

# **Cross Cultural Influences in Graphic Design and Oil Painting: Exploring Global Perspectives in Contemporary Art**

Jiachang Huang

Wuhan Technology and Business University, Wuhan 430065, Hebei, China  
huanghexinqikan@163.com

Qingqing Zhang

City University of Macau, Xiamen 361000, Fujian, China  
litianyueyx@163.com

Qingning Lu\*

Wuhan University, Wuhan 430000, Hebei, China  
luqingning2024@163.com

**Abstract:** In the wave of contemporary art globalization, graphic design and oil painting, as two important art forms, have been significantly influenced by cross-cultural factors, revealing the unique value of a global perspective on contemporary art. The research aims to explore the specific manifestations of cross-cultural influence in graphic design and oil painting, analyze the influencing factors behind them, and look forward to the development path of art in the context of globalization. Through research on the diversified characteristics of graphic design, the diverse forms of oil painting expression, and the deepening of artistic connotations, the promoting effect of cultural integration on contemporary art creation has been revealed. In addition, phenomena such as economic globalization and the application of new media have provided new impetus and challenges for the globalization of contemporary art. Through in-depth analysis, the research not only enhances the understanding of the role of cross-cultural influence in the field of art, but also provides new perspectives and inspirations for art creation and art education.

**Keywords:** Graphic Design; Oil Painting; Cross Cultural Influence; Contemporary Art; Globalization; Cultural Integration

## **1. INTRODUCTION**

Globalization is one of the essential aspects of contemporary art. Under cross-cultural influence, art is not only about "going global", but also about how to maintain local cultural characteristics while engaging in dialogue with global cultures (Chen et al., 2024). As two important forms of artistic expression, graphic design and oil painting have been greatly influenced by different cultures in their respective development processes. This influence is not only reflected in artistic style and creative techniques, but also in the

dialogue of different cultural values, aesthetics, and social backgrounds. In 2014, the renowned art sociologist Victoria Alexander wrote in her article that in the 21st century, art faces a series of challenges brought about by various factors, among which the first is the "rapid expansion of the international art market". In today's continuously deepening globalization, it is particularly important to understand and respond to the significance of cross-cultural influences on the development of art (Wu, 2023). Viewing contemporary art such as graphic design and oil painting from a global perspective has become an unavoidable issue in the art world. To this end, the study will explore the influence of cross-cultural influence in artistic creation from the perspectives of graphic design and oil painting, and analyze the driving forces and challenges of contemporary art globalization. It will discuss the advantages and disadvantages of the globalization of artistic creation from three aspects: economic globalization and consumerism, the application of new media and the expansion of creative fields, and the combination of brand effects and business. Through a systematic exposition of cross-cultural influences in graphic design and oil painting, the research aims to enhance understanding of cross-cultural influences in the field of art, enabling artistic creation and products to play a key role in cross-cultural communication and become a bridge connecting different cultures and values.

## 2. CROSS-CULTURAL INFLUENCE IN GRAPHIC DESIGN

### 2.1 Characteristics of Graphic Design under Cross-Cultural Influence

Graphic design uses "visual" as a means of communication and expression, which is a visual representation that conveys ideas or messages by creating and combining symbols, images, and text (Chung et al., 2023). In the wave of contemporary art globalization, the connotation of graphic design has been further expanded and has gradually become an important medium for cross-cultural communication. Designers incorporate unique information and values into graphic design, breaking down cultural barriers and resonating globally through visual aesthetics (Zhao, 2024). Of course, due to the distinct differences in economic, cultural, and social development among different countries and regions around the world, the forms and styles of graphic design also have strong diversity. But ultimately, graphic design meets the needs of the general public, reflecting their way of life, values, and so on. Therefore, graphic design has always had extremely strong timeliness and sociality. Research summarizes the

