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RE-EVALUATION OF CONTEMPORARY CHINESE PAINTINGS FROM A POST-COLONIAL PERSPECTIVE



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HAN YUPEI

SULTAN IDRIS EDUCATION UNIVERSITY

2025



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RE-EVALUATION OF CONTEMPORARY CHINESE PAINTINGS FROM A
POST-COLONIAL PERSPECTIVE

HAN YUPEI

THESIS PRESENTED TO QIALIFY FOR A DOCTOR OF PHILOSOPHY

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Timbalan Dekan (Hal Ehwal Pelajar Dan Alumni)
Fakulti Seni, Keestarian dan Industri Kreatif
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ABSTRACT

This study has mainly explored the artistic value and cultural significance of contemporary Chinese painting under the postcolonial thinking influence, then revealed the different levels and practical effects of its influence on this painting form expression. The postcolonial concepts have integrally influenced the cognitive thinking and behavioral logic of different art groups in Chinese contemporary aesthetic ecology as a whole, adapted to the current aesthetic context to profoundly change related creation, research and aesthetic activities, and presented postcolonial contemporary aesthetic illustration with different impact effects due to regional cultural differences and local artistic diversity. Researcher has used mixed research methods to investigate and collect data from different art groups in different cities and related art venues in China, then used different types of descriptive analysis methods to analyze the specific data feedback. On this basis, researcher has summarized the analysis results and findings, elaborated on the influence scope and degree of postcolonial concepts behind contemporary Chinese painting, explored the cultural essence and aesthetic orientation of its aesthetic illustrations in postcolonial creative practice and theoretical research, and revealed the development trend and expected results of this concept in the current cultural context. By providing specific feedback, researcher has evaluated the overall culture image of contemporary Chinese painting under the postcolonial concept, explained the actual influence and related cultural phenomena of this concept in Chinese aesthetic ecology, then laid the foundation and provided references for future independent development and modernization progress of Chinese spiritual connotations.





PENILAIAN SEMULA CATAN CINA KONTEMPORARI DARI PERSPEKTIF PASCA-KOLONIAL

ABSTRAK

Kajian ini telah meneroka nilai artistik dan kepentingan budaya dalam catan kontemporari China di bawah pengaruh pemikiran pascakolonial, serta mendedahkan kepelbagaian tahap dan kesan praktikal pengaruhnya terhadap ekspresi bentuk catan. Konsep pascakolonial secara menyeluruh dilihat telah mempengaruhi pemikiran kognitif dan logik tingkah laku kumpulan seni yang berbeza dalam ekologi estetika kontemporari China, menyesuaikan diri dengan konteks estetika kontemporari untuk mengubah secara mendalam aktiviti penciptaan, penyelidikan, dan estetika yang berkaitan. Selain itu, konsep ini juga telah mempersembahkan ilustrasi estetika kontemporari pascakolonial dengan kesan yang berbeza-beza disebabkan oleh perbezaan budaya serantau dan kepelbagaian seni tempatan. Penyelidik telah menggunakan kaedah penyelidikan campuran untuk menyiasat dan mengumpul data daripada pelbagai kumpulan seni di bandar-bandar yang berbeza serta lokasi seni yang berkaitan di China. Kemudian, kaedah analisis deskriptif telah digunakan untuk menganalisis maklum balas data secara spesifik. Berdasarkan analisis ini, penyelidik telah merumuskan hasil kajian dan penemuan, menghuraikan skop serta tahap pengaruh konsep pascakolonial dalam catan kontemporari China, meneroka intipati budaya dan orientasi estetik dalam ilustrasi estetik pascakolonial melalui amalan kreatif dan penyelidikan teori, serta mendedahkan arah perkembangan dan hasil yang diharapkan dalam konteks budaya semasa. Dengan menyediakan maklum balas yang spesifik, penyelidik telah menilai gambaran budaya keseluruhan catan kontemporari China di bawah konsep pascakolonial, menjelaskan pengaruh sebenar serta fenomena budaya yang berkaitan dalam ekologi estetika China, dan seterusnya membina asas serta menyediakan rujukan baharu bagi pembangunan dan kemajuan pemodenan dalam konotasi spiritual China pada masa hadapan.

