

THE CURRENT STATUS AND FUTURE PROSPECTS OF COMPARATIVE STUDIES IN CHINESE AND WESTERN ART

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Abstract: *Since the Age of Sail, and especially under 21st-century globalisation, exchanges between Chinese and Western art have intensified, fostering mutual influence in concepts and practices and sparking a global artistic dialogue. Contemporary artists, engaging with both tradition and cultural collision, increasingly adopt cross-cultural creation. In this context, comparative studies of Chinese and Western art hold dual significance: deepening understanding of distinct aesthetic systems and enriching the concept of “beauty,” while promoting cultural exchange and the evolution of new artistic ideas. This study examines Chinese and Western art from 2022 to 2025, focusing on four dimensions—technique, aesthetics, art philosophy, and art education. Using a literature review approach, it analyses high-quality SSCI, AHCI, and SCOPUS-indexed journal articles to map recent academic achievements, assess the current state of comparative research, and anticipate future trends. The discussion is structured as follows: (1) differences and integration in artistic techniques; (2) the evolution of aesthetic concepts; (3) comparative values in art philosophy; (4) current and prospective developments in art education; and (5) concluding remarks with future research directions.*

Keywords: *Techniques, Aesthetic Concepts, Art Philosophy, Art Education.*

Introduction

In recent years, with the deepening process of globalisation and the increasing frequency of cultural exchanges, the ‘comparative study of Chinese and Western art’ has gradually become an important topic in the field of art studies. By comparing the similarities and differences between Chinese and Western art, scholars hope to deepen their understanding of different art traditions and to promote dialogue and integration between Eastern and Western art history. The history of research in this field can be traced back to the early 20th century, when the Chinese art world was just beginning to come into contact with the West, and Enlightenment thinkers such as Cai Yuanpei advocated the replacement of religion with aesthetic education, and began to pay attention to the fusion of Chinese and Western artistic thought. Since then, along with the establishment of China's modern art education system and the return of international students such as Xu Beihong and Chang Shuhong, discussions on the comparison of Chinese and Western art have gradually begun, and in the second half of the twentieth century, with the deepening of cross-cultural exchanges, systematic works on the relationship between Eastern and Western art continue to be published, such as British art historian Michael Sullivan's *The Meeting of Eastern and Western Art*. The British art historian Michael Sullivan's *The Meeting of Eastern and Western Art*, for example, explored in depth the interaction between the two artistic traditions and provided an important reference for the academic community. In China, since the 1980s and 1990s, a large number of papers discussing the similarities and differences between Chinese and Western art have appeared in major art journals such as *Art Studies* and *Literature and Art Studies*, which have laid the foundation for research in this field by comparing them in terms of modelling concepts, aesthetic tastes, and social functions. Especially after the 1980s, when China's ‘reform and opening up’ policy was implemented, scholars of art history from all over the world were able to share their research materials and ideas, and the comparative study of Chinese and Western art entered into a new phase, with a large number of groundbreaking research results emerging. The work of Chinese and foreign scholars such as Fang Wen, Gu Mingdong, Wu Hong, and Li Jianzhong has continued to advance the development of this field in different directions, greatly expanding the breadth and depth of research.

At the same time, academics are increasingly aware of the methodological challenges of comparative studies of Chinese and Western art. On the one hand, early studies tended to place Chinese and Western art in simple opposition to each other, emphasising the dichotomy between ‘realistic’ and ‘imaginative’; on the other hand, the over-application of Western art theories to the interpretation of Chinese art can also lead to bias. As art historian James Elkins has pointed out, interpreting non-Western art, such as Chinese art, in terms of Western art research paradigms is unfair to both sides, as every comparison carries with it implicit presuppositions, and he argues that if art historical research is always guided by Western theoretical frameworks, it will be unable to truly understand the unique value of non-Western art. This type of reflection has prompted researchers to pay more attention to the original context of artworks as well as methodological fairness in comparative studies. Scholars such as Wu Hong have also emphasised that the discipline of modern Chinese art history, which is itself heavily influenced by the West, needs to go back to China's own artistic traditions and aesthetic categories in order to avoid being dominated by a single system. Therefore, contemporary comparative studies of Chinese and Western art are, on the one hand, being carried out on a broader and deeper level, and on the other hand, reflecting on the limitations of the established research paradigm and trying to establish a more equal dialogue mechanism.