characteristics of graphic design under cross-cultural influence today, mainly including the following. The first is the universality of time and space, as graphic design is a perfect fusion of the past, present, and future, that is, the design history of the past, the design concepts of the present, and the design ideals of the future. Every graphic design work is interconnected and influenced by the past, present, and future (DARDA & CHATTERJEE, 2024). Especially under cross-cultural influence, graphic design is often combined with historical culture and traditional art to create works with a sense of the times, such as retro style, arts and crafts, etc. In addition, graphic design has also broken the traditional geographical boundaries, with the help of global media, such as the Internet, social media, etc., graphic design works can be shared around the world, to a certain extent, promoting the exchange and collision of global cultures (Long et al., 2024). The second is the profoundness of thought, which objectively exists in human consciousness and is the result or formed viewpoint and conceptual system through thinking activities. Graphic designers shoulder the mission of cultural communication and need to integrate correct worldviews, life philosophies, and values into their graphic design works, so that people can break free from the shackles of outdated worldviews (Hayes et al., 2021). Under cross-cultural influence, graphic design works contain elements from different regions, ethnicities, and historical backgrounds. Only by integrating the modern minimalist design style of the West with traditional cultural symbols of the East can design works that have both global resonance and local characteristics be created. The third is the aesthetic quality of vision. Aesthetics is a complex concept that refers to people's understanding, comprehension, perception, and evaluation of the world's existence in terms of reason and emotion, subjectivity and objectivity. Under different cultural backgrounds, people have significant differences in their perception of beauty, which naturally leads to differences in their understanding, preferences, and expression of design elements (Jirajarupat & Yinghua, 2023). With the advancement of globalization, graphic design works have become an important medium for cross-cultural communication. Cultural backgrounds, historical traditions, and other factors of various countries can change the form of expression in graphic design, thereby affecting the aesthetic appeal of vision. Western graphic design often has the characteristics of simplicity, directness, and functionality, often expressing information through strong contrast and clear layout. Eastern graphic design, on the other hand, places more emphasis on details and color matching, and graphic design works often have higher symbolic meanings (Jirajarupat & Yinghua, 2023). As an

important carrier of spiritual culture, facial design emits beautiful information. Therefore, under cross-cultural influence, designers need to grasp the aesthetic of vision and create "beautiful" works for the world. The fourth is the particularity of personality. Cross culture is not only between regions or countries, but also unique to each individual. Due to the irreplicable nature of personal experiences, a unique trait known as individuality arises. The goal of comprehensive human development is also to achieve individual development (Wu, 2023). People from different cultural backgrounds have different aesthetic concepts, color preferences, symbol interpretation, and visual communication habits, which together shape the personality expression of graphic designers. Therefore, when creating, designers need to adjust design elements according to the cultural and aesthetic habits of the target audience, and integrate their own personality with the visual aesthetics of the local culture. It needs to make graphic design works both creative and able to establish genuine and deep emotional connections with the target audience.

## 2.2 Analysis of Cross-Cultural Influencing Factors

In a cross-cultural context, graphic designers are able to come into contact with design styles from around the world, increasing the diversity of their designs, and graphic design works are increasingly being used for cross-cultural communication. How to convey effective information through graphic design works while respecting and integrating different cultural elements has become the primary issue that graphic designers need to address. Therefore, the study aims to analyze cross-cultural influencing factors and provide reference for graphic designers' creativity. The first influencing factor is the influence of cultural regions. The concept of cultural area was proposed by American anthropologist Otis Mace, which refers to geographical areas with similar cultural characteristics. Cultural regions, also known as cultural areas or cultural circles, are regions divided based on differences in various cultural phenomena such as production methods, language, religion, political forms, and daily life (Jiang, 2023). The types of cultural regions can be further divided into formal cultural regions, functional cultural regions, and local cultural regions. The formal cultural region refers to the geographical range where one or more interrelated cultural features are distributed. Functional cultural region is a spatial area formed in a non natural state, where cultural traits influenced by political, economic, or social functions are distributed. Local cultural regions are people's identification with cultural regions and their intuitive understanding of regional folk culture in their minds (Cai, 2024). Under the

influence of cultural regions, graphic designers' creations will contain a large number of cultural elements from their own cultural regions. When people come into contact with graphic design works, they usually have their own cultural assumptions. When two cultures identify with each other, they will have a preference for graphic design works. But if there are differences, contradictions, or even opposition between two cultures, there is no doubt that it will cause people's aversion to the graphic design work. The second influencing factor is the graphic designer's own understanding of art and their mastery of graphic design techniques. In cross-cultural contexts, graphic designers need to have a keen aesthetic sense and be able to accurately grasp the combination and application of colors, fonts, and graphics to create attractive and infectious visual effects. For graphic designers, graphic design works are an important tool for cross-cultural communication, and the main obstacle they face is the differences in graphic design works under different cultural backgrounds. Graphic designers need to have a deep understanding of the needs and psychology of target audiences from different cultural backgrounds to design works that meet market demands and customer expectations. Therefore, a graphic designer's own understanding of art and mastery of graphic design techniques are crucial. Western culture prefers to objectify ideas and create graphic design works that are more materialistic and objective, while Eastern culture prefers to spiritualize ideas and create graphic design works that are more abstract and meaningful (Bai & Nam, 2022). With the development of the times, graphic designers from both cultural backgrounds cannot remain stagnant and need to learn design techniques and concepts from each other's cultural backgrounds. Only in this way can people avoid aesthetic fatigue towards graphic design works, and transform graphic design from uniformity to diversity.

