

A Study of the Evolution of Visual Language in Chinese Painting from Traditional Ink Painting to Contemporary Ink Painting

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Abstract

This study explored the visual language characteristics of traditional Chinese ink painting and contemporary ink painting, as well as their development trends in the context of globalization and modern artistic movements. The research sample included 30 traditional ink paintings from six periods spanning from the Sui and Tang Dynasties to the modern era, as well as interviews with 8 contemporary ink painting artists and 2 art critics. The study adopted a literature review and semi-structured interviews for data collection and used Gombrich's "Schema and Correction" theory as the theoretical framework, employing iconographic analysis and thematic analysis for data interpretation. The research findings were as follows: 1. The visual language of traditional ink painting is centered on brushwork, composition, and aesthetics, pursuing the artistic ideal of "harmony between form and spirit," deeply influenced by Confucian, Buddhist, and Taoist philosophies, resulting in a unique system of artistic expression; 2. The visual language of contemporary ink painting has undergone significant transformation, with more diverse themes and compositions, as well as the integration of modern artistic elements into brushwork techniques. This shift is profoundly influenced by social and cultural changes in the global context; and 3. Gombrich's "Schema and Correction" theory provides a systematic analytical framework for the evolution of the visual language of ink painting. Overall, contemporary ink painting, while expanding the diversity of themes and compositions, has gradually incorporated modern art elements under the influence of globalization and dynamic socio-cultural factors. In conclusion, contemporary ink painting not only expands the diversity of themes and compositions but also integrates modern artistic elements influenced by globalization and social-cultural dynamics.

Keywords: Chinese Traditional Ink Painting; Chinese Contemporary Ink Painting; Visual Language; Cultural Inheritance

Introduction

As an important part of Chinese culture, traditional Chinese ink painting has a rich historical accumulation and cultural connotation. However, with the advancement of the wave of globalization and the impact of modern artistic thinking, the visual language of traditional ink painting faces unprecedented challenges. In recent years, scholars at home and abroad have conducted extensive research on the development of ink painting, such as Kong (2008), who has sorted out the development of ink painting from the Warring States Period silk painting to the modern period. Han (2015) discusses the origins, development, and artistic characteristics of traditional ink flower-and-bird paintings. However, most of these studies focus on the stylistic and technical analyses of traditional ink painting, with less attention paid to the dynamic transformation of its visual language in the contemporary context. In addition, Lu (2017) pointed out that the research on the association between the visual language characteristics of traditional ink painting and the contemporary social and cultural environment is still insufficient, especially on the combination of artistic innovation and cultural heritage in the context of globalization. This suggests that exploring the transformation path of ink painting's visual language in the contemporary context is not only a theoretically important issue but also of practical significance for artistic practice.

This study focuses on the development of the visual language of ink painting, aiming to reveal how the visual language of ink painting has evolved from traditional to contemporary ink painting over time, as well as the socio-cultural motivations and artistic logic behind this development. The core research questions include: How does the visual language of ink painting reflect the spiritual characteristics of different eras through themes, composition, and brushwork techniques? How do modern artists respond to the aesthetic demands of contemporary society through innovations in traditional visual language? The research sample includes representative ink painting works from six periods: the Tang Dynasty, Song Dynasty, Yuan Dynasty, Ming Dynasty, Qing Dynasty, and the Republic of China, extending to the modern era. The selection of works should meet the following criteria: the works must be extant, included in catalogues, or sourced from reliable references; the works should have been historically validated without dispute; and the representative works should reflect artistic peaks or stylistic characteristics and have had a

significant influence on later generations. Through image analysis and historical literature review, this study aims to construct a theoretical framework for the development of the visual language of ink painting.

This study aims to analyze the development process of the visual language of Chinese ink paintings from traditional to contemporary using Gombrich's theory of "Scheme and Correction" and to reveal the innovation possibilities and cultural value of traditional art in the contemporary context. The research methodology includes literature analysis, case studies of artworks, and interviews. The research will explore the development logic of ink painting in the context of Chinese art history, and analyze the transformation path of ink painting in terms of theme, composition, brushwork and ink techniques of modern social and cultural characteristics.

