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 <https://doi.org/10.55463/hkjss.issn.1021-3619.60.84>

On the Application of Costume Design Elements in Chinese Contemporary Oil Painting

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Received: December 23, 2022 ▪ Reviewed: January 10, 2023

▪ Accepted: January 25, 2023 ▪ Published: February 28, 2023

Abstract:

An essential step in examining the evolution of contemporary Chinese painting is this study. Since the 80's, the Chinese oil painting in a short span of 30 years, to copy the western oil painting genre from the original variety of evolution, after the test, the Chinese painter did not blindly copy the western model, but in a tolerant attitude, to the west and other multi-national cultures between compatible attitudes, try in the context of local self-innovation, with a new form of vitality and unusual speed. All kinds of different styles and artistic language forms emerge in an endless stream of changes. This paper adopts a qualitative research method case study to analyze the expression of costume design elements through visual art, such as popular colors, patterns, and ornamentation in contemporary Chinese painting, with the aim of studying the transformation of Chinese contemporary oil painting from the richness of visual form expression to the contemporaneity of ideological expression, which is of great significance in studying the visual presentation of Chinese contemporary painting art, exploring the laws of its creation and the comprehensiveness of artistic element expression. Contemporary Chinese society in the development of the economy is in a boom era, the breakthrough in advancing of science and technology, social and cultural prosperity and communication increasingly frequent, people's thought is also more freedom and openness. The scientific novelty of this thesis lies in the artistic expression of works of contemporary Chinese oil painting art whether in the creation subject, creation way or in such aspects as a visual presentation reflecting the strong clothing elements. The characteristics not only conform to the characteristics of contemporary aesthetic culture, they are also an important symbol of the development of Chinese contemporary painting.

Keywords: elements of costume design, Chinese contemporary oil painting, application.

论服装设计元素在中国当代油画中的运用

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摘要:

本研究是探讨中国当代绘画发展的一个重要阶段。自上个世纪 80 年代开始, 中国油画在短短 30 多年时间里, 从最初的模仿西方油画流派的各种演变, 试验之后, 中国画家不在一味的“照搬西方模式”, 而是以一种包容的态度, 对西方和其他多民族间的各种文化兼容的态度, 尝试在本土语境中自我的创新, 以一个新的生命力形式和罕见的速度得以发展。各种风格迥异, 艺术语言形式变化层出不穷。本文采用定性研究法案例分析通过视觉艺术中服装设计元素, 如流行性色彩, 图案, 装饰性等在中国当代绘画中的表现, 目的是研究中国当代油画从视觉形式表现的丰富性转变为思想观念表达的当代性, 这对研究中国当代绘画艺术的视觉呈现方式、探寻其创作规律和艺术元素表达的综合性的意义。当代中国社会经济正处于一个繁荣鼎盛发展的时代, 科学技术的不断突破前进, 社会文化的繁荣与交流日益频繁, 人们的思想也更加自由和开放。本篇论文的科学新颖性在于中国当代油画艺术的作品表达中, 无论在创作主题、创作的介入方式还是在视觉呈现等方面都体现出强有力的服装元素的特征, 这不仅符合当代审美文化的特质, 更是中国当代绘画向前发展的一个重要标志。

关键词: 服装设计元素, 中国当代油画, 应用。

1. Introduction

Picture reading and video reading have long been prevalent in modern Chinese society. As society and culture have developed, images and schema information have taken the place of the characters that were once used to communicate between social groups and individuals. These images and schema information now serve as the primary means of communication and cultural traits of different social groups and strata. Chinese contemporary artists employ image schema as the primary carrier of their own art form by appropriate, deconstruct, and recreate it to produce artistic activities. Additionally, they use visual schema to convey, clarify, and explain their own creative ideas. Traditional painting has undergone linguistic and aesthetic changes as a result of modern art image-based practices. “The development of Chinese contemporary painting is diversified, from local art and scar art to gaudy and cynical realism, and then to video art, performance art, and installation art and so on” (Shi Pengcheng, 2007). As the main feature of contemporary cartoon painting in the 1980s, it uses images and schemas and combines social, commercial, popular, fashion, and culture to express the artistic concept needed to be conveyed, and at the same time closely combines and relies on commercial operation and consumption.

