

YAN PING'S ARTWORK FROM SEMANTIC PERSPECTIVES

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ABSTRACT

Yan Ping is a Chinese painter. The most used paint medium is oil paint, and he was a pioneer in oil painting in the country. His dynamic and colour-filled paintwork stood out to be his identity. This study was done to identify the meaning that Yan Ping wanted to convey. The method of analyzing works is carried out through a semantic approach that emphasizes the implicit meaning by using visual images. Yan Ping is smart in applying meaningful images in his work. With his artistic style, this makes his oil paintings are well-respected and sell at a high price.

Keywords: Painting, Oil Paint, Yan Ping, Semantic

INTRODUCTION

A picture as a visual image in a certain setting can be interpreted from various perspectives. In art, every image, symbol, color, line, interweaving, and space is a freedom born through the context of internal emotions and experiences. Maybe some artwork as a space to be filled by semantic functions. Such works will be unusual to others, and they certainly need a universally accepted representation. For example, a cultural element, a social state can be accepted as a semantic representation if a representation is acceptable to a universal understanding. Again, some photos can be made into statements in the context of visual communication, based on the appropriateness of the elements representing the semantics.

Semantics can serve as a controller of meaning. Images that are made representations merge in one composition and bring a certain atmosphere. For example, images of workers digging holes, recorded as the language of visual communication, and helped by a few words. The semantic meaning becomes simple that expressing the image means, the road is being repaired. Images like these are symbols and images of visual communication that are universal and commonly worn, and acceptable as normal.

When there is a suitable and functional image, together with the help of a few words, then the convention of art is acceptable. This convention is accepted for each image if pictorial art is essentially a recommendation alongside a specific statement that makes it easier for the audience to interpret it. This study is a combination of two strengths, that is, the image of reality. If the image alone is in an infinite number without the support of sentences or symbols of meaning, then the semantic role of helping is somewhat limited. Still, it is understandable at the stage of maturity of the audience.

This study explains the semantic function in interpreting visual artwork and requires a method of delivery and storage of information. That is, a statement that meets the semantic requirements is collected as information. Informational documentation of such works keeps a lot of semantic representations in facilitating the transmission of information. If the image is not suitable for storage, but because there is a cultural element in it, then the representation can help provided that the cultural element has been universally accepted.

LITERATURE REVIEWS

The true Chinese oil painting originated in the early 19th century, and it has been more than 300 years since it was influenced by European oil paintings. Chinese oil paintings are traced to the same origin as European oil paintings. Chinese oil paintings are inherited and developed on the basis of traditional European oil paintings (Sullivan, 1996).

Combined with historical background, cultural background, and social background, Chinese oil painting also combines the local art language, forms an art style with the unique aesthetic characteristics of the Chinese state, and occupies a unique position in world art history. China's oil paintings have connotations of Eastern and Western culture, have a strong artistic expression and the power of seduction, and are consistent with the aesthetic needs of both Eastern and Western peoples (Shui, 1987).

China's oil painting has its development course. In the 19th century, westernization in China promoted the formation and development of Chinese oil paintings in the form of culture (Galikowski, 1998). The artistic language is figurative and realistic, and its content is based on a realistic theme, which strongly reflects the humanistic feelings of China's national idealists. In the second half of the 19th century, a critical realism trend appeared, which at the same time affected the concept of the creation of Chinese oil paintings. Realistic oil painting of critical realism became mainstream and occupied a dominant position (Mu, 2006).

From the 20th century to the present, in comparison with the aesthetic deviation of Western works of art, modern and contemporary Chinese oil paintings express their dedication to beauty. While inheriting the figurative realism adhered to by traditional Chinese oil paintings, they also contain the imagination of painters and experiments on the language of formal art, forming modern and contemporary oil paintings with a strong affinity and charm and unique aesthetic characteristics (Sorman & Puri, 2008).

The thought of artistic creation of contemporary Chinese oil painters generally has humanistic characteristics. They organize "people-oriented", pay attention to life, support human nature and natural legal means, admire the art of beauty, adore fraternity, praise the truth, kindness, beauty, criticize false, ugly, evil. It was all a manifestation of the humanistic spirit (Liu, 2005).

They all focus on things that reflect the spirit of humanity and beauty in real life. The promotion of human nature and the pursuit and appreciation of beauty have taken root in the

hearts of every Chinese. Thus, the concept of the creation of contemporary Chinese oil painters is generally dominated by the humanitarian characteristics of beauty in form and content (Chang, 1980). Contemporary Chinese avant-garde artists generally receive an academic art education and have a deep cultural and artistic deposit, so that they intrinsically have a strong humanitarian spirit, even if they have a developed artistic mindset. Humanity makes China's modern art less cruel, horrific, and misguided, but it has a deep connotation of humanistic thinking.

