chinese fine Art (50). There are countless common points and interesting parts if the alternative is observed and compared. At first glance, it is similar to humors. Most contemporary educators may use this to motivate the students' interesting but it is also based on socio-psychological experiments and education theory. This is more theory-based commonality. However, the composition of diplomats is not a shared education method of painting color. All the kinds of invocational white clipping part are called "white pigment". Black is kept as "coloring" in the primary stage. There are only three colors of the advanced stages, which are "Blue", "Yellow", and "Blood red". Blue can be modified by "blue and black" for the "dark blue"; and mixed with "light yellow" can be "dark green". Red tawny is another kind of stone which should be in more "black-out". DataContext of lighting backs, the color of plum blooms is detailed by "black plum". Different from western oil painting, the color is presented on surface. The thematic content is not solemn it may be the author's personal experience. It is limited that it refers to only in the end of the 19th century and the beginning of the 20th century. Thanks to German's open door commercial policy, many products were imported into Beijing. Difficulties to be turned over and overturned is displayed in a kettle of "German's Make" (51).

4.3. Cultural Significance of Colors

In an effort to lift the palette slightly, it is now possible to observe the hidden or unseen colors. These abstract hues that embody the fabric of vision by turns paired together or used as composite materials allow for the rather unique subtleties of metaphor posed in dignity and metaphorical significance (52). The accent is emphasized by a loss of boundary lines and an inability of the curve to be punctuated by brightness in simplicity and unity. The decorative hues and variety of words have caused invention to be behind the conception of art in knowledge. The immaterial shades and shadows immortalize the fluidity of precision with only their purple shades. Some hues and garments, particularly pointed features of arms and teeth, are rather enhanced, especially used for warring purposes but also find pleasure (53). Shades resonate the perplexity of their exception through this worldwide artwork, and do not-so-objectively aspire to create identical morality.

A significant part of any social construct is constituted by the creation and maintenance of time, which takes on an explicit or implicit form (54). Political relations, along with ceremonial discussions, are idiosyncratically sedimented over the mutually constitutive materialities of bodies and pots in southeastern North America. The temporal convergences of vessels and skin are made not through universal structures, but in relation to particular histories animating Southeastern

earthenware. One of the registers through which these temporalities are constructed and contested is colour (55). Throughout this paper shades are viewed as a constitutive element of a genealogy; however, this is not a monochromatic linearity (56). Often times such genealogies present as broadly inflected complexes, as when clashes are prompted between past and future objects or when one assemblage enfolds and minimizes another into a distantiation of rhythm. Color may write on vessels a temporalising inherence, a calculating of occluded rhythms of arousal, decay, and response visible only in their residual traces (57).

Table 3: Material and Technological Evolution

Aspect	Chinese Art	Western Art	Technological Divergence
Early Pigments	Plant/animal dyes (indigo), mineral cinnabar	Earth ochres, Egyptian blue (synthetic)	China: Organic focus; West: Early synthetics
Medium Shift	Ink stick/paper (Tang Dynasty onward)	Egg tempera → oil paints (15th C. Flanders)	West: Oil revolutionized blending; China: Ink permanence
Modern Advances	Synthetic imports (19th C.); political poster colors	Industrial pigments (19th C.), acrylics (20th C.)	Parallel synthetic adoption, differing applications

5. Comparative Analysis of Color Use

The section discusses the variation in color use within the painting palette of calligraphy, painting, or art, examining the color preference, evolution, and symbolism in Chinese and Western fine art (58). Based on the comparative analysis, it notes that differing artistic hues in painting culture are related to aesthetics, historical background, or cultural significance (59). Starting from an in-depth study of ancient texts in Chinese calligraphy, research blends an evolution of colors in Chinese pigments and inksticks (16, 60).

In Chinese symbol, there also is notion of the "Five Colors" predicated on the harmony and coordination among various pigmented colors related to the five clans, even the natural phenomena, forming the art theory and transposing the art cultural collection of paintings, calligraphies, rubbings, stone transcriptions, and woven silk paintings (26). In historical documents of painting direction, the reason why the colorant system of dyes was classified into fake red, rouge, and red inkstick during the Han dynasty was pursued. Likewise, in Western civilization, the darkening drying process of the green verdigris and its complex ions, chromate – bichromate conversion techniques of the chrome yellow used between the 18th and 19th century, and the majority of the Old Masters' pigments (61). Then blend with Chinese landscape painting thinking and gardening appreciation in writing (62).

Taking early Qing writer-typo gist as the main thread, touching on the historical evolution of color preference, historical allusions contained in color names while dwelling on aroma and different

colors with high; then will offer some views of one's own coming from the ultimate; being an intangible cultural heritage item, and the related techniques employed in making, in both eras before and after the advent of manufacturing processes, later expounded are ideal color variations, health-improving notions and its usage in design with today's cultural and intellectual developments in closed see, both in paintings and in writings are proposed. In terms of the external factors, the juxtaposition uses of blue and green colors in writing hard copies of the Ming and Qing dynasties were elucidated based on a sequence of research results (63). In the trend of comparing and analyzing the colored palette of Chinese and Western fine art, this text attempts to use the varying order of colors from an artistic style to promote the degree of knowledge about its different modifications in calligraphy, painting, or art (64).

5.1. Similarities in Color Symbolism

There are similarities and differences in color evolution and symbolism between Chinese and Western fine art. The chain "Chinese red" and "Western red" are the same, referring to the colors in Chinese and Western fine art (5). However, even if the colors are the same a Chinese red and a Western red are different, the different colors in Chinese and Western fine art are used in artistic exchange and conflict. The similarities in color symbolism will be discussed first, and then the differences follows (65, 66).

