

Influence of Chinese Landscape Painting in Shandong Province, China

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Abstract: With social and economic development, the spiritual needs of the people have become more demanding. The learning and development of art promotes the advancement of aesthetic education. Landscape painting, as an art form with a long history in China, also needs further enhancement. A quantitative study based on a questionnaire survey was conducted to understand the influence of Chinese landscape painting on different aspects of society, such as social mood, culture, aesthetic education and economy. A total of 120 respondents from different professions participated in this survey. The data were collected online, and the analysis of means revealed that Chinese landscape painting has an impact on different aspects of social development. This result brings further insights into the role of landscape painting education in universities.

Keywords: Chinese Landscape Painting; Socio-emotional; Cultural; Aesthetic Education; Economy.

1. Introduction

With the development of the times and the progress of society, the impact of globalization on people's work and life is also increasing. Especially with the rapid development of science and technology, the hindering effect of space on people is becoming smaller and smaller. The Earth we live on is gradually becoming a true 'village' in its meaning. As a visual culture, art has characteristics such as intuitiveness, imagery, and convenience, and is not limited by language and writing. Therefore, communication in the field of art among countries, regions, and ethnic groups has become increasingly frequent (Sun, 2019).

The emphasis on art education began with national strategic needs, as the US Congress passed the Goals 2000: Educate America Act, establishing art as a core discipline. This is the first time on a global scale and also the first time that art education has been elevated to an unprecedented level through legislative procedures. In the opening introduction of the National Standards for Art Education in the United States, which were issued in the same year as required, it is stated that: "In our lives, art is everywhere, deepening our lives, enriching the environment, and transforming our life experiences. In addition, art is also a powerful economic force. From fashion to creative design of every product, from architecture to the performance and entertainment industries, art has become an industry worth billions of yuan. Without art, we cannot live, and we never want to live without art." (Zhang and Da, 2017).

In Europe, art education is the main subject for the entire population. The importance of subjects is reflected in the emphasis on the breadth of time, and art education is not only limited to classroom teaching, but also involves other time after class. Schools and teachers take the initiative to focus on all students, not on the results of art education, but more on the gains that students gain in the process of art education. The best outcome of art education is to allow students to appreciate the unique beauty of art and play an important role in releasing and relieving their emotions psychologically.

The rapid development of the Japanese economy has greatly promoted the development of education. Guided by advanced educational concepts, Japan advocates personalized

art education. Personalization is manifested in the personalization of ideological consciousness, behavior, and the cognition of one's own role, reflecting the process of individual subjectivity, uniqueness, and self-value realization. Personalized education should be guided and based on the individual differences of students. After comprehensively considering the characteristics of individual differences, unique ways and methods for individual development should be formulated, and unique teaching models should be developed. Personalized education in Japan is carried out from an early age (Feng, 2014).

Due to the differences in consciousness and culture between the East and the West, their aesthetic tastes in art also differ. However, with the gradual opening of the world, the aesthetic tastes in art between the East and the West have also collided and blended. In the current pattern of cultural compatibility, art education has become a large classroom where Eastern and Western aesthetic tastes and art are intertwined and integrated. The two completely different art cultures together lay the foundation for cultivating diverse art talents in the new era of art education.

A major goal of art education is to equip students with aesthetic thinking and interest through a series of teaching methods such as art theory, art appreciation, and painting creation, so as to create art works on the basis of aesthetics. In today's era of cultural integration and development, in order to truly achieve a compatible and open development pattern of "what belongs to the nation is what belongs to the world", art, as an important form of art and culture, has always been a subject of debate between national and global identity in China. In the current open cultural environment, the comprehensive utilization of both national and world art teaching resources promotes the development of art education and the cultivation of artistic talents (Han, 2018).

