

## Application Study of Chinese Traditional Mural Materials in Comprehensive Material Painting

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### Abstract

*Ancient Chinese mural paintings have been handed down to the present day, which are the artistic treasures of the Chinese nation and have become an important cultural heritage. Traditional frescoes have high aesthetic value, and their grand scale, orderly inheritance and rich content show great artistic achievements. The creation technique of Chinese traditional frescoes has procedural nature and the use of materials is standardized. Based on this, this thesis takes Chinese traditional mural painting materials as an entry point, focuses on analysing the material techniques of traditional mural paintings, and also carries out practical research on the materials and techniques of composite material paintings, and explores the application of traditional materials to form new picture effects. In recent years, based on the concept of cultural inheritance and innovation, I have created composite material paintings by applying traditional mural painting techniques and the production method of innovative application of materials, using the ground battle layer, which is the same material as that of the ancient mural paintings, as a base, and exploring the contemporary expression of traditional colour materials. These works present the connotation of immateriality in the form of materials, produce new artistic effects in terms of vision, touch and even sensation, embody the contemporary expressive function of traditional materials and techniques, and carry out a useful exploration of the contemporary inheritance and innovation of Chinese traditional mural painting art. This research obtains a new method of artistic expression by integrating and utilizing traditional mural painting materials with modern painting.*

**Keywords:** Composite material; Traditional Chinese wall painting; Contemporary art

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## Kajian penggunaan bahan-bahan komprehensif dalam lukisan mural tradisional China

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### Abstrak

Lukisan dinding China purba yang terdapat di China merupakan khazanah negara serta warisan budaya yang penting bagi negara China. Teknik tradisi “fresco” merupakan satu teknik yang banyak digunakan serta merupakan satu teknik yang memerlukan disiplin yang tinggi. Ianya merupakan teknik lukisan yang mempunyai nilai estetik yang tinggi. Teknik “fresco” menggunakan bahan-bahan yang terpilih serta memerlukan disiplin yang tinggi dalam proses penghasilan sesuatu lukisan. Penyelidikan ini memberi tumpuan kepada penganalisaan kepada bahan komposit dan teknik tradisi lukisan dinding dalam penghasilan kesan kepada seni kontemporari. Berdasarkan konsep warisan budaya, penyelidik telah menghasilkan lukisan dengan menggunakan bahan komposit dengan mengeksplorasi bahan kontemporari yang dicampur dengan tanah bagi menghasilkan warna tradisional. Ini merupakan teknik yang sama sebagai asas pada lukisan dinding kuno yang dihasilkan pada dinding China purba. Karya-karya ini menghasilkan kesan artistik baru melalui penglihatan, sentuhan serta fungsi ekspresi kontemporari melalui bahan dan teknik tradisional. Ia juga memberi nilai tambah dalam seni warisan kontemporari dan tradisi China. Hasil dari inovasi ini penyelidik memprolehi kaedah baru dalam mengintegrasikan bahan-bahan tradisional kedalam lukisan moden.

**Kata kunci:** Bahan komposit; Lukisan tembok tradisional China; Seni kontemporari;

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## 1.0 Introduction

Traditional mural painting is a bright pearl in the jungle of Chinese and even world painting art, and with the continuous development of world painting art, the artistic value of traditional mural painting is also becoming more and more prominent. As a treasure of Chinese art and culture, traditional fresco art still has high research value, attracting many scholars and artists in China and abroad to devote themselves to its research, and have achieved rich and mature artistic and cultural achievements, occupying an extremely important position in the history of Chinese and foreign art.

Based on this, many artists in China and abroad have devoted themselves to the study and research of traditional painting art, and the popular mixed-materials painting method will bring new vitality to art creation. The so-called innovation, the value of the new, integrated material creation is to absorb the traditional fresco material techniques on the basis of continuous modification, not a simple copy of the traditional fresco, but to take the essence of the development in the absorption and innovation, to create a new work can be sent to the personal feelings. At the same time improving the creator's personal aesthetic cultivation and aesthetic experience, let more people feel the unique charm shown by the fusion of traditional painting art and comprehensive materials. As a learner of painting creation, it is worth thinking about how to integrate the material techniques of traditional fresco art with mixed-media painting, promote the innovation of traditional art with one's own aesthetic literacy, and make traditional art known to more people.

