

# Comparative Analysis of Domestic and Foreign Research Papers on Still Life Painting Based on CiteSpace

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**Abstract:** Current still life painting research exhibits distinct differences between domestic and international contexts. Domestic studies focus on classical cases, demonstrating an evolution from technical analysis to cultural interpretation, though interdisciplinary integration remains insufficient. International research extends from individual artists' cases to topics such as ethnic identity and ecological aesthetics, forming a research trend that combines technical approaches with socio-cultural intersections. In terms of research paradigms, domestic studies have gradually shifted from art ontology to cultural media theory, with room for further theoretical development. Internationally, mature disciplinary systems have fostered diverse theoretical perspectives and methodological pathways. Still life painting research theoretically challenges the traditional hierarchical structure of art history, methodologically introduces knowledge graphs to expand analytical horizons, and practically provides new possibilities for artistic creation and teaching. Future efforts should deepen the application of digital humanities methods and strengthen systematic investigations of non-Western still life painting traditions.

**Keywords:** Still Life Painting; CiteSpace; Research Hotspot; Visualization.

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## 1. Introduction

Within the conventional framework of art historical narratives, still life painting has long been marginalized in the hierarchical system of classical art categories. The collective neglect of this genre in art historical research constitutes an implicit yet entrenched value judgment, rooted in the "everyday" nature of its subject matter. The objects and fruits depicted in still life paintings—such as utensils and vegetables—have been excluded from mainstream artistic narratives due to their close connection to lived experience, deep integration into the foundational structure of artistic creation, and significant divergence from cultural centers' core concepts of "sublimity" and "eternity." This marginalization fundamentally reflects the underlying logic of art hierarchy. When art historical writing traditions prioritize "grand themes" and "spiritual transcendence" as value benchmarks, the "ordinary materiality" embodied in still life paintings fails to gain intellectual recognition, ultimately relegating it to the lowest rung in the value hierarchy of art categories [1].

The evolution of still life studies in China has progressed from technical analysis to cultural depth, with classic cases like Morandi and Chardin at its core, yet facing limitations in interdisciplinary integration and contemporary practice. Internationally, research has earlier embraced interdisciplinary approaches (neuroaesthetics, psychology, etc.), framing still life as a lens for exploring macro themes like national identity and ecological philosophy, creating a paradigm that bridges technical and social issues. However, discussions on non-Western cultures remain superficially comparative. Both approaches have achieved a leap from artistic ontology to cultural mediation. This paper examines the differences and causes in thematic distribution, evolutionary trajectories, and research hotspots between domestic and international studies. Theoretically, still life as a carrier of "everyday materiality" challenges the traditional

art history's "sublime" value system, serving as a starting point for deconstructing art hierarchies. Methodologically, dynamic knowledge graph analysis provides a "second-order science" perspective in art history, revealing trends in paradigm shifts. Practically, it guides cultural transformations in artistic creation and educational innovation, facilitates cross-cultural exchanges, and offers theoretical references for deeper field development. Future research should strengthen digital humanities integration, deepen explorations of non-Western traditional subjectivity, and balance quantitative analysis with humanistic interpretation.

## 2. Research Methods and Data Sources

This study employed bibliometric methods using CiteSpace software (version 6.2.R3) to reveal the dynamics of still life painting research through knowledge graph visualization. Its core advantage lies in the introduction of time slice and burst detection algorithms, which can deconstruct disciplinary evolution and predict paradigm shift trends [2]. Chinese and English literature were sourced from CNKI (1962-2025) and WOS (1990-2025) respectively. Through advanced search, we screened papers and reviews, obtaining 390 Chinese articles using the keyword "still life painting" and 417 English articles using "still life" as the keyword. After merging and excluding interviews, book reviews, and duplicates, 766 valid data entries were obtained. Using a 1-year time slice, keyword node types, and g-index algorithm parameters ( $k=25$ ), co-occurrence graphs of Chinese and English literature were generated: the Chinese graph contained 400 nodes/682 connections ( $Q=0.864$ ,  $S=0.9778$ ), while the English graph contained 544 nodes/1227 connections ( $Q=0.9391$ ,  $S=0.9798$ ). Both graphs demonstrated significant network structures and high clustering homogeneity [3]. Comparative analysis revealed that domestic research themes evolved from artistic language elements like "composition/color" to deeper exploration of "object-based emotional expression/cultural symbols,"

whereas international research shifted earlier toward interdisciplinary fields (e.g., neuroaesthetics/psychology) and macro-level issues such as "visual culture/materiality."

