



Research an Investigation into Mixed Media Painting Learning in the Context of University Art Education

Wang Ke^{1,2}, Mohammad Puad Bin Bebit^{1*}, Lilian Lee Shiau Gee^{1*}

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ABSTRACT

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Keywords

Mixed media painting, university art education, materials and ideas, skills and methods, innovation and integration.

Purpose: This study aims to investigate how Chinese university students learn in mixed media painting courses and assess their comprehension of the significance of material categories, subject matter, and artistic expression techniques. **Methodology :** Using a quantitative research methodology, non-random judgmental sampling was conducted. Six universities from diverse regions of China were selected, and a questionnaire based on the Likert scale was developed. Using SPSSAU, the dependability of the items and architectures and the connections between the structures were evaluated. **Results:** Initially, the

students' enthusiasm for mixed-media paintings vastly outweighed their knowledge. Some pupils' conceptual comprehension, material selection, and expressive style still require clarification, which must be addressed. **Implications:** This thesis comprehensively examines and analyzes student learning in mixed media painting courses within university art education to broaden research perspectives and ideas in related fields. It stimulates the development of art education in Chinese colleges and universities. Due to the accelerated development of China's economy and culture, the advancement of art education in colleges and universities has become increasingly crucial. This dissertation comprehensively examines and investigates students' learning in mixed media programs. The research presented in this thesis will promote the development of mixed-media painting education in China and enhance the learning levels of university students.

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¹ Academy of Arts and Creative Technology, Universiti Malaysia Sabah, Kota Kinabalu, Sabah, Malaysia

² College of Fine Arts, Qiongtai Normal University, Haikou City, Hainan Province, China

Introduction

Since 2020, China's Ministry of Education has issued relevant documents to improve students' aesthetic and humanistic qualities, enhancing the creative awareness of art subjects, enriching art practice activities, and meeting numerous other requirements, integrating art education into the entire process of cultivating talents at all levels, in all schools, and throughout all levels of school education. With the advancement of the new curriculum reform and the promotion of quality education, art education has taken on characteristics such as diversity and innovation. This implies that traditional education must be reformed, with curriculum and teaching reform inevitably taking precedence. If the curriculum remains based on the same content and teaching methods as in the past, it won't be easy to make significant progress in traditional education reform. As the proverb goes, "If you do not accumulate silicon steps, you will not reach a thousand miles" (Hsunzi). The emergence of mixed media art is an inevitable consequence of the development of contemporary Chinese art history, and its emergence and use have contributed to the growth and prosperity of contemporary art and have also permeated the field of art education. The proliferation of contemporary mixed media has ushered in a new era of reforming art classroom instruction. Traditional art education focuses on mastering knowledge and skills, and imitation has become the primary means by which teachers and pupils achieve these objectives. Long-term, the imagination and creativity of pupils are stifled, and their aesthetic ability is severely impaired. The development of mixed media painting in university art courses not only integrates students' art knowledge and skills but also opens students' minds to innovation through the study of the course, fusing it with new forms of expression, allowing students to discover the spiritual and humanistic connotations of the materials through their physical characteristics and features, stimulating students' imagination, enhancing their sense of experience, and constructing a broadened worldview. It also provides a larger platform for students' creativity to flourish, enhancing the artwork's visual impact. This not only improves students' aesthetic ability but also takes aesthetic education's function into practice, enabling them to keep up with the development of the times and become new young people in a new era of comprehensive development.

In China, the terms "oil painting," "Chinese painting," and "watercolor painting" are commonly used. This is primarily based on the medium; oil-based materials are called oil paintings, and water-based materials are called watercolors. However, Chinese painting is named after the country, and based on the medium, it is also known as "ink painting" – even in the United States. Even now, it is utilized frequently.

The term "mixed media" was coined in the West, where Cubist art, founded in France in 1908 and rejected naturalistic representation in favor of abstract graphics to reflect the observable world, was prevalent. They abandoned the focal perspective in their artwork and modified the conventional Western concept of time and space by employing a multipoint perspective, which which Cézanne inspired. They accomplished this by dividing natural forms into geometrical sections, which allowed them to overlap or cause many features to appear simultaneously on the screen and by expressing the dimension of time. The assemblage technique was one of the most significant contributions of Cubism, which was exemplified by Pablo Ruiz Y Picasso (1882-1973), Georges Braque (1882-1963), Juan Gris (1887-1927), and Fernand Leger (1881-1955). Picasso and Braque invented the "collage" technique in 1912,

employing it to create subjects by cutting out shapes from cardboard or other materials and gluing them onto a painting. This technique inaugurated the composite Cubism epoch of Cubism.