There are similarities in color symbolism between Chinese and Western fine art, because culture is a human's common glory. Most of the colors have the same symbolic meaning in fine art between China and Western countries. There are black, white, grey, yellow, orange, red, and so on. They are involved in Eastern and Western philosophical cultures. There exists not much difference in culture during the early centuries. Chinese and Western fine art tend to research and create artistic phenomena that could generally influence human emotions, manners, thoughts, and customs (67). That is why there is the same color in the same or similar aspects of culture and psychology. The symbolic meaning of color in fine art is one part of the mutual understanding of human beings and the natural world. So the characteristics unconsciously influenced the similarity of color symbolism between Chinese and Western cultures. There are also some spectacular expressions in the mutual exchange of color in both China and Western fine art (68). The sacred red is similar to the Chinese red, which is the simplest representation of the similarity between Chinese and Western culture in colors. In the direction of symbol, red in Chinese fine art represents good luck, which is common view in China. Likewise there is also a good luck meaning to the western red (69).

5.2. Differences in Artistic Techniques

The way Chinese and Western traditional visual arts are being appreciated has been compared from the perspective of the modulated processes along with the aesthetic network of three dimensional views. The present empirical research on ideology related aesthetics elucidates that contrary to classical conventions, Chinese young males tend to appreciate Western beauty more than Chinese beauty. Participants are exposed to a set of double sided pictures depicting pairs of Chinese and Western comparison targets (70). The beauty of the targets is compared through a double rating task. Beauty is coded both as overall rating and time/frequencies of viewing each target. Convergence and divergence of the participants' choices are registered in harmony and bias scores. Utterances from debriefing interrogation are categorized into latent codes (71). These are then grouped into four emerging themes. A last post-hoc thematic analysis compares likes and dislikes among differently valenced choices. Data is supported by brain image scan methodologies (72). The status of perspective in Western art changed as time advanced. In Western fine art, drawing and perspective is of great importance. However, in Chinese paintings, the skill of whipping is unexpected. The ink splash or whipping is the technique of sprinkling fine droplets of liquid on a surface to create a sort of paintings (73). Fine art applies whipping to decorating potteries, instead of using it in painting. Art and traditional perspective in China are totally different from that in Western. The harshness of penalty imposed on imitation, after exile to Huang Zhou, has led to the decline of Chinese art in terms of traditional representation of perspective (74). After Rorschach visited artists in Tokyo, he mentioned 'Eastern feel.' This designation suggested that larger pieces had a distinct Chinese feel, given the traits of monotony and obscurities (75). The phrasing of Rorschach lends weight to the importance of non-figurative Chinese paintings in focusing on indistinct and repetitive figures, and pen strokes, which would make viewers see a certain image in a certain mood of every moment (76).

6. Impact of Geography on Color Choices

In western societies, the formation of mathematical logic and scientific rationality lays the Western concept of the universe and nature separated from humanity. The nature is explained through the mechanical structure, and the concept of objectivity separates human beings. The nature leads to dualism (11). Landscapes do not rigidly adhere to the real mountains and rivers. While using objective things to present infinity, they use the method of scattered perspective, stretcher architecture or aerial perspective, in order to represent the whole universe or heaven and earth that would corresponded to the inner relationship between man and the sky. On the other hand, shanshui painters do realize the universe idea with the eastern thought (24). For them, humanity is an organic part of the universe. The embodiment is the basic concept of traditional thought. The nature is understood and accepted with good and evil as a whole. Based on the ancient astronomy theory, the number built the order of the universe, the music harmony timely and orderly. It is the process

of universe motion, which is similar to the cosmic anatomy and the theory of the Four Element of the universe.

Color expression is important between the two traditions. Different from western color logic, the ancient Chinese coloring is based on yin-yang theory and used to reflect nature emotion and power with special meaning (77). People are given the formation of thinking habits and cognitive patterns beyond objective reality of the mindset. From the early Neolithic age to late printing society, the formation of the ancient thought is showed with the development of a system used to record such as accounting or inventory. Since the dynasty to late Zhou, traditional culture forms and the hierarchy of society centers in these ages (78). According to the ancient scientific knowledge, mountains represent man, and the rivers represent woman. Generally, the mountains and rivers are displayed as the simple form with an L shaped rock or a clam shape been drawn (79).

6.1. Natural Resources and Pigments

Natural resources play an important role in developing natural and artificial pigments. In ancient China, natural pigments were usually extracted from minerals and plants. There were four ordinary major colorants applied to draw pictures in traditional painting extended for thousands of years (80). The most common pigment was the black Chinese ink stick, also known as the ink for Chinese calligraphy and painting. Other pigments were color cassia bark for cinnamon, cinnabar for red pigment, and gamboge for yellow pigment. The other pigments used occasionally or locally were the white extract from gesso and seashell, and other pigments were used to create miscellaneous colors. Some natural pigments were derived from minerals and advertised as herbs in the ancient literature. Some are grown as vegetables, but the pigment was prepared from the plants' wood, roots, or shell rather than the trunk, the leaves, the bark, or the seeds. Crystal clear and brightly colored minerals were preferable to the extraction since the mineral were believed to carried spiritual power. For instance cinnabar was the replaced color of red seeds and mica-based silver was the depenetrative substance of the mother pearl (24). In order to increase spiritual power could be idea claiming the mineral pigments were prepared from the ores mixed or subsequently cycled from multitudinal excavation districts. At least three locations with the same source of ores could be found on the Asian continent, like the red jasper extracted from Indonesia, Sri Lanka, and India.

6.2. Regional Variations in Color Usage

As art evolved in tangency with lifestyles, color symbolism and meaning evolved along with it. Initially, color usage was regionally based. Local availability always has influence in this regard. For example, Sienna and Naples Yellow have long associated with Italy. Cobalt, used in oil painting, was also used in Chinese pottery. But in fine art, this often alluded to allegory or to

aesthetic considerations more than availability. Later, color usage became more tied to the esoteric ideas, literary concerns, or gestures of tradition (81). Color could allude to the elemental or mineralogical, as in the case of succinite from Northern Europe. Or it could hybridize into new forms, as when Rhodamine was discovered in magenta dyes, and later engineered into the mass-produced color we associate with plastic and highlighter products. Meanwhile, for pure aesthetic purposes, accidental discoveries could reshape traditions. So it is with Mummy Brown, which though a variant on a common style would have a lasting effect on the organic and earth pigments that came to replace or be used in conjunction with inorganic pigments (82). Palmers Green earth, for example, was a favorite of Alma-Tadema, and it figures prominently in Boccioni as well. With the advent of synthetic colors in the early 20th century, the distinction between local, esoteric, mineralogical, and aesthetic uses of color would blur entirely. Although Rembrandt famously used vermilion much like Carolus Clusius, this exchange was rather limited. At present, the availability of pigments transcends national borders in favor of a multinational market (83).