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- C1 Published Article 1
- C1 Published Article 2





CHAPTER 1

INTRODUCTION



1.1 Introduction

Based on the current overall research background, the problem statement to be improved and supplemented and the conceptual framework of each term, researcher has set reasonable research objectives and questions, so as to explore the scope, degree, essence, development trend and expected results of the of postcolonial concept influence on contemporary Chinese painting. At the same time, researcher also has made assumptions for the part that supported by quantitative research method, restricted and refined the research scope according to the actual definition





of various key terms in the study, has re-elaborated the necessity of the study through the research significance of this topic, and has laid a foundation for subsequent literature review, data collection, data analysis and relevant findings.

1.2 Research Background

First of all, postcolonialism has not applied in the field of culture or art at the beginning of its birth, but has played a role in the politics between countries, especially the former suzerain and the countries that has been colonized. In the past 30 years, its relevant research terms, such as self-gaze and the other cultural discourse power, gradually have extended to the reading and analysis of literary works of colonial countries, in order to criticize the second injury of Western cultural hegemony in the former colonial countries and the painful memories imprinted in the hearts of its people. At the same time, the field of postcolonialism also has tried to explore the unknown value of painting works from the other side in the field of art in recent years. However, postcolonialism usually has not appeared directly in the public view of the art field, but has lived like a parasite in contemporary Chinese painting.



As the opinion of Lai (2020), the critical method of postcolonialism has emphasized the hostile relationship between different cultures. The multi-cultural theory of postcolonialism has been not only used as a cultural "dialogue" strategy to guide Chinese contemporary aesthetic theory to the so-called "excellent" or "correct" mode of thinking in the West, but also has been used as a cultural power relationship or identity. They have been applied to the practice and theoretical research of contemporary art creation, then have been forced Chinese contemporary artists, critics and art audiences to "re-understand" themselves.

At the same time, contemporary Chinese painting has become a Chinese art form that originated from western contemporary painting which is spontaneously proposed, developed and systematized by Chinese artists. In today's Chinese art circle, contemporary Chinese painting has become an important force and an important component of Chinese art, and has reflected the inheritance of traditional painting and local aesthetics.

At present, the Chinese contemporary art community urgently has needed to position and deconstruct its internal structure, so that the creation of Chinese contemporary art can profoundly reflect and refine the local artistic atmosphere and the self-value of national painting. However, even if Chinese contemporary painting wants to make efforts to develop or excavate contemporary Chinese aesthetic value



or artistic charm, it is difficult for local artists to collect, organize, express and disseminate it spontaneously in the current Chinese value criticism system and the "recommended" creative environment of the West.

In addition, in the education of art colleges and the dissemination of mass contemporary art, art audiences have also been subjected to corresponding interference and influence, and have promoted Chinese contemporary artists to create more paintings that deviate from the core structure of Chinese local aesthetics in the reverse self-selection.



Finally, Chinese artists have not only used and drawn on some images, techniques or ways of expression in the creation of western contemporary paintings in their works, but also have indirectly introduced some of postcolonial thinking and behavioral logic in the process of creation. These paintings have revealed and displayed different forms of expression in different stages and different degrees of postcolonial thought, which in turn have prompted them to further create more postcolonial artworks with its significance. Both the description in the artworks and the spiritual connotation conveyed behind them have got an indescribable aesthetic sense and artistic charm, and continued to develop, inherit and expand the influence of the postcolonial concept of contemporary Chinese art in the reverse direction.



Therefore, after understanding the research background, it is necessary to understand the definition, development experience and characteristics of each basic element and its relationship with other basic elements of this study, in order to explore the overall postcolonial influence behind on contemporary Chinese painting.

1.3 Problem Statement

At present, among the existing academic achievements involving the influence of postcolonial ideas, the main research objectives have been set by Chinese and western scholars are the art experts, especially Chinese contemporary artists and art critics. In the view of Beard and Konukman (2020), more specifically, these artists and critics have referred to these experts who have made achievements in large international art exhibitions, because these groups of people have played an important role in the development of mainstream Chinese contemporary painting.

