

A PRACTICAL EXPLORATION OF LOCALISED OIL PAINTING

This essay explores my work and the traditions that have formed it.

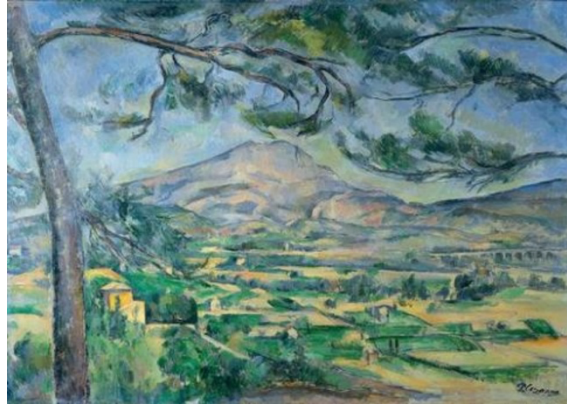
"Prejudice" comes from tradition, from our deep-rooted thinking and environment, and often in practice we put "prejudice" in the most common place, ignoring the possibility of innovation, a behaviour that stops us in our tracks, which I understand as "tyranny of hidden prejudices". My research critically explores the process of the formation of localised Japanese oil painting in the early 20th century (Sotaro Yasui for example) analyses the development process of the fusion of Eastern and Western oil painting, and summarises the influential factors that shaped the localised style of oil painting, as a way of trying to paint a more localised style of oil painting in practice.

On a personal level, Localisation, is everything that human beings see, hear and feel in the environment in which they grow up: culture, politics, ideas, etc., and bringing them into the ideology, gives rise to style. Localisation in oil painting is about the personal language that the painter expresses in his canvases, a personal language that can also be understood as 'hidden prejudices'. Before discussing my practice in full, I will explore several well-known painters and the formation of their localised styles and how their traditions relate to their own painting, examples that will help me understand what localisation entails and inspire my practice. After studying oil painting in France, the Japanese painter Sotaro Yasui combined the characteristics of Japanese painting and gradually expressed his 'Japanese' inner style in his canvases, which is known as the 'Yasui style', and can be better understood from his works. It is from his work that one can better understand what "hidden prejudices" are. This is illustrated by comparing



picture.1 *Chengde Lama Temple* is a masterpiece of landscape painting by Yasui Sotaro (1937)

Sotaro Yasui's *Lama Temple in Chengde* with Cézanne's *Mount Saint-Victor*. The top half of both images is a mountain or building, and the bottom half shows the space



picture.2 *Mount St. Victor* is a landscape painting by Cézanne (1887)

between the painter and the object; the compositions are essentially the same, the similarity of the images allows for a better comparison of the differences between the two artists in terms of localised techniques. In *Mount St. Victor*, Cézanne attempts to reflect the solidity and spatial extension of the mountain in his painting, and, influenced by Impressionism, tries to use colour instead of light and dark, so that the colours in the middle of the work are dark and blue, while the foreground is bright and broad, drawing the distance between the painter and the mountain under the contrast of colour. In contrast, in *Chengde Lama Temple*, the emphasis is more on 'flat blocks' to deal with spatial relationships, and Yasui uses bright, clear colours throughout the painting, weakening the relationship between the front and back of the objects. It is therefore possible to suggest that Yasui's colour expression emphasises not depth but the flatness of the 'Japanese' picture. This flatness has always influenced Yasui's images, and this is further evidenced in his still life paintings.

The embodiment of a personal style marks the emergence of a 'bias' hidden within the tradition. Just as flatness has always influenced Yasui's images, this is even more evident in his still life paintings. This is further illustrated by comparing Cézanne's *Blue Vase* with Yasui's *Persian Pot* and *Daffodils*. Both are essentially the same in composition, with the subject being a group of still lifes placed on a tabletop with a backdrop wall as an accompaniment. In *The Blue Vase*, the back-and-forth relationship

between the still-lives and between the tabletop and the background wall is clearly visible, and even though the still-lives are not painted in projection, it is still evident



picture.3 *The Blue Vase* is a still life by Cézanne (1873)



picture.4 *Persian Pot and Daffodils* is a still life painting by Sotaro Yasui.