### 3. Distribution, Evolution and Comparative Analysis of Still Life Painting Research Topics at Home and Abroad

#### (1) Distribution and Evolution of Domestic Still Life Painting Research Topics

The evolution of still life painting research in China demonstrates distinct phase-specific characteristics. As shown in the keyword time zone chart, the exploration phase

(1996-2002) centered on foundational dimensions including "still life painting, techniques, and aesthetic sensibilities." The explosive growth period (2003-2011) saw concentrated keyword distribution, with themes expanding to diverse directions such as Impressionism and oil still life. After 2011, the research entered a stable deepening phase, exhibiting dual features of "weakened connections with traditional techniques" and "diffusion of emerging themes." Keywords like "expressing emotions through objects," "formal language," "visual narrative," and "personal artistic style" emerged, forming a diversified research landscape that expanded from "technique-ontology" studies to "cultural connotations and academic discourse." This trend heralds the formation of a more inclusive academic discourse system (as illustrated in Figure 1).

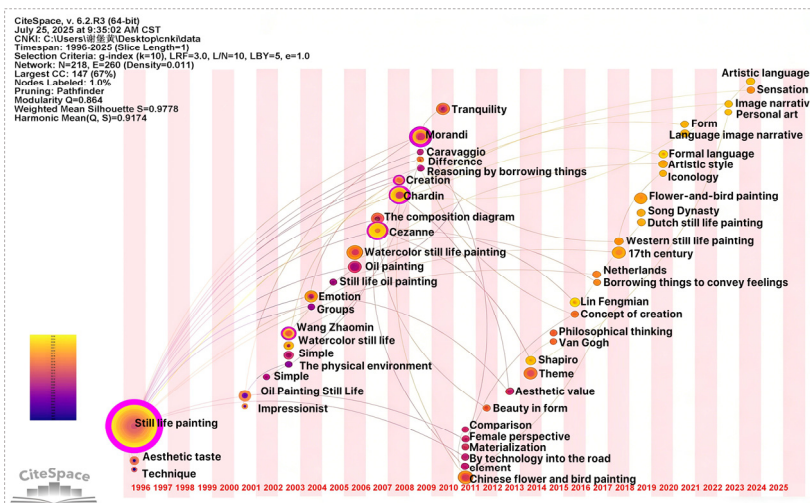


Figure 1. Time-zone diagram of key terms in domestic still life painting research

#### (2) Research Topics of Still Life Painting Abroad and Their Distribution and Evolution

The study of still life painting abroad demonstrates a three-stage evolutionary progression. As shown in the keyword timeline, the period from 1996 to 2007 focused on case studies (keywords: profane themes, identification, 20th century paints) analyzing symbolic elements of individual artists. From 2008 to 2017, research shifted to interdisciplinary quantitative studies (keywords: visual color differences, behavior, classical sculpture), revealing aesthetic

transformations through image statistics. From 2018 to 2025, the focus deepened into socio-cultural connections (keywords: crisis philosophy, asymmetry, art and literature), situating still life within intellectual and social history contexts to examine philosophical debates, social power dynamics, economic practices, and identity issues (as illustrated in Figure 2). This evolution reflects an academic shift from "concrete artistic practices" to "abstract philosophical inquiries," with the core theme consistently revolving around still life.

