

Research on Representation of Natural Imagery in Mongolian Landscape Oil Paintings

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Abstract

The research conclusion indicates that this paper has deeply explored the artistic representation and cultural connotations of natural imagery in Mongolian landscape oil paintings. Through the analysis of historical classic works, it systematically expounds the artistic transformation mechanism of regional landscapes such as grasslands and deserts. The research shows that Mongolian landscape oil paintings emphasize a grand sense of space in their spatial construction, have pure and bright color language, and create a unique aesthetic character. These creations are not only visual presentations of natural scenery, but also artistic carriers of the spiritual core of the nomadic civilization. Contemporary artists, while inheriting traditional themes, have injected contemporary vitality into Mongolian landscape oil paintings through media innovation and form exploration. The research results have expanded the academic scope of Mongolian art research, provided a typical example for cross-cultural art exchange research, and has important reference value for the modern transformation of traditional art.

Keywords

Mongolian oil paintings; landscape paintings; natural imagery; nomadic culture; artistic innovation

1. Introduction

Mongolian landscape oil paintings, as an important part of Mongolian art, have a unique way of expressing natural imagery, which holds significant research value. The special geographical environment and nomadic cultural tradition of Mongolia have given rise to distinct ethnic characteristics in its landscape oil paintings (Qingqing, 2016). This study focuses on the expression of natural imagery in Mongolian landscape oil paintings, by analyzing their artistic features and cultural connotations, and exploring how Mongolian artists present natural landscapes such as grasslands and deserts through oil painting language. Existing research mostly concentrates on the overall development process of Mongolian oil paintings (Dorismogli, 2021) or the analysis of the color system, while there is relatively less specialized exploration of natural imagery. This article aims to provide a new perspective for un-

derstanding the uniqueness of Mongolian art.

2. Literature Review

2.1. Research on Characteristics of Mongolian Oil Paintings

Mongolian oil paintings began to develop in the 1920s and have formed a unique artistic style. Qingqing (2016) pointed out that Mongolian oil paintings, while inheriting traditional painting techniques, absorbed elements from European and Russian art, thus developing a distinct national character. Dorisumji (2021) conducted research on painters such as Chobukzhabu and revealed the evolution process of Mongolian oil paintings from realism to abstraction. These studies provide an important foundation for us to understand the artistic characteristics of Mongolian oil paintings. In terms of color application, some researcher systematically analyzed the color system of Mongolian art, indicating that in the process of exchanging with European art in the 20th century, the color system of Mongolian painting underwent significant changes. Sarantuya Byambajav (2023) explored the development of academic art in Mongolia and analyzed how painters such as Otgontuvden Badam combined classical techniques with national consciousness.

2.2. Research on Representation of Natural Imagery in Landscape Oil Paintings

Natural imagery is the core element of landscape oil paintings. Gu Kai (2011) explored, from the perspective of artistic practice, the artists' perception and form creation of natural imagery. Zhang Zhiyu's (2021) research indicates that the expression of imagery emphasizes the expression of subjective emotions and does not adhere to likeness. This viewpoint provides a reference for understanding the expression techniques of Mongolian landscape oil paintings. In the study of Chinese landscape oil paintings, Zhang Shuai (2015) analyzed the importance of the embodiment of the artistic conception, pointing out that it is the key to connecting the artist and the audience. Meng Erhu's practice (Shi Yibei, 2024) demonstrated the possibility of the integration of Chinese and Western artistic languages, which is of enlightening significance for understanding the cross-cultural characteristics of Mongolian oil paintings.

2.3. Summary of Literature Review

The current research has the following limitations: Firstly, there is a scarcity of specialized studies on Mongolian landscape oil paintings, with most discussions incorporated into general art history research (Zeyu Gao, 2023). Secondly, the representation of natural imagery lacks systematic analysis; the existing achievements mostly focus on the technical aspects and neglect the cultural connotations (Jingjing, 2016). Finally, cross-cultural comparative studies are insufficient, making it difficult to highlight the uniqueness of Mongolian oil paintings. This study will focus on exploring the ways in which Mongolian landscape oil paintings express national aesthetics through

natural imagery. This study will provide a new perspective for Mongolian art research.

3. Representation of Natural Imagery in Mongolian Landscape Oil Paintings

3.1. Visual Expression of Natural Landscapes

The Mongolian landscape oil paintings showcase distinct regional characteristics in the depiction of natural landscapes. The vast grasslands serve as the core creative theme, and the artists employ a horizontally extended composition to highlight its grandeur (Qing Qing, 2016). The deliberate enlargement of the proportion of the sky in the paintings vividly recreates the unique visual experience of the Mongolian plateau. In terms of color configuration, the pure azure and the brilliant golden yellow create a strong visual impact, which directly stems from the artistic refinement of the local natural scenery.