This paper will focus on the four core dimensions of comparative Chinese and Western art - technique, aesthetic concept, philosophy of art and art education - to sort out the current status of comparative research on Chinese and Western art and to analyze the recent years (2022-2025) new developments and future trends in the field. In each section, we focus on the theoretical foundations laid down in the previous literature, as well as exploring the similarities and differences between Chinese and Western art in the comparative dimension and their significance in the light of the latest research findings and case studies. The final section, 'Summary and Prospects', will summarise the findings of the comparative studies in each area and look into possible future research directions.

Comparison Of Techniques

There are significant differences between Chinese and Western art in the use of tools and modelling techniques. Since the Renaissance, traditional Western painting has emphasised focal perspective, anatomical structure, and the shaping of light and shadow, in pursuit of reproducing objective objects through scientific and rational means. In contrast, traditional Chinese painting uses water and ink as the main carriers, advocates 'modelling with lines', adopts the spatial treatment of scattered points and multiple perspectives, and conveys the charm of the object by the intensity and dryness of the ink and the rhythm of the lines. It is also worth mentioning that calligraphy is regarded as an art form alongside painting in China, and both calligraphy and painting use the same tool: the 'brush', coupled with the theoretical habit of 'calligraphy and painting as one', the use of brushwork itself is considered to have aesthetic value. On the other hand, in Western culture, writing is mainly a recording function, not an independent art system. This difference in technical concepts has led to a very different aesthetic style in Chinese and Western paintings: Western paintings focus on light, texture and realism, with fullness and depth of perspective. Chinese paintings, on the other hand, often leave white space, and the compositions are flat and diffuse but vivid, pursuing the resemblance and mood of the objects. This difference is revealed in specific works, for example: Leonardo da Vinci's *Mona Lisa*, depicting deep space with precise focal perspective and gradations of light and colour, and Wang Ximeng's *Thousand Miles of Rivers and Mountains* from the Northern Song Dynasty, which is painted from a different perspective, taking advantage of the characteristics of a scroll painting to lay out a large area of mountains and rivers in turn, presenting a magnificent and coherent landscape realm in lime green and colour.

Based on these differences, many comparative studies have focused on the spatial expression and brushwork techniques of Chinese and Western paintings. For example, it has been pointed out that Western classical paintings use single-point perspective to create depth, while Chinese landscape paintings use moving viewpoints and scrolls to express the spatial mood of 'travelling and living'. For example, in terms of modelling language, the West places emphasis on sketching and colour levels, and on the shades of light and darkness of the object, while Chinese paintings use lines to outline, supplemented by ink rendering, and emphasize the expressive power of 'writing the divine with the form'. Fang Wen has emphasised that in order to understand the 'different visual language' developed by Chinese painting, it is necessary to apply a different methodology and system of appreciation from that of Western painting. In other words, the technical categories of brushwork, ink, texturing technique (*cunfa*), and other techniques in Chinese painting theory constitute a unique aesthetic that needs to be grasped in depth; only by understanding these unique vocabularies can one truly read and understand the essence of the techniques and appreciation of Chinese painting.

At the end of the 19th century and the beginning of the 20th century, the two painting traditions began to collide head-on, and there was a continuous exchange of techniques: Western painters (especially since the Impressionists) absorbed the inspiration of realistic brushwork from Oriental art, which pushed forward the innovation of Western modern art; Chinese painters actively introduced Western perspective and realistic techniques, and there was a fusion of Chinese and Western innovative practice. In the 20th century, painters such as Xu Beihong advocated the 'integration of Western methods into ancient methods', and used anatomical drawing to improve Chinese figure painting, forming a new style combining realism and spontaneity. This 'two-way exchange' put an end to the simple dichotomy between Chinese and Western art in the past, and even degraded each other, marking the beginning of the fusion of the two major technical systems, one in which you have me, and the other in which I have you. However, this fusion has also led to controversy, for example, how to preserve the spirit of Chinese brushwork and ink while introducing Western techniques has become a recurring issue in the Chinese art world.

