

# Technical Expression and Innovation of Metallic Colors in Chinese Contemporary Painting: A Case study of Chinese Paintings by Chinese Artists Between 1990 to 2023

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## Abstract

The research problem of this article was to investigate the innovative use of metallic color techniques by Chinese artists in the context of contemporary art while maintaining Chinese aesthetic interests and cultural connotations. This article aimed to study (1) the technical expression and innovation of metallic colors in Chinese contemporary painting through the works of four artists between 1990 and 2023; (2) the aesthetic interest and cultural connotation of works using metallic colors in Chinese contemporary paintings through the works of four artists between 1990 and 2023, and to provide guidance for painting creators, theorists, and those who are interested in metallic colors. The research samples were four national artists, Daoxi Zhang, Jiyong Guo, Haohao Yan, and Yang Yang. The artists were selected through the criteria that they were selected or awarded in national art exhibitions in the field of Chinese art creation and that their works made extensive use of metallic colors. The data collection tools were literature analysis and in-depth interviews. Data analysis was mainly descriptive and content analysis. The research results were found as follows:

1) Contemporary Chinese artists are good at using metallic colors in their paintings, not only as painting materials but also as a unique visual language that enriches the color and expressiveness of the picture; 2) The technical innovation of metallic colors in Chinese contemporary paintings is based on the combination of contemporary context, traditional, and foreign artistic languages; and 3) Works that use metallic colors in Chinese contemporary paintings

exhibit characteristics of diversified aesthetic interest and deepened cultural connotations. In summary, this study emphasizes the importance of metallic colors in the creation of Chinese contemporary paintings. The use of metallic colors promotes the innovation and development of contemporary Chinese painting, providing a strong practical case for the modernization transformation of Chinese painting. The conclusion of this article is that the technical expression of metallic color in Chinese painting is diversified, and innovation is the artistic expression after integration, aesthetic interest pursues decorative, visual impact, conveying complex emotions, and creating the atmosphere of the picture; and cultural connotation embodies the inheritance and development of traditional Chinese culture.

**Keywords:** Metallic colors; Chinese contemporary painting; Technical expression and innovation; Aesthetic interest; Cultural connotation

## Introduction

As early as more than three thousand years ago, China used metallic colors to decorate its artifacts, and the use of metallic colors in China has its own unique cultural background. After the reform and opening up, influenced by foreign ideologies, Chinese painting began to seek innovation and change, and the colors in Chinese painting gradually gained attention (Ye, 2009). In the early 1990s, artists who returned from studying in Japan brought metal-colored materials and technicals back to China. Most of them taught at major art academies across the country, leading to a surge in the study and application of metal colors in Chinese painting. However, researchers' studies on metal colors mainly focused on the practical application of technicals and materials related to metal colors (Wang, 2011). Although scholars have paid some attention to metallic colors, there is a relative lack of articles analyzing and studying their cultural connotations and aesthetic interests.

Although the use of metallic colors in Chinese painting is not as widely used as ink and mineral colors, it has a unique value and significance in artistic expression and cultural heritage that cannot be ignored. Current researchers have contributed to the classification of materials, characteristics, methods of use and preservation of metallic colors, and the cultural connotation of metallic colors in traditional Chinese visual arts, promoting the use of metallic colors in the creation of Chinese paintings (Zhang, 2003; Tang, 2008). In Chinese contemporary paintings, the use of metallic colors not only broadens the artistic expression, but also makes Chinese painting more contemporary. However, there are no case studies specifically focusing on these four artists, Daoxi

Zhang, Jiying Guo, Haohao Yan and Yang Yang, nor have they comprehensively explored the cultural connotations and aesthetic interests of metallic colors in Chinese contemporary paintings. Therefore, it is of great significance to analyze in depth the technical expression and innovation of metallic color in Chinese contemporary paintings for these four artists, and to explore the cultural connotation and aesthetic interest of metallic color in Chinese contemporary paintings. The main audiences of this study include researchers of painting theory, practitioners of Chinese painting, art designers, and the general public who are interested in the use of metallic colors in visual arts.