from the colour that the objects are turned to the back. In Yasui's *Persian Pot and Daffodils*, on the other hand, the spatial position of the objects is not clearly shown; the viewpoint from the tabletop and the daffodils is overhead, but the Persian pot is at a flat angle, and the background wall and still life are both similarly brightly coloured, blurring the relationship between the distances between the objects and flattening the picture by representing the objects in the same way that outlines are used to capture them in Japanese painting. In traditional Japanese painting, flatness had always been a fixed presence, but Yasui's application of this feature to oil painting, which at the time placed great emphasis on three-dimensional effects, was a reflection of his personal style, and his hidden 'prejudices' gradually emerged.

The localisation of oil painting came about through the painter's control of the spatial discipline of the picture, which in this case I believe came about through the painter's 'prejudice' against traditional perceptions. Hans-Georg Gadamer in his seminal

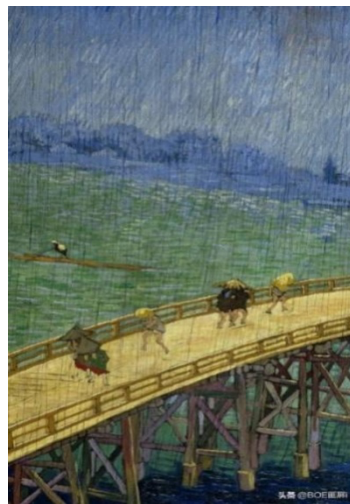
work Truth and Method argues that our prejudices play a pivotal role in the act of understanding. The prejudices that Gadamer argues determine the act of understanding are the product of our historicity (our being thrown" into our environment) and our interests or goals in that we are always oriented towards our future projects. Without the prejudices that define our interests, we would have no connection to tradition at all¹.(2014:87)The Japanese perspective on three-dimensionality is very interesting in Hideyoshi Takahashi's(2017) account: "The Japanese of the Edo period were most surprised by this three-dimensional representation when they were exposed to Western European painting in a piecemeal fashion. Hiraga Gennei (1728-1780), one of the flag bearers of the introduction of new Western European knowledge in the Tokugawa period, came to the Kakunodate in Akita and asked Odano Naotake (1749-1780) to depict a round mirror seen from directly above, and Naotake thought about it and then drew it as requested, and when Gennei looked at it he criticised it for being confused as to whether it was a basin or a circle, and only then began to teach them the Western European style of shading. " ²In this story, Odano Naotake could not tell the difference between a basin and a circle because in Japanese painting, drawing is always done in two dimensions, so in his traditional 'prejudice', drawing is two-dimensional. When he learnt how to draw in shadows, he broke his prejudice and, with his new experience, was able to draw the difference between a basin and a circle. What we should do in practice is to weaken the influence of 'prejudice' and to integrate it in order to break new ground.

In Gadamer's view, I believe that knowledge of the 'strangeness' of tradition is an effective means of weakening the 'tyranny of hidden prejudices'. Nonetheless, prejudices that go unchecked can become an obstacle to understanding the truth-claims of a traditional text. Along these lines, Gadamer says, "It is the tyranny of hidden prejudices that make us deaf to what speaks to us in tradition" (Gadamer 1989, 270). He, thus, counsels that the hermeneut attempt to foreground his or her prejudices with the caveat that such prejudices are often unconscious and out of our control. In such

¹Tiresh-Samuelson, H. and Hughes, A.W. eds., (2014) *Jewish Philosophy for the Twenty-first Century: Personal Reflections*. Brill.pp.87.