### 2.3 Globalization Path of Graphic Design

In the context of cross-cultural communication with the convergence of modern cultures, global cultural differences are gradually decreasing, cultural exchanges between different countries and regions are becoming more frequent, and artistic boundaries are gradually fading (Guan & Dechsubha, 2023). Graphic design is gradually moving towards globalization. How to preserve local cultural elements of graphic design in the wave of globalization and achieve cross-cultural communication in the changing times is the focus of this research. Research suggests that there are two main obstacles currently affecting the globalization of graphic design. One is that the understanding of different cultures is too narrow,

and most graphic designers mistakenly equate cultural differences with language differences. The second reason is that most graphic designers do not pay enough attention to cultural differences and focus more on their own information expression, without paying attention to whether others can understand. It is understandable that understanding and accepting different cultures is not a simple task. It is often necessary to read a large amount of historical materials and literature related to the corresponding culture to uncover the tip of the iceberg of that culture. Due to the implicit nature of culture, most people are not aware of how culture affects themselves, nor are they aware of how their own culture differs from other cultures (Al-Fahad, 2023). Even people who survive in culture often find it difficult to articulate their own culture clearly. Therefore, when creating graphic design, the first step is to have a clear and distinct understanding of one's own culture, to avoid interpreting graphic design works from the perspective of one's own culture. Secondly, graphic designers should think from the perspective of audience culture when creating. This kind of thinking cannot only stay at the level of consciousness, but also needs to be tested by practice to ensure the correctness of thinking. On this basis, local graphic designers also need to fully draw on and absorb advanced design concepts from around the world. There is no first place in literature, and no second place in martial arts. Different cultures have their own characteristics and differences, but there is no distinction between high and low. As the two major graphic design entities in the world, the Eastern graphic design concepts emphasize the unity of heaven and man, and incorporate Confucianism, Taoism, and Buddhism into their creations. Western graphic design is more free and open, but at its core lies the spirit of rationality (Yi & Ida Puteri Binti, 2024). From a global perspective, the graphic design cultures of the East and the West echo each other like their geographical locations. Therefore, in international communication, local graphic designers should not only strengthen their own cultural confidence, but also recognize the culture of the other party. They should not be arrogant or underestimate themselves. The world today is a more open and harmonious one, and deep integration is an inevitable trend in graphic design between the East and the West. For graphic designers, they should "take the essence and discard the dross", and constantly learn from and absorb the world's advanced design concepts. Based on national culture and local culture, it should continuously learn the advantages of Western graphic design to design works that are both international and contemporary. In addition, the essence of graphic design is to convey information and express meaning, which are closely related to people. It

can be said that without people, these information and meanings would lose their meaning. Therefore, in the globalization path of graphic design, it is also necessary to follow the concept of humanized design and place people at the core. Especially in the digital age, the visual communication represented by graphic design has exceeded its original conceptual scope. Humanized design is no longer just about satisfying people's visual aesthetics, but also needs to meet people's deep psychological and spiritual needs in the process of information dissemination. The concept of humanized design requires a harmonious relationship between graphic design technology and people, and the design process closely revolves around people's habits, ways of thinking, emotions, etc., providing reasonable guidance to the audience from an aesthetic perspective. It needs to achieve humanization in both the content and thinking of graphic design, as well as in the way of graphic design, with the ultimate goal of "caring for and developing people".