This paper will first review the core concepts of the "Scheme and Correction" theory and its application in art history research, then discuss the visual language characteristics and philosophical connotations of traditional Chinese ink painting and analyze the transformation trends of contemporary ink painting under the influence of social and cultural background and technological advancement. Finally, the theoretical and practical significance of the transformation of ink painting's visual language is summarized, providing new ideas for the inheritance and innovation of traditional Chinese culture and looking forward to its development potential in the global art context.

Research Objectives

1. To study the visual language of traditional Chinese ink painting and contemporary ink painting.
2. To study the evolution of the visual language of traditional Chinese ink painting to contemporary ink painting.

Literature Review

In recent years, with the revival of traditional Chinese culture and the global art market's attention to traditional Chinese art, research on the development of the visual language of Chinese painting from traditional ink painting to contemporary ink painting has gradually become a hot topic in the academic world. Previous research has mostly looked at where traditional Chinese ink painting came from and how it changed over time (Han, 2015; Kong, 2008); its unique visual

language traits (Wang, 2019); and how modern ink painting has changed and grown (Wang & Hu, 2008). However, there are obvious knowledge gaps in existing research in the following areas:

The limitations of theoretical perspectives pose a significant challenge. Although the application of the "Scheme and Correction" theory in art history has achieved some development, its application is still relatively rare when it comes to the development of ink painting. Most of the related studies are limited to the description of the change of art styles, and lack a systematic analysis of the intrinsic mechanism of the evolution of visual language (Chu, 2012; Wang, 2016).

The correlation between traditional and contemporary research is insufficient. Most of the research talks about the visual language of traditional and modern ink painting separately. However, the study of the two types of painting's logical relationship and evolutionary path is still not complete enough to fully show how the traditional visual language changes to meet the needs of modern society (Fan, 2008; Kong, 2008).

There is a lack of correlation between culture and social context. There have been studies that talk about how changes in society and culture affect ink painting, but not as many that look at the specific social and cultural drivers and technological foundations that have led to the development of the unique visual language of modern ink painting, especially when it comes to new ways of expressing ideas and passing on culture in the context of globalization (Wang, 2010). This study attempts to explore the development of the visual language of Chinese ink painting from traditional to contemporary times through Gombrich's theory of "Scheme and Correction." The study will carefully sort out the basic features and ways of fixing mistakes in Chinese ink painting from the Sui and Tang dynasties to the present day. It will also show how traditional patterns have changed in today's culture. Looking at relevant literature for this study not only bridges the gap between using theoretical perspectives and looking at how tradition and modernity fit together, but it will also try to build a set of analytical frameworks based on sociocultural contexts that will help us understand the creative logic and future development of modern ink painting. These research results will help promote the interdisciplinary development of art theory and visual culture and provide practical guidance for the innovation and dissemination of traditional Chinese art in the context of globalization.

Conceptual Framework

The goal of this qualitative study is to explore how visual language evolved from traditional Chinese ink painting to contemporary ink painting. Based on Gombrich's "Scheme and Correction"

theory, the researchers constructed a conceptual framework. Figure 1 illustrates the details and guides this study through key concepts.

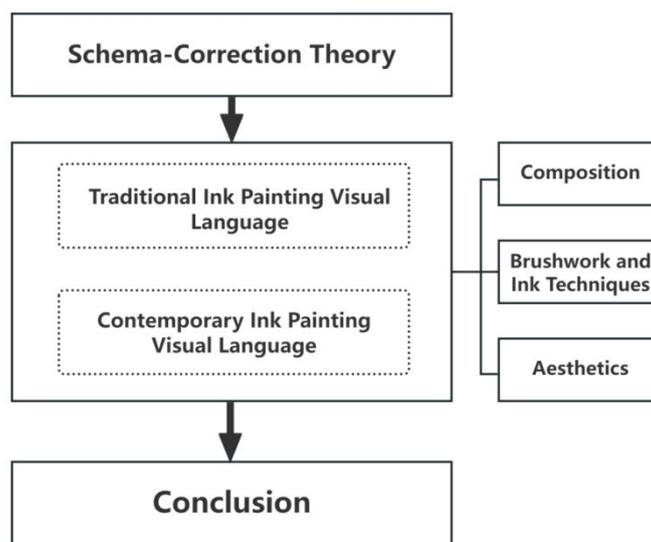


Fig. 1 Research Conceptual Framework, Source: Created by Authors

Research Methodology

This study employs a qualitative research approach to explore the evolution of the visual language of Chinese ink painting from traditional to contemporary forms, as well as the cultural factors driving this transformation.