However, relevant scholars have barely brought the local art audiences into the Chinese contemporary aesthetic system into the influence scope of the postcolonial concept. The existing research results have involved the perspective of experts are relatively realistic and superficial, and there is almost no research on the art audiences have been influenced by the postcolonial concept. Therefore, on the



basis of examining the reflection attitude towards postcolonial concept influence on local experts, researcher has included the artistic audience into the research scope, so as to comprehensively understand and explore the actual influence of postcolonial concept on contemporary Chinese painting, and fill in the gaps in the existing academic achievements.

At the same time, most of the reference sources of Chinese scholars in related research topics are from the western past references, and their understanding of postcolonial concepts is not comprehensive in the eastern local aesthetic environment. They have applied the guidelines of the inherent western aesthetic system to the oriental local aesthetics to the development status of the contemporary Chinese painting, so as to describe their own impression of the contemporary Chinese painting (Dirlik, 2011).

At present, the academic achievements of the contemporary Chinese professionals have not solved the existing difficulties in the contemporary cultural context, but have reflected the influence of postcolonialism on the creation and research of the current contemporary Chinese painting in a biased way, nor can they have made appropriate and effective measures according to the aesthetic needs of the local cultural environment. Therefore, on the basis of exploring the postcolonial concept behind the creative thinking and value cognition, researcher has





re-evaluated the current understanding of Chinese elements and traditional aesthetics, so as to objectively review the cultural phenomenon on the actual impact of Chinese contemporary painting (Meer, 2018).

Finally, because the postcolonial concept is roughly the same about the cultural identity and development direction of Chinese contemporary painting, almost the existing academic achievements have often regarded the Chinese contemporary painting as one integral cultural subject, so as to examine the influence of the postcolonial concept on this painting form.



However, the cultural development situation and local artistic structure in Chinese different regions may also have led to the diversity of development patterns and aesthetic concepts of local contemporary painting, and there may be great differences in the influence of different cities by postcolonial ideas. In the understanding of "for the art crowd in the city" from Shuji (2017), the local experts have explained the specific representation of postcolonial ideas in the art field from the perspective of creative practice and theoretical research in their own unique cultural environment.

In addition, in the process of understanding and examining Chinese contemporary painting, art audiences may also have been influenced by postcolonial





concept in different directions and degrees due to the different development degrees of local contemporary painting, and their own cognitive concepts and value judgments of Chinese contemporary painting are also different.

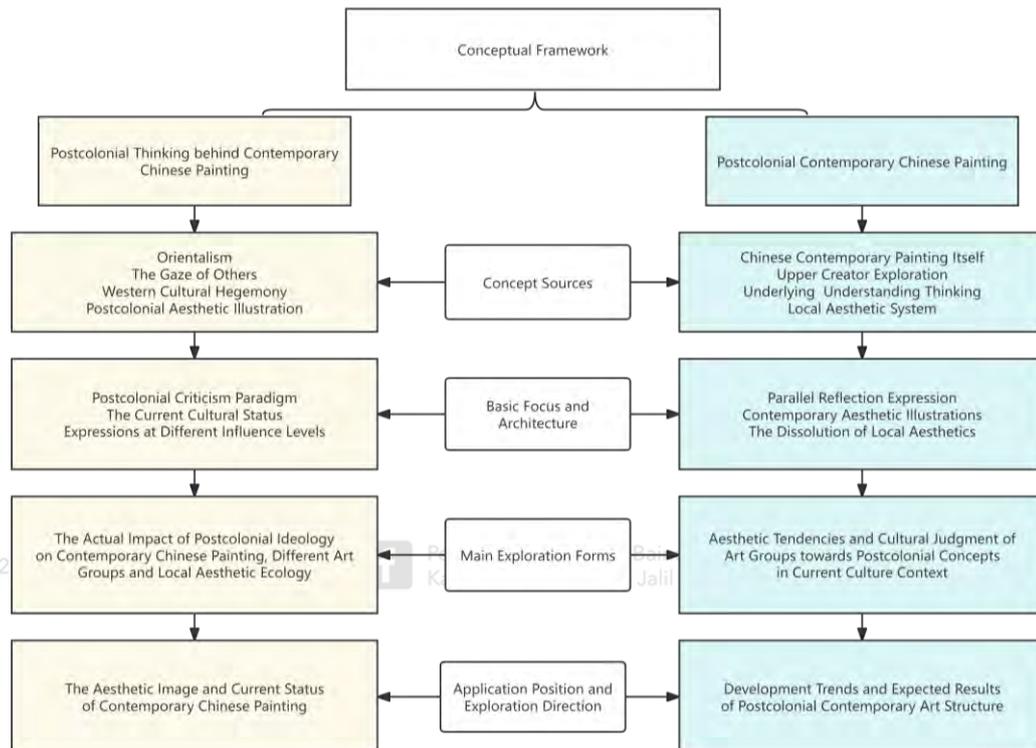
Therefore, the researcher has explored the commonness, characteristics and development rules of the postcolonial characteristics of contemporary paintings of different Chinese cities, and has combined with the feedback content of art experts and art audiences, so as to summarize its influence trend behind contemporary Chinese painting.