Western landscape oil painting and traditional Chinese landscape painting are carriers of two different cultures, reflecting two aesthetic ideas with vastly different styles. Chinese landscape painting and Western landscape oil painting are different in terms of aesthetic concepts, style expression, visual perception, and cultural awareness. And these differences arise because there are differences in the ways in which aesthetic ideals are expressed between the East

and the West. Chinese landscape painting is more about the imagery of the inner spirit of the scenery and the subjective emotions of the author, advocating the expression of "meaning", which is the literati's infinite longing for spiritual freedom and spiritual home; Western landscape oil painting emphasizes "reason", which is the concrete representation of objective scenery. It is a painting method for Westerners to understand the world and has become a form of exploration for Westerners. The two are carriers of different materials on different cultural foundations, using different methods to express space and levels. During the process of aesthetics and creation, Westerners can grasp the form of the world through landscape oil painting, while Chinese people use landscape painting to showcase their inner harmony, and then communicate with nature in the soul, shaping their ideal personality (Qin, 2017).

Chinese landscape painting has gone through more than a thousand years and occupies an extremely important position in traditional Chinese painting. People can achieve a spiritual wandering of famous mountains and rivers in real scenery through their understanding of landscape painting, which means that the natural landscape has formed aesthetically interesting images through the melting of the subject's soul, thus transcending the material dependence between humans and nature and possessing a "metaphysical" character. The teaching of landscape painting has gone through a development process from ancient mentorship to modern school education. The teaching of contemporary landscape painting is not only a review of the works of predecessors and sages, but also a continuous supplement and innovation of landscape painting teaching experience.

The teaching of landscape painting art presents a diversified exploration state: some schools and teachers attach importance to the teaching of traditional landscape painting, emphasizing the return of humanistic significance of landscape painting; Some universities and teachers attach great importance to the teaching of sketching, advocating a return to nature and a combination of sketching and creation; Some universities and teachers are influenced by Western modern painting and seek the expression of special techniques and abstract language. Through the exploration of modern ink painting, they use modern humanistic consciousness to touch the realm of unity between heaven and humanity. These three educational concepts and teaching ideas have developed and intertwined to form a new teaching pattern for contemporary landscape painting (He, 2014).

As a traditional art course, the teaching of landscape painting in universities is a medium for transmitting Chinese landscape painting culture and inheriting landscape painting art. It has an inherent responsibility and historical mission that cannot be shirked.

Landscape painting is a traditional cultural resource that has both a long history and artistic and aesthetic value that transcends time and space. Whether in terms of form, theme, and content, landscape painting is extremely rich in Chinese characteristics, embodying the Chinese spirit. Landscape painting not only presents the beauty of mountains and waters, but also carries traditional Chinese culture and national spirit. The study of landscape painting by college students is not only about understanding and mastering a traditional painting technique, but also about appreciating, inheriting, and developing traditional Chinese culture. For a considerable period of time, the development of modern art education in China has been relatively slow. In 1960, the Chinese Painting

Department of the Central Academy of Fine Arts began teaching landscape painting. In the following years, other domestic universities gradually introduced landscape painting teaching into art education. After decades of exploration, the teaching of landscape painting has formed a relatively mature teaching system, but there are still some problems in classroom teaching and practice (Ouyang, 2019).

After more than a thousand years of development, Chinese landscape painting has gradually improved in content and form, forming an independent painting system. In the teaching process of inheriting tradition and striving for development and innovation, it is necessary to follow the laws of art and gradually improve students' comprehensive cultural literacy and painting ability. The framework of the teaching system for landscape painting is roughly a "three in one" composite teaching model, copying, paint from life, art creation. These are the three important aspects of learning landscape painting, and none of them are indispensable. Copying is learning tradition, while sketching is learning from nature. Both serve the purpose of creation and require repeated practice and alternating (Chen, 2015).

The creation of landscape painting is based on tomb facing and sketching. Sketching usually refers to delving deep into nature for sketching. The characteristic of landscape painting creation is to create a work based on the original life experience and the elements of nature. Art originates from nature and is higher than nature. On the one hand, the work expresses Bai Ji's feelings in life, and on the other hand, it is different from the objects in life. It is a new combination of oneself and nature, with more subjective factors. At the same time, the creation of landscape painting also provides aesthetic education for oneself, and the process of landscape painting creation is the process of aesthetic education. (Zhang, 2017)