1. In the study of "the characteristics of the visual language of traditional Chinese ink painting," a literature analysis method is used, collecting relevant textual and visual materials from six historical periods following the emergence of ink painting: Sui and Tang, Song, Yuan, Ming, Qing, the Republic of China, and modern times. Based on the three major categories of traditional Chinese painting, 2 to 6 representative painters from each period are selected, and from each artist, 2 to 5 representative works are chosen, forming a total research sample of 30 ink paintings. The selection criteria for artists and artworks are as follows. Artist selection: The artist must have been active during the peak or a significant stage of their artistic career within the designated dynasty; their achievements must be widely recognized by art historians, positioning them as a key representative of ink painting during that period; their artistic influence must have played a significant role in shaping later developments in Chinese painting. Artwork selection: The selected works must be verifiably preserved and documented in art collections or other reliable sources; their authenticity must be confirmed through scholarly verification and remain undisputed; the

works should represent the artist's stylistic peak or defining artistic characteristics and have had a substantial impact on the evolution of ink painting. The study employs an iconographic analysis method, examining representative works from different historical periods to trace the evolution of visual language from traditional to contemporary ink painting and summarize the key characteristics of each stage.

2. In the study of "the characteristics of the visual language of contemporary ink painting" and "the evolution of the visual language from traditional to contemporary ink painting," a semi-structured interview method is used, selecting representative artists and critics from four major contemporary ink painting schools: the Traditional Continuation School, the Expressive Ink Painting School, the New Literati Painting School, and the Experimental Ink Painting School. Each school is represented by 2 leading artists and 2 art critics, totaling 10 experts as interviewees. The interviews focus on three core topics: the defining characteristics of the visual language in contemporary ink painting, the influence of social and cultural contexts on the development of ink painting, and the artists' personal experiences and creative philosophies. The results of this study will provide new perspectives on the innovation and inheritance of traditional Chinese ink painting from both theoretical and practical levels, while also serving as a scholarly reference for contemporary artistic creation and cultural dissemination.

Research Results

Research Objective 1. To study the visual language of traditional Chinese ink painting and contemporary ink painting. The research results indicate that the visual language of traditional Chinese ink painting (as shown in Table 1), the transitional period (as shown in Table 2), and contemporary ink painting (as shown in Table 3) exhibits both continuity and innovation in terms of composition, brushwork and ink techniques, and aesthetics.

Table 1 Characteristics of Traditional Ink Painting Visual Language

Visual Language Performance	Characteristics
(Art) Composition	1. Scattered perspective and panoramic layout 2. Blank space 3. Balanced beauty
Brushwork and Ink Techniques	1. Line (sketch and cun techniques) 2. Five colours of ink 3. Freeh and brushwork
Aesthetics	1. Harmony Between Heaven and Humanity 2. The psychological integration of things and oneself

Table 2 Characteristics of the Visual Language of Ink Painting in the Transitional Period

Visual Language Performance	Characteristics
(Art) Composition	Square composition and geometric division, breaking away from the traditional vertical scroll format
Brushwork and Ink Techniques	Integration of Western realism with traditional line drawing, reflecting the fusion of Eastern and Western influences
Aesthetics	Abstracted lines, driving the modern transformation of ink painting language

Table 3 Characteristics of Contemporary Ink Painting Visual Language

Visual Language Performance	Characteristics
(Art) Composition	1. Creativity 2. Emotional Expression
Brushwork and Ink Techniques	1. Multiple Use 2. Layering
Aesthetics	1. Multiplicity of Aesthetic Imagery 2. Relationship with Traditional Ink Painting
Relationship with Traditional Ink Painting	1. Cultural Heritage 2. Modernity Interpretation

Specifically, this is reflected in the following aspects:

1. Characteristics of Traditional Ink Painting Visual Language.

(1) Traditional ink painting compositions often use scattered perspective and panoramic layout, making effective use of blank space to create artistic conception and pursuing the beauty of balanced imagery rather than mechanical symmetry (Zhang, 2021).