1.4 Conceptual Framework

Figure 1.1

Conceptual Framework.



This study mainly has focused on two basic concepts and their stated details, as shown in *Figure 1.1.*, namely the postcolonial thinking behind contemporary Chinese painting and the postcolonial contemporary Chinese painting. They have been delved deeper into the concept and architecture of the overall relationship among the two in existing research theories, then deduced their current situation and development trends.

For the systematic framework of these two fundamental concepts, researcher has mainly referred to Hugo's (2024) framework cognition, that is, the causal relationship and the relevance between postcolonial concepts' application and the aesthetic value transformation.

Its framework has been re-examined the suppression and marginalization effects caused by postcolonial aesthetics from the conceptual source, and its basic focus and architecture have also been focused on and emphasized the systematic and differentiated exclusion of local art by the multiple culture phenomena of postcolonial ideas. Without that, it has also been mainly explored cultural strategies and aesthetic limitations under postcolonial concept, especially in the general surface description and the internal ideological reflection of related artistic expression forms.

Based on this, this study has been deconstructed and reconstructed the postcolonial concepts that have affected contemporary Chinese painting, especially through the relevant structure and basic dominant directions between the two concepts during the exploration and application processes, then has revealed the actual influence effects on contemporary Chinese painting based on the local aesthetic context.



The first concept is the postcolonial thinking behind contemporary Chinese painting. In this study, researcher has deconstructed this concept through the binary absolute division of Orientalism and the identification source structure of western examining templates under the gaze of others, then analyzed postcolonial contemporary aesthetic illustrations adapted to the Chinese local art background based on the shaping and expansion in discourse authority of western cultural hegemony.

And researcher also has emphasized the postcolonial cultural criticism paradigm that has been implemented throughout the entire development process of contemporary Chinese painting, then has explored the current development status of this concept in the current cultural context and its specific manifestations at different levels of influence based on comparisons with past academic references.

By revealing the actual impact of postcolonial ideas on contemporary Chinese painting itself, different art groups and local aesthetic ecology, researcher has re-examined the current aesthetic image shaping and future artistic operation of contemporary Chinese painting under the influence of this concept.

The second concept is the postcolonial contemporary Chinese painting. In this study, researcher has described the representational cultural products of this





concept with postcolonial ideology centering on the development trend of Chinese contemporary painting itself, the exploration process of the upper creators, the underlying artistic understanding thinking and the overall judgment attitude of the local aesthetic system.

At the same time, researcher has also analyzed the overall direction and universal cultural posture of Chinese contemporary aesthetics in the current cultural context based on the parallel reflection of objective reproduction and subjective expression in relevant artworks, so as to explore the penetration and digestion of postcolonial concept influence on the contemporary process of local aesthetics.



Through the overall aesthetic tendency and judgment attitude of different art groups toward the postcolonial concept, researcher has combined the thinking orientation and cultural judgment relationship of Chinese contemporary painting in the existing cultural context to reveal the relevant aesthetic dislocation landscape, so as to re-evaluate the survival situation and future development trend of postcolonial contemporary Chinese painting.





1.5 Research Objectives and Research Questions

In this study, researcher has connected the research questions and research objectives with current development situation, then comprehensively demonstrated the consistency and overall relationship between postcolonial concepts and Chinese contemporary painting. In this regard, researcher has analyzed the postcolonialism at different levels, explored the scope and degree of its concept influence behind Chinese contemporary painting, the essence of its cultural thinking, as well as the current development trend and its expected results of this cultural phenomenon.