The rapid development of information technology has progressively altered and modernized the worldview of individuals. People need new items to satisfy their spiritual needs and desire for expression following the development and progression of the times. It is an extension and expansion of the traditional forms and materials of Chinese painting, a natural byproduct of the evolution of Chinese art. Chinese mixed-media painting is founded on easel painting. It presents a flat or two-and-a-half-dimensional visual effect, which blurs the sense of traditional painting categories' boundaries but makes them more open.

In contrast to traditional art, mixed media art features a greater variety of materials and modes of expression. Expression-wise, mixed media is analogous to the integration of materials. It encompasses a broad range of subject matter, including not only traditional painting media materials, such as traditional oil painting materials, Chinese painting materials, printmaking materials, fresco materials, etc. but also natural materials and readymade materials from life, such as leaves, natural earth, sand, plastic products, waste, etc. In other words, it encompasses the vast majority of real-world entities. These materials are generally pertinent to the artist's existence at this time. This eliminates the traditional distinctions between painting varieties and the two-dimensional effect of traditional painting on an easel. According to the adage, art originates from life. Mixed media painting, as a subgenre of contemporary art, often derives its subject matter from life, which can not only express the artist's intuitive feelings but also reflect the state of society, not only expressing the style of ethnic minorities, the natural landscape, and the ecological crisis, but also expressing the style of ethnic minorities, the natural landscape, and the ecological crisis. It can also reflect the interaction between individuals and society. From the conception of the work to the selection of materials to its completion, the composite material contains human consciousness and subjective colors and resides at the heart of a human-led movement to revolutionize the art world. It is the result of the fusion of Western and Chinese art over the past century, and the development of international art, with the influence of various art trends and their intertwining, has led to the formation of the synthesis of today, which is also an inevitable trend in cultural development. Today, mixed media painting is commonly understood as a visual language artwork that consciously employs various material media to create art. Mixed-media art is an integral part of the contemporary art landscape. More and more artists are devoting themselves to the creation of mixed media paintings and a large number of outstanding works that focus on people's lives, promote the progressive ideas of the Chinese nation and reflect the general public adores the spirit of the times, thus subconsciously renewing people's ways of viewing and modes of thought, broadening the artistic horizons of the general public, and altering their aesthetic concepts, so that people's perceptions and modes of thought are changed.

The development and popularity of integrated materials in art education at Chinese universities are gaining momentum. Many art education academics have begun to pay attention to international art developments and have proposed that domestic education should be aligned with international standards and that art education should be more interdisciplinary and diverse. Nonetheless, many teaching ideas are difficult to implement for various factors, including national conditions.

Robert Rauschenberg came to Jing County, Anhui Province, China 1982 for a long-term practice visit and a month-long exhibition at the National Art Museum of China. This exhibition had a significant impact on Chinese artists at the time. It accelerated their understanding of Western art, which contributed directly to the development of the '85 New Wave' that followed. In 1988 and 1991, the renowned French painter Yvel visited the Lu Xun Academy of Fine Arts to communicate and exchange ideas, and his teaching had a significant influence. The Oil Painting Studio of the Central Academy of Fine Arts was officially established in 1994 under the leadership of Professor Chen Shouyi, who proposed the concept of "compatibility and innovation." In 1997, Associate Professor Zhang Yuan supplanted him and renamed the studio the Material Expression Studio.

Consequently, many art majors in universities began to introduce integrated materials courses and even opened integrated materials art majors, providing students with richer and more diverse artistic expression and creative means; on the other hand, an increasing number of teachers began to investigate the methods and strategies of teaching integrated materials painting and conduct innovative, practical research. Concurrently, some art colleges and educational institutions have initiated seminars and training on mixed media techniques. Numerous eminent artists, such as Xu Jiang, Xu Bing, and Cai Guoqiang, have arisen, expanding the range of materials used and producing several artworks with novel materials and varied modes of expression. In 2010, the China Artists' Association Art Committee on Mixed-Material Painting and the Preservation and Restoration of Artworks were formally established, and numerous national and local exhibitions on mixed-material painting were held to promote the further development of mixed-material art in art education.