Unlike the centralized focus of Western linear perspective, Chinese ink painting uses a scattered perspective to show the picture through multiple viewpoints, creating a flexible and layered sense of space. Chinese painting emphasizes the tangible and the intangible in composition. The intangible (e.g., blank spaces, clouds, and mist) provides breathing space for the tangible (e.g., rocks and trees), creating an infinite sense of beauty in the artistic conception (Kou, 2006). Chinese ink painting emphasizes the balance of images rather than mechanical symmetry. The distribution of dots, lines, and planes creates a dynamic composition. The traditional compositional principles of Chinese painting serve as the foundation of its aesthetic appeal and represent the core value that preserves the unique characteristics of Chinese national painting (He & Yue, 2023).

Guo Xi's work "Early Spring" (as shown in Fig. 2) employs a compositional approach that combines panoramic layout with scatter perspective, showcasing the vastness and vitality of early spring landscapes. The painting progresses layer by layer from foreground to background, with a well-balanced arrangement of dense and sparse elements, embodying the traditional landscape painting's pursuit of harmonious aesthetic balance.



Figure 2 Song Dynasty, Guo Xi, "Early Spring"

Source: China Treasure Gallery (<https://www.ltfc.net/>)

(2) In terms of brushwork and ink techniques, traditional Chinese ink painting is usually based on line, mainly using sketch and cun techniques, and attaches importance to the "five colors of ink" and is usually based on the technique of freehand brushwork (Wang, 2019).

In a sense, brushwork and ink techniques represent the most distinctive language form in the art of ink painting (Kou, 2006). This phenomenon reflects an interpretation of the spiritual essence of traditional Chinese culture and its continuity (Han, 2015).

For example, Fan Kuan's work "Travelling in the Streams and Mountains" (as shown in Fig. 3) shapes the magnificent natural mountain and river scenery with unique brushwork and ink techniques, showing the high pursuit of detail and natural expression in Song Dynasty landscape painting.



Figure 3 Song Dynasty, Fan Kuan, "Travelling in the Stream and Mountains"

Source: China Treasure Gallery (<https://www.ltfc.net/>)

(3) Aesthetically, traditional Chinese ink painting pursues the philosophical idea of "harmony between heaven and humanity," as well as the integration of things with oneself and the psychology of the fusion of imagery and symbols.

The aesthetic idea of Taoism is to revere the beauty of nature, which organically links beauty with Taoism and advocates a return to the natural realm of heaven and earth (Men, 2024). "Ink" condenses the pursuit of the highest character and life ideals of the Chinese sages on many issues of aesthetics, which ultimately conveys a realm (Han, 2015).

Xu Wei's work, "Ink Grapes" (as shown in Fig. 4), demonstrates the philosophical idea of "harmony between heaven and humanity" and the psychological image of "the integration of things with oneself" in traditional Chinese ink painting through the unique language of brushwork and ink techniques and the way of composition, giving the painting a profound symbolic significance (Kong, 2008).



Figure 4 Ming Dynasty, Xu Wei, "Ink Grapes"

Source: Chinese Treasures Gallery (<https://www.lffc.net/>)

2. Characteristics of the Visual Language of Ink Painting in the Transitional Period.

(1) Integration of Western Realism and Traditional Line Drawing: Reflection of the East–West Fusion in Republican–era Ink Painting.

During this period, artists incorporated Western realist techniques such as anatomy and perspective to enhance the accuracy of object representation while preserving the linear aesthetics of calligraphic brushwork, forming a new paradigm of "structural line drawing." This fusion was not merely a mechanical layering of techniques but rather a reflection of how Republican–era intellectuals negotiated their identities amidst the cultural collision between East and West–reconstructing traditional brushwork and ink through scientific rationality to establish a visual language system aligned with the modern nation–state narrative.

James Cahill (1984) remarked, "Xu Beihong's use of chiaroscuro shading on a horse's leg effectively transplanted the Cambon–style drawing system onto xuan paper, a technical breakthrough comparable to the perspective revolution of the Renaissance." (as shown in Fig. 5)



Figure 5 Xu Beihong, *Jiufang Gao Selecting a Horse* (1931)

Source: Xu Beihong Memorial Hall (<http://www.xubeihong.org/>)

(2) Adoption of Square Composition and Geometric Division: Breaking the Traditional Vertical Scroll Format and Foreseeing Formal Innovation.

Artists of the transitional period introduced Western modernist compositional principles, replacing traditional vertical scrolls or handscroll formats with square canvases and reconstructing pictorial space through geometric division. This formal revolution not only overturned the literati painting concept of "wandering and inhabiting" within a fluid spatial-temporal framework but also, through rationalized planar segmentation, shifted the ink language from naturalistic depiction to abstract expression. This transformation laid the groundwork for the installation-based and conceptual developments of contemporary ink painting.