At the same time, the three research objectives and research questions have different emphasis. The three research objectives have been reflected the consistency characteristics of the visual language of contemporary Chinese paintings with postcolonial characteristics. They have been not only revealed the spiritual connotation and value concepts behind this painting form, but also reformulated its practical significance and cultural value with the existing academic ideas, in order to find more possibilities to reveal the influence of postcolonialism on the Chinese contemporary aesthetic system. The three research questions have been focused on explaining their respective definitions, extending progress, expression forms and attitudes in different links, and have been provided space for diverse thinking on related artistic issues and cultural values. They have also been





used the development perspective of existing postcolonial concepts to explore the artistic status and actual expression of Chinese contemporary painting on domestic and foreign stages, and have been used this to interpret this global related art issue.

1.5.1 Research Objectives

In this research, researcher has explored and accomplished these research objectives:

1. To identify the scope and degree of current postcolonial thinking influence in Chinese contemporary art circle.

2. To analyze the essence of postcolonial concept in the context of contemporary Chinese painting.

3. To evaluate the development trend and expected results of postcolonial concept influence in the development of contemporary Chinese painting.





1.5.2 Research Questions

In this research, researcher has understood, explained and solved the following questions:

1. What are the scope and the degree of current postcolonial influence in Chinese contemporary art circle?

2. How to analysis the essence of postcolonial concept in the context of contemporary Chinese painting?

3. How do this kind of postcolonial concept influence the development of contemporary Chinese painting in nowadays and future?

1.6 Research Hypothesis

The hypotheses of this study have been based on the postcolonial concept, and they have also been explored its comprehensive influence on contemporary Chinese





painting. Since this study has explored the postcolonial influence on the different research objects, the research hypotheses have been focused on quantitative part of this research and explore the influence of postcolonialism on art audiences at different levels, then researcher has set the following three hypotheses.

1. Most of art audiences do not know, understand, or care about influence of postcolonial concept on Chinese, and would not reflect their cognitive feedback in the process of appreciating and evaluating Chinese contemporary painting.

2. The more familiar the art audiences are with Chinese contemporary painting, the deeper their postcolonial attitude degree towards Chinese local aesthetics and traditional art spiritual connotation will be.

3. Art audiences generally believe that the oriental aesthetic images expressed in contemporary Chinese contemporary paintings under postcolonial concept can represent, reflect and spread the unique value system of local aesthetics in the current cultural context.





1.7 Definitions of Terms

Researcher's definitions of the constituent terms of this study, such as Chinese contemporary painting, postcolonial thinking and western hegemonism, are not completely equivalent to the common cognition and basic understanding in past academic results, but are unique to the application of this research topic. Therefore, researcher has separately elaborated on the definitions of these terms and has preliminarily limited the content and scope of such definitions in this study.



1.7.1 Chinese Contemporary Painting

Figure 1.2

Story Series - NO.5.



Zhou Yi, 2018, Oil on Canvas, 100 x 100cm
Shanxi Moshang Art Museum



Chinese contemporary painting was started at the 1980s, as shown in painting "Story Series - NO.5" (*Figure 1.2.*), Its expressive form has been originated from the basic introduction of Western contemporary painting concepts, and has been transformed by relevant experts into an artistic carrier that could respond to and express the local cultural context. In its ideal state of artistic expression, it could be worked to continue and maintain the original spiritual connotation and traditional artistic value of Chinese painting, then describe the current aesthetic illustrations with Chinese unique features based on the secondary adaptation of traditional painting subjects (Yang, 2021).

However, in the process of later practice and application, postcolonialism gradually has infiltrated into contemporary Chinese painting, which has lost its original spiritual outlook and intrinsic value, and has instead become a form of beauty and external dependence, namely the so-called "Chinese impression".

At the same time, under the influence of the interweaving of the East and the West, Chinese contemporary painting in its creation process has become the new face of the expansion of western cultural hegemony in the Chinese art circle.

Figure 1.3

Rose Invasion.