Through the systematic research and field survey of traditional murals, the author, while at the high artistic value of this art treasure trove itself, is also pondering how to better present the material techniques of traditional art to the public. After consulting a large number of literature and still blank. Based on this, this paper selects the comprehensive material painting art form, integrates the traditional fresco materials to carry out innovative research and practice, integrates the traditional fresco materials and techniques with the comprehensive material art form, and carries out the creative research based on its own creative practice and creative concept, so as to obtain the new artistic expression method that improve the traditional fresco materials and modern painting. This study explores the application of traditional fresco materials in composite material painting, which is of great significance in promoting the innovative development of traditional fresco in the new era.

### 1.1 The medium of traditional Chinese murals

Traditional frescoes are painted on the walls of immovable buildings or caves, with different forms and media due to different eras, regions, authors and genres. The special environment and functional requirements determine the craftsmanship and production of the material is different from the general expression of other media art.

Material and craftsmanship are the key factors in fresco painting. Ancient frescoes were painted on clay ground media, composed of a support body, ground battle layer, and paint layer. In the process of fresco painting, fresco paintings rely on the surface of the ground battle layer and fresco paintings of the mud layer structure and materials are consistent, the carrier material and painting method, program has normative. Therefore, the key to the fresco painting technology is the treatment of the support body and the ground battle layer. The production process of the same



fresco ground battles focuses on the materials, formulas, methods and steps of multi-layer ground battles treatment in the traditional architectural environment, especially the fresco painting technique of using mineral colors on top of the same ground battles base as the ancient frescoes, to express the fresco painting techniques and effects inherited from the ancient times. These production techniques and artistic effects can be applied to the creation of contemporary mixed-material paintings.



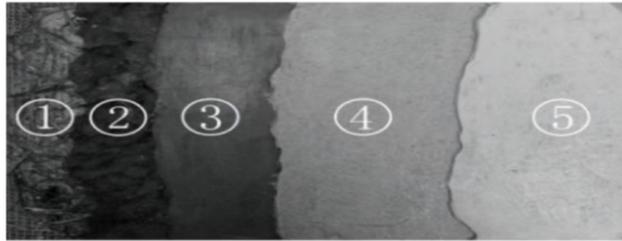
**Figure 1:** Multi-layered ground battle layers in traditional Chinese mural paintings

**Table 1:** Characteristics of the ground battle layer, white layer, and painting pigment layer of traditional Chinese murals

Chinese Traditional Frescoes Tier	Subdivision hierarchy	Characteristics	Visible or not
(1) Ground level	Substrate	Carrier of frescoes	not visible on the surface
	Coarse Mud Layer		
	Fine mud layer		
(2) White layer		Underlayer for frescoes	not visible on the surface
(3) Pigment layer		Color layers of frescoes	apparent

## 1.2 Materials for Traditional Chinese Mural Painting

The ground battle is the carrier of traditional Chinese mural paintings, which can be said to be the "foundation layer" of the mural paintings, and the "foundation layer" of the mural paintings is the first step of painting the mural paintings. When a traditional Chinese mural is made, it can be roughly divided into five layers, including: hemp rowan fibers, coarse clay floor battles, fine clay floor battles, sand clay floor battles, and lime paste floor battles. The further along you go, the more delicate each layer becomes to the touch.



- ① Hemp rowan fiber    ② Coarse clay ground battle    ③ Fine clay ground battle
- ④ Sand clay            ⑤ Lime plaster.

**Figure 2.** Chinese traditional mural painting ground battle layer hierarchy

Traditional Chinese murals use a variety of materials to create their work. Some of the main materials include sackcloth, loess, wheat straw, straw, rowan, hemp knives, papier-mâché, cotton, sand, slaked lime paste, spatulas, mud spatulas, gelatin, and alum.

Some of the materials and tools



**Figure 3.** Some of the materials and tools used in the production of traditional Chinese murals

### 1.3 Steps for making traditional Chinese murals

Ancient fresco wall production methods, in the Song dynasty Li commandment (1035-1110 years) compiled an important architectural works "building method style" in a detailed record. In the book volume 13, dedicated to the "painting wall" section, the original text is as follows: when mixing the



sand and mud, two pounds of white sand are used, and one pound of gummy soil and seven taels of pounded and washed hemp are to be added. (Li commandments, 2018).

