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A Brief Discussion on the Significance of Material Mediation to Mixed Media Painting

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ABSTRACT

In contemporary society, material artworks have been widely used in art and established as a new form of artistic language. The creative use of media materials has greatly expanded people's visual space. The materialization of artists' aesthetic concepts means that media materials are involved in the process of painting practice through different ways of expression, promoting the independence and connotation of painting language, and strengthening it, so that the creation of mixed media has obtained a very strong living space in today's era. In the process of artistic creation, material materials are branded with themes and need to serve artistic ideas. They not only play the role of media of artworks but also have certain artistic characteristics. Materials will show different effects in different works and the use of different artists, reflecting the artist's visual perception of the objective world and also conducive to stimulating the work's deeper meaning. This paper studies the influence of media on the creative process of painting works by changing the creative thinking mode, emotional expression, and visual perception mode of mixed media painting, and tries to summarize the meaning of material media in mixed media painting.

Keywords: Mixed media, Materials, Mediation, Visual art, Media painting, and Visual perception.

INTRODUCTION:

Since the 21st century, science and technology and production technology have continued to develop, and new materials and new media have been continuously developed and produced, resulting in great changes in people's attitudes towards things. The emergence of new technologies and materials provides a broader development space and survival opportunities for the transformation of culture and art. The discourse on the "turning of objects" in the art field has given unprecedented emphasis to "material medium". This study provides a new path to interpret the development of comprehensive pain-

ting art and also provides a stage for the continuous materialization of mixed materials.

This study selects several artists with typical styles and analyzes their paintings and creative ideas. They consciously pursued the diversity of artistic expression during creation, making painting materials move from a subsidiary position to a subject position. Mixed media helps art paintings break through the two-dimensional flat space into three-dimensional or multi-dimensional. In painting, the artistic manifestation of the material is the self. Therefore, painting has completely become a process of exploring how to deal with the medium, because the

painting is directly perceived by the visual, so it is something that makes the medium visualized. The significance of mixed media painting is to connect vision and materials so that materials exist as media. The most important concept of modernism is to eliminate meaningless or non-essential research methods on art. In other words, it needs to eliminate all research methods that do not pay attention to the medium. It is an inevitable development of the times that the mixed media used by art paintings and it shows the transformation of the value concept of materials in visual art. This study focuses on “contemporary mixed-media painting”, takes the artist's practical activities as the medium, and tries to dig out its practical significance through extensive and indepth research on the painting language, visual characteristics, and spiritual orientation of mixed media painting, to make a rational construction of the development of contemporary mixed media painting (Hawladar and Fakaruddin, 2021).

Review of Literature

Concept of media

The art of painting depends on specific media. Richard Linde believes that "art is any creative arrangement formed through one or more media. Its main function is to convey important aesthetic objects."(2015, p. 120). The meaning of media is a changing concept. From the perspective of modern communication science, media can be understood as a tool for communication and communication, as well as an intermediary for transmission and communication between the communicator and the receiver. Image scholar W.J.T. Michel proposed the definition of material and media in visual art from the perspective of image science. He believed that “Object’ means that the material appears in or supports the image, in other words, the material that an image refers to or causes to appear.”, “ ‘Media’ means the material practice of putting images and objects together to produce a picture” (2015, p.120).

The application of media to artistic practice has led to new artistic forms, expressions, and techniques. In a broad sense, the media contains the meaning of the material, form, etc. It is an important factor that creates a relationship between the artist, the audience, and the painting. It has material properties and also contains non-material factors such as culture and artists' performance style and technical means, which has practical meaning.

The Application of Media in the History of Painting

The evolution of painting history is based on the evolution of the material carrier of the media. Artists should consider the characteristics and functions of media when creating. The theme and manifestation of painting need to be reflected through visual images, which must be obtained from certain medium. In different stages of the development of western painting history, the role of media is also different. From the Renaissance to the beginning of the 19th century, painting creation presented different techniques and styles, it has been circulating and circuitous within the scope of realism and the innovation of material technology has not yet made a breakthrough. Artists widely use the medium of oil and latex or oil paint to paint on walls, paint boards, or canvases. The painting language based on this language base has formed a reproducible painting with three-dimensional perspective, anatomy, light, and shade as visual elements. In the process of painting practice, what the painter can do is translate what he sees into the manifestation of his painting medium. This kind of painting is an illusion created by applying color on a bottom surface. When we see the illusion, the color and media are hidden under the painter's exquisite skills and performance theme. As Arthur Danto pointed out, “In a sense, we can regard the 'media' as a metaphysical version of the ‘consciousness’. The media has never been a part of a painting. It always seems to be making self-sacrifice - it completely pulls away, erases its traces, and leaves the content behind. Therefore, art is information, while media is nihility, which is similar to the case of consciousness” (2012, p.187). After the mid-19th century, painting began to deviate from the traditional realistic concept in terms of both modeling consciousness and media materials and gradually formed a modern art form characterized by forms, material media, and concepts. Media is understood as a kind of practical activity, which is the intermediary between the artist's imagination and the completion of the work, and it has certain independence. In the 20th century, artists discovered that the materiality of the medium had a great influence on artistic expression. Every change in the medium affects the creation and acceptance of painting and promotes the artist's exploration of the ontology of art. In other words, the change in the medium is the decisive factor that causes the change in art.