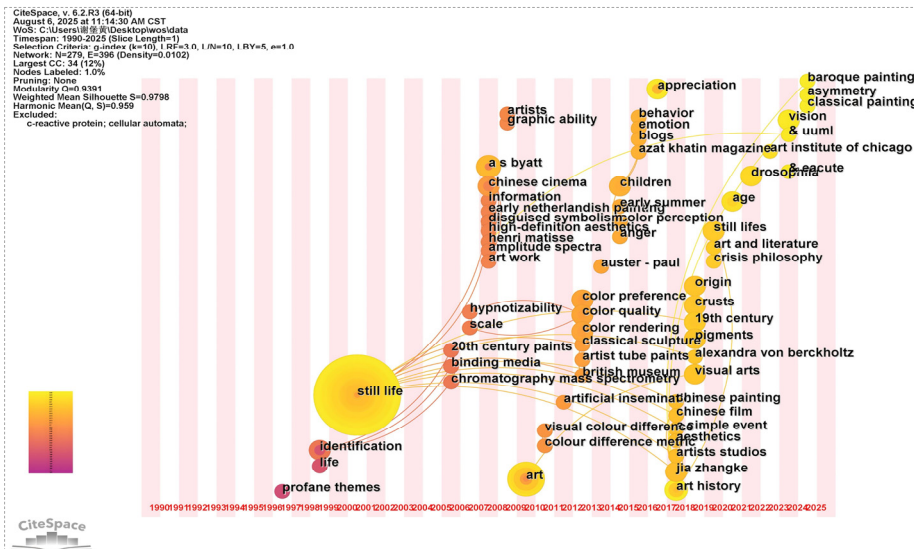


Figure 2. Time-zone diagram of key terms in foreign still life painting research

### (3) Comparative Analysis of the Distribution and Evolution of Still Life Painting Research Topics at Home and Abroad

The comparative study of still life painting between China and abroad demonstrates distinct characteristics: "local deepening" in domestic research and "international interdisciplinary" trends abroad. Domestically, research themes have evolved from artistic language to cultural connotations, with keyword changes reflecting academic accumulation and specialization. Internationally, interdisciplinary approaches emerged earlier, expanding themes from case studies to social, philosophical, and scientific issues, while keyword changes reflect methodological innovations and ideological influences. Both approaches center on still life painting, undergoing phased evolution. However, domestic research emphasizes "local deepening," while international studies highlight "international interdisciplinary," creating significant differences in research ecosystems.

## 4. Hot Topics in Still Life Painting Research at Home and Abroad and Comparative Analysis

### (1) Hot Topics in Domestic Still Life Painting Research

Through analysis, the hot topics in domestic still life painting research can be summarized into three categories: case studies, formal language and technique studies, and cross-cultural comparative studies. Among them, the hot topics in case studies cover five clusters: #0 still life painting, #2 Chardin, #3 Chappelle, #4 Morandi, and #9 Holland, focusing on in-depth discussions of different artists, schools, and cultural backgrounds; the hot topics in formal language and technique studies include four clusters: #1 still life sketching, #5 color, #6 watercolor still life painting, and #7 Wang Zhaomin, primarily concerned with artistic expression forms, technical methods, and educational practices; the hot topics in cross-cultural comparative studies only include the #8 China flower-and-bird painting cluster, emphasizing the analysis of differences and connotations between Chinese and Western still life painting traditions. Under the cluster of case studies, the feature words extracted from the #0 still life painting cluster are still life painting, watercolor still life painting, still life, Chardin, and Chappelle; the feature words extracted from the #2 Chardin cluster are Chardin, artistic value, solemnity, authenticity, and simplicity; the feature words extracted from the #3 Chappelle cluster are Chappelle, "A Pair of Shoes," utensils, Van Gogh, and existence; the feature words extracted from the #4 Morandi cluster are Morandi, subject matter, natural landscapes and urban scenery, sense of life, and simple beauty; the feature words extracted from the #9 Holland cluster are Holland, 17th century, Dutch still life painting, iconology, and symbolic meaning. In the clustering under the topic of formal language and technique research, #1 still life sketching includes oil painting, oil still life, impressionism, and still life painting; #5 color includes tranquility, composition, creativity, and elements; #6 watercolor still life painting includes painting techniques, still life painting, and art education; #7 Wang Zhaomin includes watercolor still life, artistic style, beauty in reality, and form is everything. The cross-cultural comparative research topic covers only one cluster, with characteristic terms including China flower-and-bird painting, Western still life painting, flower-and-bird painting, temporal connotation, and

difference.

Notably, research trends over the past five years (2020-2025) indicate that "Morandi", "watercolor still life", and "Shapiro" have emerged as the most dynamic research themes in this field, reflecting the current trends in contemporary still life studies.

