

Dialogue on Artistic Expression: A Study of Oriental Elements in 19th-Century Impressionism

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Abstract. As one of the most significant art movements in the 19th century, Impressionism broke down conventional boundaries, laying the foundation for today's artistic styles to flourish. This paper aims to explore the integration of Oriental elements of Impressionism and to reveal the influence of cultural exchange on art movements. The introduction section provides a comprehensive overview of Impressionism, focusing on the research goals that revolve around Oriental aspects. The paper utilises an exhaustive approach, including a literature review, artwork analysis, and examination of historical records, ensuring a thorough exploration of Oriental influences. The structure of this paper acts as a guide for readers, highlighting unique contributions such as exploring little-known Eastern elements and interpreting artworks from new perspectives. By deeply studying the historical background of Impressionism, this paper discusses the interests in Eastern art and its influences on the Western art movement in the 19th century, examines the channels of cultural exchange, and analyses the reception of Oriental elements through case studies. At the same time, the influences of oriental traditions and elements such as brushwork, composition, and calligraphy on the natural depiction, colour application, daily life, symbolism, and character representation of Impressionist paintings are also discussed. In conclusion, this paper summarises the key findings and contributions and emphasises the importance of Oriental elements in Impressionist art.

Keywords: Impressionism, oriental elements, cultural exchange.

1. Introduction

Impressionism was a revolutionary art movement that emerged in the late 19th century. It abandoned the European traditions of painting and pioneered an approach to liberate compositions, colours, and light [1]. Rather than depicting the literal reality, Impressionism emphasises the capture of the fleeting impressions that interact between lights and the artist's vision. The movement originated in France in the 1860s and took its name from leading Impressionist artist Claude Monet's artwork "*Impression, Sunrise*". Artists often work outdoors, creating abstract works with quick brushstrokes and engaging colours. Impressionists' choice of ordinary subjects in everyday life further emphasised their departure from the grand narratives of classical art. Impressionism reshaped the basic concepts of art in Western culture and created the foundation for various modern art movements. In essence, the Impressionist movement can be seen as the bridge that connects the artistic past and future, which also created a vibrant dialogue between tradition and innovation. This fundamental shift in understanding nineteenth-century art opens the door to a richer appreciation of the complexity and diversity of artistic expression in the following century.

The main purpose of this paper is to study in-depth the Oriental elements of 19th-century Impressionist art and to reveal their profound influences on the structure of art. The study is dedicated to how Impressionists draw inspiration from Eastern aesthetics, especially in terms of specific themes, philosophies, and techniques. The research also focuses on exploring the profound penetration of Eastern elements into light, colour, and everyday scenes.

Through the detailed analysis of cultural exchanges and the use of elements in the process of artistic practice, this paper aims to reveal the spontaneity of Impressionist works and their symbiotic relationship with the thought and symbol rooted in Oriental art. Meanwhile, the paper will illustrate the significance of Oriental elements in Impressionist art, emphasising their contributions to the tradition of the Impressionist movement.

This research study not only provides a more comprehensive knowledge of the heritage of Impressionist art but also enriches understanding of the ongoing exchange between Eastern and Western artistic development.

The study highlights the significant impact of integrating elements from the East into Impressionist art. This fusion goes beyond simple stylistic experiments; it represents an expansion of the visual language for the Impressionists and a challenge to the Western artistic concepts. By exploring how Impressionism was influenced by Eastern aesthetics, one can gain a further comprehension of the significance of cross-cultural exchange and how the movement broke free from the strict confines of Western tradition.

Renowned for capturing fleeting moments of light and shadow, Impressionism shares a spiritual bond with Oriental art. In the nineteenth century, artists from Europe aimed to break away from the Neoclassical paradigm, discovering a subtle avenue for exploration in the East. This opportunity allowed them to explore the fundamental concepts and expressions of Eastern art. A deeper study into the role of Orientalism in the formation of Impressionism would help to gain a further understanding of this artistic movement, portraying it as a reflection of the interconnected dynamics of the world. On celebrating the 150th anniversary of the first Impressionist exhibition, this paper places Impressionism and Orientalism in a broader global context, vividly demonstrates the resonance of the dialogue between the East and the West on the stage of art history, and at the meantime emphasises the promotion of innovation through cross-cultural art communication, offering inspirations for artists worldwide.