²高阶秀尔,T.(2017)看日本美术的眼睛.中国财政经济出版社.

cases, we only become aware of our prejudices as they are "provoked" and put at risk by our encounter with tradition (ibid., 299).¹ Here are a few examples of the changes in the work of Western painters who have been influenced by Eastern culture. Van Gogh fell in love with the work of Hiroshige Kakawa, copying his print *Bridge in the Rain* (1887, oil on canvas) in oil, and received a clear influence on the layout and painting style. As mentioned in *Dear Theo: Biography of Van Gogh* (1888): 'Van Gogh's philosophy continued to be influenced by Japan, he said: "I like Japanese painting, and we are all deeply influenced by it. This is the commonality of all Impressionist painters"³. Rousseau repainted the sky section of his sending work, *The Village at Berny*, before



picture.5 *Bridge in the Rain* was one of Van Gogh's masterpieces the Salon of 1864, with the result that the picture gained brilliance through the bold use of colour under the influence of Japanese prints, which he was then passionate about.



picture.6 *The Village of Bernies*, one of Rousseau's works (1857)

These examples show that the unconscious prejudices of the past dominated their practice, and that when these painters departed from their original painting methods and

³*Dear Theo: Biography of Van Gogh, Vincent Van Gogh, Translator: Wang yang, Tianjin People's Publishing House, 2017.12. Date of writing: around 1888.5.20*

new knowledge of the tradition was embraced, the 'hidden prejudices' weakened, eventually creating new forms of painting that were refreshing. It is clear from this that a willingness to innovate and experiment in practice is conducive to reducing the phenomenon of the 'tyranny of hidden prejudice'.

The traditional 'prejudices' in practice vary from person to person, and the formation of a localised style varies according to each individual's upbringing. The aim is to explore the possibility of a two-way fusion of Eastern and Western painting and the use of 'hidden prejudices' in the process of developing a localised style. In my traditional Chinese perspective, perspective, shading and depiction in three dimensions are also rare in Chinese painting, which is similar to traditional Japanese painting in that it takes a 'flat' approach to expression, focusing more on the expression of mood. The three-dimensional method is able to better reflect the sense of solidity and volume of the object, focusing on restoring the real object as seen by the eye. In traditional Japanese ukiyo-e, the gentle calmness of the colours and the flat colour composition are far removed from three-dimensionality. This great difference allowed the Japanese to learn from Western painting in a way that still reflected a 'flat' form of expression. As can be seen from the analysis of the works above, the Japanese Yasui uses bright tones to express a sense of volume and form a spatial relationship with the background, whereas in the eyes of Cézanne and Engel in the West, the figure tends to be more 'dark brown' and relies on stylistic order to express the 'depth' of the picture. "and "space". It is easy to see that three-dimensionality has become an inherent 'order' in the language of Western expression in oil painting. In my practice, I have incorporated my underlying perceptions into my work, and it is clear from the style of my work that certain traditional symbols that I perceive have developed a 'hidden bias', namely flatness and bright colours. In terms of subject matter, I am heavily influenced by the Chinese environment, and my expressions are of Chinese historical and cultural themes. Take my practice work, Dreaming of Dunhuang, for example. Dunhuang murals are Chinese culture, referring to the artworks of painting on the inner walls of the Dunhuang caves in China, which are part of the world heritage. Dunhuang's frescoes cover a total area of over 50,000 square metres, including 522 caves, including the Dunhuang Mogao



picture.7 *Dunhuang murals* are one of the representatives of ancient Chinese civilisation



picture.8 *Dreaming of Dunhuang* is the result of the author's practice

Caves, the Western Thousand Buddha Caves and the Ansi Yulin Caves, and are of enormous scale, exquisite skill, rich content and a wide range of subjects. I was influenced by the elemental symbols that appear in the Dunhuang frescoes and the story of the Buddha's birth, grafting and blending Dunhuang elements with modern symbols of things, and intentionally abandoning traditional Western techniques to express the work in two-dimensional painting, using vivid colours. In my work, there is another tradition, *Back to Lhasa*, is a practice influenced by Chinese Tibetan culture. Tibetan culture combines the Indian and Nepalese cultures of South Asia, as well as the Persian and Arab cultures of West Asia and the Chinese culture of the Middle Kingdom, making its architecture and sculpture, painting, decoration, arts and crafts and other plastic arts



picture.9 Cloth painting of a female demon reclining from a traditional Tibetan thangka painting