Wu Hung (2016) noted, "The square framework of 'Fishing Village' (as shown in Fig. 6) is a spatial manifesto of ink painting's modernity, compressing Huang Gongwang's 'Three-Distances Method' technique composition Mondrian's matrix of color blocks."



Figure 6 Lin Fengmian, "Fishing Village" (1950)

Source: China Art Palace (<http://www.artmuseumonline.org/>)

(3) Reconstructing Jiangnan Architecture with Abstract Lines: Showcasing the Modern Transformation of Ink Painting Language.

Artists of the transitional period deconstructed traditional architectural imagery into geometric abstract lines, simplifying, exaggerating, and reconfiguring forms to strip away narrative details in favor of exploring the expressive potential of pure form. This "structural abstraction" not only retained the linear aesthetics of calligraphic brushwork but also absorbed the visual logic of Western Constructivism and Abstract Expressionism, shifting ink painting from the representational tradition of "imitating objects" to the modernist pursuit of "formal autonomy."

Wu Guanzhong reflected, "The straight lines I carved onto xuan paper with a palette knife felt closer to my memory of Jiangnan architecture than brushstrokes—geometry became my nostalgia" (Wu, 1995).

Gao Minglu observed, "Through the 'de-regionalization' of architectural geometry, 'Double Swallows' (as shown in Fig. 7) grants ink painting the capacity to engage in an international dialogue with Minimalism" (Gao, 2010).



Figure 7 Wu Guanzhong, "Double Swallows" (1981)

Source: Hong Kong Museum of Art Digital Library (<http://www.hk.artmuseum.org/>)

3. Characteristics of Contemporary Ink Painting Visual Language.

(1) Compositional Innovation and Emotional Expression

Contemporary ink paintings tend to be more free and impactful in their compositions. Through the subtle layout and innovation of the painting space, artists are able to effectively express their personal emotions and thoughts and find a balance between tradition and modernity. The visual impact of the composition, the spatial layout, and the expression of emotions work together to create a strong visual effect and emotional resonance for the viewer. In addition, the integration and innovation of traditional compositional elements in the picture highlight the thinking of integrating the ancient and the modern.

Zhang Yujin, in an interview discussing "Lonely Journey Against the Grain" (as shown in Fig. 8), stated: "I intentionally broke away from the traditional three-distance perspective, infusing my own life experiences and emotions into the painting. Through the contrast between the waves and the small boat, I sought to convey a spirit of resilience and perseverance."



Figure 8 Zhang Yujin, "Lonely Journey Against the Grain" (2024)

Source: Provided by the Artist

(2) Multiple uses and layers of brushwork and ink techniques.

In the use of brushwork and ink techniques, contemporary ink painting emphasizes the creation of rich texture and layering through delicate layers of ink and contrasts of intensity and lightness. The artist's personality and creative style are expressed through the use of brushwork and ink techniques, especially the combination of traditional ink techniques with modern techniques, which expresses the depth of the theme and emotion of the work. The innovative application of brushwork and ink techniques is not only limited to the presentation of images but also makes a breakthrough in visual and emotional communication (Ren, 2024).

Artist Lu Bing stated that in "River, Moon, Pine, and Wind" (as shown in Fig. 9), he aimed to showcase the unique charm of contemporary ink painting in terms of texture and emotional expression through the use of brushwork and layered techniques. He hoped to convey a sense of solitude and contemplation in this piece.



Figure 9 Lu Bing, "River, Moon, Pine, and Wind" (2022)

Source: Provided by the Artist

(3) Diversity in aesthetic imagery.

Contemporary ink painting shows more diversified forms of expression in terms of aesthetic imagery. Painters not only choose themes that reflect social reality but also express their personal inner feelings through the presentation of themes. By reinterpreting traditional elements, the artists not only continue the cultural background of ink painting, but also give it modern connotations, displaying visual images with contemporary characteristics. At the same time, the projection of personal experiences and emotions gives the works a unique style and depth.

The artist stated in the interview that he aimed to convey a deep reflection on the fast-paced nature of modern life through the dense imagery of passengers and the metaphor of modern technology in his work. Li Xiaoxuan's "The Bus" (as shown in Fig. 10) centers on the diversity of psychological expression, fully showcasing the unique charm of contemporary ink painting in emotional expression and social concern (Lu, 2017).