In general, however, the fusion of Chinese and Western techniques in contemporary art creation has become more diverse and in-depth. Judging from the current state of comparative research, scholars have shifted from simply comparing the advantages and disadvantages to exploring the aesthetic significance and cultural logic behind the interaction of techniques. As mentioned earlier, Fang Wen and other scholars have shown that the differences in techniques between Chinese and Western art reflect the differences in the practice of aesthetic ideals in different cultural contexts, but such differences are not an insurmountable chasm; rather, they can be transformed into a source of innovation in contemporary art practice through understanding and creation.

Comparison of aesthetic concepts

The comparative study of aesthetic concepts will focus on the aesthetic ideals and values behind Chinese and Western art. In the Western tradition, the concept of aesthetics focuses more on the study of objective beauty, such as proportions, harmony, and the effects of light and shadow; while China tends to combine aesthetics with ethics and state of mind, for example, Confucianism advocates the use of art to carry out Taoism and cultivate temperament, and Taoism pursues the way of nature and a mysterious and far-reaching state of mind that is presented in art.

Traditional Chinese art is rooted in Confucianism, Taoism and Buddhism, and emphasises the harmony and unity between art and life, art and nature. Since the pre-Qin Dynasty, Chinese aesthetics has focused on the 'unity of heaven and man', 'moving emotions into the scenery', and the pursuit of art to achieve a harmonious resonance between personal emotions and the natural universe. Painting should emphasise 'vividness' and the beauty of subtle 'mood', and it is believed that painting should convey the charm beyond the surface of the object, in order to express the spiritual pursuit of the painter and the viewer. In contrast, the Western aesthetics since the ancient Greek era, art as a way to reproduce reality and show the rational order: from Plato, Aristotle began to discuss the truth of the art of imitation (mimesis) to the eighteenth century Immanuel Kant put forward the aesthetic 'non-utilitarian' and 'formal' beauty. To Immanuel Kant in the 18th century, who put forward the 'non-utilitarian' and 'formal beauty' of aesthetics, the West has gradually made the aesthetics of art an independent philosophical category, and emphasised that beauty has a universal law of form and the pleasure of viewing.

These differences are manifested in different aesthetic preferences in art practice: Western art history has long been evaluated on the basis of realism, and concepts such as ‘sublime’ and ‘beautiful’ constitute important categories of aesthetic discussion; Chinese art respects the implicit but not explicit mood, the beauty of white space, and the cultivation of the realm embodied in the expression of the artist's subjective emotions. The Chinese art, on the other hand, respects the implicit and unobtrusive mood, the beauty of white space, and the cultivation of the artist's subjective emotion. Taking landscape painting as an example, Chinese painters do not stick to the accurate reproduction of real landscapes, but rather create the illusion of dwelling in the mind through ink and brushwork, allowing the viewer to imagine that ‘one can travel and live’ during the viewing process, reflecting the fusion of aesthetics and philosophical thinking. On the contrary, in the Western landscape painting tradition, painters from the Renaissance to the 19th century were devoted to using perspective, light and shadow, and colour to create realistic natural landscapes, and it was not until the Romantic era that they began to emphasize the subjective emotions of painters. It can be said that the aesthetics of Chinese art is more inclined to the integration of the subjective into the objective and the writing of landscapes with the heart, while Western art has gone through an evolution from objective realism to subjective expression. Aesthetics theorist Li Zehou summarises this difference as follows: Western aesthetics follows the aesthetic model of ‘subject and object’, where the appreciator keeps a distance from the work to observe it calmly, and experiences the sublime in its resemblance; Chinese aesthetics pursues the realm of ‘subject and object’, where the subject of aesthetics and the object are blended together, and the object and the subject are in harmony, and the object and the subject are in harmony. Chinese aesthetics pursues the realm of ‘subject-object unity’, in which the aesthetic subject and the object are in harmony with each other. This difference in subject-object relationship runs through the whole vein of artistic development between the two sides.