The clothing industry has developed quickly in today's social and economic climate. As another category of art, clothing has a wide range of connections to all facets of life. As people's standards of living continue to rise, so does their level of visual appreciation. Clothes come in various colors, patterns, and styles that are unique and have their own individual characteristics. The following three aspects of clothing design primarily reflect its elements:

1) Epidemic, which refers to the fashion industry's annual release of a new trend that becomes widely popular for a brief period or among a specific group of people before fading away and causing a fresh batch of fashion trends.

2) Geographical, from an aesthetic perspective, the

stylistic characteristics of dress are mainly reflected in the fact that the effect of the style of dress expressed differs greatly from one area to another.

3) Aesthetic awareness Involving aesthetic consideration in costume design is crucial. A Chinese proverb that states that “a little crimson among millions of green trees” alludes to how attention-grabbing a piece of art may be. Strong contrast draws our attention to this piece of work for a brief while because it stands out and gives us the impression that we are “standing out among the throng”, which is an aesthetic attention-getter.

Both contemporary painting and clothing are visual arts that affect and reflect one another. To create a look that people like, they interact with viewers through their works and express the artists' artistic thoughts and consciousness. Therefore, the natural direction of modern art development has become the mutual reference, interspersion, and integration of many art genres.

2. Literature Review

While Western oil painting has only been practiced in China for 100 years, as is well known, Chinese oil painting has developed quickly over that short period. Because of this intense collision between eastern and western culture and the long history of traditional painting, which spans thousands of years, the entire nation has become united, making Chinese art complete (Lu Peng, 2000).

The fashion components of current Chinese figurative oil painting have recently been the subject of extensive examination by numerous art critics and artists in China (Shi Pengcheng, 2007).

Ma Huilong (2009) indicates that the contemporary Chinese oil painting art of fashion is closely related to the postmodern cultural context. It brings fashion visual experience to viewers. Additionally, fashion culture is a double-edged sword that simultaneously gives painting life and contributes to the crisis in painting art. From a different angle, it can be seen that Chinese

contemporary painting can re-examine the dynamic evolution of costume visual art in the journal articles “Interpretation of Costume Elements in Chinese Contemporary Painting” (Zhu Zhengming, 2008) and “Application of Folk Painting Elements in Contemporary Costume Design” (Jin Zhipeng, 2018).

Midway through the 1980s, China’s economy started to boom. It continued to grow quickly in the first half of the 1990s. The quality of living for Chinese people significantly improved, and they gradually regained confidence. “International trade has enabled creative creation to gradually break free from the constraints of realism and move in the direction of realism, open systems, and diversification. Literary and artistic production has experienced a level of freedom never before seen thanks to the gradual emancipation of the intellect, the awakening of self-consciousness, and the recovery of self-value” (Pan Yaolang, 2009). It was from this period that Chinese oil painting drew a new period of development. From the 1990s onward, China entered a period of diversified development, with artists exploring various styles and expressions. The visual experience and sensory organs of people are getting more and more sensitive in today’s culture, and traditional artistic expression forms can no longer satisfy the public’s aesthetic expectations. This paper presents an analysis and interpretation of the representative works of several typical Chinese and Western oil painting artists of this period, who incorporated the expressive elements of fashion design - popular colors, patterns and decorative elements - that are also visual arts, into their paintings, giving their own experiences, history and cultural attributes to give great expressive power to contemporary Chinese painting. This shows that contemporary Chinese oil painting ranges from the richness of visual form expression to the contemporaneity of ideological expression, which is of great significance to the study of the visual presentation of contemporary Chinese painting art, the exploration of its creation rules, and the synthesis of artistic element expression.