2. Oriental Elements in Impressionism in the 19th Century

2.1. Origin and Characteristics of Impressionism

The rise of Impressionism at the end of the 19th century marked a significant departure from conventional European artistic methods and themes. The era of art history is characterised by a focus on capturing the essence of fleeting light and colour in nature. In contrast to the emphasis on minute details celebrated by the Academy, Impressionists aimed to create instant visual impressions, often painting outdoors to depict the interaction between light and shadow more accurately [1].

The origin of the art movement can be traced back to France, when a group of young artists, including Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir, embarked to challenge the traditions that were dictated by the Academie des Beaux-Arts and its annual Salon, the official exhibition of the Parisian art world. At the now known as the first Impressionists exhibition in 1874, this group of young artists showcased artworks that the Salon had refused to exhibit and gave the event an accidental name. Art critics deliberately insult these artists by calling their works “impressionistic” and mocking their artworks as unfinished. However, the artists adopted the term quickly, and it soon became synonymous with their innovative methods [2].

Impressionist art is notable for its in-depth exploration of colours and light. Artists often use rapid brushstrokes and a gentler colour palette to depict diverse scenes in everyday life, which shows the immediacy of art creation. Paintings usually present a vibrant atmosphere, though sometimes they may be seen a bit blurry, this resonates with human visual experiences at a particular moment.

Meanwhile, the Impressionists deliberately avoided the pillar themes of academic art, such as history, religion, and mythology, in favour of the depictions of contemporary life. Scenes of daily leisure activities, urban landscapes, and ever-changing countryside became their new sources of inspiration. The artistic spirit of this movement is rooted in the realistic portrayal of the natural world rather than emphasising technical skills or grandeur. This method was initially criticised but was ultimately praised for its primary beauty and authenticity.

Essentially, the origin and characteristics of Impressionism are shaped by a desire to break through from the constraints of traditional art spirit. Its practitioners seek authenticity through their unique perspectives, starting a movement characterised by vivid descriptions of the ever-changing world

around them [3]. Impressionist heritage greatly influenced the development of art history, constantly expanding the boundaries of artistic expression into the 20th century and beyond.

2.2. Influence of Oriental Art in the 19th Century

In the 19th century, the fascination of the West with Oriental art gave birth to French Romanticism. The visual cultures of East Asia, especially China and Japan, became the main focus during the period.

Oriental art profoundly influenced Impressionists, inspiring their desire to escape from the constraints of traditional academic painting. Artists such as Claude Monet, Marie Cassatt, and Edgar Degas were deeply influenced by the spatial planarisation, bold contours, and asymmetric composition of Japanese woodblock prints. The concept of negative space in Eastern aesthetics also challenged the traditional paradigm of detail on the canvas in the West [4]. The Impressionists adopted a simple and restrained sense of beauty, deliberately making certain areas of the canvas dense or loose.

In the use of color, the influence of Oriental art has also brought changes. Impressionists took inspiration from Eastern ceramics and textiles. They began to use a broader and lighter colour palette to pursue a brighter spectrum that breathed life into their canvases like never before. In addition, the rich natural subject matters, such as birds, gardens, and water in Oriental art, provided Impressionist artists with the opportunity to expand their visual vocabulary, which idea resonated with the Impressionists' love of "outdoor sketching".

In general, the 19th century was marked by the transformation of the Western art spirit, with the injection of Oriental elements enriching the existing paradigm of Impressionist art, promoting colorful cultural exchange, and providing the world with various and precious artistic heritage.

2.3. Artists Application on Oriental Elements

Impressionist artists in the nineteenth century were greatly influenced by Oriental art, incorporating a variety of Eastern elements into their works, reflecting a broader cultural fascination trend with the East. This Oriental attraction, which was represented by "Japonisme" [5] had brought out a lively change in the expressions of European artists. Artists responded to the Eastern vitality by simplifying shapes and forms and enhancing the colour contrast.

It is worth mentioning that, rather than directly imitating Eastern art, the Impressionists seized on specific elements that created resonance with their artistic goals and combined the novelty of Oriental aesthetics with their interest in light and the essence of the moment [6].

Edgar Degas's deep engagement with Japanese art can be evidenced in his artwork such as "*The Dance Class*". The influence can be reflected in the asymmetry and unique perspective of the composition within the painting, which recalls the format of Japanese prints. The spatial arrangement in the painting presents a flat depth, with overlapping figures and elevated perspectives, which are the characteristics of Dega's Japanese woodblock print collections. The artist's intention was not to copy or reproduce but to absorb and reinterpret the Japanese aesthetic in order to enrich his own portrayal of contemporary life [7].