As one of the most representative still life masters in 20th-century Europe, Giorgio Morandi has received sustained academic attention in recent years, with related theoretical research continuously deepening. Fan Yujie [4] approached the subject from the dimensions of composition and color, systematically analyzing the formal language, spatial arrangement, and artistic conception of Morandi's still life paintings, while deeply elucidating the ideological connotations and spiritual values embedded in the works. Lu Sanmei [5] focused on the ontological study of painting language, whereas Hu Wentao [6] explored the technical characteristics of Morandi's methods based on the tradition of plein air still life oil painting. These studies collectively constructed a multi-dimensional analytical framework for Morandi's still life paintings, providing important theoretical references and practical insights for the study of China's still life paintings in terms of formal language analysis, spiritual interpretation, and the inheritance of traditional techniques.

Watercolor still life painting, as a distinctive art form, embodies both the serene beauty of pursuing "stillness" and the aesthetic realm of tranquility. Through diverse themes and techniques, it conveys artists' emotional expressions and ideological concepts, reflecting the aesthetic characteristic of harmony between movement and stillness. Ren Li and Zhao Yuzhuo [7] systematically analyzed the artistic representation in watercolor still life painting creation from dimensions such as expressive techniques, formal language, and color application. Wang Kaiji [8], focusing on art education majors in higher education, explored key issues in teaching practice of watercolor still life painting. Overall, these research hotspots demonstrate a clear practical orientation, primarily addressing the refinement of still life painting techniques and the cultivation of students' creative abilities. This provides valuable references for the theoretical construction and teaching practice of watercolor art education.

As one of the most influential scholars in the field of modern art history, Shapiro has continuously sparked in-depth academic discussions in recent years, with related research constantly expanding its theoretical dimensions. Wang Hongyuan [9] focuses on Shapiro's classic discourse on Van Gogh's "Shoes," analyzing how the artist reveals his creative motivations and visual metaphor systems through everyday objects in still life paintings. Shen Yubing [10] approaches the subject from an iconographic perspective, elucidating Shapiro's "form-meaning" analytical paradigm constructed in Cezanne's apple series. Zhang Yuan [11] reveals how Shapiro transforms objects in still life paintings into visual carriers for exploring existentialist philosophical thoughts through a case study of Vincent van Gogh's "Shoes." These studies collectively construct a still life interpretation framework centered on Shapiro, providing important theoretical references and practical insights for China's still life painting research in terms of methodological innovation in art history, visual symbol decoding, and interdisciplinary dialogue.

Overall, domestic still life painting research in China tends to focus on case studies within art history. This academic orientation stems from multiple factors including scholarly

traditions, methodological references, research resources, and practical needs. Methodologically, the Western art historical paradigm—particularly the case study model advocated by Shapira—has profoundly influenced Chinese academia. This approach, which combines iconology and sociology to conduct in-depth analyses of specific artists or movements, has gained widespread adoption due to its logical clarity and focused nature. Practically, case studies offer greater operational feasibility. By examining established artists like Morandi and Chardin, researchers can build upon prior studies to explore dimensions such as composition, color, and spiritual connotations, aligning with academic accumulation patterns while facilitating in-depth research outcomes. Furthermore, China's academic tradition's emphasis on "classics" has propelled the development of case studies. Still life paintings by classical artists not only serve as milestones in art history but also carry authoritative responses to historical narratives and cultural transmission values. Simultaneously, limitations in research resources and linguistic conditions make case studies a more viable option. While Western art historical cases have substantial translation and introduction foundations, cross-cultural comparisons require simultaneous mastery of Eastern and Western artistic contexts, presenting relatively higher research thresholds. Therefore, as the mainstream paradigm in domestic still life painting research, case studies represent both an inevitable outcome of methodological inheritance and a rational choice shaped by practical needs and resource conditions.

#### (2) Hot Topics in the Study of Still Life Painting Abroad

Based on the analysis of CiteSpace software, seven clusters are obtained, as shown in Figure 4. The hot topics of still life painting research abroad can be summarized into three categories: still life, humanities and natural sciences, and identity and imagery.