The focus of this study is to examine the technical expression and innovation of metallic color in Chinese contemporary paintings as well as the aesthetic interest and cultural connotations of works using metallic color in Chinese contemporary paintings through the works of four artists during the period of 1990–2023. The purpose of this study is not only to enrich and improve our understanding of metallic colors and metallic color technicals, but also to provide new perspectives for the innovation and development of contemporary Chinese painting. This study adopts a qualitative research method to analyze in depth the creative background, artistic characteristics, artistic ideas, and the reasons for the use of metallic colors in the works of the artists. By analyzing the technical expression and innovation of metallic colors in Chinese contemporary paintings, we hope to provide a strong practical case for the innovative development of Chinese painting, to inspire the innovation of contemporary Chinese painting, and to develop characteristic Chinese painting works.

This study aims to explore the aesthetic interest and cultural connotation of metallic colors in Chinese contemporary paintings. By studying the works of four renowned artists during the period 1990–2023, it reveals how their works innovate and develop on the basis of combining Eastern and Western cultures, traditional cultures and their own experiences, and explores the reasons for the use of metallic colors in Chinese contemporary paintings. Through this study, we analyze how the artists attempted to preserve the traditional spirit and technicals of Chinese painting and explore the creation of paintings with contemporary characteristics in a contemporary context, providing useful references to promote the use of technicals and innovative development of Chinese painting.

## Research Objectives

1. To study the technical expression and innovation of metallic colors in Chinese contemporary paintings through the works of four artists during the period 1990–2023.
2. To study the aesthetic interest and cultural connotation of works using metallic colors in Chinese contemporary paintings through the works of four artists between 1990 and 2023.

## Literature Review

The researcher has come to the following conclusions by combing and analyzing the relevant literature:

Although metallic colors have been used in Chinese artifacts, murals, and architecture for a long time, they only serve as embellishments and decorations. With the rise of ink painting after the Song Dynasty, the use of colors in Chinese painting gradually declined, and metallic colors were only applied and inherited in folk murals. However, due to the relatively low status of craftsmen, no one wrote books or made statements about them in ancient times (Jiang, 2007). It was not until the 90's when artists returning from Japan learned the metallic color materials and technicals and taught them in China that they gradually became the focus of attention in the field of painting art.

### **Metallic color materials and technicals**

Although there have been studies on the technical expression of metallic colors in Chinese paintings, many researchers focus on the material properties of metallic colors, the technicals of using metallic colors and how to use metallic colors in contemporary painting creations, mostly focusing on the types of materials and the process of practicing the technical (Lian, 2018). Some researchers have also paid attention to the fact that the gradual enrichment of metallic color materials and technicals is related to the changing aesthetics of the times (Liu, 2022), but there are relatively few in-depth analyses devoted to the technical performance and innovation of these four famous artists.

### **Chinese traditional mural painting**

Current researchers (Zhang & Liu, 2012; Lu, 2019) mention that the use of metallic colors in Chinese painting first appeared in traditional Chinese murals. Even if metallic colors are used in traditional Chinese murals, they are mainly expressed through implicit technicals, without particularly tilting towards a certain individual. However, the use of metallic color is not the main position in traditional Chinese painting, but a supporting role. Even if it is used in a large area, it is

only limited to the armor, throne, incense burner, fruit plate, ornament and so on of the warriors. It's not a big part of the mural, mainly decorative. Sorting out the use of metallic color technicals in traditional murals is conducive to the researcher's better understanding of the aesthetic interest and cultural connotation of metallic colors in Chinese paintings.

### **The Use of Metallic Colors in Japanese Painting Art**

During the Sui and Tang dynasties, the ancient Japanese people had frequent contact with China, and Japan sent envoys to study the advanced culture of the Tang Dynasty. The introduction of Chinese Buddhist art into Japan brought new painting technicals and new materials, including metallic colors, on the basis of which Japanese artists developed their own national culture and art. The painters enriched the expression methods of metallic colors and formed the unique language form of Japanese painting (Zhang, 2021).

### **Cultural reflux**

In the 1990s, after a group of artists who went to Japan to study brought the improved Japanese metallic colors and technicals back to China, some of them were inevitably influenced by Japanese paintings when they first came into contact with metallic colors, and the pictures were presented as too decorative and even the traces of production were too obvious (Zhang, 1996). However, after learning foreign arts, how to use metallic colors in Chinese paintings so that the works can be innovative on the basis of maintaining the Chinese national characteristics is a question worthy of in-depth study.