The other major figure of Impressionism, Claude Monet, provides a clear example of Oriental influences in his "*Japanese Bridge*" and "*Water Lilies*" series paintings. Monet's garden at Giverny deliberately followed Eastern principles with a landscape that included the Japanese bridge and the waterlilies pond. These elements thus became frequent themes in his paintings. The method that Monet used to treat lights and colours in these works conforms to the Eastern understanding of nature with the inherent beauty in its transient moment. The waterlilies are more than floating objects but are part of a larger, ever-changing canvas that captures the moment-to-moment nature of change.

Although Vincent van Gogh was a post-Impressionist artist, he was greatly influenced by the East as well. In his artwork "*Courtesan (after Eisen)*", Van Gogh borrowed the figure image of a geisha from the woodcut print by Japanese artist Keisai Eisen and redesigned the background with rice paper flowers, creating a harmony of colour and form [8]. The solid outlines and flat colour areas of this

painting reflected Van Gogh's appreciation and study of the simplicity and expression of Japanese prints.

The stylisation, innovative point of view and overall exoticism of Orientalism offered Impressionists distinctive perspectives. They viewed and portrayed their world through this brand-new lens, and the result of this fusion further enriched the Impressionist movement by pushing the boundaries of traditional European art further into the unexplored area of expression and technique.

3. Oriental Elements in Impressionist Paintings

3.1. Depiction of Nature and Landscapes

The Eastern traditional aesthetics had a huge impact on Western artists in the 19th century by bringing new ideas to the portrayal of nature and landscapes. The Impressionists simplified the forms and strengthened the colour by adopting the concept of "less is more" and used bolder brushstrokes to convey the intensity and emotion of the landscape instead of detailing the physical form.

The emphasis on the harmony between man and nature in the East also struck a chord with the Impressionists. They began to integrate scenes of human interaction with the environment in a more complete and less interference way, particularly in figurative landscape paintings. The existence of human beings seems especially small within the vastness of nature [6]. This composition attempt expresses the grandeur of the landscape and the submission of man to the natural world, and at the meantime also reflects the intimate connection and coexistence with nature that is often celebrated in Oriental art.

3.2. Influence of Use of Colour and Light

The combination of Oriental art and Impressionist techniques has changed the traditional method of using colour and light, leading the Western arts into a new situation. The Impressionists were strongly inspired by Oriental colour theory, which was significantly different from European academic art practice.

One of the key ideas in Eastern aesthetics is to view colour as the primary property of light. The interaction between light and nature is not only a simple reproduction of what is seen but also the reflection of the transient experience between the artist and the scene. Oriental art revealed to Impressionists a palette that transcended the physicality of objects, emphasising the senses and emotions evoked by colours.

Furthermore, the attention to subtle beauty in Oriental art led Impressionist artists to pursue aesthetics beyond grand historical and mythological themes. Eastern art favours more detailed and soft lighting rather than the high contrast and dramatic light that is more often used in Western traditions. The Impressionists brought a sense of calm and reflection to everyday scenes through this gentle lighting, showcasing the Eastern appreciation for the fleeting beauty of nature and the spontaneous nature of Impressionism [6].

Integrating Oriental sensibility into Impressionism provides a fresh synthetic experience to the audience. Through the innovative use of colour and light, one's visual, emotional, and spiritual aspects also merge smoothly.

3.3. Themes of Ordinary Life and Daily Activities

The glamour of the East extends far beyond its tangible artifacts and aesthetic practices, permeating the structure of daily life depiction by the Impressionists. They began to embrace simplicity and appreciation for everyday moments.

In Oriental art, the ordinaries are often celebrated. This approach owes much to Japanese woodblock prints, known as "Ukiyo-e", which portrays the rapidly changing environment. The term "Ukiyo" refers to the impermanence of the world, echoing the declaration of fleeting moment capturing of Impressionism [5]. Artists like Edgar Degas and Édouard Manet integrated observations from "Ukiyo-e", adapting a fresh view of surrounding life. Their canvases became filled with

contemporary narratives, such as ballet rehearsals, bustling café scenes, and peaceful family activities. These are all glimpses of the fleeting beauty in everyday life, much like the East portrays.