picture.10 *Back to Lhasa* is the result of the author's practice

reach a very high level. I was impressed by the history of Tibetan culture from my childhood, and I was greatly influenced by the Thangka 'Cloth painting of a female demon lying on her back', with its strange shapes, smooth line drawings and rich storyline. The figures are also portrayed and the architecture is depicted using line drawings to achieve a fit with the language of national painting in the language of painting. In addition to the above two Chinese influences, I have another source for my localised stylistic explorations - Yang Liu Qing New Year paintings. Yangliuqing woodblock prints, one of the most famous Chinese folk woodblock prints, are a classic



picture.11 Yangliuqing *New Year painting* is one of the popular folk art forms in China

example of traditional Chinese civic art, and their works are in keeping with the aesthetic tendencies of the Chinese public, with bright, luminous, bright and elegant colours being used to produce the paintings. This includes opera characters, flowers, landscapes and so on, and is particularly strong in reflecting real life, current affairs and customs, historical stories and other subjects, forming his own distinctive artistic style. In my oil paintings, influenced by Yangliuqing New Year paintings, I use higher purity

colours followed by pinkish blue, pale yellow and grey to harmonise them, using complementary colours and high purity colour contrast at key points to make the colours striking and natural, increasing the dynamism of the picture. These are mainly the effects of the historical knowledge I received on the 'hidden bias', but also the mapping of the subject matter. Influenced by traditional Chinese painting exhibitions, I have seen many excellent artists bring their feelings from life into their works, such as Chen Xinyu's *A Cry*, Luo Wenyong's *A Song of Happiness*, and Fu Yan's *Memory of the Corps*. The *Song of Happiness* uses the family as the setting, capturing the sense of achievement and satisfaction in the daily lives of ordinary people, and conveying to the audience the happiness of being born in a time of peace. *Corps Memory* uses a figurative and realistic language to discover the rustic beauty of life from a unique perspective and aesthetic eye. Under the influence of this environment, I also began to pay attention to the actual events around me in order to collect materials, which led to the creation of the work "Smoke and Fire". It can be seen that my goal orientation and the practice I am interested in revolve around my original 'prejudices', and that Chinese history and culture are the main source of ideas for my practice. More new knowledge and integration with my 'prejudices' in order to push the envelope and continue to develop. As Mr. Zheng Zhenduo(1998:89) said, "The fine tradition of ancient Chinese painting is not only being inherited, but is continuing to flourish on the basis of absorbing fresh subject matter and fresh painting techniques."⁴

Finally, in this essay I explore my tradition, which can be seen as a combination of elements from the East, the West, China, Tibet and openness. It is an exploration of my painting tradition and my style and an attempt to explore deeper dimensions. In our current society, where the art environment tends to be open, free and pluralistic, the formation of a localised style is not only about the integration of forms or painting languages, but also about the integration of the artistic spirit and culture into practice. The ultimate aim of starting this research is not just to understand my own 'prejudices', but to reconcile with them in the current situation and to accept more unfamiliar traditional experiences. It is undeniable that my 'prejudice' comes from the historical

4 Zheng Zhenduo(1998)Zheng Zhenduo Art and Archaeology, *Cultural Heritage Press*, 36(2):189.

who I am now, and that this hidden 'prejudice' needs to be accepted in the future in order to eventually integrate and have a more holistic mind to support the practice, which for me is the best outcome.

references

- Tirosh-Samuelson, H. and Hughes, A.W. eds., (2014) *Jewish Philosophy for the Twenty-first Century: Personal Reflections*. Brill, pp.87.
- 高阶秀尔, T. (2017) *看日本美术的眼睛*. 中国财政经济出版社.
- Dear Theo: Biography of Van Gogh, Vincent Van Gogh, Translator: Wang yang, Tianjin People's Publishing House, 2017.12. Date of writing: around 1888.5.20
- Zheng Zhenduo (1998) *Zheng Zhenduo Art and Archaeology*, Cultural Heritage Press, 36(2):189.
- Yasui Sotaro, C. (1937) *Chengde Lama Temple* [Oil on canvas].
- Cézanne, C. (1887) *Mont St. Victor* [Oil on canvas].
- Cézanne, C. (1873) *The Blue Vase* [Oil on canvas].
- Yasui Sotaro, C. *Persian Pot and Daffodils* [Oil on canvas].
- Van Gogh, c. (1887) *Bridge in the Rain* [Oil on canvas].
- Rousseau, C. (1857) *The Village at Bercy* [Oil on canvas].
- (Republican period) *Dunhuang murals* [mural painting].
- Gengyang Ren, C. (2021) *Dreaming of Dunhuang*, [Oil on canvas].
- (Republican period) *The Devil Reclining on a Cloth Painting* [Tangka]
- Gengyang Ren, C. (2022) *Back to Lhasa* [Oil on canvas].
- Yang Liuqing, C. (2001) *New Year painting* [painting on paper].