A review of the literature reveals fifteen academic journal articles from the last five years, which are primarily divided into three categories: first, the teaching practice of mixed media painting in colleges and universities; second, research on the art of mixed media painting; and third, the teaching practice of mixed media painting in secondary and primary schools, all of which affirm the positive significance of mixed media painting from different perspectives. The China Academy of Art is the most prominent institution teaching mixed-media painting, taught in universities for over 20 years. The article 'Experiments in teaching mixed media painting have attracted attention - a summary of the symposium of the Research Department of the Chinese Academy of Fine Arts' (Zhong, 1996) is the earliest documentary source on the teaching of mixed media painting. The experts who participated in the conference discussed the topic of mixed media painting and its teaching from their perspectives. Moreover, "Abstracts of the Symposium on Integrated Material Painting and Contemporary Art Education" (Guo, 2012), in which over thirty academic experts and professors discussed the development and teaching direction of integrated material painting at the Xi'an Academy of Fine Arts, is the earliest documentation on the teaching of integrated painting. This paper will investigate the lack of research regarding Chinese university students' knowledge of mixed media painting.

This study aims to investigate the learning of Chinese university students enrolled in mixed media painting courses, as well as their understanding of the relevance of material categories, subject matter, and expression techniques in mixed media painting.

1) to provide empirical research support for the reform and development of the integrated material painting course within university art education and to promote the improvement and enhancement of university art education; 2) to help university teachers and students better understand the teaching status and problems of the integrated material painting course, discover its potential value, and enhance its teaching quality and efficacy.

This innovative thesis employs questionnaires to investigate the current educational development of mixed media painting art in colleges and universities, identify problems, and propose improvement measures based on students' overall comprehension of mixed media painting learning. These elements will improve the teaching of mixed-media painting courses in university art education by providing useful references.

Literature Review

I. Current status of research on mixed media painting courses in China

Table 1

Course schedule of the Material Art Workshop at the Central Academy of Fine Arts

Title	Course	Weeks	Contents
Materials Language Research Teaching Program (First Academic, 2003)	Basic Materials Course	4	1. The evolution of the language of art materials in the plastic arts.
			2. Introduction to and preparation of basic materials - handling and selecting resins, oils, and media for painting, topography, collage, texture, and colored bases.
	Material Topics Course	3	Paper Art
	Material shapes	7	Composition of forms, model sketching, self-portraits
	Acrylic Painting Topics	4	1. Introduction to the art of acrylic painting. 2. Self-selected sketching and model sketching.
	Basic Materials Course	3	1. European Tempera painting; 2. A wide choice of painting bases.
	Material shapes	3	Sketching with the white lift method
	Chinese Ceramics	5	1 week of on-campus pre-design and 4 weeks of off-campus post-production in Handan
	Eggs Tempera	5	1. Copying 3 weeks. 2. Life drawing (mannequin) 2 weeks
	Emulsion Tempera	3	Sketching models and subjects of your choice

Beginning in the 1990s, courses comparable to the contemporary concept of mixed media painting emerged within the disciplinary teaching systems of China's top art schools. China's most influential and well-built art institutions include the Central Academy of Fine Arts, the China Academy of Art and Design, the Xi'an Academy of Fine Arts and Design, and the Luxun Academy of Fine Arts and Design.

Table 2

The curriculum of the Department of Integrated Painting, China Academy of Art

	Studio	Course Type	Course	Issue	
Department of Mixed Painting (2018)	Mixed media painting	Professional Foundation Courses	Sketch	Sketching	
			Color	Composition, Linear Drawing Color composition, Colour-quality study	
			Material composition		
			Social Practice	Fieldwork, Urban archaeology	
			Professional Core Courses	Studies in Contemporary Stylistic Language Material representation Mixed painting Creation	Drawing, Colour, experimental with ink
	Painting with water-based materials	Professional Foundation Courses	Subject Electives	Study of Contemporary Stylistic Language IMixed media performance Traditional Art Conversion	
				Sketch	Traditional modeling language - linear figurative expression
				Color	Traditional realistic expression - modern modeling language
				Material experimentation and composition	Waterborne Materials Experiment 1, Waterborne Materials Experiment 2
				Social Practice	Fieldwork, Urban archaeology
			Creation	Stage creation, Graduation line creation	
		Professional Core Courses	Sketch Color	figurative language Realistic formal language	
			Materials and tests	Water-based materials experiments	
		Subject Electives	Study of painting with water-based materials Study of Modern Stylistic Language		