Ancient frescoes are painted on the walls of buildings, while the reproduction of frescoes is painted on panels, frames or other movable carriers. Therefore, both the absorption of traditional wall painting materials and processes, but also some adjustments and innovations. Specifically, respectively:

(1) support system: mural painting has a certain weight, the need to have a support body as a carrier in the mud on top of the painting, customized to meet the specifications and the size of the painted area of wooden boards or new aviation honeycomb board material (an aviation material, lighter, flat, not deformed).

(2) Paste sackcloth on the board. Utilizing AC33, talcum powder and thickening agent as bonding and filling materials, the sackcloth is pasted on the honeycomb board.

(3) Ground battle production: choose clay or lime according to the mural ground battle material. If it is a mud mural, to choose clean loess for screening, wicker sieve, the debris filtered off soaking; lime should be used to raise more than half a year of slaked lime. Due to the different types, times and regions, some for the mud layer ground battle, some for the lime slurry ground battle, depending on the specific circumstances. With loess, sand stirring grass straw, hemp knife and other fibers made of hemp knife ash, can be divided into three layers, the higher the layer of fibers the shorter, the mud is also more and more fine.

(4) Brush white slurry: in the priming mortar is not dry when brushing chalk slurry (chalk soil, also known as *wenxi* soil, commonly known as white soil powder). White slurry mixing method: the chalk soil into the basin, plus cool water soak, half an hour after the soil is dissolved, stir with a wooden stick into a porridge, and then add raw soybean paste, a ratio of 1:1, with a brush brush on the wall, the line of the brush force to be uniform, horizontal and vertical brush once, while the bottom layer is not dry, brush, stop, and then rolled with a spatula flat.

(5) Brush glue and alum water: the last process of making the ground battle. Separate preparation of glue and alum water, the ratio is: glue \* 2, alum \* 1, water \* 25. in the dry wall brush on the glue alum water can be fixed lime powder, pay attention to brush each time is relatively thin, brush 2-3 times can be brushed, brush the glue alum water, to use a brush to brush a brush on the wall, do not overlap, overlap will make the alum sex is not uniform, affecting the effect of painting. After drying can be painted on the wall. Gum alum water has reinforced the painting wall does not fall off and make the role of the color distinctive and solid, to create conditions for future coloring.

(6) Drawing images and completion: applying mineral color pigments, according to the ancient mural painting procedures and workmanship, with the standards and requirements of cultural relics mural painting reproduction for the depiction of the picture until the completion of the work.

#### 1.4 Mechanism of the relationship between mixed-material painting and traditional Chinese painting

"Mixed media" is the organic use of different media materials to create a new visual language with vitality. Compared with traditional painting materials, mixed media painting is a fusion of non-



traditional painting and traditional painting. Most creators are inspired by improvisation. Water- and oil-based pigments are used in traditional painting, as well as ready-made clay, sand, paper, mineral colors, plastic bags, waste and other more common household materials. Therefore, mixed-material painting breaks through the material limitations of traditional painting in the process of creation and applies the common materials in life to the creation, making the picture of the work richer and more expressive.

## 2.0 Literature Review

Chinese mixed-material painting is a product of the twenty-first century development of Chinese art. As an art form rooted in the soil of Chinese culture, inheriting the spirit of Chinese art, deeply influenced by the concepts of the times, and blending with the world's cultural exchanges, the art of contemporary Chinese mixed-material painting is rapidly developing and changing in the new era. Influenced by many factors such as conceptual guidance and material changes, contemporary mixed-material painting creates new aesthetic pursuits and forms new styles and artistic features.

Research on mixed-material painting is an emerging topic in art research in recent years, and most of the research are on the practice of material technique, and there is a lack of deep philosophical thinking on the art system, cultural standpoint, artistic life, spiritual character, etc., and there are few theoretical explorations and academic compendiums on comparative research of contemporary mixed-material painting art. There are not many papers that can pay attention to the aesthetic and artistic character generated by the ideological connotation of mixed-material painting and study them in depth. This project has carried out useful research from two different perspectives: the study of water-based materials and the study of traditional materials.