AN EXPIORATION OF THE ONTOLOGICAL POSITION IN MY FIELD OF PRACTICE

Ontology asks about the nature and firstness of the nature of the universe. My practice revolves around the proposition of localisation of oil painting, analysing the development process of the fusion of Eastern and Western oil painting and summarising the influencing factors that form localised style oil painting, as a way of trying to paint a more localised style of oil painting in my practice. Localisation, i.e. everything that human beings see, hear and feel in the environment in which they grow up: culture, politics, ideas, etc., and bringing them into the ideology, gives rise to style. Before fully discussing the practice, I carried out a technical analysis of the localised works of the Japanese painter Yasui Sotaro and the Chinese painter Shang Yang, and in the process found that Bounded rationality fits with the concept of the act of localisation, the specific definitional links between the two will be explained in detail below, and these findings ultimately helped me to adopt Bounded rationality as the practice's These findings ultimately helped me to adopt Bounded rationality as the main stance of my practice.

Bounded rationality, i.e. human behavior "is consciously rational, but this rationality is limited".¹ (刘甲库,2012:63) The application of the idea of finite theory to the study of localised oil painting shows that works cannot be judged by general oil painting techniques, but that good works are those that can see the painter's subjective feelings and personal style. As a leading proponent of the concept of finite rationality, Simon, a Nobel Prize winner in economics, established his doctrine of 'finite rationality' from a critique of the 'perfectly rational' 'economic man' of classical economics, replacing the principle of optimality with the principle of satisfaction.² (梁

¹ 刘甲库, 2012. 人文视域下高校图书馆“脱岗”分析及规避路径选择. 图书馆工作与研究, 1(11), pp.61-65.

² 梁福秋, 2011. 理性与选择——西蒙的有限理性理论与科尔曼的理性选择理论比较研究. 科教导刊, (26), pp.113-114.

福秋, 2011:113-114) Here, the experience of Japanese painter Yasui Sotaro's oil paintings is illustrated. Yasui Sotaro's oil painting was learned in France, where he studied under Jean-Paul Laurens for three years. During these three years he received a very rigorous training in the fundamentals of painting. Having fully mastered the traditional techniques of Western Europe, Yasui could have done so if he had painted according to the traditional techniques, which are what Simon calls the optimal



picture.1 *Golden Hibiscus* is one of Sotaro Yasui's most iconic works (1934) . principles. Yet his work deliberately ignores the traditional three-dimensional painting methods of Western Europe and applies the flat form of Japanese painting to the picture in pursuit of his most satisfying effect. Here I compare Yasui Sotaro's *Golden Hibiscus* with the French painter Ingres's *Portrait of Monsieur Rivière* to illustrate the similarity of their compositional structures, and the fact that Ingres, as a traditional Western painter, is better able to compare Yasui Sotaro's tendency towards Bounded rationality in his oil paintings. In his paintings not to mention the directly visible parts



picture.2 *The portrait of Mr Rivière* is one of Jean Auguste Dominique Ingres's masterpieces (1808) .