7. The Influence of Philosophy on Color Perception

“How many colors has the rainbow?” This is the beginning of a talk to be given by Dr. George Benvenuti at the forthcoming annual meeting of the Acoustical Society of America. According to a belief of some of the ancient peoples, before the Babylonians and Hebrews, the rainbow had only three colors: blue, red, and green. Today the rainbow is supposed to have seven colors which we call: violet, blue, light blue, green, yellow, orange, and red. But infrared and ultra violet radiations are also part of the rainbow, yet are invisible to the human eye. If we take into account all the main colors of the visible spectrum, we find that the rainbow consists of ten colors which are: blue, blue-green, green, yellow, orange, red, red, purple, and violet. Having in mind all these facts, we find a perfect blend between Chinese and Western beliefs (73). Chinese painting and calligraphy in black ink for centuries are characterized by a wavelike brushwork whose undulations fill the open spaces and define the subject matter of a painting. Western painting, on the other hand, remains for the most part literal and concrete, judging color in terms of its symbolic denotes rather than its visual connotations. The Chinese on the other hand feel to be boxed in by a spectrum divided into a spectrum which sometimes has a schism as wide as 10^7 to one (84). Research has ranged from studies of amino acid configurations and polarizations, mate selection, the migration habits of farm animals, and various attempts to explain, for instance, Wheatley phenomenon (85). The Western tradition for a dictionary of imagery where a short list of visual Connotates for any particular color can be found to be amazing information containing now fewer than five hundred categories and some five thousand separate color associations. Much earlier than the West, the Chinese had isolated the continued and executed implications. In Chinese poetry, dreams, and meditation true

reality can only be perceived through a confrontation of opposite stillness and movement, black and white, and so on (86).

Table 4: Philosophical Influences on Color Use

Tradition	Chinese Guiding Principles	Western Guiding Principles	Impact on Color Aesthetics
Core Philosophy	Daoism (harmony), Confucianism (restraint)	Aristotelian mimesis, Christian iconography	China: Symbolic minimalism; West: Realistic representation
Nature Depiction	"Five Colors" theory (五行色) symbolic, not literal	Optical realism (e.g., Renaissance perspective)	China: Metaphorical; West: Empirical
Artistic Goals	Express qi (energy) through ink gradations	Capture light/shadow (e.g., Impressionism)	China: Inner essence; West: Visual perception

7.1. Confucianism and Color

Confucianism was founded by Confucius (551–479 BC), who lived in the late Spring and Autumn periods. It was a result of the prevailing and enduring of the social critique and reform represented by Confucius and Mencius, and of the families' needs of the code of conducts and systems to strengthen their ruling and control of younger members. Therefore, the thought that Confucius and his school spread widely and had a long influence in the official/officialising classes and the life of ordinary people – common thought was that the royal family is noble and other people have respective status and responsibilities. Commoners also had fixed inheritance and marriage rules, and the social status was lifelong (87, 88).

The social relationship or rule of conduct between people or groups under the Confucian influence always continued as a traditional custom of Chinese society until the social reformation taken by the Communists in old China. Beliefs emerged and spread, which affected most aspects of life and behaviour until today (89). The relations with a ruler and minister, wife and husband, elderly people and young person, friends and friends all had the fixed order. This was the reason the Western people often called traditional Chinese culture and thought Confucianism, or called China the State of Etiquette. Nobles, scholars, and officials still followed the Confucianism codex.

In the code of conduct were stipulated some colours of dress of the social positions or what persons age group use. Only the emperor, his wife, children and parents could use the yellow and red colour. It developed to a litigation that clothes of a bride's family were restricted to red dresses. In the Zhou dynasty, Zhou Li recorded that a commoner couldn't use a red belt, and couldn't put red or blue coats on two sides of the king. If the coat had two parts, the left side of the coat had to be blue, and the right side had to be dark green

7.2. Western Philosophical Perspectives

Some philosophers argue that art and the philosophy woven within it are solutions to the perplexing problems of human existence: Its confusions, joys, sorrows, and ultimate profundity. Art, as a realm for contemplation, reminds one of reason's limitations and the transient nature of human life (90). The purpose of art, therefore, is to give life meaning and promote the consideration of these profound questions. Art also wields symbolic power, displaying metaphysical and mundane truths by way of criticising sociopolitically and culturally constructed systems of meaning, value and status. (91)

Western civilization credits the ancient Greeks with the creation of the first philosophical ideas regarding art and musings on aesthetics. The birth of philosophical thought about art in Athens is rooted in politics (LIAO, 2016). Socrates and his student Plato believed that the proper function of art was to display the absolute truth of life and nature or to depict the ideal forms. No art can be better than perfect reality or its imitation (92). Under the influence of Athenian democracy, every form of art hung in the image of subjects (*mimêsis*) of the temporal world must be controlled by politics and morality. The ideal city design of the *kallipolis* lays down strict constraints on poets like Homer. In the *Republic*, Socrates demonstrated constructing the ideal city of *kallipolis* by philosophical conversation. The city should be ruled by philosophers who possess the highest knowledge of truth and virtue, which indicates here the function of truth and practicability of the art. As antithetical to *mimêsis*, *kallipolis* excludes theater imitating life. However, Aristotle takes a more synthetic stance and attempts to reveal the unification between beauty and imitation. He believes that a fine type of art epitomizes the representation of sublime human welfare. The horrid entertainment in life, when carried out poetically, makes the souls purified by abreacting their emotions. Such a catharsis makes people mature and reveals the true morality of the world (93).