Media Application in Contemporary Art Creation

Clement Greenberg's modernist theory took the planarization and media as its core. Greenberg believed that the meaning of modern painting was contained in the materiality of the medium. Media is regarded as a positive and dominant factor in painting language. Starting from the ontological characteristics of painting, he raised the “purity”, “planarity” and “media” of the painting form to an unprecedented level. Greenberg believed that painting should advocate its media particularity and adhere to the shape and flatness of pigments and pictures. In his article “Towards the Renewed Laocoon”, Greenberg believed that the common tendency of all arts was to expand the expressive potential of media, and emphasized the significance of direct perception to aesthetic experience. In Greenberg's theoretical system, modernist painting has the status of self-reference, art is an “independent form of media”, and the media is not the external expression of painting, but the ontological nature of painting, highlighting the media consciousness in artistic creation. Media integration is an obvious trend in the creation of contemporary art. In the selection of applied media materials, traditional media and new media often develop in parallel. Michel pointed out in “What's the Image?”: “The assumption of mixed-media makes us focus on the code, material, technology, sensory practice, symbol-function, production and consumption of a media. It makes us break the dilemma of concretizing the media around a single sensory organ (or a single symbol type or material medium), and start to pay attention to what is in front of us” (2006, p.382). Contemporary mixed media painting pays more attention to the comprehensive use of mixed media and applies many non-artistic media materials to the creation of mixed media painting. The material attribute of multimedia directly affects the expression of artists' ideas.

METHODOLOGY:

Analysis of artistic creation thinking

Artists' creative thinking activities depend on the special media materials of painting. In creative thinking activities, media is not equal to material, and media is a way of material existence. Firstly, the mixed-media is an intermediary connecting imagination and form. Artists' creative thinking activities, including inspiration, imagination, and even visual schema, are carried out by the special media he uses. Dewey, an American aesthetician, believes that concrete

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media can be adjusted in imagination or concrete materials. In any case, the material process develops imagination, and imagination is conceived from concrete materials." Dewey, from the perspective of aesthetic experience, believes that media is first an intermediary, not equal to artistic materials (2005, p.216). Secondly, the media lies in the artist's thinking and creative process. Secondly, mixed materials rely on the artist's mind and creative process. Artists choose media not at random, but a rational choice of artistic concepts and creative needs. Only when material materials are used as media can performance and artistic effects be achieved. The creative thinking of an artist influences the use of the medium. Painting practitioners use media to feel and conceive when imagining art and put media thinking through the whole creation process of painting. Media is endowed with life because of artistic imagination. Gary Kemp believes that media provides perception for artistic intuition. It provides a formal carrier for emotional expression: “The media not only expands, strengthens and improves the imagination, but also provides the real form. Without these forms, the more secret achievements of imagination will never be realized in practice. The artist's mastery is a means of acquiring the vocabulary or full capacity of the imagination, not merely reifying it” (2015, p.120). For contemporary art creators, the thinking of painting creation has turned to the thinking of media, and the pattern of painting creation has been reconstructed. The artist's first concern is not concrete or abstract modeling, but to reveal and discover the materiality from the aesthetic standpoint, and transform the media and presentation into the content of the picture. The way of perception, imagination, and artistic conception of creators are based on the media of artists, and their creative intention is realized through the carrier of paintings.