of the figure such as the face or the right hand, even those parts of the body wrapped in very carefully depicted folds of clothing and deeper parts are depicted with a real

sense of presence. To the viewer, the model does appear to be in the right place in a realistic space, sitting diagonally towards us, and based on this position it must be said that the painting does show a certain depth of space. In contrast, in *Jin Rong*, the body wrapped in the garment below the neck is indistinct in space, except for the model's face. The part of the legs, which should be an important part of the picture for the artist, is barely painted to any effect. For example, under this blue cheongsam, what is the physical configuration of the model's waist to her legs? How does the body twist? It is difficult to see this, at least from the picture. It is also difficult to see the model's leg stance from the folds of the dress because the shape of the leg is not clear. Now if one were to look at the hem of the cheongsam in the lower left corner of the picture and follow the line of the leg with the toe covered, it might even appear that the leg is stretched backwards. In an anatomical sense, the lower half of the body of *Jin Rong* is undeniably indistinct. It is reasonable to assume that the white line on the right shoulder, which does not exist on the subject, was deliberately painted, and if so, then it would be as if the artist had used it to separate the colours in the painting for stylistic reasons, as was the case at one point in Gauguin's career. It turns out that the artist did this to emphasise the right shoulder. Curiously, the front shoulder, which Yasui Sotaro should have made larger, is minimised and not accentuated, while the deeper shoulder, which should have been reduced, is emphasised. This



picture.3 Large multiples of ink and pencil colours painted by Hachibei

Sugimura(1688-1704) .

'anti-perspective' representation is something he has been experimenting with, so it is clear that Yasui Sotaro's aim is not to reproduce tradition, but to move in the direction of localisation. In Japanese painting, it is very common for the structure to be

expressed in lines, without any concern for perspective, and in a flat manner, as exemplified by the traditional Japanese painting 'The Walking Beauty'. Looking at his oil paintings in the traditional Japanese mode of thinking, it becomes clear that while he studied oil painting, he did not seek to express the extremes in the inherent modes of painting, but rather sought satisfaction in his own localised thinking. It is thus clear that bounded rationality does not seek objective representation as in realism, but is expressing itself and taking its own will for granted.

The formation of localisation in oil painting is not limited by any form, but the results of practice may change form as times change. Fullerton(1987) has said: "The leading proponents of historicism proposed a bounded relativism. The most eloquent argument was that of Mannheim (1924). He argued that absolutes exist in the social phenomenon C, but that they are absolute only for a limited time or in a particular place. 'The absolute itself is in a process of change; it is itself spatially limited No form (Forderungen) is valid for all times, but rather the absolute reconstitutes itself in new, concrete forms in each age ' (Mannheim 1924, pp. 56, 58). Thus, 'individualised observation' as the goal of historicist analysis does not exclude generalisations, even of laws; it simply means that these are provisional. "³As mentioned above, the artist's understanding of localisation also changes with the point in time and place, while the very existence of localisation does not change. When Yasui Sotaro paints oil paintings, they add what they consider to be traditional, or stubbornly ideological culture to their paintings, and when they add their own symbols, we assume that he has added Japanese culture, and that his ideas are chasing a localised style. And as the times and the forms of painting change, the development of localisation becomes diverse. Here is an example of the transformation of the localised style of painting by the Chinese painter Shang Yang over a period of twenty years. In 1981, Shang Yang produced his first known work, The Yellow River Boatman, a localised work influenced by the environment of the Loess Plateau in which the artist lived at the time. On the Yellow River beach, the image of the boatmen as "slashing and chopping" deeply impressed Shang Yang. So he came to the Yellow River beach almost every day and chatted

³Fullerton, R.A., 1987. *Historicism: what it is, and what it means for consumer research*. ACR North American Advances.



图 9 尚扬《黄河船夫》，140cm×385cm，布面油彩，1981 年

picture.4 *The Yellow River Boatman* by Shang Yang(1981)

with the boatmen, riding in their boats and crossing to the other side with them, until one day he saw a dozen boatmen lined up in front of the ferry, either with their backs or with their shoulders against the side of the boat, shouting a horn, their legs stomping and bracing in the mud, and the huge wooden boat was slowly pushed into the muddy Yellow River.⁴ (Jikai Li, 2020) It was this scenario that shook Shang Yang, and the work was a highly formalized summary of a personal, flat visual interest that was characteristic of the 'roots' aesthetic of the time. However, when we look at Shang Yang's 2003 work, *The Dong Qichang Project*, we can still see his local tendencies in the work, such as the inclusion of elements of Chinese landscape painting, but the form and structure of the painting has changed. He is reconstituting himself in new, concrete forms, reorganising his imagination of historical traditions