### **Iconographic theory**

The analysis of images is mainly divided into three levels, firstly, the natural meaning of the image is analyzed; secondly, the conventional meaning, and again, the inner meaning (Peng, 2006). In-depth analysis of the works of the four artists from the aspects of creative background, artistic characteristics, artistic ideas, and reasons for the use of metallic colors in their works can fully explore the cultural connotations of the images. In-depth study of the technical expression and innovation of metallic color in Chinese contemporary paintings, revealing the historical and cultural background of its technical expression, further exploring the cultural connotations and aesthetic characteristics of metallic color in Chinese painting, and searching for the cultural lineage of metallic color in Chinese painting creation from the root in order to carry out better artistic creation, can also provide new perspectives and methods for the study of the application of metallic color in the field of painting.

## Conceptual Framework

This research that explores the technical expression and innovation of the works of four artists during the period 1990–2023, as well as the aesthetic interest and cultural connotations presented by these works. The researcher has defined the conceptual framework of the study based on the iconographic theory. The details are as follows:



Figure 1 Conceptual Framework

## Research Methodology

This study adopts a qualitative research method. Research area is the technical expression and innovation of metallic colors in contemporary Chinese painting. Population is four national artists who use metallic colors in Chinese paintings. Selection methods used: 1) A large number of works using metallic colors created by the artists between 1990 and 2023 were selected or awarded in Chinese national art exhibitions; 2) The artists have been engaged in the creation and research of metallic colors for more than 10 years; 3) The artists are members of the Chinese Artists Association. The research process used the file analysis method and the interview method. The documentary analysis method was used to study the materials, technicals, and expressions of metallic colors in Chinese painting by collecting literature, books, exhibition materials, articles published on the Internet, and interviews related to metallic colors; specific samples of works were identified by visiting exhibitions and collecting works on the Internet. Semi-structured interviews were conducted with three of the research subjects, four university teachers, one curator, one doctoral student, and one young student.

The interview questions centered on the artists' creative backgrounds, artistic characteristics, artistic ideas, and the reasons for the use of metallics in their works, and the study of the technical expressions and innovations of metallics in Chinese contemporary paintings, as well as the aesthetic interests and cultural connotations of the works, in order to provide a theoretical basis for future painting creation and art teaching. It will provide a theoretical foundation and practical guidance for future painting and art teaching.

## Research Results

### The Technical Expression and Innovation of Metallic Colors in Chinese Contemporary Paintings Through the Works of Four Artists During the Period 1990–2023.

The research results found that the forms of expression and innovation of the technicals of using metallic colors in Chinese paintings by four representative Chinese artists during the period of 1990–2023 were the diversification of material technicals expression and the innovation of the artists' works on the basis of combining traditional and foreign painting languages in contemporary contexts, respectively.

#### Diversification of material technical expression

All four artists emphasize the comprehensive use of metallic colors and other painting materials in their use of metallic colors, but Daoxi Zhang and Jiyong Guo, who returned from studying in Japan, are more inclined to the combined use of metallic colors and mineral colors, while locally-grown artist Haohao Yan explores more the comprehensive use of ink, color and foil, and Yang Yang is not confined to a single material and technical, and flexibly uses a variety of materials and technicals according to the needs of the picture.

In terms of technical expression, all four artists break through the limitations of traditional materials, emphasizing the richness and expressiveness of color, and through the superimposition of multi-layered color foils, the works present visual heaviness and tension. Daoxi Zhang pays attention to the painting of the background color, which emphasizes the fusion of metallic and mineral colors, and excels in the use of corroded silver foil, a special technique that gives the picture a rich texture. By choosing different painting carriers and materials, the artist combines traditional Chinese painting technicals of dyeing and shading with modern painting technicals of pasting, spreading and pounding to give the metallic colors more layers and a glossiness more in line with the picture.