In the teaching of various art schools in China and the national art exhibitions that claim to best reflect the face of contemporary Chinese art, figure painting, especially meticulous figure painting, has a great power to dominate the world; On the contrary, the proportion of landscape painting is decreasing, even to the point where it is inferior to flower and bird painting. Faced with this phenomenon, one cannot help but wonder whether the historical mission of landscape painting has come to an end or whether a key factor that has driven its development is missing in our era? Through a macro analysis of the development process of Chinese painting, it was found that the spirit of literati is the key to the development of landscape painting and even the entire Chinese painting; And analyze the reasons for the formation of its spirit and propose the idea of reshaping the "literati spirit" in the atmosphere of university teaching in the face of contemporary decline, in order to further develop landscape painting. (Ouyang, 2023)

In traditional Chinese painting, the reform of the calendar has always been an important aesthetic issue, and currently, how to solve such problems in landscape painting teaching has become a bottleneck in the teaching of various universities. We know that the "Dao" part in the inheritance of Chinese painting has remained unchanged for thousands of years, while the "Shu" part has changed from generation to generation. This is in line with the artistic concept of the Qing Dynasty painter Shi Tao, who said "The development of techniques in Chinese painting should follow the requirements of the times", which is also the problem we need to face in landscape painting teaching How to reform the

teaching of landscape painting in universities to adapt to the development of the times, and how can teaching reform naturally eliminate deliberate and narrow mindedness.

The development of contemporary Chinese landscape painting has been greatly influenced by the anti-traditional thinking of Shi Tao's "fa wo pai" in modern times, as well as the significant influence of the idea that "sketch is the foundation of all plastic arts" since the mid-20th century. The excellent tradition of combining "heavy tradition" and "teacher's creation" in Chinese landscape painting has gradually been lost. The teaching in art colleges is crucial to the development direction of Chinese landscape painting, and we adhere to the teaching method of combining "heavy tradition" and "teacher's creation". The importance of teaching Chinese landscape painting in higher art colleges is even more necessary and urgent. (Xin, 2020)

The inheritance of landscape painting cannot be separated from contemporary students, so students' insights and ideological trends in landscape painting are also extremely important. Due to the limited exposure of students to traditional narrative works, their aesthetic ability is an important aspect that influences their learning of landscape painting. So how can we improve students' aesthetic ability and level? From the perspective of teachers, we should actively provide students with different works from various periods and famous artists, allowing them to independently appreciate and explore. From the background of landscape painting creation to the author's life experience, from the historical overview of landscape painting to the artistic characteristics of that time, we should carefully explore and study them. In this way, students gain rich emotional experiences and the fundamental essence of landscape painting from the process of communicating with landscape painting and interacting with the author. In addition, encouraging students to delve deeper into life and explore life is the key to learning landscape painting well.

The study of landscape painting is not enough just for simple tomb facing and sketching. A good landscape painting closely depends on the author's level in all aspects. So, while carrying out tomb visits and sketching, teachers should further guide students to explore their personal qualities, unleash their true nature, and let their brushstrokes reflect their own figures. Painting is a process of reflecting one's own emotions and expressing one's own insights. It should be noted that copying and copying will not create successful works. With an innovative spirit, students can express their emotions in a reasonable way through painting, allowing them to seek a sense of innovation on their own. Only in this way can the works be more authentic and not be elevated above reality. However, it is important to note that encouraging students to seek a sense of innovation on their own is not blind or unguided. Students need guidance from landscape painting instructors on their journey to avoid misunderstandings in their understanding and creative techniques of landscape painting, which can be rewarding. We must be clear that innovation does not make the creative ability of landscape painting perfect in a short period of time but should go through the test and adaptation of time, achieving an organic integration between inheritance and innovation. (Liu Qimou, 2012)

Through in-depth research on the level of influence of Chinese landscape painting, stakeholders in social emotions, culture, aesthetic education, and economy related to Chinese landscape painting will benefit. Schools, students, teachers,

and subjects of Chinese landscape painting education will benefit from this, which is conducive to grasping the development direction of Chinese landscape painting and improving the level of related knowledge, techniques, abilities, and other aspects.

For social emotions, culture, aesthetic education, and economy, this study will analyze the influence of Chinese landscape painting, further optimize the positive role of landscape painting, and bring economic and social benefits to stakeholders.

For schools, the study will enhance their popularity and competitiveness in Chinese landscape painting education, further optimize their student base, and bring economic and social benefits to the school.