8. Modern Interpretations of Traditional Colors

From ancient to modern, the interpretation and meaning of colors in a national culture and its fine art are unique and very representative. In China, this unique system may be considered in terms of a five-color system rather than a simple three-color system like that of the West. China is supposed to be "Red China" in Western view. Red, blue, yellow in China are symbols of traditional auspiciousness, administration and power. In Western eyes, China is a country with a traditionally "Yellow face". Yellow China, the Middle Kingdom (*Zhong Guo*) of the "Yellow Emperor", there is the Forbidden City with yellow tiles on the gates, etc. In addition to celebrations and festivals with red lanterns, red firecrackers, and red scrolls, in ceremonies with blue gowns, blue caps, and blue ribbons, there is the everyday connotation of blue and white porcelain, blue and green landscapes, and rivers reflecting an amazingly colored sky, also on the paper money, especially the

new-Mao on a blue quarter of the pig. But “colors”, rather than “Country”, “... Walls”, “... Skin”; and rather than all the beautiful “Blue Sea”, “... Flowers”, “... Eyed-Susan”, and the two Blacks of “... Beard” and “Magic Woman” (94). All of these above can be found in just one simple page of a Chinese reader’s appreciation of colors in English text and of his portrait of a colorful, exotic, poetic China. This exotic and eternal China is not the real China right now, but, you never know, until you open up the real One, for example with, my taking you on a wide-screen journey through the history and culture of the cradle of silk and the land of wall, ink and clay pots

8.1. Contemporary Chinese Artists

In November 1985, Beijing hosted an unprecedented International Art Exhibition of more than 150 contemporary works by 101 artists from all United Nations’ countries. Similar to Rauschenberg’s pioneering exhibition that opened one year earlier in Beijing, the Chinese capital was one of several cities hosting traveling Yoko Ono’s feminist show. The post-80’s generation of artists have played a major role in the expansion of contemporary art fields in China, constantly challenging preconceived boundaries (95). The over institutionalisation of the art scene seems to be an appealing alternative for artists and organizers (96). Chinese contemporary art during the 1980s and 1990s swung between diverse aesthetics and mediums, cultural/global references, and the retention of traditional practices.

Since the Cultural Revolution in 1979, there was a gradual shift from the social realist and revolutionary art prevalent previously to more personal and sophisticated works by established artists. The 14th Shenzhen China Art Fair—the “most exotic and progressive” art exposition in China— took place subsequent to the epochal 1997 Hong Kong handover. Art critic Wang Shouzhi reflected on his excitement before the “art fair” phenomenon, inquired on the future trend and potential consequence of such projects (97). Wang argues that the awesome display of exceptional high-technological, multi-genre internationalism projected by such exhibitions threatens to twist the development of the still tender and easily distorted budding art world in China. Circuit of exhibitions featuring the latest Western artworks between 1860 and 1960, the series titled Modern Means (98): Continuity and Change in Art from 1880 to the Present, were unveiled gradually in the far West.

8.2. Contemporary Western Artists

In 1985, as part of the internationally celebrated Overseas Culture Exchange project, half a dozen well-known contemporary American artists brought two exhibitions of recent paintings and mixed media works to the China National Art Gallery in Beijing (99). For the first time, the Chinese public was introduced to a novel art process of mixing silk screens, enamels, and paint in an all-over surface treatment on canvas along with an overlay of earth-toned newsprint images. It was

not long before Chinese artists, mostly young, began modeling this style in experimental exhibitions of installations of spirits “fire-painted” onto plywood. In the wake of the exhibition, the many Chinese artist-designated experimental exhibitions that swept the country’s institutions gained important attention, bringing mixed-media and installations into focus in the emerging field of contemporary art. The Chinese government’s response was to establish a jiang ban lingdao or directive number 9 aimed at how to handle and direct this artistic phenomenon. It was decided to encourage the movement’s progress through the establishment of a dozen paired galleries and studios.

At this time, the Chinese government supported, with alarm, the start of six influential art journals with an agenda to promote and bring advanced Western art into China. With the journals’ first issue in 1986, any number of exhibitions commenced focusing on 20th-century Western experiments in avant-garde imagery, art forms, and philosophy. Artists were advised to move in and beyond these perimeters in the challenge for experimental and contemporary progression. The Western art movement of the following century owed much to the relentless efforts of many artists. Like practicing archeologists, Chinese artists of the '80s and '90s liked to regard their ancient masterpieces as texts to be reinterpreted and confirmed by newly found phenomena and events. Given this propensity for reinterpretation, the discipline of art history in view of so many new, often contradictory definitions became particularly fluid, not to say problematic. Despite the skepticism, the ‘continuity of traditions’ discourse was easily embraced by the Chinese government as redress against the shaky hold of marxist materialism in the face of the ‘open-door’ policy. At the same time, it served as a convenient excuse to avoid the gritty, time-consuming search for other, more viable methodologies of the newly invented field of museum, exhibition practices (100). Responding to these needs, many an art history picture was jerry-built, serving to reinforce a conventional way of seeing, to sanction the efforts of new museums, and, not incidentally, to entertain mass audiences. It is a world that is composed of beautiful, self-evident truths eternally ordered and stable (L. Carter, 2017). But, sometime in the large and pompous performance of Five Continents and One Family, painting breaks from its frame, its frame breaks, then a body is hauled out, kicking, thrashing and gasping for air. And only then does it become apparent that truth, beauty, and the stability of eternally ordered things could never be more than stage-props, sectional definitions which, despite their public repetition and enforcement, could never be quite reconciled with all the raw, shifting details carried out in the broader architecture of human experience. And, as often happens, the machinations of theatre seemed to allow the emergence of an unwitting, but ever more recurrent theme in recent art production: the significance of the ‘frame and its discontents.

9. Case Studies of Notable Works

China underwent more than 5,000 years of human civilization and thus the development of the color in Chinese fine art took its distinctively long and winding paths. Ancient Chinese had discovered the four colors of “black, white, red, and yellow”, and they assigned the orient with blue-green and the occidental with purple-red, composing a series of color psychology in accordance with the celebrity and theory (101). Throughout different stages of the historical and colored development as well as in the case studies of notable works of Chinese and western paintings, the color chapter in Chinese or western fine art comprises no less acute or profound symbolic meanings while comparing with the styles and forms (22).

Recently, Chinese scholars of art history are becoming more interested in a global view and a cross-cultural approach on analyzing Chinese art. By looking from a global angle, there are three kinds of Chinese-foreign comparative studies of art history in their full existence and development: the art-material, the fine-art, and the integrated-art styles (102).