Jiyong Guo's use of metallic colors is very free, not only can he use metallic colors as a base, but also when dealing with the lines of the picture, he can use the technical of outlining with mineral colors and the technical of pasting metallic foils on top of each other, the thick lines of coarse particles and the textured metallic foils present a complementary effect, and some of his works have the square metallic foils pasted on the picture flatly to present the compositional effect of leaving white space. Jiyong Guo chooses gold, silver and other colors to be used according to the subject matter, theme and the needs of the picture, breaking through the limitations of

traditional materials and showing the rich visual effects of metallic colors. The work focuses on the subjectivity and symbolism of color in its technical expression, using the unique texture of metallic colors in combination with mineral colors to enhance the overall visual tension of the picture.

Haohao Yan combines meticulous and freehand technicals in her paintings, using freehand brushwork to apply metallic colors and mineral colors. By integrating ink, color, and foil, she combines metallic colors with traditional Chinese painting technicals, further enriching the color layers of the artwork. Her works emphasize the combination of soft and hard materials, with metallic colors contrasting and blending with ink to create a unique texture and spatial effect. In the color expression, the artist uses the “pure” way of taking colors, that is, she does not mix the colors, and composes the color space of the picture through the extrusion and contrast of the colors in the form of layers, which makes the metallic colors not only maintain the visual heaviness of the traditional culture, but also present the delicacy of contemporary art expression. Through the extensive use of metallic foils, the artist can easily attract the viewer's eyes, and the readability of the technical's expression can be seen when one walks in to look at it.

What Yang Yang emphasizes in her technical expression is not to fix herself in a certain kind of painting, breaking the cognition that Chinese painters can only use the materials and technicals of Chinese painting, and not sticking to a single ink or color in the choice of materials, and not restricting herself to a single splash, halo and other technicals in the expression of her technical. The painter flexibly uses the materials of ink, color and foil according to the needs of the picture, and employs technicals such as accumulating ink, superimposing colors, superimposing foils, and collage, in order to experiment with the artist's mindset is to enrich the expression of the picture on the basis of grasping the overall structure of the picture, so that the color of the picture is both rich and uniform. The artist conveys an ethereal and relaxing artistic effect through the size of the foil and the color in the picture, the whole and the broken, the real and the imaginary effects.

Metallic color is presented in different ways in Chinese paintings, showing the diversity and richness of metallic color materials and technicals. Whether it is the fusion of metallic color and mineral color, the fusion of color, ink and foil, or the comprehensive use of traditional technicals and other material technicals, metallic color has gained a unique form of technical in contemporary art expression.

### **Integrate contemporary contexts and innovate based on the foundation of traditional and foreign painting languages**

While respecting traditional Chinese paintings, the artists realize the combination of tradition and modernity—East and West—through the use of metallic colors, giving contemporary meaning to traditional culture. Metallic colors have evolved from mere decoration to a crucial component of the painting's theme. Zhang and Yan use metallic colors to reflect the heaviness and spiritual connotation of traditional culture.

Daoxi Zhang is good at painting lotus (as shown in Figure 2), although lotus is a favorite subject for countless people to depict and express. Daoxi Zhang, through the use of various technicals of metal foil, in addition to the traditional technical of leaching powder and gold paste, also researched a lot of other technicals according to the picture to present a variety of forms and express the richness of the color of the picture. Daoxi Zhang (2024) thinks that his lotus flower “jumps out of the framework of Song paintings and has a modern sense.” Daoxi Zhang uses a lot of silver foil, aluminum foil, corroded silver foil, and other material technical to enhance the expressive power of the picture, break through the traditional constraints, and explore the various possibilities of the metallic color technical expression.



**Figure 2** Daoxi Zhang, “Whispers in the Pond”, 140x150 cm, 1999

Work at the 9th National Exhibition of Fine Arts, China 1999

From: <https://ping99.com/order/bid?id=204801>

Haohao Yan respects traditional culture in terms of technical while incorporating modern aesthetics and personalized expression, giving metallic colors a new cultural context, showcasing reflections on the times and explorations in artistic expression. The works (as shown in Figure 3) take their own emotional experience as the theme, combined with the concern and reflection on the reality, through the expression of metallic colors to strengthen the emotional depth of the theme. Many of the themes of her works come from traditional Chinese culture, and the artist finds her interest in traditional culture and then applies modern material technicals, demonstrating the dialog between tradition and modernity.