Mixed media painting is not limited by specific media, but is transformed into a way for artists to grasp the laws of art and feel the world through the richness and materiality of material media and language forms. Artists' control over the characteristics of different materials has also created different artistic works, which will also present different visual effects and spiritual meanings. Tea has become an important medium in Liang Quan's “Tea Sea” series “Tea stains” seep into rice paper to produce a brown color with color changes, and then use ink

and color halo dyeing collage method to form an abstract picture, so that the traces become the expression of the artist's mind. An artist's life experiences and emotional pursuits influence his choice of media. Liang Quan chose the tools and materials of traditional ink painting as his creative medium, and his artistic style is abstract. In his painting experiments, he tore rice paper strips into "strips" in the traditional way of mounting Chinese paintings, dyed them with ink, repeatedly superimposed and pasted them on the base, and selected various colors according to his improvisation interest, most of which were gray tones of different depths. The creative technique of collage constitutes the meaning of the painting. Xuan paper is an important material basis for recording and disseminating traditional Chinese painting and calligraphy, and plays an important role in cultural history. The combination of the adsorption of rice paper and ink can produce a subtle and ever-changing ink-moistening effect. Liang Quan realized the state of "emptiness" by stacking geometric images, transforming the structural form of Chinese literati painting into an abstract structure, and presenting the character of literati painting and the insipid and ethereal meaning. In contemporary society, the boundaries of artistic language are increasingly blurred. Artists' admiration for the use of materials is an admiration for the mediation of materials. They believe that artistic creation should return to the study of the nature of materials and realize the transformation of materials into painting concepts, which means that artists need to use materials to express their emotional awareness and convey the connotation of their works. In this process, the artist's subjective control of the material played an almost decisive role. The material nature of materials is objective and requires artists to exert their subjective initiative to screen and modify materials to make them more compatible with artistic works. The process of artists' research on materials is also a more profound interpretation of artistic language, reflecting the transformation of people's inherent ideas about artistic material.

Analyze changes in emotional expression

From the perspective of the composition of the material painting, the material is an inherent component of the painting, and it visually expresses emotion. In the contemporary context, composite materials express themselves through art forms. The

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painting represents the artist's aesthetic emotion and is a way of communication. Each medium and material has its historical meaning, daily life experience, and emotional attributes. The evolution of the painting medium develops along with the change of people's aesthetic consciousness, and if we want to stimulate the spiritual implication of the work more, the emotional properties of the media material itself undoubtedly need our high attention. Artists use the characteristics of the medium to trigger the viewer's life experience and give them intuitive feelings, and emotional shock. The special nature of the medium constitutes the unique style of the work. Each medium has its unique symbolic significance and cultural attributes. When it changes with a specific theme, it will inevitably add its unique spiritual connotation. In the process of practice, painters will choose the media to conform to the social significance behind the material properties of media materials. Zhang Huan is good at using incense ash as painting material for artistic creation. He regards incense ash as a spiritual carrier of creation and a material carrier of symbols. He believes incense ash is a medium with memory, which is both temporal and spiritual. As a medium, lime itself has become an aesthetic effect. He uses materials containing traditional cultural memory to change the spiritual connotation of the incense ash and makes the incense ash break away from the original context of existence, changes the relationship between materials and vision, and achieves a transformation of the relationship between painting language, trying to express the cultural metaphor behind. Now artists have a more comprehensive understanding of the material and are not affected by its external image. The materials used by artists are not only limited by their nature of itself but also inevitably affected by artists' thoughts, culture, beliefs, and other factors.

Artists regard the screened material as the object of aesthetic essence, put it into the artistic context composed of one or more materials, and gradually transform the material into a medium of artistic creation; they make it acquire artistic charm. In this artistic atmosphere, the intrinsic meaning of the material is gradually amplified and becomes a kind of artistic and cultural symbol realization and the integration of the spiritual appeal of the subject. The involvement of material materials in the painting makes up for the monotony of materials used in traditional painting creation in the past. In the 1990s,

Chinese painter Liu Guosong led the rebellion of Chinese experimental ink painting against traditional Chinese painting. He constantly explored the dual use of water painting and collage, and put forward the slogan of "leather pen". In his artistic creation, he paid attention to showing the spirit of the picture. For example, he created a semi-abstract painting "The Traveling Map of Mountains and Rivers" by combining traditional Chinese ink painting with western oil painting, and made a new interpretation of ancient Chinese famous paintings, breaking the traditional oriental ink painting situation. His modern ink painting combines the characteristics of western abstract expressionism, pays attention to texture and abandons brush and ink, and makes a new interpretation of the oriental implication with western techniques. Hu Yi was deeply shocked by the scriptures in the Dunhuang Grottoes during his tour in Dunhuang which inspired his creation. In the painting "The scriptures -- mixed medias", he used a thick stack of rice paper and pigments to simulate the discharge form of the scriptures in the Buddhist scriptures cave. The artist combined materials such as incense ash and rice paper to make the painting present a strong sense of history and cultural characteristics. To trigger the audience's discussion on history and civilization. The spirit of the work has been sublimated.

