

# Research on View of Nature and Color Emotion in Mongolian Landscape Oil Paintings

TAI.YULIANG<sup>1</sup>, Bayartur Baljinnyam<sup>2</sup>, Erdenetsog.ts.<sup>2</sup>

<sup>1</sup> Mongolian National University of Education, School of Fine Arts and Technology, F.AR21F732, UB, Mongolia

<sup>2</sup> Mongolian National University of Education, School of Fine Arts and Technology, UB, Mongolia

---

**Abstract:** This article aims to deeply explore the intrinsic connection between the unique view of nature and the expression of color emotions in Mongolian landscape oil paintings. Mongolian oil painting art is deeply rooted in the nomadic culture of the plateau. During its development, it has integrated European painting techniques and formed a unique aesthetic system. This paper first reviews the theory of color emotion in oil painting and the current research status of Mongolian oil painting, pointing out that the current research lacks a systematic exploration of its natural aesthetic connotation and the mechanism of color emotion. Research suggests that the view of nature in Mongolian oil paintings is manifested as a dynamic and symbiotic ecological ethical concept, which profoundly influences the creative perspectives and emotional projections of artists. On this basis, the paper focuses on analyzing the composition mechanism of its color language, including color symbols with cultural symbolic significance, high-contrast formal expression, and subjective emotional sublimation. Finally, this paper proposes constructive paths for the cross-cultural dissemination and interpretation of its art. This research helps to deepen the understanding of the uniqueness of Mongolian oil painting art and provides a reference for cross-cultural dialogue in the global art context.

**Keywords:** Mongolian Oil Painting, Landscape Painting, View of Nature, Color Emotion, Cross-cultural Communication.

---

## 1. Introduction

In the global art context, the unique natural views and aesthetic values contained in regional painting styles are increasingly valued. Mongolian landscape oil paintings, as an artistic expression form rooted in the nomadic culture of the Eurasian steppe, not only record the natural features of the Mongolian plateau, but also profoundly reflect the unique cognition and emotional interaction of the Mongolian people towards the natural world. Unlike the representational tradition of Western landscape paintings or the introspective philosophy of imagery oil paintings in Chinese mainland, Mongolian oil paintings have developed a unique path that integrates local beliefs, ecological ethics and strong visual expressiveness. Among them, color, as the core carrier of emotional expression, forms an inseparable symbiotic relationship with the painter's view of nature. This study aims to systematically explore the intrinsic connection between the view of nature and the emotion of color in Mongolian landscape oil paintings. Through literature review and theoretical analysis, it reveals the cultural driving force and emotional mechanism behind the color language, with the expectation of filling the gap in existing research and providing a new perspective for cross-cultural art dialogue.

## 2. Literature Review

### 2.1. Research on Expression of Color Emotions in Oil Paintings

In terms of the universal research on the emotional expression of oil painting colors, the academic circle has established a relatively mature theoretical framework. Liu Jiaying (2025) systematically demonstrated how the formal elements of color such as lightness[7], purity and hue jointly construct the emotional atmosphere of the picture. This study points out that from modernism to Abstract Expressionism,

the expression forms of color emotions have undergone a diversified evolution from the concrete to the abstract. Hao Ying (2025) further emphasized that in modern oil painting creation[5], color is an important means to express the author's thoughts and emotions. Research shows that the application of color is brimming with emotional factors and serves as a bridge connecting the spiritual world of painters and viewers. Wang Chao (2022) also holds a similar view, believing that painters use colors to convey their emotions and achieve deep communication with the viewers[10]. These studies provide a fundamental theoretical support for this topic, confirming that color sentiment analysis is an effective approach to interpreting oil painting art. However, most of these studies have focused on exploring the universal emotional functions of colors or are based on the context of Western art history, without delving deeply into the profound shaping role of the natural view on color selection in a specific cultural context.

### 2.2. Research on Natural Views of Chinese and Western Landscape Oil Paintings

In the comparative study of the views on nature in Chinese and Western landscape oil paintings, the existing literature provides an important reference system for Chinese readers to understand the Mongolian view of nature. Lei Canming's (2020) research reveals that Chinese landscape oil paintings are deeply influenced by the traditional "landscape view" and "natural view"[6]. This study points out that Chinese painters pursue the artistic conception of "harmony between man and nature" in their works, regarding nature as a medium reflecting their inner spirit and personality. Liu Yu (2009) traced the profound influence of the natural view in the philosophy of Laozi and Zhuangzi on Chinese artistic creation[8], and expounded on the embodiment of their aesthetic ideals of "simplicity" and "nature" in art. Zeng Bin's[2] research focuses on "Imagery landscape oil painting",

clarifying how Chinese artists use Western media to translate traditional aesthetic spirits. These studies clearly demonstrate that the view of nature is a core element in determining artistic style and cultural identity. They provide a crucial comparative framework for this study, helping to consider the similarities and differences between the Mongolian view of nature and the traditional Chinese "landscape view", as well as the specific manifestations of this difference in color language.