Figure 10 Li Xiaoxuan, "The Bus" (2013)

Source: Provided by the Artist

(4) Cultural inheritance and modern interpretation.

Although contemporary ink painting presents a more modern outlook, cultural inheritance is still one of its core elements. Through the delicate changes of brushwork and ink techniques, the artist expresses his respect for traditional culture and contemporary interpretation, reflecting the combination of cultural heritage and characteristics of the times. Especially the integration of cultural elements, such as Confucianism and traditional philosophy, makes the works more culturally deep.

Yang Yishu stated in the interview that she aimed to express deep reflections on life and social roles through her work. In her creative notes, she wrote: "The layering of pigments on xuan paper is not a betrayal of tradition but a way to enable ink as a medium to engage in contemporary installation dialogue." (as shown in Fig. 11)



Figure 11 Yang Yishu, "Theatre" (2022)

Source: Provided by the Artist

Research Objective 2. To study the development of the visual language of Chinese traditional ink painting to contemporary ink painting, and to provide new research ideas. The research shows that the visual language of Chinese ink painting has changed over time, going from traditional to modern. This change shows how social and cultural factors as well as technological progress have influenced artistic progress.

We are discussing the development path. The first step involves the inheritance and correction of the schema. The visual language of traditional ink painting has been constantly corrected and developed in terms of composition, brushwork and ink techniques, and themes through the inheritance and innovation of previous techniques. For instance, contemporary artists have expanded the traditional scattered perspective into a more free-form composition (as shown in Fig. 8). The influence of technological progress is also evident. Contemporary artists make use of digital technology and modern media to broaden the expression of ink painting, further enriching the layers and diversity of visual language (as shown in Fig. 10). The integration of culture and era is a significant aspect of contemporary art. Contemporary ink painting gives new life to traditional ink painting in the new era by incorporating social reality and modern philosophical thinking (as shown in Fig. 11).

We are looking for new research ideas. (1) Combine the theory of "schema-correction." The purpose of this study is to find out how artistic language develops by looking at the schema construction and correction mechanisms in both traditional and modern ink painting. (2) Focus on cross-cultural research. In the context of globalization, explore the path of visual language innovation of ink painting in international communication so as to provide reference for the internationalization of traditional art.

Discussion

1. Significance and contribution of research results.

This study systematically analyzes the development of the visual language of Chinese ink painting from tradition to the contemporary era through Gombrich's "Schema and Correction" theory, revealing the dynamic logic behind its evolution. The findings indicate that the visual language of traditional ink painting is primarily reflected in: brushwork techniques, which closely align with James Cahill's (1997) description of the "axe-cut" cun techniques in "Chinese Painting"; thematic imagery, consistent with Wen C. Fong's (2004) interpretation in "Images of the Mind", where Ni Zan's "One River, Two Banks" composition symbolizes reclusive ideals; composition

characteristics, highly compatible with Wang Huangsheng's (2008) analysis in "Chinese Painting: Art History of the Landscape Volume", which discusses the spatial order of the "Three Distances" perspective method in ink landscape painting. In contrast, contemporary ink painting has achieved artistic diversity through the continuous correction of schemas (Lu, 2021).

This study also verifies the applicability of the "Schema and Correction" theory in Chinese ink painting research, aligning with Fang Wen's (2004) explanation in *Imprint of the Heart* that Bada Shanren's expressive simplification of brushwork served as a correction to the academic bird-and-flower painting style of the Southern Song court.

2. Dialogue between research results and existing literature.

This study's findings align with existing literature while also providing supplementary insights and expanding upon prior research.

Existing studies predominantly focus on the periodized analysis of the artistic characteristics of traditional ink painting (Cahill, 1997) or the innovative forms of contemporary ink painting (Wu, 2014). In contrast, this study systematically traces the developmental trajectory of visual language by analyzing samples across six historical periods (from the Tang-Song to the Ming-Qing dynasties) and four major contemporary schools (the traditionalist ink painting school, the expressive ink painting school, the New Literati painting school, and the experimental ink painting school).

In terms of consistency, this study corroborates Wen C. Fong's (2004) theory of the codified schema in traditional ink painting. Furthermore, the correctional paths analyzed in this study closely align with Lu Peng's (Lu, 2021) observation of the "de-ink" tendency in experimental ink painting.