Table 3*The curriculum of Xi'an Academy of Fine Arts in Mixed Media Painting*

Major	Course Type	Courses Offered
Mixed media painting (2015)	Compulsory Professional Courses	Sketch representation Color representation Mixed media representation Freedom and Modern Painting Lacquer painting ceramic art Modern Ink Expressions Imagery colors Mixed media prints Rock color Graduation Creation
	Professional Electives	Integrated styling Arti design

In addition, independent art institutions in China, led by the Hubei Academy of Fine Arts, the Sichuan Academy of Fine Arts, and the Luxun Academy of Fine Arts, all offer mixed media-related courses and specializations to varying degrees. Other comprehensive institutions have also successively offered this specialty and course, but I will not list them here. Although the focus of each university's teaching practice is distinct, they all share one characteristic: based on the original traditional painting teaching model, they are in line with international art, embracing new trends in art development, collaborating to write new topics for the teaching of contemporary Chinese mixed-media painting, and cultivating groups of outstanding young talents.

II. Current status of research on Chinese mixed media painting literature:

Material - Composition - Expression (Chen, 2000) provides systematic theoretical support for the development of integrated material painting by focusing on the artistic expression of different materials in painting and the use and expression of integrated materials. Materials and Media in Mixed Media Painting (Chen, 2005) examines the concept of mixed media painting, the role that materials play in its creation, and several material experiments in painting. This work assists instructors in comprehending the connection between materials and painting. Material and Expression: Tracing the Material Expression Studio of the Department of Oil Painting at the Central Academy of Fine Arts (Zhang & Ma, 2000). This book examines the historical origins of Western painting materials, the evolution of material techniques from indirect to direct painting, the relationship between technique and spirituality in traditional Western painting, and the relationship between the use of multiple materials and artistic concepts. It also contains up-to-date information regarding international research on painting materials.

In addition, the book "Basic Course in Integrated Painting - Teaching - Case Study - Lesson Plan" (Chen, 2005) emphasizes, through the sharing of students' cases, breaking the original long-term teaching mode of specializing in types of painting, broadening the use of materials, and taking the principles of composition of the elements of modeling inherent in Western modern art language as the entry point. This book is a teaching exploration model that combines the teaching content of the ethnic painting, reflects the combination of tradition and modernity, and reflects the comparison and integration of Chinese and Western painting to form a coherent and unified curriculum of drawing language study, color language study, material language study, and comprehensive painting creation. The Art of Expression in Painting Materials - A Case Study of Hu Wei's Studio, Department of Chinese Painting, Central Academy of Fine Arts (Hu, 2001) aims to investigate the contemporary art expression of Chinese painting by analyzing a large number of teaching practice works from the standpoint of studying painting materials. A Course in Mixed-Material Painting (Zhao & Wu, 2019) examines and analyzes the origins and development of modernist art in a progressive narrative with a contemporary cultural transversal perspective, intending to guide students not only to be imaginative and creative but also to develop the habit of being able to think and analyze everything, as well as the ability to think independently and solve problems.

The Artistic Expression of Mixed Materials (Wang & Chen, 2005) examines the artistic characteristics of mixed materials from the perspectives of viewing and creating experiences, respectively. It analyzes and interprets them in conjunction with related works, enabling readers to better understand the expression of mixed materials better. This book contains works on mixed media by university students and artists, making it a diverse and valuable resource for teaching mixed media. The isolation of painting genres from one another, as indicated in Expressions in Mixed Media (Cai, 2006), has impeded the development of contemporary art, and this book offers practical advice based on teaching experience. Since then, more academicians have devoted themselves to the theoretical study of mixed-media painting, which has resulted in highly productive research.