#### 1. Research Hot Topic 1: Still Life

The research focuses on a single cluster #0, which extracts key terms including periodization (historical division), literature, and Day of the Dead. Periodization, as a specialized academic concept, refers to the scholarly practice of dividing historical, cultural, or temporal sequences into distinct phases. Powell [12] examines the 1515 painting "The Holy Family" by Antwerp artist Jan van Cleve as a case study, exploring the shared characteristics of early painting styles and their temporal heterogeneity. Drawing on art historian Hans Belting's analysis of Joss van Cleef's "composite painting" (intentional inclusion of still life elements in religious compositions), the study elucidates the core proposition of art historical periodization: how religious and still life genres were positioned along the boundary between medieval and modern worlds, forming an oppositional relationship to define the "pre-art era" and "artistic ontology era." This academic framework extends to cross-media studies, where Kharlan notes that from the decorative borders in 15th-16th century religious paintings to the establishment of independent status in 17th-18th century Dutch and Flemish art, and finally to the Impressionist revolution in light and color, these developments profoundly reshaped the conceptual framework of the "still life" genre. When the still life painting is transformed into the literary field, its textual characteristics give rise to three dimensions: the translation of visual art style, the rhetorical practice of figurative still life description in literary creation, and the application of literary works in the level of title, which ultimately reconstructs the semantic connotation of "still life" through the intertextual

transformation of art and literature.

#### 2. Research Hot Topic 2: Humanities and Natural Sciences

The research focuses on clustering #1 adaptation, characterized by core concepts including brain, mood, neuroaesthetics, and color. Neuroaesthetics, as an interdisciplinary term, specifically refers to an academic paradigm that explores cognitive mechanisms in artistic creation and aesthetic experience through neuroscience methods. Scholars such as Zhang Yusen [13] developed a multimodal intervention program integrating artistic creation with natural elements, using still life painting as the intervention medium. Through the synergistic effect of sensory stimulation mimicking a forest environment (e.g., inhaling essential oils from *Taxus chinensis* and *Lavender angustifolia*) and vegetable still life painting tasks, they conducted a 100-minute intervention experiment to improve psychophysiological health in 30 elderly individuals from Taiwan. The study quantified subjective emotional indicators using a state anxiety scale, preliminarily validating the potential neurocognitive mechanism of collaborative intervention between artistic creation and natural elements in emotional regulation among the elderly population. This mechanism involves activating specific brain regions (e.g., orbitofrontal cortex) through visual art creation and interacting with olfactory pathways, achieving a cross-modal transformation from physiological relaxation to psychological soothing.

The research focuses on clustering #7 saliency, with key terms including model, color, and other core concepts. Interdisciplinary studies have become a significant trend in academia, particularly evident in the convergence of neuroaesthetics and art science—where color serves as a critical element for understanding the emotional dimension of artistic creation, functioning as a hub for neural cognitive intervention in mediums like landscapes, still lifes, or portraits. Osaka's [14] study reveals the neural mechanisms of color emotion processing through three progressive levels: (1) The memory encoding mechanism for single colors is decoded, demonstrating how emotional memory storage and retrieval occur through neural coupling between the visual cortex and hippocampus. (2) Under the regulation of emotional brain regions (e.g., amygdala and anterior cingulate cortex), paired colors form harmonious perceptual neural coupling patterns through synchronization across separated brain regions, such as the pleasurable response triggered by complementary colors in the orbitofrontal cortex. (3) Complex artworks guide neural decision-making processes for beauty/ugliness judgments in specific brain regions (e.g., ventromedial prefrontal cortex) via intrinsic reward systems (e.g., dopaminergic pathways), facilitating cross-modal transformation from visual stimuli to aesthetic experiences.

#### 3. Research Hot Topic 3: Identity and Imagery

The research focuses on cluster #6 Chinese painting, with characteristic terms including Song Dynasty (Song Dynasty), platform, and mountains may depart (which refers to both the spatiotemporal coordinates of Song Dynasty landscape painting and the metaphorical shift in contemporary art interpretation). Among these, the Song Dynasty, as the golden age of traditional Chinese painting, not only carries the philosophical core of "harmony between heaven and humanity" in its landscape painting tradition but also constructs a unique spatiotemporal cognitive framework through visual grammar such as the "three distances method."