Zhao Xiaoli, 2021, Oil on Canvas, 120 x 160cm.
HOW+Space Art Gallery in Shanghai

At present, the painting theme of contemporary Chinese painting has been often based on the secondary adaptation of western painting, the description of the daily life of contemporary cities and the excavation of traditional Chinese themes. As shown in painting "Rose Invasion" (Figure 1.3.), the characteristic point is that it is as close as possible to the aesthetic concept of the western mainstream value criticism system, so that the latter can more easily understand, recognize and criticize the Chinese painting and Chinese impression in their eyes or imagination, so as to realize the curiosity of the western cultural hegemony for the oriental fantasy Conquest and satisfaction.



1.7.2 Postcolonial Thinking

In this topic, postcolonialism is an academic trend of thought with cultural criticism that arose in the 1970s in the western academic circles. This concept was been initially applied to political topics, but has gradually focused on, expanded and applied to the marginalized or alienated cultural status from western perspective. The existing academic achievements have often been used self-identity and cultural relationship as the dominant concepts to conduct related research topics (Colpani, 2022). Without that, postcolonialism also has referred to a strategy of cultural reference, invasion and infiltration of the so-called "backward" nations and countries by European and American countries, and has focused on the cultural relationship between the former colonial suzerain and the former colonies.

According to the postcolonial view, only the culture of western countries and nations is the model of world culture, which is worthy to learn, apply and expand. The non-western national culture has often been called marginal culture and ignorant culture, and should has been depreciated, deleted and alienated. And during this period, the so-called "backward" culture has been gradually replaced and controlled by western cultural hegemony.





The characteristic of postcolonialism is that it is not a fixed static theory. It has been often changed since its birth, and has been changed and adapted itself according to different geographical regions, cultural identities and affiliations. In the process of its transformation, as a huge discourse field, all artistic practice and theoretical research have had to be carried out based on this way of thinking, and have had a profound impact on the consequences of western cultural hegemony and related phenomena.

1.7.3 Cultural Status of Western Hegemonism



The theory of western cultural hegemony was been originated from the concept of western hegemony, which has been focused on the conceptual orders and rules of global social topics. In the cultural field, western cultural hegemony has been showcased in international cultural power relations as ideology, has also been gradually influenced related expression forms and different cultural classes, so as to expand its existing cultural benefits and inherent impressions in non-western contexts (Shahid,2023).

At present, western hegemonism has extended its existing culture advantages to the art field, then has squeezed and replaced Chinese native aesthetic resources



and cultural wealth, thus consolidating and developing the hegemonic image of the aesthetic system under the examination of western hegemony, and further expanding the unequal relationship between Chinese and western cultural forces, so as to continue to satisfy his sense of curiosity and superiority about the impression of the East in his subjective imagination.

Secondly, in the power relationship of the international art community, the western cultural powers have continued to expand their sphere of influence, and have gradually affected the relevant art industries other than contemporary painting, such as university art education, art gallery exhibition and public art publicity exhibition.

These measures not only have further affected relevant personnel other than artists, such as art critics, college art students and art collectors, but also have further promoted the power policy of western ideology and reduced the self-innovation ability of Chinese local aesthetics (Adams, 2003).

Finally, the ambition of western hegemonism has increased day by day at present, the interests and power in the art field can no longer meet its needs. China and other countries with slow development of contemporary oriental painting have

been required to serve it, and all theoretical research and creative practice have been centered on its value concept and thinking logic.

1.7.4 Image Age

Image age, as an academic term originating from the current international art field, has often been used to transform or replace the internal value and spiritual connotation behind related artworks through external visual images and surface image texts, then to control the value orientation, aesthetic significance and interpretation direction of the original artworks through formal language (Gu, 2022).

Based on it, in image age, artists have tended to use imagery-led visual language to elaborate on cultural exchanges between China and the West. They have been no longer obsessed with the intrinsic value and spiritual connotation behind traditional paintings, but are more willing to "seeing is believing." This kind of cultural landscape has replaced the original symbolic value orientation and aesthetic significance, thereby completing the shift of artistic language in image text.



From the perspective of postcolonial concepts, the cultural elite in image age has used a cultural observation as the core to transform the form of painting expression and its ideological dominance. The areas involved in this transformation and domination have been not limited to purely visual images themselves, but also the way in which images have been read, viewed and understood under western subjective ideology. In this way, through the image subject induce and disperse the relationship between emotional expression and image interpretation, postcolonial concept has condensed view of the audience of western aesthetic subject consciousness, then has provided a space for creation and examination guided by western post-colonial terms in the self-remodeling of visual subjects.