### 3. CROSS-CULTURAL INFLUENCE IN OIL PAINTING

#### 3.1 Diversified Forms of Expression

Oil painting originated in Europe and its history can be traced back to ancient Egypt about 6000 years ago. As one of the most important forms of painting in Western art history, oil painting first used linen or wood as canvas and oil as a medium to give pigments higher transparency and saturation, thereby achieving more delicate and realistic visual effects (PRIYANKA, 2022). Due to the high flexibility and expressiveness of oil painting techniques, its thematic content covers multiple fields such as religion, history, portraits, landscapes, still life, and modern abstraction. Therefore, oil painting has gradually become an important carrier for expressing personal emotions, social concepts, and cultural identity. Under cross-cultural influence, the forms of expression in oil painting have gradually shown diversified characteristics. The painting techniques and materials of different cultures have given rise to new ways of expression. Taking the development of oil painting in China as an example, Chinese oil painting originated 400 years ago when Italian Catholic priest Matteo Ricci and others came to China to preach and bring European oil painting works to China (Yang, 2023). In the late 19th century, oil painting began to be widely introduced to China and became an integral part of Chinese painting. Among the various art forms of Chinese oil painting, the freehand style has the most profound influence. This style is not simply an imitation

or replication of Western oil painting style, but a fusion of traditional artistic language and aesthetic characteristics through the efforts of local Chinese painters. It emphasizes the painter's subjective feelings towards nature and life, surpassing the representation of objective objects advocated by Western oil painting. With the efforts of these local painters, Chinese oil painting began to have strong Chinese characteristics, further expanding the forms of expression of world oil painting. Among them, Lin Fengmian borrowed the composition and color application of Western oil painting when creating "The Lady in Green Dress", while injecting the artistic conception and emotions of traditional Chinese painting, making it full of colors and rigorous structure, while also showing the poetic and implicit emotions of the East (Tam & Kwan, 2023). Wu Guanzhong further deepened the integration of Chinese and Western oil painting, creating a unique style with "Chinese style poetic and picturesque", using the brushstrokes of Chinese ink painting to enhance the color expression of oil painting (Xiaolu & Shukor, 2024). In addition, contemporary artists such as Yan Ping have further enriched the expressive forms of freehand oil painting on the basis of inheriting the exploration achievements of predecessors, reflecting the diversity of oil painting forms in cross-cultural backgrounds, and promoting communication and understanding between different cultures, making oil painting an important medium for cross-cultural communication. Oil painting art has gone through hundreds of years of history in China, deeply rooted and sprouting on this land. The unremitting efforts of several generations of artists have become the best nourishment for the development of oil painting art in China, forming an artistic expression form with distinct cultural characteristics. It is believed that with the acceleration of globalization and the further integration of different regional cultures, the forms of expression in oil painting will continue to expand.

### 3.2 Deepening Artistic Connotation

The artistic connotation is one of the most valuable aspects of oil painting works. An excellent oil painting should be able to evoke emotional resonance and reflection from the audience, conveying profound connotations. Under cross-cultural influence, oil painting not only has diversified forms of expression, but also deepened its unique artistic connotation. Taking Chinese oil painting as an example, after its introduction to China, the concept of "artistic conception" in traditional local painting has played a driving role in deepening the artistic connotation of oil painting. The artistic conception is the core and soul of Chinese



painting, as well as the starting point and destination of traditional Chinese painters' creations. In traditional Chinese painting, artistic conception is an important way for painters to express their mood and realm. Through the depiction of images and the creation of atmosphere, painters convey their own emotions, thoughts, or spiritual connotations that they possess or aspire to (Chao, 2023). Through artistic techniques such as brushwork, composition, and color, painters express their own observations and reflections on nature, life, society, and other aspects, which also imply their aesthetic ideals and artistic pursuits. During the Wei, Jin, Southern and Northern Dynasties, Taoist aesthetic thought had a significant impact on the aesthetic concepts of landscape painting during this period. When creating landscape paintings, painters pay attention to aesthetic concepts such as "tranquility and detachment" and "natural beauty", and emphasize the need to express the inner realm and spiritual feelings of beauty (Feng, 2023). Such works as Gu Kaizhi's "vivid portrayal", Sheikh's "Six Laws Theory", and Wang Bi's "Only taking its spirit and ignoring its form" all pursue higher-level artistic expression. These ideas enriched the theoretical foundation of Chinese freehand painting and provided a profound cultural connotation for later oil painting creations. After oil painting was introduced to China, local painters combined traditional artistic concepts with Western oil painting techniques, endowing oil paintings with deeper connotations. Zong Baihua pointed out in "The Birth of Chinese Artistic Imagery" that transforming real scenes into virtual ones and creating symbolic images to reflect the highest spiritual pursuit of humanity is an effective way to achieve the highest artistic realm (Tian, 2022). This viewpoint guides local painters to integrate Eastern and Western artistic concepts and techniques in cross-cultural oil painting creation, achieve innovation in form, and endow oil paintings with deeper cultural and aesthetic connotations in content, deepening and sublimating the artistic connotation of oil paintings under cross-cultural influence.