Scholar Rist's academic exploration [15] takes the connection between Song Dynasty landscape painting and Chinese cinema as a starting point, revealing the implicit intertextuality between traditional painting and contemporary visual art. The concept of "visiting and dwelling" in Song Dynasty landscape painting forms a cross-media dialogue with the spatial narrative of film scene design—such as the scattered perspective in "A Thousand Miles of Rivers and Mountains" and the moving viewpoint in cinematic long shots, both guiding viewers through an aesthetic experience transition from "viewing the painting" to "entering the painting" via visual pathways. This relevance is not only reflected in visual form similarities but also in their continuous questioning of the proposition of "humanity and nature." Song Dynasty painters expressed rock textures through "cunfa" (texturing techniques), while contemporary films reconstruct natural landscapes through digital effects, collectively forming a visual response to the transformation of nature perception during rapid modernization.

The research focuses on cluster #8 conceptual art, characterized by core concepts including death, poetry, and vanitas paintings, collectively exploring the essence of existence through contemplative inquiry. The concept of "everyday" in literary and visual art criticism is often perceived as an "incomprehensible" paradox—refusing to be fixed as static aesthetic objects while maintaining dynamic interaction with surrounding material fragments. When such resistance attempts to dissolve material fragments, they are instead reweaved into the work's own texture, creating an ontological tension of self-renewal. Woolf's [16] case study of Damien Hirst's early miniature installations vividly illustrates this proposition: the glass bucket and ping-pong ball, seemingly simple combinations, conceal a deconstructive reconstruction of traditional still life. The research reveals that Hirst's works are not mere imitations of 17th-century vanitas traditions, but rather employ a "partial replication" strategy to place them within the core logic of vanitas paintings' "warning of existential void." The transparency of the glass bucket echoes the metaphor of "fragile vessels" in vanitas art, while the floating ping-pong ball replaces withered fruits or extinguished candles in traditional still life, collectively translating "transience of existence" into contemporary terms. This translation achieves semantic elevation from "still life" to "concept" through the self-referential nature of material media.

The research focuses on cluster #10 magical realism, with key terms including Chinese cinema (China) and Jia Zhangke, among other core concepts, collectively pointing to the symbolic practice and philosophical translation of still life elements in magical realism imagery. Among these, magical realism, as a narrative paradigm in cross-cultural contexts, specifically refers to the poetic fusion of reality and surrealism achieved through unconventional juxtaposition of everyday objects. Bertozzi [17], through a genealogical examination of Chinese cinema since 2000, proposed a form of "still life realism" that can be incorporated into the framework of magical realism—namely, the reconstruction of cinematic realism through the symbolic representation of still life elements. Taking Jia Zhangke's "Still Life" as a typical case, the director transforms "still life" from the two-dimensional plane of traditional painting into a three-dimensional spatiotemporal symbol in film: close-up shots of the three-phase water level line not only carry the geographical coordinates of migrant memory but also

metaphorically represent the irreversibility of time's passage; the scattered rusted parts of a machinery factory form a visual epitaph of industrial civilization; multiple clocks hanging on a desk, through the repetitiveness of mechanical time, metaphorically suggest the alienation of modern temporal experience. These still life elements, through the "gaze" mechanism of close-up shots, achieve the "openness" of "things" as described by Heidegger—each still life becomes an entry point to a specific worldview, such as how Van Gogh's peasant shoes reveal the ontological existence of agricultural life. Going further, Jia Zhangke poetically connects still-life symbols with public happiness: everyday items such as tobacco, alcohol, sugar, and tea construct the material framework of cinematic narrative through recurring visual grammar. This "narrative through objects" strategy not only continues the symbolic tradition of "still-life" in China's traditional painting but also achieves a cross-media transformation from "still-life painting" to "still-life film" through the spatiotemporal extension of the cinematic medium.