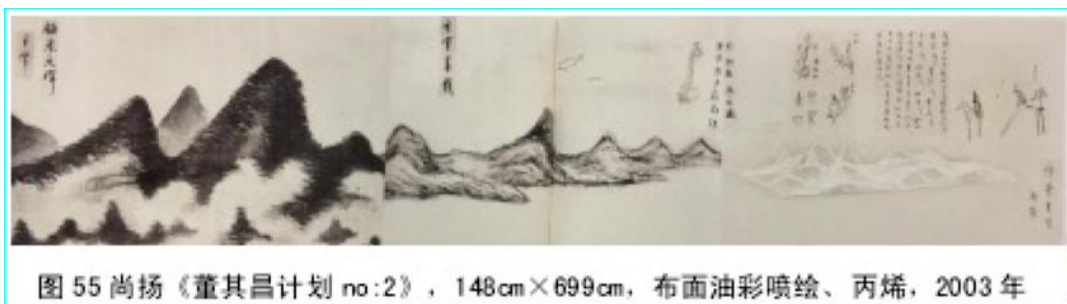


图 55 尚扬《董其昌计划 no:2》，148cm×699cm，布面油彩喷绘、丙烯，2003 年

picture.5 *Dong Qichang Project no:2* by Shang Yang(2003)

and cultural realities with his concepts and unique way of painting, transforming and combining the elements introduced into the picture, thus giving a new semantic meaning to the symbols. In his work, Shang Yang has configured and poetically related classical Chinese landscapes to modern life in a holistic manner. The artist's own description of this work is: "*Dong Qichang Project no:2* is a long scroll made up

⁴Jikai Li, D.(2020)' 本土化艺术的当代性探索', (Doctoral dissertation, 中国艺术研究院):33.

of three linked images: on the left side of the painting is a close up view of the mountains, lush and cloudy, the original appearance of nature; the gaze moves to the middle view, where the mountains are somewhat depressed; and on the right side of the painting is the full view of the mountains, which is a virtual networked landscape.⁵ (Shang Yang,2005:31-32) Had it been 1981, he would categorically not have expressed indigenization in this way. It is thus clear that the changing times also affect the form of one's indigenization development, which is closely related to the limited theory.

The above analysis of the work is intended as a prelude to discovering how bounded rationality can better dominate my practice. The formation of localisation in oil painting requires the painter to feel the harmony and conflict brought about by the context of life in a sensual way, but also to think rationally about what to give and take. Bounded rationality refers to the rationality between full rationality and imperfect rationality, within certain limits.⁶ (Xiao Yong and Fu Guanghua, 2013:41-45.) Thus, bounded rationality is rational behaviour that is expressed under conditions that simplify decision variables in order to capture the essence of the problem. Indeed, to understand and grasp the nature of finite rationality, it is necessary to think deeply and interdisciplinarily about what rationality is in general and what it means to be limited, in the context of the many different sources of human rationality in philosophy and throughout history. Reason has been an enduring topic in philosophy and throughout history. Rationality is the only reliable source of knowledge, according to the theoretical philosophers. In the first sense, rationality refers to people's attitude towards the real world, which is characterised by the qualities of truthfulness, pragmatism and objectivity (as opposed to subjectivity, emotionality and arbitrary action) towards people, things and events. We consider a person to be rational when he or she is willing to take an active role in dealing with people and reality, and vice versa. Rationality is always context-specific, and there is

⁵ 尚扬,M.(2005)关于'董其昌计划 2 号',当代名家艺术观----尚扬创作篇,43(2):31-32.