Experimental painting with water-based materials is an art form in which watercolor art and other art disciplines break the boundaries of painting, break the limitations of media, diversified symbiosis and cross-fertilization in the context of contemporary art, which is a contemporary transformation of traditional watercolor art (Zhang Zhenjiang, 2017). Painting materials are diverse, and water-based materials are one of the most important ones, providing artists with different ways and techniques of expression with their free, rich and special language characteristics (Zheng Yue, 2017). The language of Chinese water-based material painting has certain limitations in its own development, such as the singularity of pigment application, the constraints of base selection, and the programatization of expression techniques (Li Maosheng, 2017). Vigorously expanding the connotation and extension of water-based material painting is the first issue that every creator engaged in water-based material painting should pay attention to at present (Wang Haoran, 2012). Tempera (Tempera) material painting is an ancient type of painting, which is the predecessor of oil painting, divided into oil and water-based two systems, and some scholars in China study water-based Tempera. Repeating the traditional Tempera technique is of little significance to the development of modern water-based material painting, while the water-based Tempera technique facilitates the play of water-based still has a lot of room, and has a special aesthetic value (Tian Li, 2004). The creative space of water-based material painting will be newly expanded due to the use of water-based Tempera in modern consciousness (Zheng Ru Bing, 2007).

In the study of traditional Chinese painting, China's traditional heavy color painting materials are very rich, especially in terms of pigments (Du Ying, 2012). The works on the research of comprehensive material painting include Hu Wei's *The Art of Expression of Painting Materials* (2001).



In summary, this selected topic has great academic research space and research value, can enrich the contemporary research results of water-based material painting, and is of practical significance in promoting the construction of Chinese water-based material painting art system in the new period.

### 3.0 Methodology

The main purpose of this study is to explore the application of traditional Chinese mural painting process materials in the creation of contemporary mixed-material paintings as an act of artistic practice. The application of ground battle materials and color materials of traditional Chinese mural paintings is studied, followed by further in-depth analysis of the material aesthetics and painting performance of mixed-material paintings.

The overall study is divided into three steps: first, to understand the process of conceptualization and design of the creation of comprehensive material painting. Then, the application of fresco materials and techniques is studied, and the steps and requirements of fresco painting are clarified. Finally, the use of fresco materials and techniques for the creation of mixed-material paintings.

#### 3.1 Research on Ground Battle Materials

The ground material of traditional Chinese mural paintings usually refers to the foundation ground of the mural works, which is used to support and carry the painting pigments. These flooring materials vary according to the time, place and technology, but common flooring materials include: plaster, lime, silk, wood, paper, and so on. The choice of these materials depends on the artist's intent, the scale and context of the mural work, and the specific technical requirements needed. At the same time, the choice and use of ground materials has evolved and improved over time and with technological advances.



**Figure 4.** Ground Battle Material and Fabrication Diagram



Dunhuang cave murals, for example, were painted on the inner walls of the caves by combining a variety of materials, with slate, chalk, and straw fibers smoothed and applied to the walls, resulting in the surface of the mural. The surface is usually divided into two or three layers. The bottom layer is a mixture of coarse earth and straw and is roughly flat. The middle layer is made from a mixture of slate soil and hemp fibers, and the top layer is mixed with city board and cotton soil and applied to the outermost layer of the cave wall, drying before painting.

### 3.2 Color Material Application

The use and treatment of color is one of the most important factors in the success of mixed media works. The great artist Miller once said: "Color is a temptation to conquer the eye". This shows the importance of color for paintings. In traditional Chinese murals, natural mineral pigments have been widely used. These pigments come from natural minerals or ores, which are ground and processed to become the pigments needed for painting. Mineral pigments broadly include raw materials such as lead powder, lead dyes, indigo, gardenia, rouge, soot, kaolin, ochre, stone green, stone green and pearl sand. Generally speaking, whether the color production is successful or not is directly related to whether a pair of paintings can be successful or not, therefore, for the painter, in the process of painting creation, not only focus on the use of a variety of painting materials, but also focus on the color modulation. The use of each mineral pigment in the picture is to make the picture unified and harmonious.

In the creation of the natural mineral pigment and ink color modulation, its purpose is to highlight the color contrast, saturation lower brightness darker, so as to bring out the picture atmosphere of solemnity and solemnity. Meanwhile, in the eighteenth and nineteenth centuries, when the chemical process was backward, most of the pigments used in paintings were taken from natural substances, such as cinnabar, malachite, lapis lazuli and so on. Thousands of years of human civilization have proved that these stone colors are not only colorful but also stable, not easy to change color, and are high-quality mineral pigments, as shown in Figure 5.