### 3.3 Cultural and Artistic Integration

Oil painting is an important component of traditional culture in different regions, with profound historical heritage and unique artistic charm. From the perspective of modern people, oil painting is not only a visual art, but also a way to express emotions and convey ideas. Western oil painting emphasizes the relationship between the individual and the whole, as well as the balance between form and content. This concept is reflected in Western oil painting through the handling of light and shadow, perspective, and composition, ensuring that the emotions that the painter wants to

convey can be clearly expressed. Although Eastern oil painting also emphasizes "harmony", this "harmony" emphasizes the harmonious coexistence between people, society, and nature. Therefore, Chinese oil painting expresses artistic aesthetics more through natural elements such as mountains and waters. Under cross-cultural influence, oil painting, as a carrier of cross-cultural communication, enables the blending of Eastern and Western cultural imagery. The unique philosophical concepts of traditional Chinese culture, such as the spiritual realm of "only with a calm and empty heart can one truly appreciate the aesthetic object", "harmony between heaven and man", and "Transcending beyond physical objects", are combined with the use of color in Western oil painting techniques, thus creating a harmonious beauty of colors in the picture while expressing reverence and love for nature. On the other hand, traditional Chinese painting emphasizes the lyrical, calligraphic, and poetic qualities of painting. This pursuit of artistic conception has also been continued and developed in Chinese freehand oil painting. Local painters create delicate and emotional atmospheres through free and layered brushwork, giving oil paintings both visual beauty and diverse and rich emotional ideas, promoting the cultural integration of oil painting in cross-cultural communication. Coincidentally, with the acceleration of globalization, artists from different cultural backgrounds also learn from each other through oil painting as a medium, creating unique works of art. In the late 19th century, the combination of Japanese ukiyoe and Western Impressionist painters' composition and color usage incorporated finer lines and vivid color contrasts into oil paintings (Gao, 2021). In contemporary times, painters boldly incorporate geometric patterns from Africa, decorative elements from the Middle East, and vibrant colors from Latin America into their oil painting creations (Yang, 2021). Under cross-cultural influence, the cultural atmosphere of oil painting is overlaid at multiple levels, and its expressive power becomes more delicate. Painters are able to integrate symbolic meanings and emotional expressions from different cultures in their works, thereby conveying more complex and multidimensional cultural imagery. More importantly, with the blending of cultural imagery in oil painting, different cultures collide and merge, and people from all over the world express their different cultural perspectives on nature, society, history, etc. through oil painting as a carrier. Cross-cultural artistic interaction has expanded the expressive boundaries of oil painting and promoted the integration of global cultures, which coincides with the trend of diversity and inclusiveness in contemporary society. Oil painting creation can also receive continuous innovation and development.

#### 4. GLOBALIZATION OF CONTEMPORARY ART

##### 4.1 The Impact of Economic Globalization and Consumerism

Economic globalization and consumerism are important driving forces in contemporary society, and they work together to promote communication and interaction in the cultural field. As communication and interaction between different cultures become more frequent, people are beginning to seek certain common cultural values. In this context, cultural globalization has become an inevitable trend (Alacovska & Bille, 2021). As two important carriers of cross-cultural communication, graphic design and oil painting have undergone significant changes under the influence of economic globalization and consumerism, while also facing many challenges. Firstly, economic globalization has exaggerated the art market, promoted the flow of art resources, and provided more opportunities for cross-border exchanges and commercial development of art works such as graphic design and oil painting. Among them, globalization has brought diverse design needs to graphic design. When creating, graphic designers must combine local cultural elements with international fashion trends to meet the consumption preferences of different markets. Therefore, some international brands will combine local cultural characteristics in their global promotion designs to enhance their cultural identity and market competitiveness. On the other hand, economic globalization has led the art market towards internationalization, and oil painting, as a form of artistic expression, can more conveniently enter the global art market. More and more galleries, art exhibitions, and online platforms are becoming ways to showcase and sell oil paintings. At the same time, the rise of consumerism has made oil paintings a special consumer product, and painters inevitably need to consider market demand and commercial value in their creations. This has to some extent led to a shift towards popularization and marketization in the selection of themes and styles in oil paintings. Although it has brought some pressure to oil painting creation, it has also added more opportunities for display and profit for oil paintings from different cultural backgrounds. However, economic globalization and consumerism are also double-edged swords, bringing some obstacles to the development of art works such as graphic design and oil painting. In the era of consumerism, works of art are largely regarded as commodities. People no longer buy art just to appreciate its aesthetic value, but as a means of investment or showcasing their social status. The emphasis on rapid and high-frequency consumption by consumerism may lead to homogenization of artistic works, weakening the depth and uniqueness of