In terms of supplementary contributions, this study overcomes two key limitations in existing research. First, addressing the gap in the periodized approach taken by scholars such as James Cahill (1997), this study connects the correctional chains from the Song, Yuan, and Qing dynasties to the present, revealing the continuity of the "Schema and Correction" dynamic logic. Second, unlike Shen Yubing's (2017) isolated discussion of abstract ink painting, this study systematically unveils the differentiation logic of contemporary ink painting by comparing the correction strategies of the four major schools: the traditionalist ink painting school, the expressive ink painting school, the New Literati painting school, and the experimental ink painting school.

3. Limitations and suggestions for improvement

Despite the important results of this study, the following limitations remain:

Limitations of Sample Size. Due to time and resource constraints, the sample selection for traditional ink painting focuses on a total of 30 works from six periods from the Sui and Tang dynasties to the Modern Times, while contemporary ink painting focuses on the perspectives of eight artists and two critics from four major schools. Such a sample size may not be sufficient to fully encompass the rich diversity of Chinese ink painting, especially in terms of regional styles and individual artist creativity.

The research method is subjective. There is some subjectivity in this paper because of the researcher's interpretations of the semi-structured interviews and thematic analysis. This is true even though these methods can help researchers learn more about the artists' subjective intentions. The implementation of cross-validation, while increasing credibility, still cannot completely eliminate research bias.

There are limitations associated with cross-cultural analysis. In exploring the influence of Western art on contemporary ink painting, the analysis in this paper is mainly based on the perspective of Chinese artists and lacks direct interviews and dialogue with Western artists and critics. This may make the analysis of cross-cultural influences lack bi-directionality and comprehensiveness.

To address these limitations, future research should pay attention to expanding the sample size to cover more historical periods, regional styles, and more schools represented. Combine quantitative and qualitative methods, such as using computer vision technology to quantify changes in visual language characteristics. Strengthen cross-cultural comparative research, and explore the international influence and acceptance of contemporary ink painting through interviews with Western artists and critics.

Knowledge from Research

Based on the theory of "Schema and Correction", this study suggests a new way to look at how the visual language of Chinese ink painting has changed over time. It also comes up with the following key knowledge points through systematic sorting and empirical research:

A logical model for the development of visual language in traditional and contemporary ink painting.

This study constructs a logical model for the development of visual language by integrating the historical literature of ink painting and contemporary art practice (as shown in Fig. 12). The model consists of three core phases: 1. The tradition stage. "Perfect unity of form and spirit" centers the visual language, emphasizing composition, brushwork and ink techniques, and aesthetics. 2. The transformation stage. As society and culture change, technology improves, and artists' own life experiences shape their visual language, creating new ways to express themselves and different aesthetic settings. 3. The innovation stage. In this age of globalization, artists change the visual language to fit the times by coming up with new ways to use old patterns. This reflects the spirit of the times and the global vision.

This study examines the application path of schema-correction theory in ink painting.

The theory of "Schema and Correction" effectively explains the evolution of the visual language of ink painting. Specifically, it includes: 1. Schema construction. In traditional ink painting, the formation of the schema stems from cultural experience and artistic practice, and it manifests through visual language. 2. Schema correction. Contemporary ink painting amends the traditional schema in terms of composition, brushwork and ink techniques, and aesthetic concepts, reflecting the changes in the socio-cultural and technological environments. 3. New schema generation. The corrected schema forms a new visual language, which provides the impetus for continuous innovation in artistic creation.

The structure of the model clearly shows how the visual language of ink painting has changed and grown from traditional to modern ink painting. This gives us a theoretical framework for the future growth of ink art.