1.7.5 Self-colonization

It is a concept mentioned by the postcolonial theorist Said in his book *orientalism*, which has been described as cultural invasion in marginal cultural environments. But local art groups have voluntarily accepted the value evaluation standards and related cultural phenomena brought by postcolonial concepts as bystanders or participants, then have caused the more implicit cultural oppression and confusion under the ideological framework, that is, the cultural hegemony without domination rules (Burns, 2021).





So, it has meant that within the postcolonial environment, especially the emerging artists and intellectuals, they have continued to use the method of the former colonialists to rule and educate their own people, have "internalized" the colonialists' educational system, cultural discourse, ideological structure and other aspects in their hearts, and have formed a "cultural state of continued colonization". In this cultural state, all the victims, including these artists and intellectuals, have continued to believe in, follow and be willing to become part of the expansion of western cultural hegemony.



development. Because even after the colonial people get rid of oppression, they may have not got freedom or liberation, but have had the difficulty of "cultural identity positioning".

They have made their artistic and cultural identity confused and confused, have been unable to distinguish themselves from other culture concept, have accepted the cold gaze of western cultural hegemony and even presented some kind of self-enslavement in the future.





1.8 Limitations and Scopes

First of all, as far as Chinese contemporary painting is concerned, what has displayed in this topic is not the development of Chinese contemporary painting around the 1980s, but the paintings and related art groups that can be well-known in the international contemporary painting exhibition or local art circle at present. Because the spiritual connotation of contemporary Chinese painting is quite different from its appearance at the beginning of its birth, only the latter one has highlighted the internal characteristics and external performance of postcolonialism can it have had relevant research value.



At the same time, for the selection of research timelines framework in contemporary Chinese painting, that is, the main focus and exploration time of the development process in this study. Researcher has referred to Jiang's (2004) academic achievement, which has critiqued the current state of contemporary Chinese art and related cultural phenomena in the postcolonial context, then has put the research focus on the period of 20 years from the beginning of this century to the present.





Because in these 20 years, especially in the context of the image age, the externalization trend of postcolonial contemporary Chinese artistic illustrations has become increasingly obvious. And its scope has gradually shifted from invisible ideology in internal cognitive thinking to external image output and formal expression that can be judged and criticized. On this basis, the formal aesthetics and visual languages of the related artworks could also be preliminarily reflected postcolonial themes, such as dualistic value evaluation bias, marginal cultural position and alienated aesthetic functions.

Therefore, compared to the original aesthetic illustration in the 1980s, this study could be easier to reveal the cultural position and role's playing of postcolonial concept from contemporary Chinese artworks in these 20 years, it is also easier to evaluate its actual effects from the theoretical research and related cognitive feedback behind these art works based on the research objectives.

Finally, the postcolonial idea in this study has not been entirely derived from the relevant theories in the original western literature works, but a special postcolonial concept has been set off by Chinese contemporary painting on this basis, then has been revealed and evaluated by researcher from relevant current creative practice and theoretical research.



At the same time, the postcolonial idea has also been easily integrated into the understanding and cognition of different social classes by Chinese contemporary paintings, rather than the obscure professional terms, and thus has expanded and promoted the cyclic influence of postcolonialism.

1.9 Research Significance

In current Chinese art circle, the concept of post-colonialism has contained in contemporary Chinese painting is particularly prominent. Because under the guidance of western cultural hegemony, the concept of postcolonialism has not only run through the whole process of contemporary Chinese painting and the understanding attitude and creative practice of art experts, but also has extended to the art audience of different social strata. And the culture background, creation practice and theoretical research have been controlled and destroyed by the influence of postcolonialism in varying degrees. So as to integrate and hide in Chinese current aesthetic values and external appearances, and erode the remaining local aesthetic values and traditional spiritual connotation like parasites.

Therefore, this study is really necessary to research its specific scope, degree, essence, development trend and expected results of postcolonialism, explore, and to



deeply evaluate the multi-level and multi-angle influence of postcolonialism on contemporary Chinese painting, so as to find a way to solve the embarrassing situation of contemporary Chinese painting and its artists as far as possible.