This chapter contains ten parts, starting with the research purpose in general; followed by the characteristic color chapters of the Chinese fine art in different historical periods with the analyzing approach of art history; and from pre-WWII to mid-21st century, as well as post-WWII to 21st century, and then to the regionalism painting of color matching; finally, move to a detailed discussion on the collecting hierarchy of color materials and the future research direction (66).

9.1. Chinese Masterpieces

9.1.1 Silk Masterpieces from China’s Bygone Times

In the cradle of Chinese civilization, on the steps of the Hoang Ho and Yangtse rivers, ancient Chinese culture developed, as yet unconnected with other cultural areas of the known world. It concerned the arts, sciences and technologies just as much as the basic requirements of life. Continuity, tradition and a resistance to influences from elsewhere have always been characteristic of these people; the further one goes back into the history of China the clearer this becomes. This lack of contact with the outside world, however, encouraged a thorough and systematic exploration of everything that was their own, leading to the accumulation of an enormous wealth of experience and knowledge. All this was collected and arranged in the earliest times into a kind of comprehensive encyclopaedia of precepts, the Canon of Changes which, in the form of a vast system of symbolism, formularized patterns for the order of government, the calendar, buildings, art and life itself in a general sense (103).

At the same time, fine art and applied art began to develop (104). An extraordinary range of decorative works, in all imaginable materials, have come down to us: complex casting and chiselling in bronze, the carving and lacquering of wood, ingenious designs woven in silk, and a

distinctive, intricate and altogether unique technique of colouring porcelain with pigments which can be produced from hardly any other minerals than those found in China (105). This preference for what is the epitome of the known materials and techniques in all areas of production was deeply embedded in the spirit of Chinese culture and even appeared to some extent already in protohistoric times. But it was first revealed in its full effulgence and complexity with the artistical creativity of the Shang and Chou dynasties.

9.2. Western Masterpieces

Western fine art is split into epochs with milestones such as classicist, imperialist, romantic, impressionist, orientalist, expressionist, or modernist art. As exciting debates on this field unfold culturally, a major difference between Western and Chinese art is critically considered, perceiving color for a long time as crucial in the former, but irrelevant in the latter. Analyzing some outstanding masterpieces, this commonplace is fundamentally reconsidered (106). All significant colors of Western art are discovered during its evolution from Baroque to Rococo and then to neo-Classical style, as it is being shown in some great masterpieces, first by Rembrandt and Caravaggio, later Watteau, Fragonard, or Gainsborough, and finally, probably best by Jacques-Louis David or the Ingres. The question of color uses in paintings has been a hot topic since the French poet proposes in the middle of 19th century that color be very essential in Western fine art, but very unimportant in Chinese painting. Given these recent debates, all about age or value must urgently reconsider the use of color in Chinese or Western art from an aesthetic, psychological, and philosophical point of view.

Table 5: Contemporary Cross-Cultural Exchanges

Trend	Chinese Adaptations	Western Adaptations	Fusion Examples
Global Pigments	Adoption of cadmium red in propaganda posters	Use of Chinese ink aesthetics in abstract expressionism (e.g., Franz Kline)	Mutual material borrowing
Digital Art	AI-generated guóhuà (国画) with traditional palette	VR color spaces mimicking Western oil textures	Technology erasing historical boundaries
Symbolic Hybrids	Red/white weddings (East-West fusion)	Blue/white porcelain motifs in Western design	Reinterpreted cultural codes

10. The Role of Color in Art Movements

Color is a vital aesthetic component of individual paintings or art movements. It reflects the aesthetic psychology of national culture. The purpose of this review is to discuss how color was used by artists in selected Chinese and Western movements, how color evolution varies between

two dissimilar civilizations, and how traditional color thoughts of each affects contemporary painting. Color-related literature reviews usually investigate the physics of color, color blindness, the psychology of color perception, and color trends in fashion design. Traditionally, art scholars write about artistic theory, artists, and works, and focus mainly on composition elements (line, shape, color, dimension, motion, etc.) (107). Art theoreticians have associated color with other elements rather than examining it alone. As color has warranted extensively serious research, art reviewers have increased examinations of color usage in all kinds of genre and painting movements (108). The analysis of color in two separate artistic systems might offer novel viewpoints in the aesthetic criticism on color (109).

In the middle of the 19th century, Western artists moved their studios outside to see the effects of light, usually resulting in innovative interpretations of the world around them, as well as many luminous paintings depicting the everyday lives of individuals. The characteristics of early sunshine paintings in the Impressionist movement were much alike. Like Darwinism, Impressionists also suggested the ideas of simplification and “the survival of the fittest”. Impressionists focused on the interplay of light and color, addressing the way individuals perceive colors dependent on light and surrounding colors (110). In the mid-19th century, Michel-Eugène Chevreul, a chemist and designer of tapestries, wrote the law of color contrast (84). Gearing this to Impressionism, notionally, painters constructed colors by placing small pads of colors directly on the canvas, and thereby, the intended mixing occurred not on the palette, but in the eye of the viewer. As a result, the appearance of these patches of colors could change across different viewing positions. Hence, a wholly realistic depiction of natural scenes was abandoned by these artists. Furthermore, artists in Western society started to utilize the most brilliant principle colors, contrasting them through the use of complementary colors (111). An art critic contended that Monet’s truth of color perception helped him build a more solid rendering of the two-dimensional images, but this was at the cost of losing the illusion of depth.