By the time of the Chinese Art Revolution in the early twentieth century, there was an intense clash between Western and Chinese aesthetic concepts in China. Chen Duxiu, Cai Yuanpei, and others advocated the transformation of Chinese art with Western aesthetic concepts, scientific realism and ‘aesthetic education,’ attempting to liberate art from tradition as part of the process of strengthening the nation and the people; at the same time, the Western modern art movement (from Impressionism, Symbolism, and Abstraction) to a certain extent confirmed the influence of Eastern aesthetics on the West - for example, the importance of context, symbols, and imagery. influence on the West - for example, the emphasis on mood, symbols and imagery. The result was a gradual emergence of an East-meets-West view of aesthetics: the West began to embrace the intuitive and psychic dimensions of Eastern art, and the Chinese intelligentsia absorbed Western theories of aesthetic independence and modernism. Scholars such as Zong Baihua have discussed the similarities and differences between the ‘Chinese mood’ and the Western category of ‘aesthetics’ and emphasised that the two can complement each other. In his recent research, Gu Mingdong has further criticised the opposing perspectives of Chinese and Western aesthetics, and emphasised the deep commonality of aesthetic concepts between the two traditions. He advocates bridging the differences through a two-way dialogue of ‘fusion of perspectives’, arguing that despite the different modes of expression between China and the West, they both nurture similar aesthetic sentiments and critical thoughts, and that it is entirely possible to achieve the integration and sharing of aesthetic concepts. This kind of aesthetic comparison under the global perspective provides us with a new way of thinking beyond the

single-culture paradigm, and has also become one of the important trends in the comparative study of Chinese and Western art since the 2020s.

Comparative Philosophy of Art

Comparative philosophy of art focuses on the definition of the essence of 'art', the value and mission of 'art', and the conceptual differences in the development of art in Chinese and Western cultures, covering such topics as the ontological positioning of art, the relationship between aesthetics and ethics, and the differences in the concepts of art history. First of all, in terms of defining the scope of art, there is a philosophical difference between the Chinese and Western traditions in terms of what constitutes 'art'. In ancient China, there was no equivalent concept of 'Art' in the West. For a long time, 'Art' referred more to rituals, music, calligraphy, painting, and other skills related to human education, while sculpture and architecture were regarded as part of craftsmanship. As Wu Hong said, classical Chinese art treatises only dealt with calligraphy and painting, and did not include sculpture and architecture in the scope of 'art', but regarded them as only part of 'art'. In contrast, in the West, architecture, sculpture and painting have been listed as 'beautiful arts' since the ancient Greek and Roman periods, and the theory of religious art was developed in the Middle Ages, and the Renaissance established an aesthetic system centred on the plastic arts, and the aesthetes of the 18th and 19th centuries proposed the concept of 'free art'. In the 18th and 19th centuries, aestheticians put forward the concept of 'free art', and included spiritual creations such as music and poetry into the scope of art philosophy. Therefore, the Western tradition has a broader understanding of the categories and spheres of art, emphasising the autonomous value of art as an independent aesthetic field; whereas the Chinese tradition is more inclined to view art from the perspective of human ethics and propriety, closely linking it to moral edification, character cultivation and cultural cultivation.

Secondly, in terms of the purpose and value of art, Chinese and Western philosophies also show different orientations. Western art philosophy often emphasises the aesthetic and cognitive value of art: Plato believed that art should serve the truth by imitating nature, and since the Renaissance, art has been given the mission of reproducing the reality and expressing the humanistic spirit; modern Kant (Immanuel Kant) and Schiller (Schiller, Ferdinand Canning Scoot) regard art as the manifestation of the free spirit, and advocate 'art for art's sake', and art has a super utilitarian aesthetic value. Immanuel Kant and Schiller (Ferdinand Canning Scoot) regarded art as the manifestation of the free spirit and advocated 'art for art's sake', and art has a super utilitarian aesthetic value. In Chinese thought, art has long been endowed with a social and ethical function and meaning in life: the Analects of Confucius, 'The Analects of Confucius - Tai Bo', says that art is a means of indoctrination; Confucianism stresses that art should embody moral ideals and that 'literature is the way of the road'; Taoism, on the other hand, uses aesthetic experience to understand the way of heaven and earth, for example, the stories of woodcutters and craftsmen in 'Zhuangzi - The Lord of Nourishing Life' and 'Zhuangzi - The Outer Things', which are created through the unity of the Tao, embody the philosophical connotation that art and the way of heaven should be compatible. In short, the West is more inclined to regard art as an independent aesthetic creation, focusing on its reproduction of reality or stories to express spiritual pursuits; China, on the other hand, is accustomed to placing art in the context of the philosophy of life and ethical morality, and focusing on its role of edification and cultivation.