Checking the literature, among the articles published within the last five years, the one that stands out is: "Exploring the Teaching Reform of Integrated Material Painting Course in College Art" (Yang, 2021), which asserts that the teaching reform of integrated material painting course is one of the most important topics within the field of college art majors and has a certain research significance and value. Faced with the development and needs of the times, it begins with the significance and necessity of the reform of the integrated material painting course. It combines integrated material painting with scientific research projects, ideological education, computer design and production, and industrial development, respectively, to examine the reform path of the integrated material painting course and to expand the new field and vision for teaching this course. According to the article "Teaching Reform and Practice of Integrated Material Painting Course in Colleges and Universities" (Tian, 2020), following the reform requirements of "people-oriented and quality education," Chinese college art education has innovated teaching ideas, improved teaching methods, enriched teaching contents, and enhanced teaching quality

progressively. The article analyzes the value and pedagogical necessity of integrated material painting before discussing its practice in the classroom.

The article "Three Dimensions of Teaching Research in Integrated Materials Curriculum" (Liu, 2018) asserts that innovation is the essence of national progress and the inexhaustible engine of national prosperity. In the competition for comprehensive national power, the strategic competition of innovation has assumed greater importance. The Core Literacy for Student Development in China includes practical innovation as one of the six main literacies; the General High School Art Curriculum Standards (2017 edition) proposes creative practice as one of the five core literacies for art subjects. The Integrated Materials course is a core course in art studies in higher education and is highly effective in fostering students' creative development. As a novel course within the context of the evolution of postmodern art, its teaching methods differ from those of previous painting courses. Numerous universities have introduced the course, but no comprehensive system has yet been developed. Based on years of practical experience teaching mixed media painting at his university's School of Fine Arts, the author of this article focuses on the cultivation of the human being and constructs a pathway for the innovative development of students' literacy, beginning with three dimensions: materials and concepts, skills and methods, and the cultivation of abilities and learning qualities.

The article "Transformation and Self-Sufficiency of Materiality: An Exploration of the Significance of the Use of Mixed Materials in University Art Creation" (Yu, 2018) examines the visual significance of the use of mixed materials in university art creation, citing the works of several representative artists.

Methodology

Research design

The article employs a quantitative research design and utilizes judgmental sampling for non-random sampling (John W. Creswell, 2014, fourth edition). Determine how well art majors master using materials, subject matter, expression techniques, expression methods, and expression effects. To determine whether art majors appreciate and comprehend mixed-media painting.

Data collection instrument and research procedure

A faculty member from each university was invited to assist in distributing the online questionnaire, and the data collection period began on February 7, 2023, and ended on February 10, 2023, utilizing the same time points for data collection. The Likert scale questionnaire was used as the primary data collection method to acquire preliminary data from the selected students. These questionnaires were based on a self-administered "Questionnaire on the Development of Mixed Media Painting in China." They were divided into two sections: basic information such as name, gender, institution, and consumption level. The second is a survey of mixed-media painting knowledge. The queries were based on two articles: "Establishing an Academic Image in the 12th National Art Exhibition of Mixed-Material Painting" (Hu, 2014) and "The Form and Language Construction of Mixed-Material Painting" (Hu, 2021).

Sampling

To ensure the professionalism and accuracy of the data, it is necessary to select six different public institutions in China, each located in a separate province or city, as well as art students in their third year or higher. A total of 283 questionnaires were received, with 259 valid responses accounting for 91.5% of the total. Qiongtai Normal University in Hainan Province, Suqian University in Jiangsu Province, Anyang University in Henan Province, Luoyang Institute of Science and Technology in Henan Province, Kashi University in Xinjiang Uygur Autonomous Region, and North Minzu University in Ningxia Hui Autonomous Region constituted the six universities.

Data analysis

The SPSSAU instrument is utilized to evaluate the dependability of projects and architectures and the interconnections between architectures. This instrument provides the most accurate results for small and large data sets. The researchers utilized three variables: material choice, presentation effect, and presentation technique.

Results

Table 4

Frequency analysis table of students' basic profile

Frequency analysis results

Title	Options	Frequency □	Percentage (%) □	Cumulative rate (%) □
Gender	Female	177	68.34	68.34
	Male	82	31.66	100.00
Consumption level	Less than 1000 RMB/month	70	27.03	27.03
	RMB1000/month to RMB2000/month	171	66.02	93.05
	RMB2000/month to RMB3000/month	13	5.02	98.07
	3000RMB/month and above	5	1.93	100.00
	Total		259	100.0

As the table above shows, "female" has the greatest gender percentage at 68.34%. The percentage of male samples was 31.66 percent. Regarding the distribution of consumption levels, most of the sample (66.02%) fell within the "RMB 1000 to RMB 2000 per month." More women than men study mixed media painting, and most students allocate between RMB 1000 and RMB 2000 per month.