The research focuses on cluster #14: National Identity, characterized by core concepts including food, consumption, and Rembrandt, collectively highlighting the role of food symbols in constructing national identity through still life paintings. As a specialized term, national identity refers to the collective identity and cultural belongingness formed by groups through historical cultural symbols like food. Cozzi's [18] study reveals the key historical logic of food painting: Even before nationalism emerged as a political movement in the late 18th century, its ideological seeds had been subtly sown in cultural soil through the visual representation of everyday food. Artists like Rembrandt captured the richness, perishability, and cultural significance of food through meticulous observation and artistic interpretation in still life paintings, transforming it into visual carriers exploring themes of wealth, time, and identity. This "material-spiritual" transformation mechanism elevates food from mere material existence to spiritual symbols carrying collective memory and identity. Food not only connects individuals' daily experiences (like specific dishes on the dining table) but also carries cultural genes of groups (such as historical narratives behind specific dietary traditions), ultimately achieving the sublimation from material existence to spiritual identity in artistic narratives.

Overall, foreign still life painting research is characterized by interdisciplinary approaches, historical depth, and cultural relevance, shaped by four key drivers: academic tradition, methodological maturity, resource support, and practical needs. Academically, the historical status of Dutch still life painting as an independent genre during the 17th-18th centuries laid the foundation for research, forming a continuous trajectory from religious appendages to independent semantics and Impressionist innovations, echoing historical milestones in domestic classic case studies. Methodologically, mature techniques like formal analysis and iconology support multidimensional research, inheriting Shapiro's case model in China, both demonstrating advantages in focus and operability. In terms of resources and practice, interdisciplinary resources (e.g., neuroaesthetics, psychology) promote the integration of scientific tools, breaking traditional frameworks and aligning with Western "interdisciplinary" education models, expanding research boundaries. Domestically, resource limitations favor case studies, with both approaches being rational choices.

Culturally, still life, as a cultural symbol of "objects," has long been associated with identity construction and social issues. Under globalization, it further integrates cross-cultural comparisons, addressing global topics like cultural interaction and identity, forming logical isomorphisms with domestic classic cultural transmission. In summary, the characteristics of foreign research are the inevitable result of the combined effects of traditional accumulation, methodological maturity, resource practice, and cultural needs.

### (3) Comparative Analysis of Hot Topics in Still Life Painting Research at Home and Abroad

Comprehensive literature analysis reveals significant differences in research focus, methodological orientation, cultural relevance dimensions, and temporal span between domestic and international still life painting studies. Domestic research emphasizes in-depth exploration of classic artists' cases and technical practices, with the core aim of responding to the authority of art history and achieving the modern transformation of traditional aesthetics. The scope of cross-cultural comparisons is relatively narrow, primarily focusing on re-examining local traditions. In contrast, international research pays more attention to the historical depth and theoretical reconstruction of still life painting itself, while also considering contemporary reinterpretations. Methodologically, it fully embraces interdisciplinary

integration, with cultural relevance dimensions highlighting the social issues of "objects" as cultural symbols and global cultural interactions. The temporal dimension encompasses both historical contexts and contemporary extensions. These differences essentially reflect the collision of two academic ecosystems and cultural logics. Domestically, influenced significantly by Western art historical methodologies, the approach emphasizes local contextual transformation, achieving the alignment of Western formal language with China's traditional aesthetics through artist case studies, forming a research paradigm of "Chinese essence, Western utility." Internationally, leveraging disciplinary traditions and interdisciplinary resources, the focus shifts to microscopic perspectives of "objects" to address social issues such as class, gender, and ethnic identity, resulting in diverse characteristics.

Both approaches share inherent limitations. Domestic research tends to overemphasize classic cases, with interdisciplinary integration often confined to technical and pedagogical dimensions while lacking substantive methodological engagement. Conversely, international studies, though demonstrating remarkable interdisciplinary breadth, frequently fall into the trap of "technological dependency," with explorations of non-Western cultures remaining at the "comparative" level and lacking in-depth "subjective" dialogue.