artistic creation (Li, 2021). Meanwhile, traditional art emphasizes aesthetic value, cultural connotation, and social significance, while economic globalization and consumerism place greater emphasis on commercial value and entertainment. This impact has largely marginalized traditional art and also caused confusion in people's understanding of art. In graphic design, excessive pursuit of efficiency may trap designers' creativity, preventing them from expressing and conveying information freely, leading to a gradual lack of innovation in graphic design works. For oil painting art, commercialization pressure may make painters more in line with market demand, while neglecting the expression of artistic culture. This will have a significant negative impact on the unique value and cultural connotation of oil painting works. In addition, in the process of cultural integration brought about by economic globalization, there will also be a large number of cultural conflicts. Therefore, in graphic design and oil painting creation, artists need to have a keen insight into different cultural elements to avoid cultural misunderstandings and ensure that art works respect different regional cultures in accurate cultural expression. There is a need to achieve artistic balance in the context of globalisation while maintaining artistic individuality and cultural characteristics.

#### 4.2 The Application of New Media and the Expansion of Creative Fields

Under the impetus of economic globalization, Internet technology continues to develop, and new media have brought unprecedented opportunities and challenges to contemporary art such as graphic design and oil painting. The accelerated application of new media in the era provides technical support and development momentum for the process of artistic aesthetics reconstruction. Traditional art media mainly include paper, printmaking, etc., mostly two-dimensional still frame art works. New media include digital technology, virtual reality, artificial intelligence, etc., which are expressed through television, the Internet and other media to form new forms of artistic expression. The application of new media has changed the methods and processes of artistic creation, as well as expanded the boundaries of artistic expression and the ways in which audiences interact. Artists are increasingly utilizing new technologies for artistic creation, greatly expanding their creative fields. In graphic design, digital technology greatly facilitates the creation of graphic designers and also broadens the expression forms of graphic design works. The commonly used graphic design software on the market, such as Adobe Photoshop, Illustrator, and other tools, enable graphic designers to perform complex graphic operations in virtual spaces (Hadrovic, 2022). Digital technology

not only improves the efficiency of graphic design, but also provides a more convenient way for the integration and innovation of cross-cultural elements. Graphic designers can easily integrate the patterns, colors and symbols of different cultures into one work, and can also quickly spread through the Internet platform, breaking regional restrictions on graphic design products. New media also plays an important role in oil painting creation. Digital painting tools enable painters to combine digital printing technology with traditional oil painting to create works with unique texture and layering. Virtual reality and augmented reality technology can also enable oil paintings to be displayed in virtual spaces, breaking the limitations of time and space, allowing audiences from all over the world to watch the works through screens and experience the details of the works in a virtual environment. New media allows more people to access art such as graphic design and oil painting, making art and aesthetics the spiritual world pursued by more people, undoubtedly expanding the field of artistic creation. However, the application of new media has also brought some difficulties to artistic creation. The rapid iteration of technology requires artists and designers to constantly learn and adapt to new tools and methods, which makes the process of artistic creation complex, but this complexity is not closely related to art itself. In addition, issues such as copyright protection of digital works and authenticity of virtual works have not been properly resolved for the time being. That is to say, the application of new media has expanded the space for artistic creation such as graphic design and oil painting, and artists can more easily achieve artistic diversification and cross-cultural development in the context of globalization. But with the development of technology, artistic creation still needs to seek a balance between innovation and tradition, commerce and art.

#### 4.3 Combining Brand Effect with Business

Brand is the way for consumers to identify products. In today's era, brands are not limited to the fashion industry, but also applicable to the art market. In the past, the main ways for consumers to learn about graphic design products and art products such as oil paintings were through the brands of artists and galleries. Nowadays, art brands are shifting from a single sales level to more diverse third-party organizations, platforms, etc. People can easily understand all kinds of art products on the Internet platform, as well as the artists and stories behind these products. The boundaries between art and business are becoming increasingly blurred (Chen, 2022). On the positive side, the combination of art and commerce