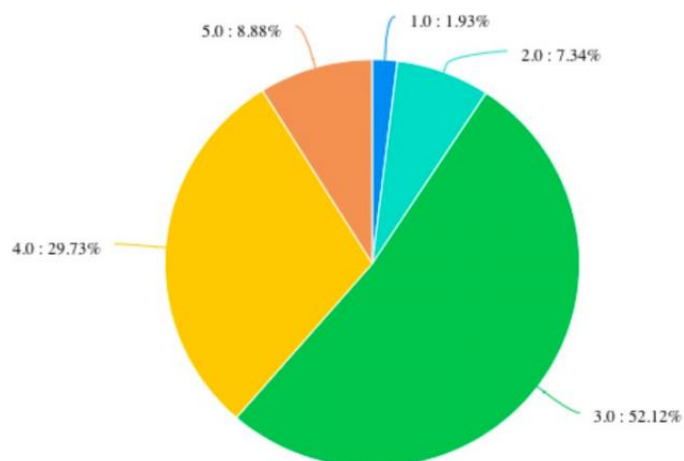


Figure 1. Frequency analysis of students' knowledge of Chinese mixed media painting

As the graph above shows: only 8.88% of students knew a great deal about Chinese mixed media painting as an art, and more than half remained intermediate in their knowledge of it. So university students' knowledge of mixed media painting is still somewhat limited.

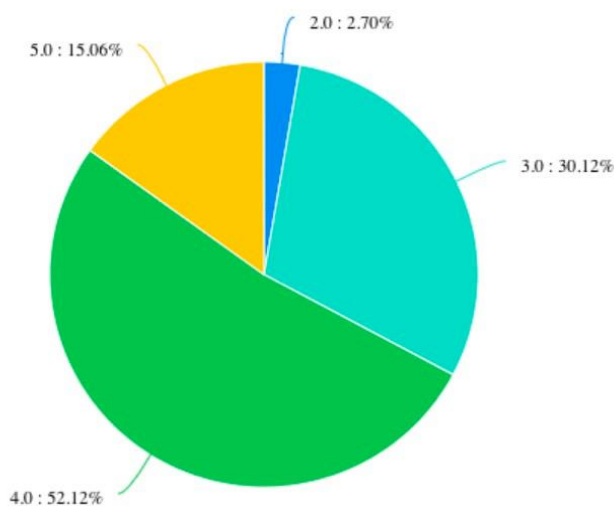


Figure 2. Students' preference for Chinese mixed media painting

As shown above: 67.18% of students enjoyed the Chinese mixed media painting course. Of these students, 15.06% liked the course very much, and only 2.7% disliked it. In summary, 97.3% of all survey respondents enjoyed Chinese mixed-media painting and were strongly interested in the subject.

Table 5

Confidence Analysis of material use in mixed media painting in China

Cronbach Reliability Analysis			
Title	Correction item-total correlation (CITC)□	Item deleted afactor□	Cronbach afactor□□
Chinese mixed media painting can only use the medium of painting	-0.145	0.942	0.706
Chinese mixed media paintings can use the medium of painting as the material for the artwork	0.722	0.554	
Chinese mixed-media painting allows the use of natural materials as a medium for artwork	0.767	0.540	
Chinese mixed-media painting can use artificial materials as a medium for artwork	0.770	0.536	
Chinese mixed-media painting allows the use of recycled materials as a medium for artwork	0.718	0.561	
Standardisation Cronbach afactor: 0.789□			

The table above shows that the confidence coefficient is greater than 0.7, indicating high confidence in the study's findings. If the false statement "Chinese mixed-media paintings can only use painting media" were removed from the "deleted alpha coefficients," the reliability coefficient would increase considerably. The CITC value for "Chinese mixed media painting can only use painting media" is less than 0.2, so the relationship between this item and the remainder of the analyzed items is very weak. In conclusion, the reliability coefficient of the data is greater than 0.70, indicating that the data are of high quality and can be utilized for further analysis.