Analyze the visual perception mode

The progress of media and technology has changed the relationship between creators and viewers. The media determines the way of perceiving, changes, and affects our sensory preferences. British esthetician Bernard Bosanquet once pointed out that any artist is particularly happy with his media and appreciates the special ability of his media. Of course, this sense of pleasure and ability is not only in his actual operation. His enchanted imagination lives in his media ability; He thinks and feels through the media. The media is the special body of his aesthetic imagination, and his aesthetic imagination is the only special soul of the media (1983, p.31). From the perspective of painting history, changes in media lead to changes in painting and aesthetic perception. Artists' understanding of materials will be affected by changes in materials. Material is a perceptual symbol of human historical memory; it forms a contradictory tension between matter and spirit in the artist's artistic processing and conversion, and expresses the relationship between matter and spirit

through the visual form of painting. Material has an inseparable relationship with visual effect and form. Mixed materials are mediums for painting creation, and the purpose of them is achieving a strong artistic visual effect. The artist's choice of medium affects the quality and artistic value of the painting. Material is the cornerstone to materializing the spirit of painting. The color, texture, hardness, and other physical appearances of different materials can bring different feelings to the audience. In mixed media painting, when the painting practitioners choose different materials, it determines the perception of painting materials as media. In the 1960s, minimalist art brought a way of media expression that was divorced from modernism. Minimalist artists also pursued the pure interaction between viewers and works of art. Artists use more media for industrial production, while traditional painting tools and pigments are abandoned. They believe that the materials on which modern industrial technology depends do not have historical connotations and do not give the viewer room for the association, so they pay more attention to paintings. Mixed-media creation blurs the line between pure art and ordinary objects and aims to highlight the materiality of the work. The artists use the mixed-media to show the artistic characteristics of rationality and materiality. For example, the American artist Frank Stella abandons rectangular canvas in his paintings and changes to uses the special shape as the medium to liberate his paintings from the constraints of a flat canvas and pursues an experience of the kind of space where painting can work. In 1959, Stella created "The Black Paintings", which was composed of black inverted parallel U shape, including stripes separated by unpainted thin lines. The repeated geometric patterns, coupled with the lack of expressive strokes of the work, urges the viewer to recognize it as a flat surface covered with paint, rather than a reproducible description of other things, overturning the illusion of three-dimensional space with painting as a window for hundreds of years. The bright and plain black, the non-personalized treatment of the media, and the geometric form of repeated use make them have a great impact on the creation of minimalism. The traditional way of painting is to create the visual illusion of three-dimensional space in two-dimensional plane space. The emergence of mixed media has brought a shock to traditional painting. The picture effect has changed from a three-

dimensional illusion to reality, and the visual tension has been brought to the extreme. Traditional art viewing methods limit the communication between artists and audiences, while mixed media make up for the shortcomings of traditional viewing methods and obtain new picture language. The audience can not only obtain a more valuable visual image from the three-dimensional shape and color shaping of the work but also perceive the spiritual connotation of the work from the cultural attributes of the materials used in the work. Because the inherent distinctive visual characteristics of the material make the audience involuntarily think of why the artist chose this material, especially how the various seemingly unrelated material materials appearing in the picture are connected under the artist's artistic processing and form a unique picture structure. This kind of artistic thinking while watching attracts the audience to interpret the artistic connotation of the picture. In addition, the audience will increase their visual perception of the material because of the original art image. This visual perception is direct and visualized, and it is different from thinking about the image in two-dimensional space. The whole viewing process of the audience is directly touched by the artistic materials and pictures and then turns into deep thinking, from the sublimation of the materialized image to the thinking of the spiritual culture behind the work.

Analyze the artistic characteristics of the times

For contemporary art creators, it is particularly important to find a material carrier suitable for expressing their artistic concepts in art creation. In the creation of mixed media painting, artists should not only express the beauty of artistic form but also express the beauty of material materials; these are the elements of modern painting. Artists who lack keen perception and an ideal understanding of media and materials, their pattern in contemporary art is indescribable. On the contrary, there are a large number of artists who have a special perception of materials and are good at using the particularity of materials to carry and transmit artistic ideas in modern and contemporary art and show a trend of the mainstream. The application of materials in art painting has brought many valuable meanings, one of which is to break through the gap and aesthetic stereotypes between traditional painting forms, not only promote the pluralistic and open situation of art, establish a unique self-aesthetic system and artistic