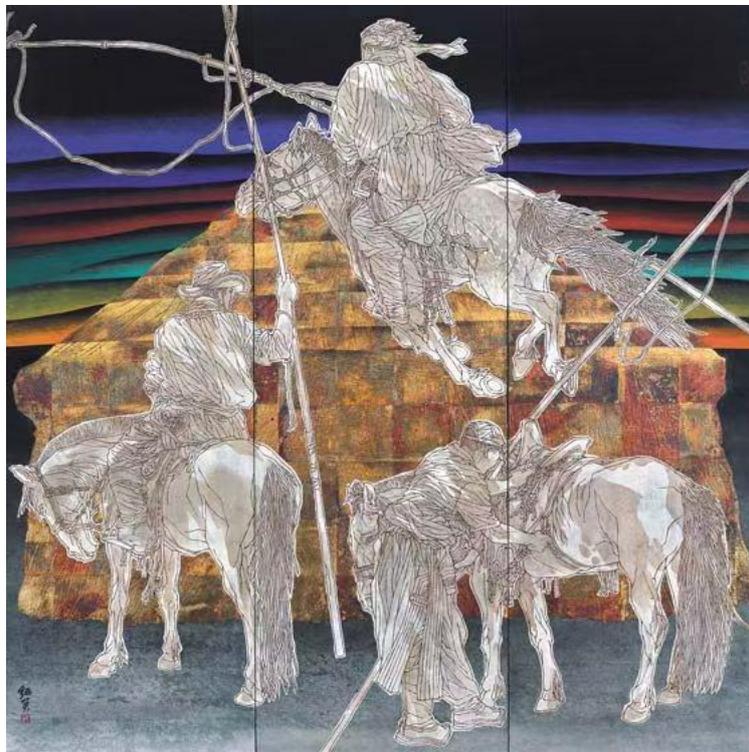
**Figure 3** Haohao Yan, “Sheng, Dan, Jing, and Chou”, 60x200cmx8, 2003

Work at the Second National Chinese Painting Exhibition

From: <https://sd.china.com/m/qlsh/20000951/20240109/25833571.html>

Jiying Guo and Yang Yang, on the other hand, focus on free expression and visual impact in a modern context, and their works focus on artistic expression in a multicultural context.

Jiying Guo focuses on the exploration of color symbolism in his works, such as his work “Existence – 10 (winks)” (as shown in Figure 4), which explores the essence of color in Tibetan Buddhism, and refines traditional and modern as well as different cultural symbols with color and applies them in the picture. The theme of his creation is to focus on the living condition of modern people in the midst of social changes from his own experience. The use of metallic colors is not only a language of material and texture, but also a language of color that serves to express the inner emotions and personality traits of the characters.



**Figure 4** Jiying Guo, “Existence – 10 (winks)”, 180x180 cm, 2014

Work at the 12th National Exhibition of Fine Arts, China 2014

From: [https://12qgmz.artron.net/index/exhibit\\_detail.html?id=56894&Cityid=586](https://12qgmz.artron.net/index/exhibit_detail.html?id=56894&Cityid=586)

Yang Yang's creations are based on the theme of women, taking women as the symbols of creation, focusing on portraying women's outer contours and gestures, and combining metallic colors to show modern women's mental state and emotional world. Fei Yang (2024) “Her works deconstruct the human being, that is, she makes some cuts on the human body, for example, the

head may be divided into 2 halves or the body is divided into 4 pieces, and she picks a few pieces randomly, and expresses them with metallic foils to create a kind of flatness or a kind of flatness like shadows. I think her paintings are very innovative, very thoughtful.” The use of metallic colors in her paintings reinforces the expressiveness of the women in the images and the uniqueness of the subject matter, enhancing the visual and psychological impact on the viewer.

### **The Aesthetic Interest and Cultural Connotation of Works Using Metallic Colors in Chinese Contemporary Paintings Through the Works of Four Artists Between 1990 And 2023**

The research results found that revealed the diversification of aesthetic interests and the deepening of cultural connotations in the works of four representative Chinese artists who used metallic colors in their Chinese paintings between 1990 and 2023.