For students, the study will improve their painting level in Chinese landscape painting, enhance their artistic cognitive ability, enhance their imagination and innovation ability, establish a systematic knowledge system, and help students better understand the natural world.

For teachers, the study will improve their teaching level in Chinese landscape painting, enrich teaching methods, improve classroom teaching effectiveness, and provide ideas for teaching reform.

For the academic discipline, the study will enhance its development and progress in the field of Chinese landscape painting, as well as the expression of emotions and techniques, and the poetic and picturesque nature of landscape painting. Chinese landscape painting is a sensory and natural art, which is conducive to the progress and improvement of Chinese landscape painting with the development of the times.

The main issue of this study is investigating the level of influence of Chinese landscape painting, provide better reference for the teaching of Chinese landscape painting.

Specifically, it aims to answer the following questions:

What is the level of influence of Chinese landscape painting, along:

- a. use socio-emotional instead
- b. cultural:
- c. Aesthetic education: and
- d. economy?

2. Methodology

This part presents the research method, population, data gathering instruments and procedures, and the data treatment.

Design and Method

The quantitative method, especially the questionnaire survey, was utilized in this study to determine the level of influence of Chinese landscape painting.

Population of the Study

This study was conducted in Shandong Province, China, 120 participants were selected to answer the questionnaire survey, including teachers, community participants, experts/artists, and museum/exhibition owners. They are chosen based on their Chinese landscape learning, teaching and trading background.

Data Gathering Instrument

This survey questionnaire was research-made. It is independently developed and designed based on the research problem and related theories, also it followed the principles of probability and statistics. This questionnaire consists of two parts: personal information and specific questions. Personal information includes name, gender, and major. Specific questions include items related to a. social emotions b. cultural aspects c. aesthetic education d. economic aspects.

The questionnaire has been validated by experts, professors or authorities in the field of Chinese landscape architecture.

Data Gathering Procedure

After explaining the purpose and content of the survey in detail, the researcher obtained the participants' consent and sent an online questionnaire to them through online WeChat. The required data was also received online.

Treatment of Data

The weighted mean and also the four-point Likert scale were used to analyze the collected data and discuss the results.

The four-point Likert scale was shown as the following table 1.

Table 1. The Level of Influence of Chinese landscape Painting

Statistical limit	Qualitative Value	Description
3.25-4.00	Highly Influential	All projects have had an impact, and the impact of Chinese landscape painting is very significant, with a value evaluation completion rate of over 90%.
2.50-3.24	Influential	Most of the listed projects have had an impact, and the influence of Chinese landscape painting is moderate. The completion rate of value evaluation exceeds 75%.
1.75-2.49	Slightly Influential	More than half of the projects have had an impact, with a mild impact on Chinese landscape painting. The completion rate of value evaluation exceeds 60%.
1.00-1.74	Not Influential	The listed projects does not have an impact, and the degree of influence of Chinese landscape painting is basically ineffective. The completion rate of value evaluation is less than 60%.

3. Results and Discussions

This part presents and discusses the main finding of the study.

Table 2 presents the level of influence of Chinese landscape painting in general.

Table 2. The Level of Influence of Chinese Landscape Painting

Dimension	Weighted Mean	Description
Socio-emotional	2.86	Influential
Cultural	3.34	Highly Influential
Aesthetic Education	3.12	Influential
Economy	2.82	Influential
Overall Weighted Mean	3.04	Influential

It could be seen in table 2 that the Chinese landscape painting is influential to the different aspects of the society.

Specifically, it is "highly influential" to the cultural development (3.34), "influential" to aesthetic education (3.12), socio-emotional (2.86), and economy (3.12).

The detailed analysis and discussion have been presented in the following part.

Table 3 has shown the level of influence of Chinese Landscape painting along Socio-emotional.

Table 3 revealed that Chinese landscape painting is "influential" along social emotional with a weighted mean of "2.86", which means that Chinese landscape paintings can, to

a certain extent, help to convey the mood of society and the main spiritual melody of contemporary society.