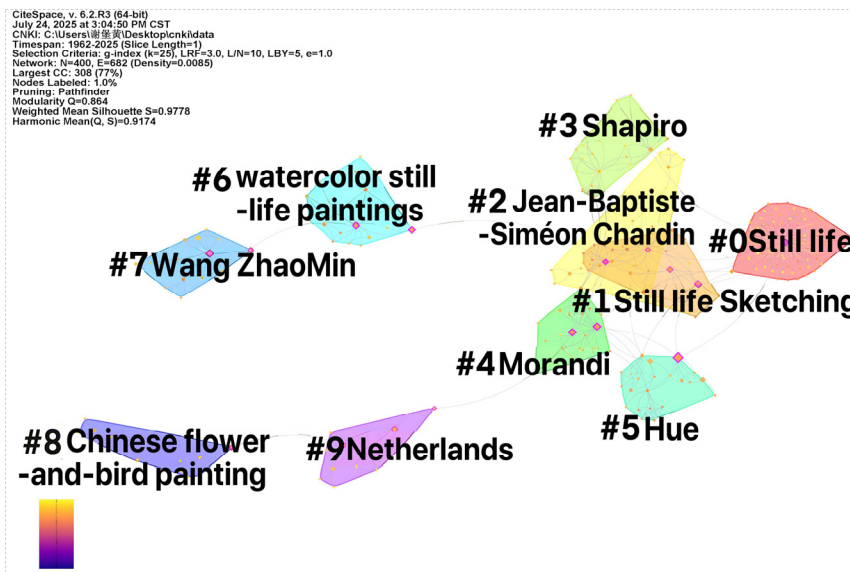


Figure 3. Cluster Diagram of Keywords in Domestic Still Life Painting Research

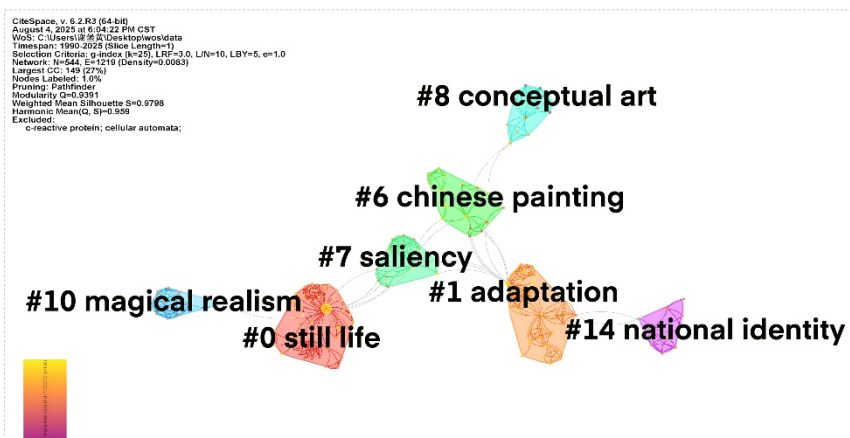


Figure 4. Cluster Diagram of Keywords in Foreign Still Life Painting Research

## 5. Conclusion

This study utilizes literature data from CNKI and WOS databases, employing CiteSpace (6.2.R3) software for visual bibliometric analysis. Through cluster analysis and keyword research, it systematically compares domestic and international studies on still life painting. The findings reveal that Chinese research has evolved from technical analysis to cultural depth, with case studies of classic artists like Morandi and Chardin as core focus, yet faces limitations such as insufficient interdisciplinary integration and delayed attention to contemporary practices. In contrast, international research has earlier adopted interdisciplinary approaches, expanding from individual artist analysis to fields like neuroaesthetics and psychology. Still life paintings are now constructed as cultural symbols exploring macro-level issues such as national identity and ecological philosophy, forming a research paradigm that combines technical innovation with social discourse. However, discussions on non-Western cultures remain superficially comparative. Both domestic and international studies center on still life painting, achieving a cognitive leap from "artistic ontology" to "cultural medium." Yet academic ecosystems differ: China emphasizes the localization of Western methodologies, while international research adopts more open perspectives rooted in disciplinary traditions. Theoretically, still life paintings as carriers of "everyday materiality" challenge traditional art history's "sublime" value system, serving as a starting point for deconstructing art hierarchies. Methodologically, dynamic knowledge graph analysis provides a secondary scientific perspective for art historical research. Practically, these studies guide cultural shifts in artistic creation and educational innovation. Future research should strengthen digital humanities integration, deepen explorations of non-Western traditional subjectivity, and balance quantitative analysis with humanistic interpretation. This study offers significant theoretical reference value for the field of still life painting research.

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