The Oriental theme in Impressionist works also deliberated the idea of human subjects' portrayal. In contrast to the strict and idealised depictions of the human body in Neoclassical teachings, Impressionists adopted a method similar to the representation of relaxed human gestures found in Oriental art, emphasising the capture of natural states [9]. This approach produced a sense of authenticity and credibility within the painting as if the viewer came into the scene and was observing the character's dynamics in their lives.

The Oriental elements provided revolutionary artistic practice to Impressionism. Through this cross-cultural encounter, artists transformed the idea of artificial dramatisation in art, embracing a favour of the authenticity and peacefulness of the world.

3.4. Subject Matters and Representation of People

As mentioned earlier, the human figures in Impressionist works were evidently influenced by Oriental culture. Academical European portraiture emphasised form and was mainly focused on the upper class, while Eastern culture prioritised balance, harmony, and naturalism, making it a more candid and natural portrayal of figuration in Impressionist paintings. Additionally, the Impressionists employed loose brushstrokes in their depiction of the figures, emphasising the way that light affected shapes and forms [5]. This method showcases a departure from the overly detailed and lighting dominated by early European art.

However, although the subject matter and character description in Impressionism were deeply influenced by Eastern culture, there is still an interpretation gap between the essence of Oriental culture and Impressionist painting. The paintings often carry a sense of "exoticism", where the Oriental subjects and scenes are romanticised or viewed through an exotic lens [10]. These artworks reflect both Eastern influences and Western perceptions of the East. Through this cultural exchange partnership, the Impressionist movement discovered renewed vitality in its later stages, and this cultural fusion contributed greatly to the emergence of these Oriental-influenced artworks as Impressionist classics.

4. Oriental Elements in Impressionist Techniques

4.1. Brushwork and Textures

Brushstrokes and textures from Oriental art brought a sense of freshness to the Impressionist movement. Unlike the principles of Western academic painting, the Oriental methods were more flexible for portraying individual feelings and offered a new perspective to the European artists to seize the subtle changes in their surroundings. Drawn from the inspiration of Chinese and Japanese calligraphy brushstrokes, the Impressionists began to focus on the fluidity and diverse thickness of their brushwork. By adopting this method, the Impressionists brought vividness to the scenes and objects, conveying a sense of living energy.

In addition to the brushwork technique, Impressionist art distinctively highlights a unique impact of Oriental culture in its approach to texture. Impressionists frequently used *impasto* techniques, layering paint in rich and textured strokes, which echoes the emphasis on the materiality of the medium in Oriental art [9]. This method not only facilitated a dual portrayal in Impressionist pieces, capturing both the spirit of the subjects and the act of painting itself but also reflected a fusion of form and materiality inspired by Eastern traditions.

The appreciation for the beauty of authentic materials evident in Oriental art motivated the Impressionists to investigate diverse surfaces, expressing a wide range of textures. Canvas, wooden panels, and even paper were not only regarded as the backdrops for pictorial scenes but as essential elements contributing to the overall sensory effect of the artwork. A great example would be Claude Monet's "*Water Lilies*" series, where the surface acts as a transitional space, blurring the difference between the physical texture and the illusion of floating lily pads [11]. The encounter of Eastern and

Western brushwork on canvas led to the development of a creative language that connected with the emotions of an increasingly globalised and interconnected world. The lasting legacy of these elements evidences the significance of cross-cultural dialogue, which continues to shape the expression of art forms today.

4.2. Composition and Spatial Arrangement

The profound impact of Oriental compositional principles and spatial arrangement on the structure and layout of Impressionist artworks signals a crucial shift in Western art. As European artists were increasingly involved with art crafts that were imported from China, Japan, and other Eastern cultures in the 19th century, they encountered a distinctly different visual language from their classical training, which was particularly evident in Japanese woodblock prints (Ukiyo-e prints). Ukiyo-e prints presented a refreshing perspective in contrast to the traditional use of vanishing points in Western paintings.

Artists like Claude Monet and Edgar Degas deeply embraced this method by introducing changes in their paintings, such as making the main subjects off the centre, placing elements of distance in close proximity, and using negative space within the canvas [6]. This expression practice showcased the rejection of the rigid forms of traditional European art and leaned towards the presentation of natural vitality and dynamic moments. Degas, in his artwork "*The Dance Class*", broke the principle from the traditional image balance by offsetting the ballet dancers, creating a direct and candid visual impression [7]. Similarly, Monet disregarded the central focus point in his "*Water Lilies*" series, allowing viewers to freely explore their visions across the canvas, reflecting the serenity and aesthetic harmony admired in Oriental art [12].