### **2.3. Research on Local Characteristics of Mongolian Oil Paintings**

In the research on the local characteristics of Mongolian oil paintings, some scholars have carried out pioneering work. Gantumur Amartsetseg(2016) clearly pointed out that the special geographical environment of Mongolia has created a unique color aesthetic tendency[1]. The study found that due to the bright sunshine and pleasant climate, Mongolians have developed an aesthetic preference for bright and vivid colors. His oil paintings present strong color contrasts and harmonious picture tones, which form the visual basis of Mongolian oil paintings. Durismuji (2021) revealed through a case study of the painter Cebuzabu how Mongolian oil painting combines Mongolian plateau culture[4], Eastern nomadic culture and European painting techniques. Research has found that the artist's later shift towards abstract expression demonstrates a diversified exploration of emotional expression. These studies accurately captured the distinct formal features of Mongolian oil paintings and their culturally mixed background, providing an important reference for this research.

### **2.4. Summary of Literature Review**

A comprehensive review of the existing literature reveals a significant research gap. Most of the existing studies stop at the description of the visual features of Mongolian oil paintings and the general introduction of their cultural background. He failed to elaborate in depth on the specific connotations of his unique view of nature and how this view of nature systematically influenced the painter's emotional structure and color expression methods. Most discussions simply attribute the intense colors of Mongolian oil paintings to "geographical environment" or "national preferences", lacking a deeper cultural and philosophical analysis. Although Cui Jun (2025) explored the emotional resonance mechanism of oil painting colors in cross-cultural communication[3], his research was not targeted at Mongolian art as a specific subject. Therefore, this study holds that it is necessary to conduct a correlation study between the "view of nature" and "color emotion" within the specific context of Mongolian nomadic culture. Only through such in-depth analysis can one transcend the superficial style description and truly understand the artistic essence of Mongolian landscape oil paintings. The following chapters of this article will delve deeply into the connotation of the Mongolian view of nature and systematically analyze the expression mechanism and cross-cultural significance of its color emotions, in order to fill this research gap.

## **3. Connotation of View of Nature and Artistic Influence in Mongolian Landscape Oil Paintings**

### **3.1. Concept of Nomadic Civilization and Ecological Harmony**

The view of nature in Mongolian landscape oil paintings is deeply rooted in the traditional wisdom of nomadic civilization. In the long-term production practice, nomadic people have formed an ecological ethical concept of harmonious coexistence with nature. This concept emphasizes that human beings are part of nature rather than its masters. The painter demonstrates a profound understanding of the grassland ecosystem through his works, depicting the interdependent relationship among livestock, grasslands, rivers and the sky. This ecological holistic view endows Mongolian oil paintings with unique compositional characteristics, often featuring vast grasslands and expansive skies as the main subjects, with human activities merely being a component of the natural landscape.

### **3.2. Comparison with Natural View of Central Plains**

The view of nature in Mongolian oil paintings is reflected in a unique perception of dynamic space-time. The migratory life of nomadic people enables them to have a keen perception of the change of seasons and weather variations. Painters are good at capturing the dynamic moments in nature, such as migrating herds of livestock, changing clouds, flowing rivers, etc. Durismuji (2021) found in his study of Cebuzabu's works that the painter vividly expressed the dynamic beauty of nature through the fluidity of brushstrokes and the layering changes of colors[4]. This form of expression not only records natural phenomena but also conveys a profound understanding of the fluidity of life.

### **3.3. Summary of Literature Review**

There are significant differences between the Mongolian view of nature and the traditional landscape view of the Central Plains. Lei Canming (2020) pointed out that the landscape paintings of Central Plains emphasize the idealized nature of "both wandering and living"[6], and pay attention to the expression of personal emotions and philosophical thinking. Mongolian oil paintings, on the other hand, pay more attention to depicting the original ecology and vitality of nature, emphasizing the actual interaction between humans and nature. Liu Yu (2009) studied the Taoist view of nature, which pursues the spiritual realm of "the unity of heaven and man"[8], while the Mongolian view of nature is reflected in the practical wisdom of maintaining harmonious coexistence with nature in real life. This difference makes Mongolian oil paintings present a more simple and unrestrained artistic style.

### **3.4. Influence of View of Nature on Artistic Creation**

Mongolia's unique view of nature directly influences the methods and concepts of artistic creation. The painter attaches great importance to on-site sketching during the creative process, emphasizing first-hand observation and experience of nature. Gantumur Amartsetseg(2016) noted that Mongolian painters prefer to create in open outdoor environments[1], directly experiencing the changes of natural light and color. This creative approach keeps the work

naturally vibrant and authentic. At the same time, when composing, painters pay attention to expressing the integrity and continuity of nature. They often adopt a broad perspective and a deep horizon, enabling viewers to feel the vastness of the grassland and the magnificence of nature.