3. Methodology

This study adopted a qualitative research method. The data were collected and analyzed by consulting the Chinese Journal Full Text Database, the Chinese Outstanding Master’s Thesis Full Text Database, the Chinese Doctoral Thesis Full Text Database, and the University of Sabah Library in Malaysia to study the relevant art education historical treatises and related documents. To establish a proper research foundation for the study and to seek the best research ideas. To gain a deeper understanding of the analysis and illustration of the elements of costume design in contemporary Chinese painting, the representative artists and their artworks were studied and analyzed for the study.

4. Results

4.1. Popular Colors in Contemporary Chinese Oil Painting

Since it is the most prevalent and has the greatest impact in visual art, the pandemic element color can directly impact the mood of someone. Using the color to convey one’s subjective spirit allows for greater expression freedom and optimizes richness and sensibility.

Pop art, a European and American art movement that flourished in the 1960s and 1970s, is a powerful reflection of the vibrant consumer culture of western industrial life. It delivers the audience strong visual shock by high magnification of everyday images. Marilyn Monroe’s head will serve as a starting point for representative Andy Warhol’s “Marilyn Monroe” artwork. Using a silkscreen impression technique, the head is repeatedly arranged to create various color effects, which are then combined to create simple, abstract shapes with striking color contrast. The consequence is that the original repeated empty works give a visual impression of intertwined individuality and feelings, representing the usually felt helplessness and bewilderment in contemporary commercial society. In the 20th century, the growth of commercial art was significantly impacted by this painting technique. The vibrant and distinctive color form language of Pop art permeates the aesthetic design of clothing, which also makes clothing display the varied style traits of youth, fashion, energy, and avant-garde (Gao Minglu, 1996).

Chinese speakers first heard the word “cartoon” in the middle of the 20th century. Its original significance was a size sketch for crafts such as tapestry, mosaics, and paintings. Later, the name became a catch-all description for all cartoons and animation. It was developed as an art form in Europe. Traditional painting has left the altar of the Middle Ages in contemporary Europe and moved closer to the popular aesthetic movement.

Cartoons now carry greater political overtones to express the methods of their own demands. It is a contemporary Chinese painting in a cartoon style that was produced in response to the aesthetic requirements of the individual artists, a means of expressing the artist’s subjectivity, and a metaphysical outcome. The typical cartoon image is created primarily through exaggeration, concise modeling, use of expression technique, comparative color, and bright hues. The original image serves as the main body of art and is a secondary creation that expresses an idealized art world, has a compelling narrative and is one more form of emotional expression used by artists (Qinzhong & Jianping, 2002).

The first exhibition of “Cartoon Generation,” presented in 1996 at South China Normal University’s Academy of Fine Arts in Guangzhou, marked the first encounter between cartoons and modern Chinese art. Huang Yihan, Xiang Dingdang (Chen Qiutong), Tian Liuqiu, Fen Feng, Sun Xiaofeng, Jiang Heng, Su

Ruoshan, and other artists had works on display in this exhibition.

These artists now center their work on the emotions of new Chinese people in actual daily life and culture rather than on critical, contemplative, and metaphysical political debate. This signals the start of the cartoon generation, which is a movement among young artists. With the aid of cartoon art language, the pursuit of real life and the virtual world can be pursued. Cartoon art modeling is concise, lively color is gorgeous, even powerful and unrestrained style, fantastic performance means, surreal expression means and technique makes the artistic image and visual effect, hazy and great uncertainty (Dingdang, 2002). The artist lets go of his admiration and imitation of western traditional painting to some extent and, through meditation and precipitation, developed his own painting language and artistic style in his own developing surroundings.