Table 6

Correlation analysis of student enjoyment and material use

Pearson Related - detailed format

		I like the genre of Chinese mixed-media painting
Chinese mixed media paintings can use the medium of painting as the material for the artwork	Correlation factor	0.461**
	p Value	0.000
Chinese mixed-media painting can use natural materials as a medium for artwork	Correlation factor	0.451**
	p Value	0.000
Chinese mixed media painting can use artificial materials as the medium for artwork	Correlation factor	0.359**
	p Value	0.000
Chinese mixed-media painting can use recycled materials as a medium for artwork	Correlation factor	0.325**
	p Value	0.001

* p<0.05 ** p<0.01

Using correlation analysis to examine the correlation between students' enjoyment and the use of materials, it is evident from the values in the table above that the correlation coefficients are all greater than the 0.01 level of significance, indicating a significant positive correlation between them. In other words, university students favor the Chinese mixed media painting genre because it allows them to utilize various material media.

Table 7

Correlation analysis of materials with expressive effects and expressions

	Chinese mixed media painting can use the medium of painting as the material for an artwork	Chinese mixed media painting allows the use of natural materials as a medium for artwork	Chinese mixed media painting can use artificial materials as a medium for artworks	Chinese mixed media painting allows the use of recycled materials as a medium for artworks
Chinese mixed media paintings can be flat or two and a half dimensional	0.617**	0.625**	0.705**	0.670**
In Chinese mixed media painting, we can use a variety of techniques in terms of expression, such as Chinese painting, oil painting, printmaking, sculpture, or collage and graffiti	0.602**	0.648**	0.674**	0.689**
Chinese mixed media paintings can be flat, two and a half dimensional, or purely three-dimensional in expression.	0.567**	0.571**	0.631**	0.639**

Using correlation analysis to examine the material covered in the mixed media painting course, the above table demonstrates a positive correlation between the various choice of materials and the expressive effects and methods of expression. In conclusion, the use of materials in Chinese mixed media painting directly impacts the expression's presentation and effect.

Table 8

Confidence analysis of the expressive style of the mixed media painting

Cronbach Confidence analysis

Title	Correction item-total correlation (CITC) □	Item deleted cfactor □	Cronbach cfactor □
Chinese mixed media paintings can be realistic, figurative, imaginative, or abstract in style	0.773	-	0.872
Chinese mixed media painting can be expressed in a figurative style, an imaginative style, or an abstract style	0.773	-	
Standardisation Cronbach cfactor: 0.872 □			

As can be seen from the table above, the reliability coefficient value of 0.872 is greater than 0.8, thus indicating a high quality of reliability of the data. For the "CITC values," the CITC values for the second term of the analysis were all greater than 0.4, indicating a good

correlation between the analyzed terms and a good reliability level. In summary, the study data reliability coefficient values are higher than 0.8, which suggests that the data reliability is of high quality and can be used for further analysis.

Discussion

The results presented above show that Chinese mixed-media painting is a highly contemporary and life-related artistic expression. This intimate connection is reflected not only in the materials but also in the predominance of consciousness. The results of the student-mentioned above survey and study of Chinese mixed media painting indicate the following: first, among university students enrolled in the course, the ratio of female to male students is approximately 2:1, and more than fifty percent of the students have a consumption level between one thousand and two thousand yuan. Second, the students' enjoyment of painting with mixed media far exceeded their knowledge of the art. Thirdly, some pupils still have a hazy grasp of its concept, choice of materials, and style of expression, which must be addressed and corrected.

On the one hand, students must alter their previous painting methods, alter their original ideas, and maintain a traditional understanding of the materials and methods of painting creation, making it difficult to connect the material materials of life to the painting itself. On the other hand, beginning with the teaching process, change the previous teachers to conduct the teaching in a workshop. Although there is also the understanding and interpretation of materials, as well as the interpretation and analysis of the works of historical and contemporary masters, the majority of students are unable to choose the materials well for the creation of services, but rather as a subordinate of the materials, without more proficiency.