The outstanding artistic achievements of Chinese oil painters are closely related to the national spirit of China and the national feeling. China has a strong sense of homeland. Ideal and romantic national feelings are rooted in the hearts of every Chinese (Chen, 2000). Strong national pride makes them love mainland China and simple people and worship the civilization of their beautiful country (Shui, 1987).

In particular, the ideological and emotional love of national art has made the creation of painter art manifest a national spirit everywhere. This national spirit supports the self-confidence of China's contemporary oil painters in art creation and lays a solid foundation for them to create outstanding works with a national artistic feel. The artistic language of Chinese oil painting has rich aesthetic features, including figurative realism, decorative citizenship, imagery, emotional thinking, abstract modernity, and so on (Fan, 2006).

METHODOLOGY

Citing several approaches by researchers in the field of visual arts, iconographic theory is the most widely used and debated. In the writing of Kimwah (2024), who explains that three levels of iconographic analysis are used to understand the appearance of visual images in prehistoric paintings. However, in the context of this writing, only focus on the semantic theory in analyzing the meaning that the painter wants to convey.

However, this paper discusses the semantic interweaving of meanings that help explain the meaning behind a particular meaning in work of visual art. Each word that is the barrel of visual language can be interpreted in its meaning through the help of semantics. This demonstrates a course that makes it easier for the observer to understand more closely the meaning of what is hidden behind visual language.

The semantic role becomes easy when each work of visual art is overlaid by a symbol as a representation. Through representation, meaning in the form of symbols, such as images and metaphors, will be interpreted as closely as possible to help the understanding of the audience. The representation, whether borrowed or universally accepted, is the main thing to pay attention to. The whole visual artwork presents certain elements as a representative of the imposition, including themes, the concept of the work with the environment, the art elements, cultural symbols, and universal images.

In this discussion, several arguments are highlighted as supporting the conclusion that semantic knowledge is getting closer to us. Whether realized or not, visual art is so loaded with representation, which is a re-enactment. It means that here, the visual image is copied, blended, imitated, and reincarnated as a re-enactment. Without a doubt, the images in the illustration category, symbols, shapes, colors, braids, and lines are worked out to fill the space according to the atmosphere, style, and technique. These images are acceptable as a representation.

DISCUSSION

Yan Ping is a Chinese artist who focuses on oil painting. She was born in Jinan, Shandong Province, China. He graduated from Shandong College of Art in 1983. In 1991, he went to the Central Academy of Fine Arts for further study. In 2005, he was transferred to the School of Art of Renmin University of China. In December 2018, the first meeting of the ninth Council of the Ninth National Congress of China Artists Association was held in the Beijing Convention Center, and a new presidium was elected.



Figure 1: Yan Ping Source: Authors

Yan Ping was elected vice chairman of the China Artists Association and became the only female vice chairman of the presidium of this Council. On July 12, 2021, the sixth Congress of the Chinese Oil Painting Society was held in Beijing on July 10. The conference elected Yan Ping, the sixth Council of the Chinese Oil Painting Society, as vice president. She is a famous Chinese artist, a director of the Chinese Oil Painters Association, a member of the Oil Painting Art Committee of the Chinese Artists Association, and a member of the Academic Committee of the National Art Museum of China.

Her works have won many important exhibition awards at home and abroad: Silver Award in 1993 "China Oil Painting Annual Exhibition", Silver Award in 1995 "China Oil Painting Annual Exhibition", Silver Award in 2004, the 12th China Art Exhibition Excellence Award, representative works are "Chinese contemporary Oil Painting collection - Yan Ping" "Famous artists - Yan Ping" and so on.

Yan Ping has made outstanding contributions to the native development of Western oil painting forms and languages. Her freehand oil painting style is unique in the contemporary painting world, with the distinctive Chinese artistic spirit, and has been highly praised. On May 6, 2024, the Chinese Art exhibition "From Beijing to Paris - Chinese and French Artists Olympic Tour," co-sponsored by China Media Group, the French National Olympic and Sports Committee, the French Professional Football League, and several French art institutions, was launched in Paris. The exhibition exhibited the works of four contemporary Chinese oil painters. Yan Ping shows the innovation and breakthrough of Chinese artists in the field of oil painting with the beauty of the fusion of Eastern and Western artistic styles.

Important international exhibitions and solo exhibitions

1997, "The Feast of Beauty -TAF97 Taipei International Art Fair" (Taipei World Trade Center).

2002, she held a solo exhibition in Singapore.

2006, Endless Singing of The Peony Pavilion, Shanghai Art Museum, Shanghai, China.

2008, "Art China - 2008 Famous painters to the United States Art Exhibition".

2008, "Landscape - Nature, Mind Invitation Exhibition" (Finland).