10.1. Impressionism and Color

Ever-changing Classicism typically is set as a “tradition” within certain strict intervals, but the western artistic revolutions—basically in the sense of innovations brought up by certain individuals—between classicism and new historical styles may have significant time gaps. There would always be broken-value paintings before the value perception system was there, and there would always be many Monet-like phenomena after the system was pervasively updated. The unusual utilizes of colors and color-carrying lines or brushes are often the breakout in such historical transitions. The Industrial Revolution of the 19th century is a forerunner in the beginning of an earth civilization that massively devalues broken-value patterns which have a long-lasting history (112). To Chinese people, the penetration of manufactured goods vs. self-made tools, tea

vs. the praised ways of tea, and Edward Bawden in the band shirt vs. Vân-Ánh Võ in ao dai are contemporary stories. Both the reflections towards “mass-produced” art initially turning to innovations led by the familiar trend that critically-masses unique-value art productions vs. broken-value sense of beauty, and the classic/pre-classic masters’ “manufacturing” of art/effect through broken-value ways are mutually illuminative in the appreciation of the great divergence on perception of virtually the same thing(s). However, special lesson may come out from the study of the roles played by color(s) in the early years of this silent revolution. The long-term revertibilities of Shuang and Ch’ih, as well as several subsequent changes in band colors of Grumbling Ghouls and Terrorizing Tums, and the empirical and modelled clarifications about the popular mistakes in color production of the Tung sects all attract Chinese color scientists working in the new arts and cultural technologies.

10.2. Chinese Modernism

In order for a thorough discussion on the evolution of color in Chinese and Western fine art history to take place, the realms of the East and the West must be set apart. The arts of China and the West developed very differently; China held onto its Eastern traditions while the West sought a more progressive path. For example, despite the fact that colored glass appeared in China and Europe at around the same time, Chinese painters in the 10th century not only invented the medium of powdered glazes but managed to raise a high-fire colored glaze on pottery more than three hundred years prior to the Qin and Han dynasty European masters . As connoisseurs of art, we often appreciate artworks through aesthetic interpretation. As diplomatic citizens, although cultural relativism plays a significant part, we tend to ascribe the development and advancement of art from one region to another to either cultural diffusion or independent creativity, ignoring that presumptions of civilization superiority is always a barrier to health intercultural communication (Huang, 2016). Art and politics have never been far from each other in China, and the late 20th and early 21st century have even seen the first-ever kind of art revolution where Chinese have pre-empted modernism and post-modernism maybe already skipping outright over its twilight into the dawn of a new aurora without Western hegemony in culture, art, and intellectual life (Lincot, 2008). Now the European history, horizontal or vertical, does not matter, but who were the pioneers: Michaela Ecker, Johann Price, Master Dahr, John Crespín, Thomas Cook, Heinrich Stein, Ian Macdonald, or Lorenzo Gagliano from the school of planners, townsmen, politicians, glassmakers, glazemakers...?

11. Cross-Cultural Influences

Since China’s reform and open policy in 1978, cross-cultural communication has been more frequent and diverse than in the past. The curiosity of Chinese culture winds its unusual charm

across the globe, influencing the world in profound ways. China is typically recognized as the birthplace of silk, where costume was first used 4,000 years ago. Four colors were traditionally identified with the Chinese ethnic group: red, blue, white and black. In the 12th century, an imperial encyclopedia used thirty colours, three times more than naturally occurring silkworms colours. Enamel includes jade white, coral red, deep green, deep red, pink, lemon yellow, blue, and blue-black (113). Porcelain in Ming and Qing statue is caramel gold, spotted, olive green, red, dark purple, oil spill, bean green, copper rust, flaxen, moon white, seaweed green, dragon blood red, sky cyan, and dark yellow. In the Traditional Chinese Medicine system of health, it overcame; and cure the human body has Five Elements causing many illnesses *grosso modo*. Each element is color: fire is red, wood is green, earth is yellow, water is black, silver, and gold. Culturally, these threads wound in a complex tapestry, inspiring political power and cultural values.

The thought of the West doesn't sojourn on colors all to China but is, of course, influenced, albeit less directly and incisively. In Greco-Roman thought, however, black, white, red, and yellow tied to the provenance of the human species came to constitute a symbolic code in art, in the beyond and representation beget tradition. For medieval Christian Europe, colors played an essential part codifying sin, states, emotions. Green embodied lust and envy, and rainbow delineated the deity (27). Fury was red, avarice yellow, despair – black; Blue stood composite values of the spiritual dimension. Elaborate symbolism, albeit not replicating classical schemes, playgrounds of justification combat and preaching, from the Quran to the organic world, saw creatures washed interplay of light, reflection and posturing emanate the invisible. Subsequently, colonial and post-colonial narratives unconcealed color was all the Commodity. From this angle, China's hues, textile, motifs become mirrors, traces, and the native's hallmark.

11.1. Western Influence on Chinese Art

Western artistic influences and colonialist powers also heavily impacted the development of Chinese fine art in both ancient and modern times. Indigenous Chinese art contains five primary colors but also used green and purple. In modern times Chinese painting has been heavily influenced by Western fine art since the mid-nineteenth century fascination with the beauty of Europe in China. While traditional Chinese art theory had no rules dictating which colors could and could not be used, the concept of four *gen* in fine art might explain why the unique Chinese palette is more often used (114). Different historical effects on different cultures might explain why most Western artists consider color to be more interesting than the line. Indian, Chinese, and Arabic cultures have all independently discovered writing. Japanese art uses line and planarity, lacking apparent modeling, shading, and coloring. Induction and aesthetics can also influence color within a culture, as has considered useful to fabricate gunpowder tingling like gold rust in some anti-Occidental Chinese historiography. The Lingnan School is a style of painting first created in

Lingnan by Gao Jianfu and his brother Gao Qifeng in the early 20th century. The Lingnan Palettes of indigenous Chinese and Occidental Western fine art are compared with each other.

Western influences on Chinese art have a long history and go back to contact with neighboring countries hundreds of years ago. Beginning with the birth of the Western academic arts, especially the development of oil painting in Europe, Chinese painters began to learn oil painting techniques and color usage from Japan, which had learned Western art a little earlier. In the 19th century, after the colonial powers of Western Europe had militarily subjugated various countries in Africa and Asia, Chinese intellectuals wanted to imitate Japan, which had escaped humiliation, and promoted Western academic art and Western-style painting in order to reform and strengthen the newly threatened China. However, Chinese and Western art have fundamentally different cultural souls.