Conclusion, Recommendations, and Implications

I. Materials and Concepts

The aesthetic qualities of Chinese mixed-media painting are particularly distinctive, as it brings the medium and materials concealed behind the traditional painting from behind the screen to in front of it, drawing the viewer's attention to the examination of the materiality of the materials. The aesthetic reinforcement of the materiality of materials is a defining characteristic of mixed media painting that distinguishes it from other painting expressions. It emphasizes the perceptual, aesthetic, and connotative qualities of the materiality of the material. It uses the material beauty of the material to create a painting that expresses the spirituality of the painting. This requires students to alter the conventional method of painting, abandon the notion that painting is merely an art medium, learn techniques and color knowledge for expression, improve the aesthetics of materials' materiality, and link and reflect on material beauty and painting. Based on this, teachers are encouraged to demonstrate and take the lead in the teaching process, as well as to encourage students to experiment with everyday materials, such as natural materials: clay, gravel, leaves, flowers, moss, etc., and artificial products: various types of paper, textiles, plastic products, cans, etc. Through systematic material learning units and thematic practical activities, students are

encouraged to investigate the beauty of materials in their everyday lives and to develop a fundamental understanding of the physical beauty of materials.

II. Skills and Methods

Chinese mixed-media painting is based on the characteristics of easel painting and adheres to the fundamental painting rules and principles. It differs from Western mixed media art and installation art in presenting a flat or two-and-a-half-dimensional visual effect, distorting but liberating traditional painting categories. In other words, mixed media painting is a type of painting that incorporates a variety of materials and techniques, and Chinese mixed media painting is an "evolution of single material techniques," "the interpenetration and integration of multiple materials or multiple material techniques," and "original expression" (Hu, 2021). The application of mixed materials in Chinese mixed media painting is integrated into the language of painting as a painting element, combining the expression of materials with the language of Chinese painting and exploring the path of mixed media painting with Chinese cultural characteristics. Teachers should emphasize the significance of professional theoretical knowledge in disciplines such as color science, composition, and aesthetic principles in guiding artistic creation (Liu, 2018).

Learn how to transform the language of materiality as you investigate the language of materials. In the teaching process, we summarise the expression of techniques, combine the culture of regional characteristics, draw on the teaching experience and methods of several more maturely developed institutions in China, and establish units of teaching content that are self-contained but can be integrated, thereby bringing more innovation and challenges to the creation of mixed media. According to Professor Zhang Yuan, "the artist's talent is reflected in his excellent control over the transformation of linguistic order." (Zhang & Xia, 2016).

III. Innovation and integration

In the 1980s, mixed-media painting was introduced to China as a new form of artistic expression. It is an extremely contemporary form of artistic expression closely related to life. This intimate connection is reflected in the materials and the preeminent role of consciousness: first principles, material techniques, and innovative applications. According to the proverb, art derives from life, in which the individual's subjective consciousness plays a significant role. This consciousness is largely the result of personal reflection on life and the influence of the times on the individual. Second, the continuous development of innovative instructional ideas and techniques (Chen, 2022). Teachers should adhere to the teaching concept of learning rather than instruction and develop and design teaching courses following the nature of integrated material painting. By integration, mixed media painting is an extension and expansion of traditional Chinese painting's creative forms and materials; it was created with the evolution of time and is an inevitable byproduct of the evolution of Chinese art. Teachers of mixed media painting should combine contemporary culture with traditional culture, integrate regional cultural characteristics consciously, draw nutrients from Western art, open students' minds to discovering and solving problems with diverse, available, and experimental themes, and cultivate students' innovative thinking skills and creative ideas.

Using a particular questionnaire to analyze and interpret the students' knowledge from the mastery perspective is a limitation of this thesis. Future research could take a hybrid approach, including comparing students' work before and after instruction and adding a teaching evaluation system form to the questionnaire for a multifaceted study. In addition, an increasing number of artists in Asian nations such as Singapore and Malaysia are utilizing this art form to create their works, which has significant growth potential in the international art market. On the one hand, they are incorporating various cultural elements into their techniques and materials, expanding beyond easel painting to include sculpture, collage, and installation art, and presenting themselves in more innovative forms through 3D printing, cutting, spray painting, and graffiti. On the other hand, it has resulted in an inclusive and diverse state-of-the-art education in Asian countries to guide and teach enhancing students' creative and aesthetic abilities. This method of artwork presentation has a positive effect on social change and advancement.

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