## **4. Expression Mechanism of Color Emotions and Suggestions for Cross-cultural Interpretation**

### **4.1. Emotional Symbol System of Color Symbols**

Mongolian oil paintings have established a complete system of color and emotional symbolism. Blue symbolizes the eternal sky and precious water sources, green represents the grassland of life and hope, and white expresses purity and peace. These color choices stem from the practical experience of nomadic life and cultural inheritance. Liu Jiaying's (2025) color emotion theory has been verified here[7]. Specific color combinations can evoke corresponding emotional experiences. Through this color symbol system, Mongolian painters have successfully integrated national cultural emotions into their works, forming a unique visual language.

### **4.2. Emotional Expressiveness of Color Forms**

The use of high saturation and strong contrast colors is a distinctive feature of Mongolian oil paintings. Research by Hao Ying (2025) indicates that this color treatment approach can create a powerful emotional impact[5]. Painters are adept at using complementary color contrasts and light and dark contrasts to enhance the visual tension of the picture. At the same time, the expression of color through brushstrokes also has an emotional function; bold brushstrokes convey a sense of grandeur, while delicate gradients express the beauty of tranquility. This emotional expressiveness of the formal language enables viewers to directly feel the emotional atmosphere conveyed by the work.

### **4.3. Emotional Elevation of Subjective Color**

Mongolian painters pay great attention to the expression of subjective emotions in the application of colors. Wang Luyao (2023) pointed out that painters often enhance or alter natural colors based on emotional needs to achieve an artistic elevation of emotions[11]. For instance, when expressing the joy of festivals, use brighter colors; when conveying a serene atmosphere, adopt softer tones. This subjective color treatment not only enhances the artistic appeal but also reflects a personalized creative style. Tian Yuqing (2020) found in her comparative study of Chinese and Western oil paintings that this subjective color application is an important means of emotional expression in artistic creation[9].

### **4.4. Implementation of Cross-cultural Communication**

Promoting cross-cultural understanding of Mongolian oil paintings requires a systematic communication strategy. Cui Jun's (2025) research on the mechanism of cross-cultural resonance provides a theoretical basis for this[3]. Firstly, a complete cultural interpretation system should be established, and the cultural meanings of colors should be conveyed through methods such as work descriptions and exhibition guides. Secondly, international exchange exhibitions should be organized to create direct experience opportunities.

Academic research cooperation should also be strengthened to promote the in-depth development of theoretical research. Finally, digital media technology should be utilized to develop diversified communication channels. These measures will help audiences from different cultural backgrounds understand and appreciate the unique color emotional expression of Mongolian oil paintings.

## **5. Conclusion**

This study, through systematic analysis, reveals the profound intrinsic connection between the unique view of nature and the expression of color emotions in Mongolian landscape oil paintings. Research shows that its view of nature is rooted in the ecological wisdom of nomadic civilizations, emphasizing the dynamic harmony and coexistence between humans and nature. This is fundamentally different from the "landscape view" of the Central Plains that emphasizes quiet observation and self-reflection. This philosophical concept directly shaped the emotional structure of the painters, and then externalized into a strong, pure and symbolic color language - highly saturated blue, green and white are not only depictions of the natural environment, but also elevations of the national cultural emotions and the spirit of life. Ultimately, this paper proposes strategies such as establishing a cultural interpretation framework and emphasizing universal emotional resonance to promote the cross-cultural understanding and dissemination of its art. This research fills the gap in the systematic theoretical interpretation of Mongolian oil painting art in the existing field, providing a new perspective and path for understanding the aesthetic value of regional art and its global dialogue.

## **References**

- [1] Gantumur Amartsetseg. Painting Characteristics of Mongolian Oil paintings [D]. Northwest Normal University,2016.
- [2] Zeng Bin. Research on Imagery Landscape Oil Painting in the Context of Traditional Chinese Aesthetics [D]. Hunan Normal University,2018.
- [3] Cui Jun. Exploration of the Emotional Depth of Oil Painting Colors and the Resonance Mechanism in Cross-Cultural Communication [J]. Southern Accent and Northern Accent,2025,(07):38-41.
- [4] Duris Muji. Research on the Oil Painting Art of Mongolian Painter Cebuzab [D]. Inner Mongolia Normal University,2021.
- [5] Hao Ying. A Brief Discussion on Color Emotions in Modern Oil Paintings [J]. Art Education,2025,(07):158-161.
- [6] Lei Canming. An Exploration of Chinese "Landscape View" and "Natural View" in Landscape Oil Paintings [J]. Tomorrow's Fashion,2020,(08):64-65.
- [7] Liu Jiaying. The Image Expression of Color in Creating Emotional Atmosphere in Oil Painting [J]. Art Review,2025,(16):10-12.
- [8] Liu Yu. The Aesthetic Embodiment of Laozi and Zhuangzi's View of Nature in Chinese Landscape Oil Paintings [J]. Literature and Art Research,2009,(05):180.
- [9] Tian Yuqing. Application and Research on Subjective Color Expression and Emotional Expression in Chinese and Western Oil Paintings [D] Liaoning Normal University,2020.
- [10] Wang Chao. Emotional Expression of Color in Oil Painting Creation [J]. Artist,2022,(07):29-31.

- [11] Wang Luyao. Emotional Attachment and Creative Practice of Color Language in Oil Painting Creation [D]. Hubei Normal University,2023.