11.2. Chinese Influence on Western Art

In addition, the number twelve is seen by the artist as a cosmic order; in the Mediterranean and Christianized world it usually represents the twelve apostles as a regular one. Certainly the choice of spices in different ethnic communities should be different, and in the global similarity, they usually blend in each other rather than being counted (115). However, Fujiyama (spices) is looking down at Miso sardines (main course) are inspired by the Chinese word it creates, therefore it embraces the aesthetic of East Asian concept of *erdang* (lit. two prints) to create a Yinyang compositional balance (116).

Western influences related to avant-garde art began with Chinese artists studying in Japan at the beginning of the twentieth century. The success of Japanese artists in adapting western art to Asian culture attracted many Chinese painters to study in Japan

Also in the early twentieth century a group of businessman in Soochow town purchased Western decorative art objects in Shanghai for thought-provoking debate and edification. Consignments of classical ware reached Aldus Manutius in Venice then religious paradigms drawn on the Islamic world had impacted but have been safely stored; a glass sofa dish painted for the Mamluks had fortune symbol design. Ultimately, more than just blue and white porcelain, among the various types of ceramic objects, the things traded and depicted spreading further; the ceramics exported and utilized around the world were diverse and more than familiar by later generations to likewise become aesthetics and gradually preserved in museum (35).

The Lingnan School of Chinese painting was established by the brothers Gao Qifeng and Gao Jianfu, who were introduced to western art through Japanese teachers. It was especially important to the creation of a Chinese avant-garde through the Lingnan School in turn garnered support from western-educated Chinese intellectuals.

12. Color in Contemporary Global Art

Split perceptions and interpretations still exist between West and East. When contemporary art in the West is considered to have originated post-Renaissance, in the East it involves the use of traditional materials in late 20th century creations. To have a full notion of global art today, it becomes increasingly essential to be familiar with contemporary art innovation in both Eastern and Western cultures (117). William Morris's declaration, 'There is no absolutely true color outlined by the Lord God', explains the reason why comparing the ways in which color is employed in fine art on both China and the West is intriguing.

Many authors on color discuss color usage in painting in some historical periods, but their studies more often concern overall compositions. Analyzing paintings as an ensemble ignores an indispensable element of visual experience: the role of individual colors played in artists' creation styles (20). Observing and contrasting representative art works from two major cultures—Chinese and Western—from a color viewpoint presents an original way of examining the styles and color emotions of painting techniques within these two major traditions.

Concerning traditional Chinese colors, blue, white, black, red, yellow, purple and brown, almost all inorganic pigments, have been employed in works of art from the earliest period to the present day. Incorporating understanding of Chinese medieval pharmacology and material culture as a whole, the traditional use of materials amongst both painters and doctors will be shown to have been in many cases overlapping. Further changes in symbolism, particularly An explanation of the historical causes of this pattern will then be given, including the confluence of cultural and institutional changes in the Song dynasty, and the repositioning of the painter at the heart of official life.

12.1. Globalization and Color Usage

Globalization leads people to different cultures and widen network. The purpose of the topic is to study color usage in decoration. The American walnut / deep pelton and dark green as well as vertical decoration in antique brass color are chosen. China and the West are chosen to focus on. China has about 5000 years history, and the Western culture includes Ancient Greek, Ancient Rome, Rome Catholic Church, Romanesque, Gothic, Neo-Classical and Victorian. The method can be separated into 2 steps. First, color usage evolution will be compared in different style and times. Then the comparison will be generalized from descriptive analysis and cultural background. Results show various color usage and decoration exists in different places and different times. There still might be some connection between them by analyzing. In the description analysis, the form, material, color usage and cloth in decoration will be studied. According to a well-known association in Chinese tradition, red, yellow, white, black, and blue correspond to the five directions and elements: fire, earth, metal, water, and wood. This group of colors originally functioned as an auspicious symbol for harmony between the elements in their

respective places (Feng, 2010). Chinese silk producers selected colors accordingly and wove intricate, multicolored patterns. The designs on the clothing display use of a red, yellow, blue, white, and black palette to imply the material is “life silk.” Made up of thousands of tiny feathers painted in naturalistic colors, this amazing ancient invention was disguised by adulteration of the gross material. Brazil is uniquely rich in nature, and no other colorant source is so well-varied and profuse. The discovery of how to fix these brilliant hues for textiles led to resultant fines (27). Its end product lifeblooded the status of emperors; their funeral shrouds and adornments were sent dyed in various shades. These regal gifts from the fertile rainforests were awaited annually with great excitement, reaching Mandala via the Grand Capital over a perilous journey of nearly 1500 miles. Once received, these beautifully handwoven silks and cottons were greatly prized and venerated. Osman observed a synthesis of these two rare traditions when he became rector. He oversaw multiple grandiose ceremonies, the most crucial being the one held the first day of the Mongol New Year, during which the Great Khan personified the role of the God of Dress with a grand procession and costume.

12.2. Fusion of Traditions

In recent years more, evidence has come to light about the relationship between woolen goods and better color preservation in the Ming to Qing textile traditions. Here, however, the palette of history is based on studies of silk textiles housed in the Palace Museum and the Nanjing Museum. Most of the textiles included in the study have never been published before. The Five Colors in Chinese Culture and Polychrome Woven Textiles on archaeological finds also include the colors settled in this earlier point in time. Painted Han pottery also corresponds to the tradition. Observations note the overwhelming brown and yellow woolen goods of the Qing dynasty and agree with this observation on the Western side.

Once in a while, the conventional palette becomes the focus of debate, even quarrel. In some cases, lines are even drawn. The red, bright and bold in fighting the brown, quiet and hard. The western palette consists of nine principal colors—the three primaries red, blue and yellow, which cannot be mixed by other colors, three secondaries green, orange and violet—product of mixing the primaries one with the other, and the three tertiaries, product, on their turn, of mixing next-door secondaries on the palette. These rules are also valid for metal patinas or for pigments in any other medium. And truly, the colors used in patinas are the same found in oil bound paintings or in ceramic glazes—as it happens in the Chinese tradition in a prominent way. Moreover, these surprises are constantly observed when colors, which had long stayed in the “inert” palette, came to form a patina. The presented color theory stems from classical harmonies, such as color theories as much as from current cosmetic practice (50). Fancy colors—such as purple or black pearl—are obtained by mixing two other colors—violet and pink, green and bronze, on their turn—red and

blue matte are never used as much as vermilion red or iron red. Consistent care, for instance, is granted the perfect accord of blacks with golds. Very near to half when facing this magic terminology, the Chinese referent does not have the faintest idea of what is being talked about. However, a physical examination of the patinas entirely discards any exotic explanation or admixture in the process of color “fixation” and leaves no doubt about “intrinsic” properties related. On the contrary, its palette has its roots dated at least to the recorded resources about the color of pottery.