In addition, Chinese contemporary painting is not only the superficial reflection of the artist's subjective thinking, but also the deep reflection of cultural ideology and national collective memory image.

However, under the influence of post-colonialism, artistic ideas and important values may have been destroyed, covered up or even replaced. Artists and critics of contemporary Chinese painting may have not understood or even cared about the role of postcolonialism in theoretical research and creative practice, but only have taken it as a simple theme or gimmick to use, transform and contrast, then directly or indirectly have reflected it in the visual language and relevant literature of painting.

At the same time, under the influence of their postcolonial paintings and academic achievements, art audiences may have gradually changed and deepened their cognition, understanding and attitude towards contemporary Chinese painting through copying learning, creating reference, purchasing paintings and visiting individual exhibitions, then have promoted Chinese artists to create more artworks



with postcolonial ideology. Without that, under the multi-level and cyclic "interaction" of experts and art audiences, the local aesthetic concepts and traditional artistic values of contemporary Chinese painting have been lost, and even its development process has gradually been tended to the degree of self-colonization (Maria, Ilias & Efstathios, 2011).

Based on this, for art audiences, when facing the dualistic aesthetic thinking of postcolonial concepts based on existing cultural differences and contradictions, they have to examine, choose and evaluate the limited living space and independent development of contemporary Chinese painting under the postcolonial aesthetic evaluation system, then belittle and weaken their own role's playing and cultural position in current culture context. This may lead to their deconstruction and redefinition towards existing contemporary Chinese artworks with postcolonial subjective judgments and cognitive frameworks.

And for art experts, when facing the postcolonial visual languages that be focused on western formal aesthetic standards and inherent stereotypes with surface Chinese artistic elements, their incomplete references and imitation not only fail to explore the local aesthetics essence in the contemporary cultural context, but also fail to draw on rich traditional Chinese cultural resources. This may lead to self-doubt and spiritual core imbalance in contemporary Chinese art expression

form, which are based on the direct and simple understanding of postcolonial contemporary Chinese aesthetic illustrations.

Therefore, this study is really necessary to prevent the influence of postcolonialism from further spreading among Chinese contemporary experts and relevant art audiences. Which is also to excavate the available Chinese traditional or local aesthetic value system and conduct secondary creation in this process, then to continue its existence and reproduce its past glory in the future Chinese contemporary painting creation process.

Finally, the most important significance is that, for the existing Chinese contemporary art system, not only its art creation practice and literature discussion have mainly depended on the existing western aesthetic system, but also its criticism of postcolonialism has been based on the past academic achievements of western scholars, these timeliness and effectiveness are also difficult to face and deal with the current situation. In addition, the discourse power and legitimacy of Chinese native aesthetic thoughts have also constantly questioned and rejected by the existing postcolonialism concepts.

In order to stand out in international art exhibitions, artists have needed to follow the existing systems and rules under the guidance of western cultural



hegemony, then have changed the original creative intention and understanding attitude, which also have led to the misinterpretation of the inevitability and destiny of Chinese contemporary painting under postcolonial thinking and the possibility of developing into self-colonization.

Therefore, if Chinese contemporary painting wants to get rid of the influence of post-colonialism, it needs to dig deeply into the existing aesthetic system and value criticism rules of western cultural hegemony, to find the necessary measures and methods, and to leave a trace of vitality for the independent research and independent creation of Chinese contemporary painting.



1.10 Overview of the Study

This study has been centered on the current situation and development of contemporary Chinese painting, and has talked about the direction of the influence of post-colonialism. Researcher has also detected and analyzed the position and role of postcolonialism in Chinese contemporary painting, then has described the relevant characteristics which have represented and determined the influence of postcolonialism on each selected sample in more detail. Based on it, this research





has analyzed the external scope and degree, the internal essence, development trend and expected results of the influence of post-colonialism.

In the following content, researcher has used the analysis of the relevant conceptual framework, research objectives and research questions as the guiding principle to expand discussion, so as to strengthen the understanding of relevant cultural relation concepts.

At the same time, the concrete results also have reflected that the experts and art audiences of contemporary Chinese painting under the influence of postcolonialism, then have faced with the role identity of being marginalized, their ability to face the gaze and rebuild their identity, also the struggle of cultural power they have faced.