Figure 5. Natural substance pigments and brushes



### 3.3 Analyzing the Material Aesthetics and Painting Expression of Composite Material Painting

Mixed material painting breaks the inherent mode of traditional painting art, greatly broadens the expression space of traditional painting art, the painting technique as a new way of expression, in the context of diversified development of art, has also been more and more attention and respect for the creators of paintings. The birth, emergence and development of composite material painting is a product of the diversified development of art, and its main purpose is to express the rich aesthetics of the picture, and the birth, emergence and development of composite material is more conducive to the expression of the aesthetics of the painting and the mood.

#### (1) The Material Beauty of Mixed-Material Painting

Composite material painting shows its unique advantages in creation, which is not only a simple superposition and accumulation of daily materials, but also focuses on the expression of the unique artistic aesthetics of the picture, which is the embodiment of the creator's creative concept. Due to the objectivity and certain limitations of materials, the materials themselves do not have a special sense of aesthetics, and the aesthetics of the materials can be reflected through the painter's research and analysis of the materials in the creation of the paintings, and by breaking the reorganization of the materials and carrying out a series of processing such as certain stacking, blending, and so on, so that it is in harmony and unity with the overall picture, and ultimately presenting a unique sense of aesthetics to express the feelings of the creators. Generally speaking, materials have physical properties such as strength, color, texture, etc., and different materials have different artistic expressiveness with different properties. Material is a kind of comprehensive art practice substance without emotion and vitality, therefore, creators can integrate their own thinking into art creation, and express their own emotion and consciousness through works, any form of art work is in the final analysis in the service of people, creators should strive to enhance the appeal of works, only works that move people's hearts and attract deep thoughts are called good works, and works with a sense of aesthetics. Only works that move people's hearts and make them think can be called good works and works of beauty. In addition, the use of composite materials in the picture can effectively avoid the monotony of the picture, make the picture richer, add texture to the picture as a whole, and make the works create more tense. The use of composite materials creates a sense of concavity and convexity in the picture, which helps to form a prominent texture effect and brings a visually beautiful experience. In a word, in the process of creating works with composite materials, the various forms of materials will be displayed in different forms, which, combined with the special characteristics of the materials themselves, can bring people a double shock experience in their minds and senses. At the same time, we should also pay attention to its inner spirit and express the unique beauty of the material in the creation of mixed-material paintings, in order to make the picture more attractive.

#### (2) Creative Thinking in Mixed-Material Painting

Creators in the creative process, first of all, a comprehensive understanding of the properties of the material, only after an all-round understanding of the material, the specific material can be better applied to the creation of paintings, to create excellent works, so as to resonate with the audience, and be recognized by the public. At the same time, the material is not static, it has a strong variability, so the creators in the process of using the material should also study its variability. Secondly, the material has diversity, the rich use of materials is conducive to the presentation of a stronger sense of picture, so that the viewer in the visual and spiritual impact. Therefore, art creators should be able to choose and choose materials according to their own needs in the process of creation. Finally, the choice of comprehensive materials should be dependent on the



theme and content of the creation, the material is always to serve the theme, away from the theme to use the material will weaken or even deviate from the center of the work, resulting in creative failure. In short, the use of materials to consider a variety of factors, choose to fit the theme, expressive materials is the key to the success of the creation.

### (3) Expressive Freedom in Mixed-Material Painting

In the use and creation of composite materials, creators often use different materials to create in order to achieve the best artistic effect. There are many kinds of composite materials in nature, but in the process of actual utilization, the physical and chemical properties of the materials must be taken into account in order to avoid unnecessary waste. In the free creative space of painting, the use of materials highlights the sense of fit between materials and is applied to specific artistic creations to express the creator's personal feelings. Different materials have different creative characteristics and properties, so that artistic creation allows creators to choose appropriate creative methods according to their own creative ideas, so as to achieve the unity and coordination of the creative picture and make the artistic style of mixed-material painting more independent. Mixed material painting is an important part of modern art creation, which injects a new impetus and vitality into the creation and development of modern art, and greatly expands the form and expression of painting, therefore, the creation of mixed material painting is also favored by more and more people and attention. So far, the development of composite materials has achieved rich artistic results, and its richness, diversity and strong artistic expression, attracting more and more art creators to devote themselves to its study and research.