has brought fresh blood to the art field and injected profound cultural connotations into the business world. From the rise of digital art, to the integration of traditional art and modern commerce, and to the emergence of curatorial business models, the combination of art and commerce is leading the future development of art. However, unconsciously, the combination of art and commerce is affecting the independence of artistic creation and the diversity of cultural expression. On the one hand, the brand effect has increased the exposure of artistic works through a global marketing network. In the field of graphic design, brands have become an important platform for designers to showcase their creativity and design abilities. Global renowned brands such as Apple and Coca Cola collaborate with designers to promote innovative design concepts and cross-cultural integration, while also providing opportunities for designers to showcase their talents and earn economic returns. This collaborative relationship enhances the competitiveness of designers in the global market, but makes the competition within designers more intense and brutal. People tend to focus on already famous designers, while new designers find it difficult to have job opportunities in this era. Similarly, in the field of oil painting, many artists collaborate with commercial brands to combine oil painting art with modern commercial demands, expanding the application scenarios of oil painting and enhancing its market value. Commercial cooperation has increased the income of artists and also promoted the popularization of oil painting art in mass consumption. But if excessive commercialization intervenes, it may also lead to oil painting creation becoming market-oriented. If artists excessively pursue commercial interests, their artistic works will no longer have "uniqueness" and will no longer be called "works of art". On the other hand, the commercial combination under the brand effect promotes artistic creation to pay more attention to brand stories and cultural communication. Graphic designers effectively convey the core values and cultural connotations of a brand through visual language. Similarly, oil painting artists need to integrate the brand's philosophy with their own artistic style, creating works that meet the brand's requirements and have artistic uniqueness. The dual requirements of business and art require artists to constantly explore new ways of expression and learn more cultural integration paths in the creative process, indirectly promoting innovation and diversity in art. However, commercialization pressure may also lead to homogenization in artistic creation. Designers and artists may tend to adopt popular elements and safe design styles in pursuit of commercial interests, which not only weakens the individuality and depth of artistic works, but also limits the diversity of artistic development.

Secondly, the brand led creative model may lead to artists losing their autonomy in the creative process and being influenced by commercial demands on artistic expression. In the context of globalization, artists and designers can only promote the sustainable development of art across cultures by finding a balance between commercial interests and artistic pursuits.

## 5. CONCLUSION

This study takes two art fields, graphic design and oil painting, as entry points to conduct in-depth analysis of cross-cultural influences in contemporary art, revealing the driving forces and challenges in the globalization process of contemporary art. Firstly, economic globalization and consumerism have expanded the market scope of artistic works, but they have also led to limitations on the expression of unique values and cultural connotations in artistic creation when meeting commercial needs. Secondly, the widespread application of new media, such as digital technology and virtual reality, provides new tools and platforms for artistic creation, broadens the boundaries of artistic expression, increases interaction between artists and people. However, it also makes the process of artistic creation more complex and leads to issues such as copyright protection of digital works and authenticity of virtual works. Finally, the combination of brand effect and business may enhance the exposure and market value of artistic works, but it may also lead to homogenization of artistic creation, weaken the individuality and depth of artistic works, and limit the diversity development of artistic creation. Therefore, from a global perspective, artists are required to find a balance between commercial value, artistic innovation, and cultural uniqueness. The opportunities presented by cross-cultural exchange should be fully exploited to meet the challenges posed by commercialisation and technological change. This study aims to establish a systematic framework for cross-cultural influence in contemporary art and provide reference and inspiration for future artistic creation and theoretical research.

## References

- Al-Fahad, K. (2023). The Resurgence of a New Orientalism from the Middle East. *World Art*, 13(1), 79-99.
- Alacovska, A., & Bille, T. (2021). A heterodox re-reading of creative work: the diverse economies of Danish visual artists. *Work, Employment and Society*, 35(6), 1053-1072.