Table 3. The Level of Influence of Chinese Landscape Painting Along Socio-emotional

Item	Weighted Mean	Description
social reality.	2.31	Slightly Influential
individual physical and mental health and happiness.	3.05	Influential
relieving stress and anxiety.	2.99	Influential
promoting interpersonal communication.	3.04	Influential
enhancing social cooperation.	2.70	Influential
expressing personal emotions.	3.29	Highly Influential
social emotions.	2.64	Influential
General Weighted Mean	2.86	Influential

Chinese painting is needed to express emotion, touching human nature, it is definitely not a running copy, but a soulful and emotional works, which is in line with our emotional and cultural aesthetics, especially landscape painting, seemingly depicting the natural scenery, actually contains the artist for the artistic perception of nature, so the artist's artistic training is also embodied in the painting.

Among all the items, "The degree of influence on expressing personal emotions" is the highest one with mean of "3.29", which means "highly influential".

Traditional Chinese landscape painting emphasizes the state of "unity of object and self", in which the human mind and the natural landscape are integrated, and therefore there is no clear boundary between object and self, and there is no obstacle.

A good landscape painting will often show both form and spirit. It is precisely because of this reflection that landscape paintings develop in the direction of blending with nature and sublimating intentions.

For painters, the aim of drawing is not just the depiction of natural scenery. To further express themselves, emotion becomes the driving force, so that painters have inexhaustible power in landscape creation.

In the historical process of landscape painting, there are different forms. Even though painters from different generations have the traditional techniques as the basis, because of its environmental constraints in different periods of time will indeed show their own different characteristics of the times. Such variations are often due to the fact that painters innovate boundaries based on traditional techniques, drawing on their own knowledge with the techniques and decorating them through a personalized language.

There is also emotional changes brought about by the environment of the times, which also proves that emotion is a basis for innovation, allowing people to take a more sober attitude to scrutinize the environment changes of the times, so as to further express in the landscape painting, to create works more in line with the development of the times (Bo, 2020).

The second highest item is "The degree of impact on individual physical and mental health and happiness" (3.05), which is "influential".

Chinese landscape painting cannot be separated from the personality of the creator. Personality includes the creator's aesthetics, cultivation, behavior and emotion, which

establishes a link between the creation of landscape painting and the creator and plays a unique role in the creation of the landscape painting's mood.

Since the Wei, Jin, and North and South Dynasties, traditional landscape painting has undergone thousands of years of development and still shines with the brilliant light of the literati spirit. This literati spirit permeates through the landscape painting, reflecting the Chinese literati's elegant, clear and transcendent feelings and aesthetic needs. The literati spirit in landscape painting is manifested in the painters' reverence and realization of nature. What they pursued was not only the beauty of landscape in form, but also to express their thoughts on life, humanity and history with the help of the landscape scene depicted by the brush. Whether in officialdom or secluded in the landscape, painters can always express their inner feelings and interests through the depiction of the landscape (Wang, 2024).

In addition, many landscape painters also have rich literary training, specializing in poetry, calligraphy, etc. This cultural heritage gives the paintings a deeper connotation and meaning. Through their works, they express their literati sentiment and humanistic concern with brush and ink, making their landscape paintings not only a work of art, but also a kind of spiritual transmission and spiritual communication.

Therefore, Chinese landscape painting has an important influence on an individual's physical and mental development, as well as a channel and way of acquiring a sense of well-being.

The lowest item "The degree of impact on social reality." with mean of 2.31 is just "Slightly Influential".

Landscape paintings generally aim to capture the beauty, serenity, and grandeur of natural environments. They often serve to evoke feelings of awe, tranquility, or reflection rather than addressing pressing social or political issues.

At the same time, landscape paintings emphasize visual beauty and composition. Their primary purpose is often to showcase artistic skill or evoke emotional responses related to nature, rather than to provoke thought or action regarding social issues.

Unlike genres such as political art or protest art, landscapes do not usually include overt commentary on social injustices, political conflicts, or human struggles. As a result, they might not directly engage with or challenge societal norms or issues.

Many famous landscape paintings were created in contexts where the artist's focus was on capturing the natural world rather than addressing contemporary social issues. This historical context influences how these works are perceived today.

While landscape paintings can influence how people appreciate and think about nature, their ability to directly impact social issues or realities is typically more limited compared to other art forms that are explicitly engaged with social commentary.