#### Diversification of aesthetic interest

Due to the unique material language and unique glossy texture of metallic color, it is decided that the artist will have an eye-catching artistic effect when using metallic color reasonably. Metallic color and other colors layered with other colors, the color in the picture will show the effect of you have me, I have you, so that the color is not presented in isolation, and some parts need to be strengthened again when you can repeatedly layered with metallic color, reflecting the pursuit of the visual impact of the picture in the artist's artistic expression. The artist does not only use metallic color as a material language, but also explores the symbolism of color language in depth, combining the symbolism of gold and silver with his own pursuit of character, enriching the semantics of metallic color, and using metallic color as an artistic carrier to convey his aesthetic thoughts. Contemporary Chinese painters, in the process of exploring the material technicals of Chinese paintings, use the metallic colors, which are only used for embellishment in traditional paintings, on a large scale in their artistic creations. In addition to expressing the artist's own need to pursue personalized expression, it is mainly because of the exploration of new art forms after the development of the society, while the traditional materials and technicals can not satisfy the needs of contemporary art creations, and the themes that the artists create according to their own experiences and thoughts show the diversified forms of expression of metallic colors, and also reflect the diversity of contemporary aesthetic interests.

Metallic color is not only a decorative element in Daoxi Zhang 's works, but also enriches the tone of the picture and enhances the expressive power of color in his works, reflecting Daoxi Zhang's pursuit of visual impact in his artistic creation. Daoxi Zhang's works convey the spirit of

traditional Chinese culture through traditional Chinese themes and painting styles with ethnic flavors in terms of aesthetic interest, and in the process of in-depth portrayal, he integrates the expression of contemporary art, forming a unique artistic language that focuses on color expression.

Jiying Guo mainly uses the texture of metallic colors to assist the creation of paintings. The unique texture of metallic colors can enrich the language of the picture and increase the readability of the texture of the picture. The traces of peeled metal foils and mineral colors overlap to give the metallic colors a deep aesthetic meaning, conveying complex emotions and philosophical thoughts. The aesthetics of his works combines the stylistic law of traditional oriental art with the color tension of modern western art, making metallic colors a bridge between tradition and modernity.

Haohao Yan pays special attention to the communication of color in her creations, and the painter is good at injecting her emotions into the picture through color, adjusting the color combination repeatedly before painting, and adjusting the picture according to the traces of color in the process of painting due to the glossy and slippery characteristics of metallic colors, and the whole creation process is full of experimentation. In terms of aesthetic interest, the painter pursues the vividness of brushwork and the visual impact of provoking others with color.

Yang Yang's works(as shown in Figure5) use a lot of metallic colors, although the foil has a strong sense of luster, and even the artist intentionally put the whole foil behind the figure, but the artist through the contrast of colors and the hidden color of the foil underneath, weakened the luster of the whole foil, highlighting the main character, but also contrasted with the other colors in the picture, which shows that the artist does not only use the foil as the material language of the picture, but also uses the metallic color as a creative means to harmonize the rhythm and rhythm of the picture, and this expressive method gives the picture a unique ethereal feeling.



**Figure 5** Yang Yang, “Golden Chapters”, 238x198cm, 2019

Work at the 13th National Exhibition of Fine Arts, China 2019

From: <https://www.caanet.org.cn/newsdetail.mx?id=7442>

### **Deepening Cultural Connotation**

Metallic color is not only a painting technical, but also an important medium for artists to express social reflection, emotional attachment and cultural symbols. The use of metallic colors in the works reflects the inheritance and development of traditional Chinese culture. For example, Daoxi Zhang carries forward traditional Chinese culture through metallic colors, interpreting traditional themes (such as lotus) with metallic colors in a modern way, giving the works a symbolic meaning of high and pure quality, and demonstrating the inheritance and development of the spirit of traditional aesthetics. Jiyong Guo conveys the traditional Chinese cultural idea of “Doctrine of the Mean” through the use of metallic colors. The use of metallic colors in Jiyong Guo's creations is just right, neither too much nor too little, and most of the metallic colors are implied in the mineral colors, highlighting the conveyance of the texture of the picture, but not overemphasizing the use of metallic colors, However, without metallic colors, it does not convey the heaviness and richness that the artist wanted to express, which is the embodiment of the “Doctrine of the Mean”. The backgrounds of Haohao Yan 's works are usually directly pasted with