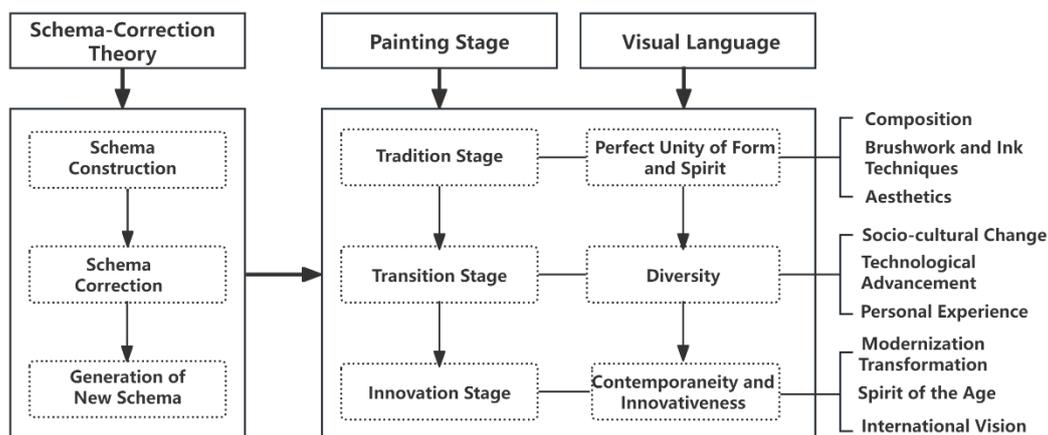


Figure 12 Logical Model for the Development of Visual Language in Ink Paintings

Source: Created by the Author

Application of the Schema and Correction Theory in Other Art Forms.

Beyond ink painting, the "Schema and Correction" theory also holds explanatory power in other artistic fields. For example, in Chinese calligraphy, traditional scripts such as regular, running, and cursive scripts have established stable "schemas," while modern calligraphers develop more personalized styles through adjustments in brushwork and structure. Similarly, in the evolution of Chinese oil painting, artists have absorbed Western techniques and integrated them with Eastern aesthetics to create unique Chinese oil painting expressions through "correction." Additionally, in printmaking and sculpture, innovations built upon traditional techniques further demonstrate the broad applicability of the "Schema-and-Correction" theory across various forms of artistic creation.

Conclusion

This study systematically reveals the dynamic evolution of the visual language of Chinese ink painting from tradition to the contemporary era through Gombrich's "Schema and Correction" theory. The core advantages of this research lie in the following three aspects: 1. Validation of the cross-cultural applicability of the theoretical framework. This study is the first to fully apply the "Schema and Correction" theory to the study of Chinese ink painting, breaking through its long-standing confinement to the paradigm of Western art history. 2. Innovative long-term historical analysis: by linking six historical periods from the Tang and Song dynasties to the contemporary era, this research fills the gap in existing studies regarding the "dynamic chain of evolution." 3. Clear practical guidance: the study proposes a "dual-direction correction" model, offering a

methodological approach to the revitalization of tradition, which aids in the international dissemination of contemporary ink painting.

The core contribution of this study is: 1. Theoretical innovation. This study develops a visual language evolution framework for ink painting based on the "Schema and Correction" theory, providing a new analytical method for art history and visual culture research. 2. Practical guidance. The findings offer valuable insights for contemporary ink painting creation, art education, and international dissemination, providing theoretical support for the global promotion of ink art. 3. Interdisciplinary value. The research is not only applicable to ink painting but also serves as a reference for other art forms such as calligraphy, printmaking, and oil painting, broadening the application scope of the "Schema and Correction" theory.

In conclusion, this study provides a theoretical foundation for the inheritance and innovation of the visual language of ink painting and offers practical insights into its future development. It is hoped that this research will inspire more scholars to explore the modern expressions of Chinese traditional art, enhance the global influence of ink painting on the international art stage, and contribute to the worldwide dissemination of Chinese culture.

Suggestions

Based on the objectives and results of the study, the researchers make the following recommendations:

1. The thesis systematically discusses the characteristics of the visual language of Chinese ink painting and makes suggestions for artistic practice. Contemporary ink painting creators should continue to pay attention to cultural integration in the context of globalization and explore more contemporary ways of creation with the help of digital media and technological means. Artists should also explore traditional cultural resources to create contemporary works with oriental aesthetic qualities.

2. The thesis carefully looks at how the visual language of Chinese ink painting has changed over time using the theory of "schema-correction" and suggests ways that this theory could grow. Future research can combine more theoretical frameworks to deepen the explanation of the development of the visual language of Chinese ink painting. Simultaneously, we can explore the applicability of the "schema-correction" theory to other art forms.

3. This paper discusses the development of the visual language of Chinese ink painting and makes suggestions for cultural dissemination. It is suggested that the international promotion

of ink painting be strengthened and that the international influence of ink painting be enhanced through the planning of international exhibitions, collaborative creative projects, and digital dissemination. Emerging technologies such as AR/VR can also be used to enrich the display forms of ink painting and enhance the audience's sense of immersion and participation.

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