In addition, Impressionist artists also adopted simplified backgrounds and sufficient negative space to highlight the importance of the subject, and also delivered the artwork a peaceful and meditative quality. In many cases, the background elements were suggested with only a few strokes or washes, which was a departure from the fully rendering background in classical European art. This minimalistic approach focused on immediacy while simultaneously abandoning the obsession with Realism in favour of embodying the Eastern idea of prioritising the essence of things.

Moreover, the Impressionists drew inspiration from Eastern art by avoiding hierarchical arrangements in their compositions, paying more attention to natural balance and organic positioning, which resulted in vibrant two-dimensional spaces [13], as seen in Van Gogh's "*Courtesan (after Eisen)*". This redefinition of spatial and flat perspectives enhanced the viewer's experience, allowing them to interact with the temporal qualities of the scenario rather than being limited to geometric positions. Using this, Van Gogh and his peers embraced a worldview that recognises the harmonious coexistence of diverse elements without enforcing a hierarchical perspective.

4.3. Incorporation of Calligraphy and Written Characters

The influence of Oriental calligraphy and writing on Impressionism marked a significant change in European art during the 19th century by conducting style experiments and challenging Western artistic concepts.

Understanding the impact of Eastern calligraphy in Impressionism requires the knowledge of its appreciation in Eastern culture. The art of calligraphy is not only a part of the language but also an attachment to nature, spirit, and emotions. The fluency and the dynamic sense of motion in calligraphy resonate with the emphasis on immediate sensory and movement in Impressionist art. The depiction of shapes is no longer constrained, but it presents free visual elements that are similar to the lines in calligraphy art [14].

The curves and delicate brushwork of Oriental calligraphy affected Impressionism in the way of the treatment of linearity and form, which prompted the dialogue between text and vision within Impressionist paintings. In this integration practice, words and characters act more than the carriers of semantics but are also an indispensable part of aesthetic experience.

4.4. Experimentation with Different Artist Mediums

The fascination with Oriental art traditions in the 19th century was not only expressed in the visual subjects but also encouraged the artists to pursue a variety of art forms beyond canvas.

The Japanese Ukiyo-e woodblock prints held a special allure to artists such as Edgar Degas and Mary Cassatt. Creating images by carving on woodblocks and transferring ink onto paper offered a distinguished visual language apart from the European painting method. Additionally, the fascination with printmaking lies much more in its aesthetics than in its ability to spread the world. Engaging with techniques like etching and engraving allows the artist to discover delicate layers of tone and texture, which provides a counterpart to their more vivid and direct ways in painting sketches [15].

The impact of the East on Impressionist art reaches even into the tactile world of ceramics. Here, Impressionist artists have found freedom in the expansiveness of materials, allowing the appearance of organic shapes and textures within Impressionist works [13]. Moreover, the Impressionists went further into the study of glazing techniques and kiln firing process in ceramics, attempting to find qualities like the fleeting nature they depicted in their paintings.

Impressionism's adoption of Oriental artistic traditions symbolises a far-reaching cultural absorption, demonstrating reverence and appreciation for Eastern principles and the rapidly evolving global interconnection. The willingness of Impressionists to explore exotic techniques indicates a desire to surpass cultural boundaries and affirm the universal essence of artistic experience [1].

5. Reception and Legacy of Oriental-Influenced Impressionism

5.1. Influence and Legacy on Subsequent Art Movements

Impressionism, influenced by the Orient, greatly shaped the development of the subsequent art movements and left a lasting legacy. Post-Impressionism, emerging as a response to the fleeting nature of Impressionism, embraced the idea of Oriental decorations and non-realist colour palettes. Artists like Vincent van Gogh drew inspiration from Japanese Ukiyo-e prints, departing from realistic depictions and infusing his artworks with dramatic contours and colour contrasts [16].

The Nabi continually explored the spiritual dimension of Eastern art, simplifying its form and integrating symbolic content. This innovative approach established the pave-way for subjective and introspective expressions, laying the foundation for modern abstraction.