Once again, there is a difference in philosophical understanding of the development of art and the concept of art history. The Western conception of art history usually assumes that art evolves over time, with a clear linear progression of styles and genres. This view of progressive history can be traced back to G.W.F. Hegel's statement in his *Lectures on Aesthetics* (*Vorlesungen über die Ästhetik*) that he viewed the development of art as part of a spiritual evolution, and that Oriental art belonged to the symbolic stage, which would ultimately be surpassed by European classical art. This view, although biased, has influenced the way in which non-Western art has long been evaluated in the West. In contrast, the Chinese tradition favours a cyclical view of the succession of dynasties and the inheritance of classical paradigms. In the literature of the past dynasties, it was often advocated to 'learn from the nature' and 'learn from the ancients', and it was important to study and recreate the works of the masters of the past generations, even including the masters' lifestyles, which was thought to help refine the art of painting. Art was viewed as a realisation and reproduction of the unchanging 'Tao', rather than a transcendental race for linear progress. This has led Chinese art history to focus more on artistic style changes and the continuation of artistic traditions in the context of dynastic changes, for example, by discussing the evolution of art in terms of dynasties, rather than emphasising the continuous development of art towards a certain peak. It is worth noting, however, that with the introduction of Western art history into China in the modern era, this traditional concept has also been impacted: the Chinese art history system established from the early 20th century onwards has borrowed the Western 'evolution' style of linear narrative, dividing art into various historical stages of development, replacing to a certain extent the old literati narrative model. This reflects the influence of Chinese and Western art philosophies on the development of art. This reflects the collision and adjustment between Chinese and Western art philosophies in terms of historical outlook.

In the face of these philosophical differences, comparative studies in recent years have attempted to transcend the dichotomy of the past and re-examine the universal value and cultural specificity of art from a global perspective. German art historian Hans Belting put forward the idea of 'global art history' in the early 2000s, arguing that we should go beyond the Europe-centred linear narrative of art development, and advocate a cross-cultural and cross-contextual understanding of art, no longer based on the theory of 'hierarchy of civilisations' or 'centre-periphery'. He advocates a cross-cultural and cross-contextual understanding of art, no longer based on the 'hierarchy of civilisations' or the 'centre-periphery' theory. 'Chinese art history should not just be an extension or adjunct to Western art history, but should be a way of rethinking global art history.'

In *The Art History of the Other*, Wu Hong also advocates breaking the habit of writing Western-centred art history and incorporating Chinese art history into the framework of dialogue of world art history. He points out that the 'Western vs. non-Western' geographical division of art history is being replaced by a more open and pluralistic research paradigm. Similarly, Chinese scholars such as Li Jianzhong have also advocated the discovery of complementarities between Chinese and Western art thought at the ontological and epistemological levels, stressing that common philosophical concerns, such as reflections on the relationship between beauty and truth, between the individual and society, and between human beings and nature, should be sought out in comparisons. Through these efforts, the comparative study of Chinese and Western art philosophy has gradually formed a new consensus in recent years: although art is rooted in different civilisations, the search for the meaning of existence and the aesthetic order

of human beings behind it has many similarities. This consensus will lay the foundation for further cross-cultural dialogue between the philosophies of art and provide a broader vision for contemporary art.