Table 4 presented the level of influence of Chinese landscape painting along cultural.

From table 4, it could be found that the Chinese landscape painting is "highly influential" to the cultural development, which means the paintings works could reflect the cultural change and also promote the development of the social culture.

Chinese landscape painting is deeply rooted in Daoist and Confucian philosophies, which emphasize harmony with nature, balance, and the interconnectedness of all things. This philosophical foundation has influenced Chinese culture by

promoting values of simplicity, harmony, and introspection.

Table 4. The Level of Influence of Chinese Landscape Painting Along Cultural

Item	Weighted Mean	Description
reflecting ethnic culture.	3.12	Influential
inheritance of historical and cultural heritage.	3.42	Highly Influential
cultural and artistic value.	3.44	Highly Influential
promoting cultural exchange.	3.39	Highly Influential
promoting the development of culture and art.	3.38	Highly Influential
promoting cultural dissemination and promotion.	3.25	Highly Influential
philosophical thought.	3.36	Highly Influential
General Weighted Mean	3.34	Highly Influential

Furthermore, landscape painting has played a crucial role in defining and preserving Chinese cultural identity. By representing China's diverse natural landscapes, these paintings reflect and reinforce a shared cultural heritage and historical continuity.

The techniques and styles developed in Chinese landscape painting, such as the use of brushwork, ink, and the depiction of vast, idealized landscapes, have set standards and influenced other art forms within Chinese culture, including poetry, calligraphy, and ceramics.

Therefore, Chinese landscape painting has not only shaped artistic practices but also contributed to the broader cultural and philosophical framework of Chinese society.

"The degree of influence on cultural and artistic value." ranks the highest among all the item with mean of 3.44, which means the Chinese landscape painting has a profound impact to the artistic value development.

Chinese landscape painting is crucial for cultural and artistic value development for several reasons:

The development of techniques such as brushwork, ink wash, and the use of "negative space" in Chinese landscape painting has significantly influenced artistic practices both within and beyond China. These techniques emphasize the importance of subtlety, spontaneity, and the artist's emotional expression, contributing to the evolution of artistic styles (Li, 2024).

Meantime, landscape paintings often serve as a representation of cultural identity and national pride. They capture the essence of China's natural beauty and its historical landmarks, contributing to a collective cultural memory and identity.

The evolution of landscape painting over different dynasties provides insight into China's historical changes. Each era's style and approach reflect its political, social, and economic conditions, making these paintings valuable historical documents, so the principles of Chinese landscape painting have influenced other art forms and cultures, particularly in East Asia. Its emphasis on nature, spirituality, and brush techniques has inspired Japanese, Korean, and other regional art traditions, broadening its artistic impact.

Overall, Chinese landscape painting is essential for understanding and appreciating the cultural and artistic development within China and its impact on global art

traditions.

The item “The degree of influence on the inheritance of historical and cultural heritage.” is the second highest one with mean of “3.42”, which is “Highly influential”.

Chinese landscape painting holds immense cultural and historical significance.

First of all, landscape paintings in China often embody philosophical and spiritual ideals, particularly those from Confucianism, Daoism, and Buddhism. They reflect a deep connection to nature, an appreciation for the cosmos, and an emphasis on harmony and balance (Zhuang and Huang, 2023).

From the perspective of history, the tradition of landscape painting dates back to the Tang dynasty (618–907 CE) and evolved significantly through the Song (960–1279 CE) and Yuan (1271–1368 CE) dynasties. Each period introduced new styles, techniques, and themes, illustrating the changing political, social, and economic contexts of China (Ji, 2023).

Moreover, Chinese landscape painting is renowned for its unique techniques, including the use of ink wash and the concept of "shanshui" (mountain-water). These techniques emphasize the interplay of light and shadow, the flow of brushwork, and the expression of the artist's inner emotions.

In general, landscape paintings serve as historical records, capturing the natural environment, architecture, and daily life of past eras. They also reflect the aesthetic values and societal ideals of different periods in Chinese history.

The item with lowest mean (3.12) is “The degree of influence on reflecting ethnic culture”, which indicates that Chinese landscape painting is considered slightly influential in reflecting ethnic culture.