In terms of painting techniques, Mongolian painters have pioneered a distinctive style of expression. Creators such as Tsevegjav Chubukzhabu employ bold and unrestrained brushstrokes to precisely capture the texture of the grassland (Dorisumji, 2021). The new generation of artists, such as Gantumur Amartsetseg, have turned to subtle expression, using delicate transitions of light and shade to showcase the ever-changing natural light and shadow.

3.2. Cultural Connotations of Typical Imagery

The grassland imagery carries profound cultural significance. Artist Otgontuvden Badam expresses the Mongolian people's pursuit of freedom through the landscape of the grassland (Sarantuya Byambajav, 2023). In his works, the grassland is not just a natural landscape but also symbolizes the spiritual home of the nomadic culture. This approach goes beyond simple realistic representation and has the characteristics of cultural symbols. Seasonal changes are also important themes. Artists use different color treatments to depict the alternation of seasons, such as using tender green to represent the grassland in spring and golden yellow to depict the pastures in autumn (Qingqing, 2016). These seasonal images record the natural rhythm of nomadic life and become carriers of cultural memory.

3.3. Innovation in Contemporary Creation

Contemporary Mongolian landscape oil paintings present new development trends. While adhering to traditional themes, artists attempt diverse forms of expression. Some works incorporate elements of abstract expressionism, expressing emotions through simplified forms and strong colors (Zeyu Gao, 2023). This innovation gives traditional themes presentational power in the modern era. In terms of material techniques, new-generation painters explore the use of mixed materials. They com-

bine oil painting with traditional painting techniques, enriching the dimensions of artistic language's expression (Sarantuya Byambajav, 2023). This exploration is not a negation of tradition but a continuation and development in a new context.

4. Cultural Aesthetic Characteristics of Mongolian Landscape Oil Painting

4.1. Visual Expression of Nomadic Culture

The Mongolian landscape oil paintings profoundly reflect the natural and cosmic views of the nomadic people. Taking the work "Endless Grassland" by the painter Maralbaatar Bold as an example, the horizon line is deliberately lowered in the picture, and the vast sky occupies three quarters of the picture. This composition style originates from the visual habits formed by the nomads' long-term living in open spaces. In terms of color application, the painter Tsend-Ayush Ganbold is skilled at using golden brown tones to express the autumn pastures. His work "Golden Season" conveys deep emotions towards the grassland through warm tones. These visual features are not simple choices of form, but the materialized manifestation of the nomadic cultural psychology.

4.2. Contemporary Interpretation of Natural Worship

Contemporary Mongolian painters have creatively transformed the traditional natural view. The female painter Urangua Byamba's "Sacred Mountains" series combines the image of the sacred mountains in Mongolian legends with modern abstract techniques, maintaining the sacredness while giving new visual forms. The young artist Batzorig Dugersuren's digital painting "Song of Ecology" expresses concern for environmental protection through the integration of traditional images and new media technology. These creations indicate that the traditional natural worship concepts have gained new interpretative space in contemporary art.

4.3. Aesthetic Innovation in Cross-Cultural Dialogue

Mongolian landscape oil paintings are forming a unique cross-cultural expression mode. The painter Otgonbayar Ershuu's work "Rhythms of the Grassland" combines European Impressionist color techniques with Mongolian traditional patterns, creating a visual language that is both modern and ethnic. This innovation is not a simple style collage, but an organic integration based on a profound understanding of different cultural traditions. It is worth noting that these innovations always maintain a firm hold on the essence of Mongolian culture, allowing the works to integrate into the contemporary art trend while retaining a distinct ethnic character.

5. Conclusion

This study conducted a systematic examination of Mongolian landscape oil paintings,

revealing their unique artistic value and cultural significance. The research shows that Mongolian landscape oil paintings not only maintain distinct ethnic characteristics but also continuously develop and innovate in the contemporary artistic context. Through the artistic representation of natural landscapes, the painters not only recorded the magnificent scenery of the Mongolian Plateau but also inherited the core spirit of the nomadic culture. Contemporary Mongolian landscape oil paintings exhibit a diversified development trend, with new explorations in materials techniques and expression forms. These innovations are not a departure from tradition but rather a continuation and development in the new era. The artists, while absorbing international artistic experiences, have always maintained a profound understanding of the local culture, making the works both contemporary and ethnic. This study provides a new perspective for understanding Mongolian art and also offers a useful case for cross-cultural art research. Future research can further focus on the influence of Mongolian landscape oil paintings in international art exchanges and the new possibilities brought about by the development of digital technology.

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