2008, 2008 "China Blue" Culture and Art Festival - Katinato "Chinese Contemporary Oil Painting Invitational Exhibition (Katinato Manor, Malmö, Sweden).

2009, "Chinese Art World Tour" and a series of celebrations in France to celebrate the 60th anniversary of the founding of the People's Republic of China (Chinese Cultural Center, Paris).

2012, the first "Development and Integration - Chinese Contemporary Art Exhibition" (Hungarian National Gallery).

2012, "Chinese Art World Tour - Chinese Contemporary Art Exhibition" (China Art Center, Berlin, Germany).

2013, "New Environment - Chinese Contemporary Art Exhibition" (Conde Duc Center, Madrid, Spain).

2013, "ChiFra Sino-French Art Exchange Exhibition" (Champs Elysees, Paris).

2013, "Crossing Over - International Feminist Four-Person Exhibition" (Hong Kong Arts Centre).

2014, "Sensing China: Chinese Contemporary Oil Painting Exhibition" (Hall, UNESCO Headquarters, Paris, France).

2015, "The 12th National Fine Arts Exhibition of China International Touring Exhibition of Belarus" (Minsk, Belarus).

2015, "Dream Pen New Land - Art Exhibition commemorating the 25th Anniversary of the Establishment of Diplomatic Relations between China and Singapore" (National Gallery Singapore).

2016, "Chinese Implication - International Touring Exhibition of Chinese Oil Painting Art" (Palais Brongniart).

2016, 2nd EU Art Exhibition "Art and Human Rights" (EU Embassy).

2017, "Singapore Contemporary Art Exhibition" (Suntec International Convention and Exhibition Centre, Singapore).

2017, "Art and Peace Chinese Contemporary Art Exhibition" International tour of famous national museums in Italy, Britain and Georgia)

2017, Solo exhibition "Shining Like a Song" First Academic Invitation Exhibition (National Art Museum of China)

2018, "Live | Her Vision - Joint Exhibition of Chinese and German Female Artists" (Galerie Jean Michel Berlin Gallery, Germany) 2018-her.

2018, "Chinese Implication - International Touring Exhibition of Chinese Oil Painting Art in Italy" (Palazzo Victoriano, Rome)

2018, "The 18th Asian Art Biennale of Bangladesh" (Bangladesh Academy of Arts)

2018, "History and Reality: Chinese Contemporary Art Exhibition" (National Gallery of Bulgaria).

2024, Yan Ping's solo exhibition "Love of Fish and Birds" was exhibited

This discussion focuses on the appropriate rules against claims in art. This way is accepted as a pictorial representation representing semantics. Images that have been knocked out by the old understanding are retweeted. Cultural elements as a sign of semantic representation are accepted to be part of the guide in evaluating works of art. The changing art style through

the new understanding of avant-garde artwork has changed the interpretation of aesthetic meaning, so the semantic presence is truly meaningful.

In the work *There is a Beauty in the North* (Figure 2) shows a new understanding of the art of oil painting paint being the reason that visual art needs semantic representation. The representation is present on a re-recorded basis that depicts a certain atmosphere or in a retranslated composition. At the next stage, the representation through the repertoire of several elements of art, such as a line toy, the interweaving of which becomes the appearance and shape of the object, is perfect as a representative of the base of the representation that can be parsed.



Figure 2: *There is a Beauty in the North* (2007), 200 x 360 cm, Oil Paint on Canvas
Source: https://yanping.artron.net/works_detail

One is, from the very first glance, trapped and seduced by the front young woman with the impassive expression. We have no idea whether the stillness of her features is a sign of inner calm or simply indifference, whether that smooth hand gesture hides some faint emotion or just a complete coldness. Her pose does not allow us to ponder this question for too long; she is trying to hide her face with the veil, and so, whether she likes it or not, her pose does indicate a certain meaning.

In the painting, all the figure shows gloomy faces, the leading actor and actress, and other dancers. The whole team is feeling ill; it has eaten and drunk too much. It swallows all these indigestible faces that crowd its scenery. But still, it's show time, and everybody is having fun. Forward march! Beat the drums! All dancers are like wearing a mask, but somehow it was heavy makeup and put on their heavy lace headdresses, the craftiest object that reflects the beauty in the North, besides the show itself.

The artist, working with melody and counterpoint, leaves nothing to chance. Everything is equally important: there are no lesser roles or extras. Each is offered the versatility of her brush strokes, with strong and tripping shapes blossoming in the chaotic scenery. The harmony of the painting seems to gently absorb the atmosphere, like an old-fashioned theatre.

Cultural ideas are given priority by artists because the culture of Chinese society forms a society and influences each other assimilatively, especially in a world without borders. The cross-cultural problem also narrows its separation space when, in this globalized world, cultural partnerships have brought every ethnicity closer and more widely known. This is reflected in Figure 2, a painting titled *There is a Beauty in the North* (Zhang, 1994).