This implies that Chinese landscape paintings primarily emphasize natural scenery and philosophical concepts rather than specific ethnic or cultural narratives. This focus means that the artworks are more about universal principles and natural harmony than about detailing particular ethnic identities.

To be more specific, the tradition often transcends specific ethnic cultures within China, concentrating on broader Chinese ideals and aesthetics. As such, while it reflects general Chinese cultural values, it may not always highlight the diverse ethnic identities within China.

While Chinese landscape painting contributes to the understanding of broader Chinese cultural and philosophical values, its influence on the reflection of specific ethnic cultures within China may be less pronounced.

Table 5 presented the level of influence of Chinese landscape painting along aesthetic education.

It was revealed in table 5 that Chinese landscape painting is “influential” to the aesthetic education in general.

The finding implies that this art form emphasizes balance and harmony, teaching students to appreciate the interplay between form and space, as well as the importance of creating visual balance in their own work, and it also provides insights into Chinese philosophical and cultural values, enhancing students' understanding of how art can reflect and convey complex ideas and emotions (Deng and Liu, 2019).

So, it could be said that the focus on subtlety and suggestion rather than detailed representation helps cultivate a refined aesthetic sense and encourages students to explore more abstract and expressive approaches in their art.

The item “The degree of influence on improving aesthetic awareness.” is the highest one among all with mean of 3.44, which shows that the Chinese landscape painting is “Highly Influential” to the aesthetic awareness cultivation for the

learners.

Table 5. The Level of Influence of Chinese Landscape Painting along Aesthetic Education

Item	Weighted Mean	Description
cultivating emotions and personal qualities.	3.37	Highly Influential
establishing values, outlook on life, and worldview.	2.67	Influential
exercising thinking patterns.	3.18	Influential
improving aesthetic awareness.	3.44	Highly Influential
improving observation, imagination, creativity, and expression ability.	3.13	Influential
promoting intellectual development and improving comprehension ability.	3.06	Influential
cultivating national spirit and patriotism.	2.88	Influential
General Weighted Mean	3.12	Influential

In landscape painting, the use of minimalistic brushstrokes and the play of light and shadow encourages viewers to appreciate the nuances of simplicity and the power of suggestion in visual art.

Also, as mentioned above, this art form emphasizes the balance between elements, fostering an understanding of harmony and compositional balance that is crucial for developing a refined aesthetic sensibility, and the integration of philosophical and cultural concepts into the artwork provides a deeper understanding of how aesthetics are influenced by broader cultural values and ideas (Wu, Peng and Xiao, 2024).

In essence, Chinese landscape painting encourages a deeper engagement with the principles of beauty, balance, and cultural context, thereby enhancing overall aesthetic awareness.

The second highest item is “The degree of impact on cultivating emotions and personal qualities.” with mean of 3.37, which is “highly influential”.

Chinese landscape painting, rooted in Daoist and Confucian philosophies, can enhance emotional and personal qualities through several key aspects.

First of all, these paintings often depict vast, serene landscapes, encouraging viewers to reflect on their place in the world. This connection with nature can promote a sense of tranquility and a deeper understanding of one's own emotions.

At the same time, the style often emphasizes simplicity, focusing on essential elements and avoiding clutter. This can inspire viewers to simplify their own lives, reducing stress and fostering clarity.

What's more important is that by portraying the vastness of landscapes and the smallness of human figures within them, these paintings can help viewers gain perspective on their own challenges, making problems seem more manageable and fostering a sense of humility, and also the brushwork and composition in these paintings convey a range of emotions—from tranquility to awe—which can help viewers recognize and process their own feelings (Wang, 2021).

Therefore, engaging with Chinese landscape painting can provide a rich, reflective experience that nurtures emotional growth and personal development.

The item “The degree of influence on establishing values, outlook on life, and worldview.” ranks the lowest with mean of “2.76”, which is “influential”.

Chinese landscape painting's influence on values and worldviews might be less pronounced outside its cultural context for several reasons.

Even though, it was mentioned several times, the Chinese landscape paintings embody culture content, but the themes and philosophies embedded in these paintings are deeply rooted in Chinese cultural and historical contexts, which might not resonate as strongly with those unfamiliar with these traditions. Also, the paintings often use abstract and symbolic representations of nature rather than explicit narratives, which can make it challenging for people from different backgrounds to connect with the values and worldviews being conveyed (Zhu, 2018).