For instance, in Tian Liusha's "Lazy Woman series" - "Forever 16 years old" (Figure 1), the female figure forms change and have a rich, sluggish aesthetic sense to them. They also have a delicate Chen-like quality to them. The two women's outfits are represented in depth, clearly showing the soft flowing beauty of the skirt and the texture of the dress, and the female facial features are created using the smooth lines of traditional Chinese painting in order to better reflect the aesthetics of Oriental ladies. Bright colors, powerful administrative levels, picture-by-picture background leaves using repetitive graphic design, similar but slightly different, describing the various of the leaves in the wind, it is a painting that reflects the consumption age a phenomenon is also a way of modern society's lazy life for women.



Figure 1. Tian Liusha "Forever 16." Size: 200 cm × 148 cm
(Network)

In the 1960s, the American art critic Clement Greenberg highlighted in "Modernist Painting" that "He is the only modernist painter who will take flatness as the direction of modernist painting" (Yang Shuo, 2009). Flatness refers to two-dimensional space relative to three-dimensional space, and generally refers to all planar space and form. Traditional Western Painting provides a grasp of the spatial notion of the picture through people's visual experience by expressing three-dimensional or multidimensional spatial effects on a

two-dimensional plane. In most cases, focal perspective or scatter point perspective is used, which deteriorates the body's spatial organization. The simplicity of the plane picture and the beautiful feeling of the artwork are enhanced by the use of less visible brush strokes. In 1927, Alex Katz created in Brooklyn, New York. He emerged as one of the most significant American modern painters. His work "Blue Umbrella" features a flat color palette and the simplicity of advertising.

A new style of painting has emerged with the emergence of the color plane. By releasing the initial restrictions on the representation of objective pictures, artists can now freely express their emotions while concentrating on the painting itself. Strong visual effects are created by the painter letting go of his or her inner feelings. The artist uses the flat painting language in costume aesthetics to address the aesthetic needs of the contemporary audience while concentrating on the research and exploration of the compositional aspects of the picture itself.

Since the 1980s, China has seen the emergence of a group of artists who are eager to express their creativity through color. They adhere to the demands of the time through inspiration from and innovation in western modern art, draw from the accumulation of Chinese traditional culture to find their own nationality, and inject new life into Chinese painting to produce excellent artwork. Numerous great and exemplary art organizations have been founded. Wang Guangyi, Fang Lijun, Yue Minjun, and others are more significant among them. In Wang Guangyi's works, traditional painting media are abandoned in favor of industrial paint, direct painting on canvas, and extensive flat painting processing. As a result, this work has a striking visual effect. In Fang Lijun's early works, realism was in the representative baldheaded of the complication of Chinese farmer image be amplified as a kind of symbolization of benchmarking. This image with a large format display when there are serious, calm the art of thinking way, the audience and color of pure processing more strongly reflect the do the deeper meaning behind the work, against the backdrop of social reasons, there is a sense of unspeakable eerie. The majority of people were also familiar with Zhang Xiaogang's "Bloodline-Family 5" (Figure 2), which he created after graduating from the Sichuan Fine Arts Institute in 1982.



Figure 2. Zhang Xiaogang "Bloodline- Family 5" (Zhang Xiaogang, 2010)

The image of the characters in the picture is in the unity of the standardized uniform Chinese tunic suit, which unmistakably reflects the work that Chinese artists depicted in the 1970s and 1980s and has the traits of strong modernity symbols.

Additionally, a new idea emerges with the development of Gaudy Art, a school of art active in China in the middle of the 1990s. It is a certain attitude and mood that uses art to portray actual life with clear local character, leading to the secularization of the public aesthetic. The majority of the artists during this time period created their works using conventional Chinese materials and methods.

It is impossible for us to stick to a specific painting mode unchanged, according to fixed aesthetic standards, as well as ancient people's appreciation standards and aesthetic taste to view natural things, according to the contemporary Chinese painter He Jiaying, who made this observation about the development of Traditional Chinese painting. It explores art, the young artist should face reality, comprehend modern human life, aesthetic consciousness and spiritual pursuit, calm consideration and cognition to the development of contemporary art, choose deep thoughts and feelings of the modern human, break the limitations of the original, starting from their own feelings, find own painting language, generate influential resonance and construct the aesthetic value of contemporary art (Xiaochun, 1996).