⁶Xiao Yong and Fu Guanghua, 2013. 论竞争情报的经济学理论基础. 情报资料工作, 34(4), pp.41-45.

no such thing as abstract and pure rationality apart from a particular context. It is consciously rational to the degree that the adjustments of means to ends are a conscious process. It is deliberately rational to the degree that the adjustments of means to ends have been deliberately brought about.⁷ (Wenstøp, F., 2005:161-172)

In my practice, for example, the influence of Chinese culture and woodblock prints evident in my oil paintings, which do not follow perspective or three-dimensionality



picture.6 *Dreamland* is the result of the author's practice (2021)

like traditional Western oil paintings, but rather the flatness and traditional Chinese culture in woodblock prints, in order to pursue the most satisfying localised Chinese effect. In my practice 'Dreamland', for example, I have incorporated my underlying perceptions into the work, and it is clear from the style of the work that certain traditional symbols that I perceive have developed a tendency to be localised, i.e. flat and brightly coloured. In terms of subject matter, I am strongly influenced by the Chinese environment and have chosen to work with Dunhuang culture. Dunhuang murals are the murals in the Dunhuang Caves, located near the city of Dunhuang in Gansu Province, China, and are the most important part of the art form of the cave complex. The Dunhuang Grottoes, which include the Dunhuang Mogao Caves, the West Thousand Buddha Caves and the Ansi Yulin Caves, contain 552 caves with over 50,000 square metres of frescoes through the ages, making them the most heavily frescoed cave complex in China and the world. The murals can be classified according to what they depict: Buddha paintings, sutra paintings, story paintings and portraits of supporters. Influenced by the elemental symbols and stories of Buddha's life that appear in the Dunhuang murals, I have grafted and blended Dunhuang

⁷Wenstøp, F., 2005. Mindsets, rationality and emotion in multi - criteria decision analysis. *Journal of Multi - Criteria Decision Analysis*, 13(4), pp.161-172.

elements with modern symbols of things, and have deliberately abandoned traditional Western techniques and used two-dimensional painting methods to express the works in vivid colours. All of these intentional approaches are deliberately rational, with the intention of contributing to a personal, localised style.

Finally, in these chapters I explore my tradition through a finite rational ontology, which can be seen as a combination of Eastern, Western, Chinese and Dunhuang elements, culminating in my idea of localisation. This is an exploration of my painting tradition and my style and an attempt to dig deeper. The revolution of bounded rationality reminds us to remain rational in dealing with human rationality, and similarly, to remain rational in dealing with the revolution of bounded rationality and the results it produces. In the future, the dominant role of bounded rationality will allow me to become more mature in my exploration of the localisation of Chinese oil painting.

references

- 刘甲库, 2012. 人文视域下高校图书馆“脱岗”分析及规避路径选择. 图书馆工作与研究, 1(11), pp.61-65.
- 梁福秋, 2011. 理性与选择——西蒙的有限理性理论与科尔曼的理性选择理论比较研究. 科教导刊, (26), pp.113-114.
- Fullerton, R.A., 1987. *Historicism: what it is, and what it means for consumer research*. ACR North American Advances.
- Jikai Li, D.(2020)'本土化艺术的当代性探索', (Doctoral dissertation, 中国艺术研究院):33.
- 尚扬, M.(2005)关于'董其昌计划 2 号', 当代名家艺术观----尚扬创作篇, 43(2):31-32.
- Xiao Yong and Fu Guanghua, 2013. 论竞争情报的经济学理论基础. 情报资料工作, 34(4), pp.41-45.
- Wenstop, F., 2005. Mindsets, *rationality and emotion in multi - criteria decision analysis*. Journal of Multi - Criteria Decision Analysis, 13(4), pp.161-172.
- Yasui Sotaro, C., (1934) *Golden Hibiscus* [Oil on canvas].
- Ingres, C., (1934) *Portrait of Monsieur Rivière* [Oil on canvas].
- Hachibei Sugimura, C., (1688-1704) *The Walking Beauty* [Large multiples of ink and pencil colours].
- Shang Yang, C., (1981) *The Yellow River Boatman* [Oil on canvas].
- Shang Yang, C., (2003) *Dong Qichang Project no:2* [Oil on canvas].
- Gengyang Ren, C., (2021) *Dreamland* [Oil on canvas].