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language system, but also open up the diversity of the exploration field of artist's painting language, and symbolization of artistic materials is the trend of diversified development of contemporary society. From these, we can predict that mixed media painting will become mainstream in the future development of art painting. Susan Lange believed that the difference between art and other things was that it was a symbol in itself. She even confined art to symbols of expression. Artists' perception of real things is often attached to strong emotional factors and expressed in the form of art. In the process of comprehensive painting creation, this emotion originates from the artist's era environment and cultural memory of materials. Hippolyte Adolphe Taine, the French art philosopher, said: "To understand an art painting, an artist, or a group of artists, we must correctly conceive the zeitgeist and customs of their times" (2007, p.11). The special cultural symbol of integrated material art has been integrated with the spiritual culture in the background of the times and is an art carrier with multiple repetitions and complexity. Artists have long sought to free the materiality of materials from the artistic space and establish a new aesthetic system. In artistic creation, material as a form of artistic media, has broken away from its original material attribute and has been transformed into a carrier of cultural connotation and emotional sustenance, representing the unique artistic personality of artists, and is also a spiritual symbol that exists as a product of the culture of the times, and the characteristics of the times displayed by this artistic symbol will not disappear with the changes of the times. From their respective perspectives, artists examine media materials based on their own aesthetic experience and endow them with new connotations. The media materials and technical means used by artists are different, and the works created by artists also have unique artistic characteristics. They express the cultural connotation of the times from a comprehensive material medium form, bringing a diversified situation to art. The spirit of painting art is first embodied in the inheritance of culture, and then the expression of emotion. The diversity of mixed media forms means that the current cultural forms are tending to be complex and diversified. When creating, artists pay more attention to the cultural connotation contained in material materials, or the artist has transcended the materialization attribute of materials and endo-

wed them with a new language. Artists make materials to obtain deep spiritual transformation in a self-expressive way to form artistic themes. In China, artists are fascinated by the mysterious oriental cultural attributes of ink, rice paper, tea stains, incense ashes, and other similar materials. These kinds of materials carry profound historical and cultural connotations, introduce them into the painting, and make the material and spirit present in a strong visual form in front of the audience and artists. This not only breathes a new life into the material, but also brings different aesthetic experiences and spiritual resonance to the artists and key points, and the material also gains strong spiritual appeal. Mixed-media painting creation has complexities, and the new creation concept leads to the different selection and use of materials by artists. Therefore, the change in the creative concept means a change in material use, and the material change also affects the change in the art concept. From a chivalrous point of view, the spiritual significance of materials can also be understood as the quality of materials. Special material materials often rely on the change of artists' symbols to realize their role and spirit, and they can promote the materials to burst out of special cultural, historical, and symbolic, and become a direct emotional carrier.

RESULTS:

From a formal analysis point of view, research needs to be carried out on each form and style, which requires a long text description. Due to the limited space of this article, this research can only do a brief analysis. Although this paper has some limitations, the results of the study still have some reference value. The details are as follows: According to this study, it can be found that the boundaries between various forms of art in contemporary society have become blurred. From the perspective of aesthetic and mixed media painting practice, experiments in new media are closely related to painting concepts and forms of expression. The mixed media painting shows the characteristics of multiple and integrated media. The diversity of media provides a broad space for art creations, and a new materialized form for the expression of spirit and the transmission of ideas. The choice of an artistic medium or means is the expression of the creator's thoughts. People's understanding of art and media is endless. Those traditional media are injected with new vitality in the contemporary context, thus having the value of UniversePG | www.universepg.com

re-creation. It is temporarily impossible to give a definite conclusion to the mixed media in this research. With the development of the times and technology, the concepts of artists are also changing. They are not satisfied with the inheritance of traditional painting but based on the tradition, they use a developmental perspective to change techniques and create composite materials. They are more inclined to use materials to meet the needs of contemporary paintings. The artists' exploration of material media is still ongoing, so we need to keep an evolutionary eye on future of mixed-media painting.

CONCLUSION:

With the change of the times, the diversification of art materials has become inevitable. Artists continue to expand the connotation of materials and art and promote the diverse development and spiritual thinking of mixed media painting. The renewal of materials has brought about changes in artistic language, and the changes in artistic concepts have promoted different forms of expression of artistic materials. Material materials and artistic language complement each other. Artists regard painting creation as the materialization of spiritual products. Materials are the material basis and medium of artistic creation, and also another element of artistic form beauty. Material is one of the forms of cultural symbols, which applies to various language forms and artistic concepts. Artists use materials to break through in artistic language, and believe materials as vehicles for emotional expression to make the inner spiritual will show in the paintings. Mixed media is an artistic expression of spirit through materials. Only when the material transmits the visual aesthetic characteristics and the artist's spiritual connotation in the form of art, then it can gain life.

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