4.2. Regional Ethnic Patterns in Chinese Contemporary Oil Painting

The distinctions in clothing patterns and styles among various ethnic groups serve as the first indication of the regional differences in Chinese clothing. The current national costume pattern not only plays a significant role in traditional Chinese art but also serves as a ground-breaking form of expression for modern artists. Modern paintings naturally incorporate traditional patterns, and the fundamental components of old patterns are removed, summarized, and summarized to adapt them to the public's contemporary aesthetic needs. It is applied to the contemporary painting in accordance with the pattern modeling method and color collocation to enrich its painting language, composition form, and expression method, and has a national aesthetic taste.

A simple pattern is a useful and decorative combination of an appealing form. It is of significant cultural relevance and artistic worth to completely excavate and exploit national materials for developing current Chinese painting. Chinese traditional national culture has accumulated vast cultural reserves for developing contemporary painting art.

Contemporary painters use subjective expression in place of the objective, from the composition of a picture, not only from the material, color, pen, and have carried on the bold innovation has made them more have the flavor of The Times. Along with the

development of The Times, the advancement of science and technology, and the traditional system of western realistic painting by a great deal of shock and collapse, art forms have also exerted great changes. A key aspect of contemporary paintings that are planarization, scattered, multi-angle, and extremely decorative is that their compositions gradually cancel out three-dimensional space rather than using focus perspective as the single standard. The colorful patterns on national garments will provide the audience with a wonderful visual experience in current Chinese oil paintings.

"Sun Moon" a piece by Wang Guangxin, won the "Ninth National Art Exhibition" in 1999 (Figure 3). An image of a Tajik girl pressing fabric is shown. The picture's background was created using the plane painting technique. The girl's dress in the image is piled up in the underground clothing design and placed on a table or shelf. Its gorgeous color and stark contrast show the national features of adornment, and the color coordination of the rich and varied geometrical design adornment lends the subject certain quiet beauty. The painter fully uses the traits of the apparel, which is primarily made up of national patterns and has typical traits of national life. By incorporating patterns from ethnic minority areas' cultures, lifestyles, customs, and fashion cultures into its production, oil painting can be styled.



Figure 3. Wang Guangxin, M. (1999) "Sun·Moon" Size: 170 × 170 cm (The Ninth National Art Exhibition Oil Painting Collection Editorial Board. The Ninth National Art Exhibition Oil Painting Collection. Shanghai: Shanghai People's Fine Arts Publishing House)

4.3. The Expression of Aesthetic Attention in Chinese Contemporary Oil Painting

The fine level of production, with the significance of decorating, as well as the colour both portray it as an aesthetic consideration. It is one of our most fundamental desires and one of our most basic impulses. Contemporary painting decorative performance is the subjectivity of the artists' use of the decorative performance organization technique, for idealization and beautification, highlighting the aesthetic effect of the visual level. Decorative performance is through refining processing and reformation, ellipsis, exaggeration, deformation, the

body of the abstract, analogy, and technique works more vivid, to meet the specific requirements of the picture, more adapt to this has increased the variety of painting techniques. The imitation of painting evolved from decorating, according to Wolfflin. It is not an overstatement to argue that knowledge of decorating, knowledge, and reference is vitally integral to contemporary painting.

Wassily Kandinsky is one of the great characters of modern art. He believes that decoration is an active and pure art form, independent of the painting's specific subject matter. His works display decoration pictures with more graphic flexibility and the ability to convey interior thoughts. Vienna, Austria's symbol is Gustav Klimt. His piece "Kiss" is full of decorative flair and uses a significant amount of gold foil in the image to create an eye-catching impact that is consistent with the aesthetic attention effect of costume aesthetics.