Fauvism, celebrated for its energetic colours, also found inspiration in the rhythmic harmony and contour-less space of Oriental art [1]. The practice of textiles by Henri Matisse echoed with Oriental screens, influencing Fauvism and laying the foundation for the liberated use of colour in Expressionism and early Abstraction.

Cubism adopted influences from the Eastern artistic spirit through the use of overlapping planes and the changing of perspectives. The Cubists transformed the ideas into geometric languages that deconstruct and harmonise the views of subjects [1].

In the 20th century, on the other side of the planet, American artists such as Jackson Pollock embraced the fluency of Oriental brushwork, unfolding a spiritual journey on larger canvases and thereby pioneering Abstract Expressionism.

Under the influence of the East, Impressionism liberated the art world from duplicating the observable world and encouraged the idea of gestural abstraction. This principle still has a tremendous impact nowadays. With the development of modern art, the continuous effects of Oriental influence that Impressionism catalyses, has proved the enduring impact of cultural exchange. This movement strongly bridged the gap between imitation and abstraction, reshaped the progress of art history in the West and beyond, and also emphasised the transcendent power of cultural exchange in shaping art across all boundaries.

5.2. Appreciation and Preservation

Preserving and valuing Eastern-influenced Impressionist art is crucial to the global management of cultural heritage in museums and art archives. These creations are not only a combination of human aesthetics but also stand as the symbol of a historical and artistic dialogue between Eastern and Western cultures in the 19th century.

Artwork management in the preservation of art requires a detailed strategy for balancing physical integrity and cultural importance. Employing digital conservation and exhibition methods enables the preservation, dissemination, and overcoming of geographical boundaries.

The appreciation and preservation of the artworks is more than a conservation effort. These masterpieces carry the enduring legacy of artistic symbiosis and will constantly inspire and challenge the understanding of art, culture, and the shared history of humankind.

6. Conclusion

This paper fully explores the blending of the Impressionist movement with Oriental elements in the 19th century, which marked a critical shift in Western art history. The impact of Eastern aesthetics on Impressionism not only offers a new artistic prospect, reshapes the traditional ideas in Western art, but also promotes a rich cultural interchange between the East and the West.

The study of the origins of Impressionism reveals its enthusiasm for the portrayal of modern life using innovative techniques and its acceptance of external influences. By absorbing Oriental aesthetics, a new vocabulary of expression that captured the transience of light, the vitality of landscape, and the authenticity of daily experience was infused with the Impressionists.

In the study of the subject matter field of Impressionism, this paper emphasises the integration of Eastern themes and cultural narratives throughout the depiction of ordinary everyday scenes, characters, and customs. Secondly, the influence of Oriental elements on Impressionist techniques is one of the most intriguing discoveries of this paper. The application of subtle brushwork and texture implies the spontaneity of the change of artistic approach and the desire to capture fleeting moments in time, mirroring the essence of Eastern philosophy that echoes in Impressionism and Eastern artistic expressions.

Additionally, the paper emphasises that the legacy of Impressionism, influenced by the East, extends far beyond the historical eras, contributing to the groundwork for later art movements, as well as building the lasting cross-cultural bridge for shaping contemporary art.

Looking into the future studies of Oriental elements and Impressionism in the 19th century, the research aspects can be expanded from multiple perspectives. First, the study can expand the investigation of the specific performance of Oriental elements in Impressionist art, digging into the effects of Oriental culture on the artist's method and style. Besides, the research can strengthen the debate on the aesthetic significance of Oriental elements in Impressionism and uncover its influence on the artistic aesthetic concept through theoretical analysis.

Meanwhile, enhancing the exploration into the profound cultural implications of Eastern elements in Impressionist art and examining their richness in cultural expression in Impressionist artworks may also serve as one of the research directions.

In conclusion, the integration of Impressionism and Oriental elements in the 19th century not only expanded the boundaries of art, but also played a critical role in building a shared future for human culture and art. This deep culture fusion has given a news space-time dimension to art, placing human existence in the infinite rotation of art.

Art in cross-cultural communication is not only a feast but also a strong witness of human existence. The Oriental elements of Impressionism allow artworks to blossom in a unique cultural context, showcasing both cultural diversity and commonality. This approach deepens cultural comprehension and establishes a closer bond for the development of global civilisation.

As a language that transcends time and space, art engraves the existence of humans into the long river of time and provides its unique and precious significance in the vast universe. Therefore, such research also injects far-reaching importance into the cultural community with a shared future.

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