Outside China, there may be less exposure and educational emphasis on the historical and philosophical underpinnings of these artworks, limiting their impact on shaping broader values and worldviews.

Moreover, in contemporary settings, where diverse and rapidly changing values are prevalent, the traditional themes of Chinese landscape painting might be overshadowed by more immediate and globally dominant cultural influences.

These factors can contribute to a relatively limited influence on values, outlooks on life, and worldviews outside the traditional Chinese cultural sphere.

Table 6 presented the level of influence of Chinese landscape painting along economy.

Table 6. The Level of Influence of Chinese Landscape Painting along Economy

Item	Weighted Mean	Description
promoting socio-economic development.	2.17	Slightly Influential
promoting the development of the art market.	3.28	Highly Influential
collection and wealth management.	2.89	Influential
art trading and investment.	3.21	Influential
driving the development of related material production.	2.54	Influential
social utility value.	2.72	Influential
promoting the development of the art derivatives industry.	2.92	Influential
General Weighted Mean	2.82	Influential

It was clearly shown in table 6 that the Chinese landscape painting is influential to the economy with general weighted mean of “2.82”, which indicated that Chinese landscape painting has limited economic impact.

The first factor is the niche market. These artworks cater to a specific audience with an appreciation for traditional Chinese art, which limits their market size compared to more widely recognized forms of art.

Another factor is that the traditional themes and styles may not appeal universally, restricting their broader commercial appeal and integration into mainstream art markets. In other words, the value of such paintings is often tied to their historical and cultural significance rather than commercial trends, which can limit their financial impact compared to contemporary or high-demand art forms.

“The degree of impact on promoting the development of the art market” with mean of 3.28 is the highest item, which

could be interpreted as “highly influential”.

The Chinese landscape painting introduces unique cultural and artistic traditions to global audiences, enriching the diversity of the art market and fostering cross-cultural appreciation, it is due to that these paintings embody centuries of artistic and philosophical development, offering historical depth and a rich narrative that can attract collectors and scholars (Pang, 2015).

As interest in global art traditions grows, the inclusion of Chinese landscape painting can attract new collectors and investors, broadening market reach and increasing opportunities for artists and galleries. With the market expansion, promoting Chinese landscape painting can enhance international cultural exchange and understanding, potentially leading to collaborations and exhibitions that elevate the art market's global profile.

Overall, the unique attributes and cultural significance of Chinese landscape painting can offer valuable contributions to the development and enrichment of the art market.

While the lowest item is “The degree of impact on promoting socio-economic development.” with mean of “2.17”, which is just “slightly influential”.

Though the Chinese landscape painting could promote the art market to certain extent, the art market for traditional Chinese landscape paintings is relatively niche compared to more commercially popular art forms, limiting its broader economic influence. Also, the focus of landscape painting on historical and philosophical themes might not align with contemporary socio-economic development priorities, reducing its immediate impact on current social and economic issues (Zhang, 2015).

Furthermore, the global art market might prioritize contemporary and more universally recognizable art forms, which can overshadow the influence of traditional Chinese paintings. Socio-economic development often focuses on more direct economic activities such as industry, technology, and infrastructure, where traditional art forms like landscape painting have less direct impact.

4. Conclusion

In general, the Chinese landscape painting does bring certain impact to the social development from different aspects.

Chinese landscape painting encourages introspection and emotional balance through its serene and harmonious depictions of nature. It helps viewers connect with their inner selves, fostering qualities like patience and mindfulness.

It plays a significant role in preserving and promoting Chinese cultural heritage, reflecting philosophical ideas from Daoism and Confucianism. Its impact is profound in shaping cultural identity and fostering cross-cultural appreciation.

The traditional techniques and styles used in Chinese landscape painting contribute to aesthetic education by providing insights into classical art forms. This can inspire contemporary artists and enhance understanding of artistic traditions.

While influential in niche art markets and cultural sectors, its broader economic impact is limited. The paintings often appeal to specific audiences and may not generate widespread commercial activity compared to more mainstream art forms.

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