Many cultural elements of Chinese society are already common to see and understand. Everything becomes learning to be trained to read cultural symbols and be absorbed into the

visual language. Believe it or not, eventually, the audience can understand and read it. The cultural elements of Chinese society are highlighted through the character of a figure who wears traditional clothes and is portrayed in the position of the dancing movement. This painting is a behind-the-scenes image of a show often performed in the northern Chinese district. Thus, that element of Chinese culture brings the audience closer to the semantic meaning and translates each element of the visual language, and interprets it thoroughly.



Figure 3: Spring breeze on the sky (2013) 180 X 200 cm, Oil Paint on Canvas
Source: https://yanping.artron.net/works_detail

The image lends itself to contemplation. The looks exchanged between the man and women make the scenery like an enclosed space full of intimacy and silence. But the man unbalances this fine harmony by turning towards the woman. He introduces a kind of tension, a discord into the harmony of the painting. The man who observes us, making sure he gets our attention by his hand gesture.

Her serene and perhaps attentive expression gives nothing away. The material, which falls generously over her shoulders, shelters her from prying eyes, according to the convention of the time. What can one tell about this woman, from distance? The headdress that is draped over her face conceals the reality of her skin: it adds to her beauty by hiding it, obeying the laws of elegance as much as those of modesty. But because of the dress, the body's nature is changed. Its severe shape turns her into an abstract figure, a pure construction of the mind. The young woman made of flesh and blood has been transformed into a mere idea.

The artist knows that the truth is more complicated and full of contradictions, and sets to work to demonstrate this by disturbing the arrangement, making the woman's dress well and gather up. One of her sleeves almost seems to overflow from the picture. She opens her fingers as though to suggest some emotion that cannot be put into words. She seems to breathe harder beneath the light material, as though an inner storm was silently gathering. The folds of the dress, deep inside the crumpled satin, follow the seize and agitate this woman, whilst outsiders gauge her virtue as one might the straightness of a wall, never suspecting or understanding the slightest thing? Life churns through her with torrential violence, beneath the dress which firmly contains and restrains all her secret thoughts.

The most important thing in referencing the cultural elements in the paintwork titled Spring breeze on the sky (Figure 3) is the matter of environment and life. Consciously we observe the top of the figure's face in a painting starting through the eyes, shifting to the level of the face, hands, and clothes. The message to be conveyed is related to the culture of facial appearance, clothing culture, environmental culture, gestures, and each of those compositions helps the visual language to become a semantic representation.

Before we decide what kind of image can represent information, we need to know what kind of information it is. The image in this painting generates knowledge. Universally acceptable knowledge that can be used as part of the art convention. Catan Spring breeze on the sky generated the knowledge that his background was decorated with the figure of a goddess, a dancer, and a Hanuman deity. The knowledge that this information contains can help semantic interpretation. The highlighted characteristics refer to the Chinese public's belief in deities and goddesses (Zhang, 1994).

In this context, the concept of the translation of images that can generate knowledge is found in the work of the catfish. One type of catan contains information related to the values of Chinese society that brings cultural knowledge. Such information is obtained through basic knowledge of the culture of origin, sociocultural history, and daily life. This information is translated into the form of objects, symbols, and becomes the next visual image of the document that can be transformed in the form of informative images.

CONCLUSION

An interpretation of the meaning of a limited number of people is likely to draw hasty conclusions or give views from various perspectives. The appearance of the image without text will be used to create a report, but rather limited in a particular situation. Sometimes, an image in a particular context can serve as a statement. Usually, a photo image as an aesthetic work can represent a statement as a semantic representation. The image and atmosphere are displayed to attract the audience's eyes and manipulate emotions. In this study, it is not a law to inhibit the semantic function if the image in the painting is not supported by the phrase of the sentence.

The argument that states that the role of cultural elements in the work of visual art is considered insignificant. This argument is refuted by painters who want their work to be understood by the audience by looking in advance at the cultural elements that are applied to the composition. An attraction of this work, in addition to opening up the emotional response behind the cultural element, has managed to capture the true meaning behind the work.

In conclusion, a piece of work is informative, obtained through the storage of notes, research, documentation, preliminary sketches, and photos. Verbal and written information is also obtained from the group involved; the period when the culture developed is a useful fact in semantics. This information needs to be kept in the artist's memory, gathered back, and disseminated in the form of exhibition catalogues, diaries, books, and papers. This effort is done according to a systematic method; it needs to be saved and retold by art historians, critics, artists, and writers who want the meaning of each work to live in the history of art. The semantic function in interpreting the meaning of visual art has contributed new knowledge and raised the value of the dignity of visual art.

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