13. The Future of Color in Art

Color hypotheses from different periods of art history are briefly gathered together for the different cultures and periods mentioned. After summarizing the Western symbolism of colors in connection with Chinese art, we move on to the reading of the meanings of colors in Chinese culture. In a more detailed analysis of Chinese art and art theory, three main Chinese sources are drawn on to illustrate the diversity of traditions.

Concerns with the selection and use of colors, with proportions and harmony, are of course shared by Chinese and Western artists and painters. This fact, together with the existence of trading contacts along the ancient “Silk Road,” allowing the transfer of technological and artistic knowledge between the cultures, accounts for the similarities noted between the use and symbolism of colors by Chinese and Western artists. Terms may differ in the naming of colors. Thus, what Europeans call “blue” will be called “black” by the Chinese.

However, the symbolism of colors in the different cultures, as well as the reading or the viewing of only a part of a specific painting or textile, differ, reflecting different theories and points of view. Four different useful perspectives on color in art history are thus presented, requiring an accumulation of much detail not found in other discussions of the use and meaning of color (118).

13.1. Technological Advancements

When contemporary observers describe the color palette, they usually dwell on the range of hues and saturations available, not the inherently linked third dimension—lightness. It is hard to believe that, on the brink of the 21st century, the semiotics of lightness has never been analyzed. There are, by a “palette of world cultures”. argues that these culturally specific folk palettes are important markers of distinctive thought-cultures, but he provides no methodology for translating them to canonical color spaces. Four-dimensional Lightness in the CIE L*a*b* color space serves this purpose, enabling lightness patterns to be abstracted from ethnographic data and diachronically compared. The color-as-lightness approach is a suggestive new way to read artifacts, based on color rightness not in the conventional sense of good versus cheap colors, but as the encoded form of complex cultural messages (Feng, 2010). Fine aesthetics of lightness lie in the nuanced interplay

of material qualities, craftsmanship, and symbolic meaning. Dark, dull, and densely saturated materials—even if seen in nominally light colors—can be “read” as gray, i.e., a neutral lightness with muted significance. By contrast, ceramics decorated with white slip over a red body (common across Near Eastern potteries) often encode a pronounced message of exuberance and celebration or, conversely, that of loss and remembering. Ideally, these readings should be refined by structured user studies, and perhaps linked to crosscultural tests of the exposure to the “palette of memory”. A preliminary empirical experiment reporting cross-cultural variation in the perceived “decadence”, “tastelessness”, “wholesomeness”, or “nobility” of diachronic series in $L^*a^*b^*$ lightness would be welcome. Postscript: Four lightness is objective, quantifiable, and generally conserved over time. However, there is a tension between the industrial patina of historical photos and the teeming colors of. A discussion of whether shades have waxed or waned in “erased visual cultures”, such as Mesoamerican pre-Colombian also, might be interesting

13.2. Evolving Symbolism

In contextual terms, any discussion of color evolution and symbolism in fine art should be thought of as provisional and subject to debate. It will be an interchange for members to discuss and present aspects of their research into the historical evolution and symbolism of color and its use in landscape painting in Chinese and Western fine art (Tian, 2018). The aim is to widen the audience's perspectives and enable an assessment of presently available and future research possibilities. Today, we go the road and there may always be bizarre colors at the end as fairy tales describe. One specific art production testifying to the fascination of color is textiles. As the foundation of color, dyes are intentionally applied onto weapons for the first-time uses in hunting and rituals of the Qin people. In any culture, colors have meanings that come from personal experiences, societies, and local environments. Based on the experiences for thousands of years, ancient Chinese carrying out the perception of color-making preparation can propose a complete color system and some potently color-symbolisms. The artistic implications of this experience make it possible to adopt such elements in the fields of fine arts and to establish a cultural link of color symbolism (Feng, 2010). From the archaic society to the unified empires, color and its symbolism, along with their daily objects and living habits, played an indispensable role as their lives, thoughts and essences.

14. Conclusion

The sacred elements of color are an important part of early civilization in both the East and the West. Many basic color terms that still exist today can trace their origins back to ancient words that stem from some form of natural phenomena. These natural phenomena include the colors of

many things in the peaceful environment of every day, such as wood, rock, or a type of animal, bird, or fish.

There is also transcendental natural phenomena, such as pure water or the clear blue color of the sky. From the color words applied to the plethora of objects in the peaceful outdoor environment, the concept of color provides people a guide to understanding the world, humanized in the use of color applied to the world and the spirit of human art, and developed into the rich and varied color symbolism found in the Chinese and Western cultural traditions of fine art. Color has its own unique melody in nature. The color system corresponds to the frequency of light; it is spirituality, purity, and eternity; on a grand scale, it symbolizes cosmic—all-encompassing occurrence (Feng, 2010). In both early Chinese civilization and the Western world, the same primary colors, red, yellow, blue, black, and white, were found to have a common symbolic expression. Normally, red symbolizes the sun, fire, wedding, happiness, or anger. Yellow symbolizes the earth, a funeral, good luck, strength, or perfidiousness. Blue signifies leading, mourning, purity, or heartbeat. Black symbolizes water, the nighttime, a setback, or calm wait. White symbolizes metal, dawn, righteousness, or the thrill of being excited. The interpretation of color words, both ancient and modern, was initially based on the descriptions in the Bookmarkings. Over time, this function enriched with the exploration of nature and the invention of new technology. With the development and deepening of civilization, Chinese and Western peoples created their own color culture, associating these basic colors with the cultivation of vast, powerful symbols of collective power. Both the Chinese and Western peoples also learned strategies using the complementary colors of these primary colors to complement the differences in color symbolism related to geographic differences, historical background, and belief.

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