Comparative arts education

The difference between Chinese and Western art education methods is the result of the long-term effect of cultural background and teaching philosophy. Traditionally, Chinese art education has always adopted the mode of teacher-disciple inheritance or copying classic models, for example, in Chinese painting teaching, students start from copying ancient masterpieces, practicing brushwork and inking, and focusing on the solid training of basic skills. In contrast, in the West, a system of art academies was gradually established after the Renaissance, emphasising scientific anatomy and perspective training as well as the ability to sketch, but paying more attention to encouraging artists to develop their personal style while mastering scientific principles and basic techniques. From the late nineteenth and early twentieth centuries, with the introduction of Western art education systems into China (e.g., the Beijing National School of Fine Arts, established by Cai Yuanpei and others in the 1918s), Eastern and Western models of art education began to intermingle: academic realistic drawing was incorporated into Chinese art curricula, and traditional subjects such as calligraphy and seal cutting and the history of Chinese painting began to attract the interest of Western academics. However, the philosophical differences between the two systems remained evident. In terms of teaching philosophy, Western art education generally encourages students' creativity and experimental spirit, and advocates diversified exploration and personalised development paths. In the art classroom, teachers often appear as guides, providing a relaxed and free creative space for students to try out new styles and techniques. This 'student-centred' approach aims to stimulate individual potential and develop a unique personal artistic language. In contrast, Chinese art education places more emphasis on the inheritance of traditional techniques and paradigms, with emphasis on demonstrations and strict norms during the teaching process, and students practicing sketching, colouring, and traditional brushwork for years in order to build up their skills. Teachers play an authoritative role as mentors in the classroom, requiring students to acquire skills and other related knowledge in a gradual and solid manner before they can talk about innovation. This orientation towards fundamentals is also reflected in the evaluation of examinations: Chinese colleges and universities usually select students through a unified professional examination, which focuses on the precise modelling ability of the candidates; for this reason, a large number of candidates are trained to sketch and copy for a long period of time before the examination, which results in a high level of basic skills, but not enough creativity. In contrast, western art colleges use a combination of portfolio review and interviews, placing more emphasis on the personal expression and creative potential of the applicant's work, and there is no nationally standardised skills test requirement. This 'teacher-centred' model in China reflects the values of Chinese art education, which places emphasis on artistic tradition and inheritance, and has the advantage of a strong foundation and profound skills, but it also restricts the expression of students' creativity and individuality.

Differences in cultural attitudes are also reflected in the content of art education. Western education often includes contemporary emerging art forms (e.g. street art, digital art, AI art, etc.) in its discussions, emphasises the connection between art and social hotspots, and cultivates students' critical thinking. For example, street graffiti is now regarded as a creative and socially critical form of artistic expression in the West, and many of them are even exhibited

in art museums; whereas in China, this kind of behaviour is still often regarded as vandalism, and is less accepted by society and schools. This reflects the different tolerance of the two cultures towards non-traditional forms of art, which of course invariably affects students' perceptions of the boundaries of art. In the curriculum of Chinese art education, traditional painting, calligraphy and ethnic arts occupy an important position, with the aim of inheriting and promoting excellent traditional culture; while the Western art curriculum pays more attention to the development of artistic concepts and the fusion of multiple cultures, and encourages students to engage in creative artistic practices without setting rules. It is worth noting that in recent years, China's art education has also been gradually changing, and has begun to draw on Western art education models to cultivate students' creative thinking. For example, many art colleges have introduced contemporary art theory and cross-media experimental courses, and some primary and secondary schools have introduced open-ended art classes, encouraging students to use their imagination rather than just copying. Correspondingly, some art schools in the West are also placing increasing emphasis on the teaching of oriental art elements, such as offering experiential courses in Chinese painting and calligraphy, and inviting oriental artists to give lectures, in order to broaden students' global perspective.

Taken together, the comparison of Chinese and Western art education reveals distinctive complementary features: the Western model provides the soil for free exploration and stimulates creativity, while the Chinese model strengthens the foundation of traditional skills and ensures cultural inheritance. These two orientations stem from the value systems of their respective societies, with the West emphasising individuality and innovation, and China emphasising inheritance and norms. In the context of contemporary globalisation, both sides are reflecting on their own shortcomings and beginning to learn from each other's strengths. By strengthening international exchanges, co-operating in school running and sharing educational ideas, both Chinese and Western art education are moving towards an eclectic development. In the future, art education may be able to maintain the spirit of local art while possessing an open and innovative international vision, thus cultivating a new generation of art talents for the world with solid skills, creativity and a tolerant mindset.

Methodology

This research employs a qualitative literature review to investigate comparative studies of Chinese and Western art between 2022 and 2025. Peer-reviewed journal articles indexed in SSCI, AHCI, and SCOPUS were systematically selected based on their scholarly relevance, methodological rigour, and contribution to four thematic domains: technique, aesthetics, art philosophy, and art education. The review synthesises established theoretical foundations with recent empirical case studies, enabling a comprehensive analysis of both continuities and innovations in cross-cultural artistic exchange. Emphasis was placed on maintaining methodological neutrality by interpreting each tradition within its own cultural context, thereby avoiding theoretical bias. This approach not only maps the current state of comparative art research but also identifies emerging trends, providing a robust basis for projecting future directions in the discipline.