- Bai, Q., & Nam, B. H. (2022). Where 'West Meets East': the cross-cultural discourses regarding the Chinese arts collections at the Metropolitan Museum of Art. *Identities*, 29(6), 883-902.
- Cai, G. (2024). The Art of Chinese Suona Performance from an International Perspective: An Exploration of Cross-cultural Communication and Educational Value. *The Educational Review, USA*, 8(6), 847-851.
- Chao, J. (2023). The visual politics of Brand China: Exceptional history and speculative future. *Place Branding and Public Diplomacy*, 19(3), 305-316.
- Chen, F. (2022). Analysis of the characteristics of art intangible cultural heritage in cross-cultural communication. *Art and Design Review*, 10(3), 389-396.
- Chen, Q., Ismail, I., Hadi, H., Ramli, I., & Weiqin, P. (2024). Visual Representation of Cross-Cultural Adaptation through Lifestyles in Georgette Chen's Paintings. *Asian Journal of Research in Education and Social Sciences*, 6(3), 314-327.
- Chung, C., Manley, A., Wang, Y.-W., Silk, M., & Bailey, R. (2023). Cross-cultural collaboration and cultural production within China's public museums: examining the challenges and practices guiding administration. *International Journal of Cultural Policy*, 29(3), 328-344.
- DARDA, K. M., & CHATTERJEE, A. (2024). Cross-cultural Aesthetics: Aesthetic Contextualism and Ingroup Bias. *Journal of Comparative Literature and Aesthetics Vol*, 47(3), 120-140.
- Feng, J. (2023). The Spirit of Freehand Brushwork in Chinese Oil Painting. *Pacific International Journal*, 6(1), 56-60.
- Gao, Y. (2021). Ways to cultivate students' innovative thinking in the teaching of oil painting in colleges. *Journal of Contemporary Educational Research*, 5(10), 47-52.
- Guan, H., & Dechsubha, T. (2023). Application of Chinese Traditional Lacquer Techniques in Contemporary Lacquer Painting. *Kurdish Studies*, 11(2), 2367-2376.
- Hadrovic, A. (2022). Graphic Design Cover Books by Professor Ahmet Hadrovic. *International Journal of Multidisciplinary Research and Publications (IJMRAP)*, 4(12), 69-86.
- Hayes, N., Maguire, J., & O'Sullivan, C. (2021). Professional Development in Arts Education for Early Childhood Education: A Creative Exchange Model. *International Journal of Early Childhood*, 53(2), 159-174.
- Jiang, L. (2023). Innovative Research on College Art Education Based on the Cultural Experience of Women's Book Symbols. *Contemporary Education and Teaching Research*, 4(05), 238-243.
- Jirajarupat, P., & Yinghua, Z. (2023). The Transmission of Guqin Musical Instrument Knowledge Literacy and its Reflection Study in Guizhou Province, China. *International Journal of Education and Literacy Studies*, 11(2), 22-29.
- Li, D. (2021). Chinese spirituality through a contemporary artistic lens: The art of Chi Hang Leong. *Art Education*, 74(2), 52-57.
- Long, D., Apirating, P., & Kotchapakdee, P. (2024). The Creation of Loneliness in Contemporary Chinese Ink Painting-Revelation from Harald Sohlberg's Paintings. *International Journal of Religion*, 5(7), 638-656.
- PRIYANKA, P. (2022). Portraits, Politics and the Picturesque in the Art of Colonial India. *Dialogos*, 23(39), 228-243.



- Tam, K., & Kwan, J. A. (2023). Lam Qua and Peter Parker: Portraiture of Head and Neck Surgery in 19th-Century China. *Otolaryngology–Head and Neck Surgery*, 168(3), 551-553.
- Tian, W. (2022). Emotional information transmission of color in image oil painting. *Journal of Intelligent Systems*, 31(1), 428-439.
- Wu, J. (2023). Cross-cultural Study of Aesthetic Concepts and Philosophical Depth—Taking Makeup as an Example of Eastern and Western Aesthetics. *Journal of Sociology and Ethnology*, 5(3), 121-126.
- Xiaolu, F., & Shukor, R. (2024). The Artistic Characteristics of Chinese Impressionist Painter Wu Guanzhong. *Asian Journal of Research in Education and Social Sciences*, 6(3), 272-283.
- Yang, G. (2021). The imagery and abstraction trend of Chinese contemporary oil painting. *Linguistics and Culture Review*, 5(S2), 454-471.
- Yang, Q. (2023). Contemporary Chinese landscape paintings: genealogies of form. *Journal of Visual Art Practice*, 22(4), 347-371.
- Yi, L., & Ida Puteri Binti, M. (2024). A Visual Analysis of Edvard Munch's Landscape Paintings Based on Feldman's Art Criticism Theory. *Global Journal of Arts, Humanities and Social Sciences*, 12(5), 55-81.
- Zhao, Z. (2024). The Intangible Inheritance of the Characteristics of the Mural Paintings in Mogao Grottoes, the Artistic Value of the Patterns and Their Influence on Art Education. *Mediterranean Archaeology and Archaeometry*, 24(3), 175-190.