metal foils, but they still give the picture a strong pictorial and artistic character, mainly because the artist integrates the spirit of Chinese painting into the shaping of the whole picture, so that the picture presents a dynamic artistic effect. Although Yang Yang's works do not depict the characters' facial features in detail, they are influenced by the Chinese painting ideology of “capture the Spirit Beyond Form”, and focus on capturing the characters' spiritual outlook, which, on the contrary, enables the viewers to feel the vividness of contemporary women. The use of metallic colors in contemporary Chinese paintings is not rootless, every artist can find a suitable form of artistic expression in traditional Chinese culture, and use metallic colors to deepen the connotation of traditional Chinese culture.

## Discussions

The results of research objective 1 found that the technical expression and innovation of metallic color in Chinese contemporary paintings is studied through in-depth analysis of the works of four artists from 1990–2023, which reveals the diversity of the technical expression of metallic color materials in Chinese contemporary paintings; the innovation of metallic color in Chinese contemporary paintings is based on combining contemporary contexts and combining traditional and foreign languages. This helps to enrich and improve our understanding of metallic color and metallic color technical, and also makes us deeply understand that the use of metallic color promotes the innovation of contemporary Chinese painting, and also broadens the expression of Chinese painting, making it more contemporary and visually impactful. According to Dongyang Kui, metallic color promotes the innovation of Chinese painting in terms of color and picture expression (Kui,2016), and on this basis, this study proposes that the use of metallic color also promotes the diversification of themes in contemporary Chinese painting.

The results of Research Objective 2 found that exploring the aesthetic interest and cultural connotations of metallic colors in contemporary Chinese paintings can help preserve and pass on traditional Chinese culture. By exploring the aesthetic interest and cultural connotations presented in the works of the four artists, it can help the artists break the traditional constraints and explore more diversified ways of expression. All four artists are exploring the integration of contemporary expressive technical based on the preservation of the spirit and technical of traditional Chinese culture in different forms. Their artistic creations provide a powerful practical example for the modernization and transformation of Chinese painting, and offer specific suggestions for the use and innovation of technical to make it closer to the aesthetic needs of contemporary audiences.

The limitation of this study is that only the use of metallic colors in the works of four artists was studied in depth, and the sample size is not comprehensive enough. Expanding the sample size will allow for a more in-depth exploration of the aesthetic interest and cultural connotations of metallic colors in paintings.

## Knowledge from Research

This study explores the reasons for the use of metallic colors in the works of four artists, which are mainly due to technological development, the individual needs of the artists, and cultural exploration.

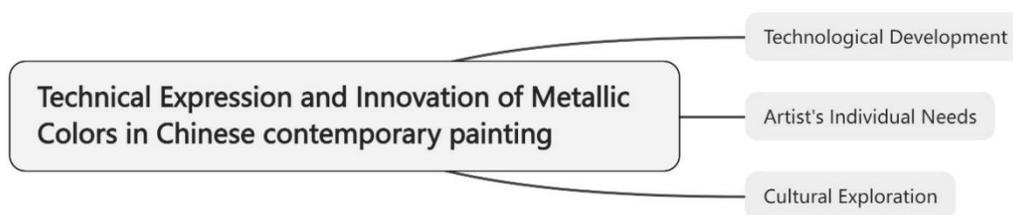


Figure 6 New knowledge from research

1. Due to the development of science and technology, new materials and technicals come into being, and the intervention of modern technological means can better assist the creation of the picture, new materials and technicals will inevitably enrich the expression of the picture, and promote the diversification of the content and form of expression.

2. The personalized demand of the artist is mainly manifested in the artist's use of metallic colors to achieve a unique visual effect that cannot be achieved by other Chinese painting colors, and at the same time to enhance the texture and expressiveness of the picture, so that the picture presents a combination of soft and hard, and the use of metallic colors to create a picture effect with a sense of the times.