Findings And Discussions

Through the above sorting, it is not difficult to find that comparative studies of Chinese and Western art have achieved rich results in terms of techniques, aesthetic concepts, art philosophy

and art education. Researchers have revealed the differences between Eastern and Western art in terms of means of expression, aesthetic ideals, ideological foundations and cultivation methods, which stem from their unique cultural traditions and evolve through exchanges. More importantly, the comparative study makes us realise that Chinese and Western art are not distinctly opposite ends of the spectrum, but rather mirror images of each other in the long river of human civilisation. In terms of technique, both sides have learnt from each other, giving rise to new artistic languages; in terms of aesthetics, the collision of different systems of thought has enriched our understanding of beauty; in terms of philosophy of art, the two cultures have provided multiple perspectives on the value of art for the global theory of art; and in terms of educational practice, the exchange of different pedagogical wisdom is expected to nurture talents with a more global outlook. In educational practice, the exchange of different pedagogical wisdom is expected to nurture talents with a more global outlook.

Looking ahead, the comparative study of Chinese and Western art will continue to advance in the direction of depth and integration. As the world enters the era of interconnected 'global art', art creation and research have shown a new phenomenon of cross-cultural fusion. In recent years (2022-2025), academics have been advocating an equal dialogue with different art traditions, and new concepts such as 'global art history' (Wu Hong) and 'world aesthetics' (Li Xinfeng) have emerged, aiming to go beyond the concept of a single art tradition. New ideas have emerged such as the 'global concept of art history' (Wu Hong) and 'world aesthetics' (Li Xinfeng), aiming to go beyond the monoculture-centred narrative. Therefore, future research trends are likely to include the following:

First, more systematic collation and comparison of art resources and art research results between the East and the West, and the construction of a discourse system that integrates the East and the West, so as to provide sustenance for theoretical innovations in art;

Second, deepening of interdisciplinary co-operation on specific topics, for example, exploring the aesthetic experience under the cultural difference by combining the methodologies of aesthetics and sociology, and injecting new techniques and methods into traditional comparative research.

Third, based on the contemporary context, focusing on the common art issues facing the world, such as the mutual inspiration between Eastern aesthetic ideas and Western concepts in the fields of eco-art, digital art, and AI art.

Through these efforts, the comparative study of Chinese and Western art is expected to move from the stage of focusing on differences in the past to a new stage characterised by mutual appreciation and symbiosis, and co-creation.

It is foreseeable that in this process, the arts of different civilisations will be brought into a broader platform of dialogue, which will not only safeguard their unique values, but also achieve deeper understanding and integration. This will not only greatly expand the boundaries of art history and aesthetics but will also be of great significance to the enhancement of cultural exchanges between East and West and the enrichment of human aesthetic experience. As this study demonstrates, the comparison of Chinese and Western art is not meant to distinguish between the best and the worst, but to find the true meaning of art in the search for common

ground while reserving differences. In the future, as long as researchers uphold an open, rigorous and respectful attitude, and fully explore the artistic wisdom of diverse cultures, the comparative study of Chinese and Western art will surely bear more fruit academically and make a unique contribution to the development of human aesthetic civilization.

Conclusion

This study demonstrates that comparative research on Chinese and Western art offers valuable insights into their distinct yet interconnected traditions. By examining techniques, aesthetic concepts, philosophies of art, and educational practices from 2022 to 2025, it becomes clear that cultural differences are not fixed boundaries but potential sources of innovation. Mutual learning between the two traditions enriches artistic expression, broadens theoretical perspectives, and fosters a more inclusive understanding of beauty. As globalisation deepens, the future of comparative art studies lies in promoting equal dialogue, embracing methodological diversity, and addressing shared contemporary challenges such as digital art and sustainability. Ultimately, the integration of Eastern and Western artistic wisdom can contribute to a richer global art discourse and to the cultivation of creative talents with both local grounding and an international vision.

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