The ornamental effect of costume aesthetic attention is most obviously represented in the costume during this stage of costume stylization. The Qing Dynasty of China is characterized by the Qing Dynasty women's clothing. This style of clothing has an eye-catching feature — embroidered rolling colour embroidery. Typically, the edges of the collar, sleeve, front, hem, and trousers are decorated with rolling lace, embroidery, painting, bead jade, and other techniques, reflecting the gorgeous and aristocratic clothing and status.

Chinese artists started with local artistic elements and forms during the "nationalization of Chinese oil painting" era and then experimented with the "nationalization" of Chinese oil painting in works with a great deal of meticulous strokes and folk paintings, such as New Year paintings, decorative colors, and forms of expression. For instance, the author of Dong Xiwen's "Grand Ceremony" pairs bright reds, golds, and blues with browns and greens. It has a significant impact on the nationalization of oil painting through comparisons of unity and national style in traditional Chinese aesthetic practises. Su Tianci sought a nationalized ornamental style for his paintings as well. The small trees on the grass depicted by the line drawings in "Morning Light," the towering mountains, the scattered dwellings, and the huge flat painted green grass in front of them all reflect the colorful hues and brushwork of Chinese painting. The exploration of decorative images is elevated to the pure value and emotional expression of the form, with the contrast between the density of the mountains and the foreground grass, the gradual and urgent use of the brush of dwellings and little trees, and the ordered and powerful sense of rhythm. The search of a straightforward decorative aesthetic is important for developing decoration. He successfully translated Chinese art into oil paintings thanks to their appeal and decoration. Additionally, contemporary Chinese feminists such as Yan Ping, Xia Junna, and others exhibit strong decoration in their works of art.

It is clear that decorative art has always

accompanied human life and played a crucial part in human attire and daily activities. Decorative art has entered a new area of "people-oriented" liberal expression as human history has progressed. A number of ideas are combined when ornamental language and oil painting are used together. This unique art form blends the painter's emotional expression with the expressive form of oil painting and combines the artist's creative goal and aesthetic notion. The way that artists think, how they live, and how they express their emotions are only a few of the numerous aspects added to the artistic creation of ornamental meaning. As a result, in this era of rapid progress, the richness of decorative language in oil paintings somewhat satisfies the public's aesthetic appeal.

5. Conclusion

With the innovation and rapid development of modern artistic thinking, the rapid update of contemporary information and the rapid development of technology, the style embodied in contemporary Chinese oil painting art is closely related to the post-modern cultural context and the overall visual art atmosphere. The use of costume design elements in contemporary Chinese oil painting has a certain degree of innovation and originality through the discussion in this paper. This is mainly reflected in the colour, regional ethnic patterns and decorative nature of the costume design elements can add more elements of expression and ways of expression to Chinese contemporary oil paintings, thus enhancing the visual effect and artistic expression of the paintings. Chinese contemporary artists can express their aesthetic concepts and cultural ideas by using costume elements, while also reflecting the ever-changing development of contemporary society, as both costume design and oil painting are visual arts, the application of costume design elements to contemporary Chinese oil painting can bring about different forms of expression.

In summary, the stylistic expressions of visual art are constantly evolving, varying in complexity and simplicity, whether it is the control and comprehension of colour, the analysis and arrangement of patterns or the richness and ingenuity of aesthetic expression, all of which are vital components of artistic creation. As a result of the artist's hard work, the artworks are permeated with the artist's unique painting personality and strong expression of emotion, and condense the distinctive branding and temperament of the artist's creative form as the main body, thus expressing the independent and distinctive artistic style of contemporary Chinese artists.

Chinese contemporary oil paintings showcase the artist's talent and creativity while also honoring aesthetic sensibilities and cultural legacies. Good works of art can typically evoke feelings of spiritual excitement and joy in people, causing them to reverberate and developing into artistic creations with aesthetic and definite value.

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