3. Cultural exploration is mainly manifested in the fact that the use of metallic colors in contemporary Chinese paintings is not rootless, every artist can find a suitable form of artistic expression for himself in traditional Chinese culture, the symbols of traditional Chinese culture, traditional Chinese philosophical viewpoints, and the idea of creation of Chinese paintings, etc. are all the reasons why his works can be unique with the characteristics of the local Chinese culture in the process of innovation.

## Conclusion

According to the research objective 1, through the works of four artists during the period of 1990–2023 to study the technical expression and innovation of metallic color in Chinese contemporary paintings, the conclusion is that the technical expression of metallic color in Chinese contemporary paintings shows the diversification of the material technical expression. Innovation, on the other hand, is achieved by integrating contemporary contexts with a blend of traditional and foreign painting languages, providing practical references for future creators of painting art.

According to the second objective of the study, through the works of four artists between 1990 and 2023, the study of the aesthetic interests and cultural connotations of their works using metallic colors concludes that the diversification of aesthetic interests and the deepening of cultural connotations provide theoretical references for future creators of painting art.

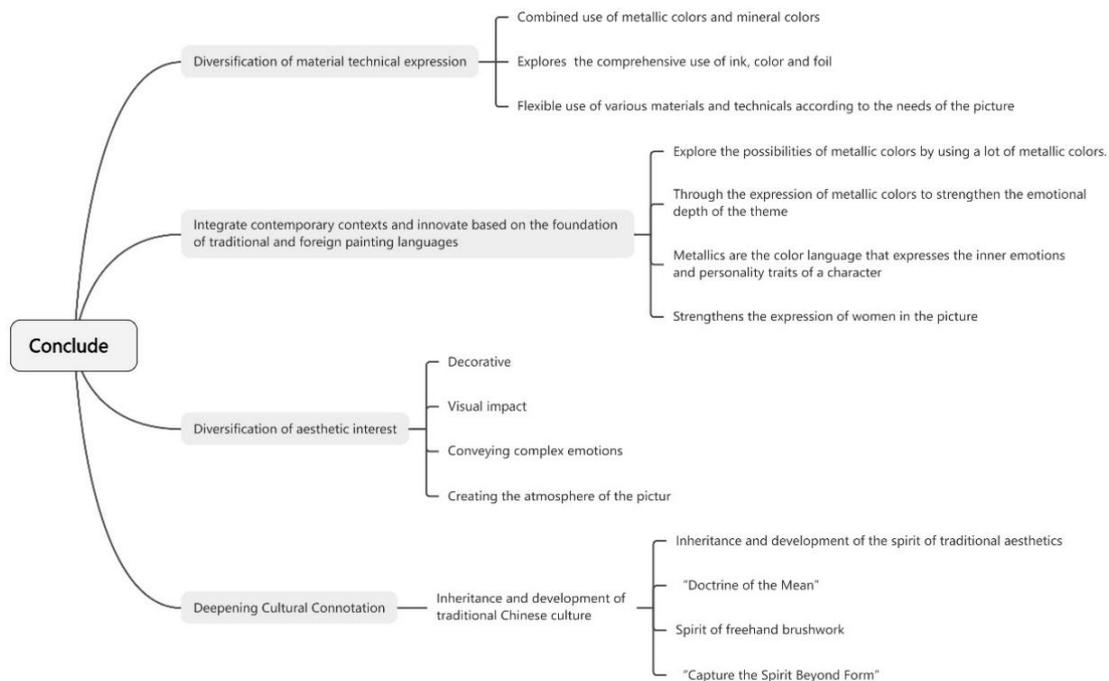


Figure 7 Conclude

## Suggestions

From the research results, the researcher has suggestions as follows:

1. Strengthen the development of science and technology, further explore the material language and means of preservation of metallic colors, and promote the diversity of expression of metallic color materials and technicals.

2. Expand the sample size, break down the barriers between painting genres, strengthen the analysis and research on the cultural connotation and aesthetic interest presented by metallic colors in painting, and promote the artistic practice of metallic colors.

### **Suggestions for future research**

The research of this paper focuses on the technical expression and innovation of metallic color in Chinese painting, but metallic color can try to cross-apply with the technicals of oil painting, printmaking, sculpture, digital technology and other art forms to create more diversified artistic effects. This diversified fusion of technicals can explore more potentials of metallic colors in contemporary art creation.

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