## 4.0 Results and Discussions

### 4.1 Creative Applied Research

The same texture mural painting techniques, in terms of craftsmanship, material and form, especially in the visual perception of the mural, close to the original, can reflect the texture and texture of ancient mural paintings, showing a unique flavor, to form a different look different from the previous production of mural paintings on paper and silk material. Accurately grasp the content, technique and appearance of ancient frescoes, deeply understand and master traditional fresco techniques, express in inheritance and innovate in expression.

In mixed-material painting, the use of materials is divided into materials for molding and materials for making thin texture. First of all, the materials used to shape the body include gypsum powder, oil painting molding paste, coarse sand, Dunhuang soil, leaching powder, etc. Its main purpose is to set off the picture, so that the works appear more three-dimensional, rich, and this method of painting can also be called the "molding and then painting method". Secondly, to make thin texture, we can use materials such as old newspapers, plastic bags, tape, fine sand, leaves, hay, etc., which can show the rich texture of texture.



## 4.2 Creative Application Practice

The author carries out in-depth research on the medium, material and operation steps of traditional Chinese mural paintings through the method of literature combing and the method of literature summarizing and distributing, and then carries out the practical application of the ground battle production and color application of the mixed-material paintings and analyzes the material aesthetics of the mixed-material paintings and the analysis of the paintings' performance. The following are some of the mixed-material paintings created by the author: Figure 6 is a copy of the landscape of the Fahua Sutra in Cave 217 of Dunhuang, which restores the steps and techniques of traditional Chinese fresco painting, making the clay ground battles in person and applying natural mineral pigments to color the picture. In the process of painting, we tried our best to restore the charm of the frescoes and at the same time further deepen our understanding of traditional Chinese frescoes.



**Figure 6.** Reproduction of Liu Chunxia, Landscape Painting of the Fahua Sutra Changes in Dunhuang Cave 217, 160x100cm, mineral pigment on wood panel with clay base 2018

Figure 7 The work "Southern Smoke Wind" is a mixed-material painting with the theme of Lingnan style. The picture shows five elegant and beautiful women, dressed in casual clothes, gently brushed by the smoky wind and flowing with gorgeous skirts. Their faces are full of vitality and soft glow, as if showing the kindness and tolerance unique to the Lingnan region. The work is painted on a wooden board with a clay base as the canvas, using natural mineral pigments, which add a sense of vividness and three-dimensionality to the work with their vibrant and full-bodied colors. The painting technique skillfully captures the softness of the smoky breeze, causing the hemlines of the women's garments to gently dance in the breeze, giving the painting a dreamlike feel. The image is dotted with elements of the unique landscape of Lingnan, especially the banana leaf, which symbolizes the tropical climate and vibrant green, outlining a vibrant and colorful regional character. The work reveals the unique atmosphere and cultural heritage of Lingnan. The soft scent of the smoky wind and the women's flowing posture convey a lightness, elegance and warmth, making people feel as if they are in the wonderful world of Lingnan. The aim of "Southern Smoke Wind" is to present the unique charm of the Lingnan region. Through the intertwining of colors, forms and emotions, it shows the harmonious integration of nature and humanity and draws a beautiful and vivid picture of Lingnan.





**Figure 7.** Liu Chunxia, "Southern Smoke Breeze", 240x200cm, mineral pigment on clay on wood, 2022

Figure 8 The work "Cang Tian Thick Earth", also one of the author's mixed-material paintings, features 81 groups of mothers and children in a group photo. These mothers and children come from different nationalities and countries, and they present a variety of cultures and skin colors in the picture, symbolizing the diversity and tolerance of human society. The background of the work is dominated by warm colors, with yellow, red and green intertwining to create an atmosphere full of vitality and warmth. The works are painted on wooden boards with clay backgrounds as canvas, and natural mineral pigments are utilized. These pigments give the picture a rich texture and three-dimensionality through delicate color transitions and layering. The painting technique highlights the emotional connection between each group of mothers and children, presenting a deep and warm atmosphere. 81 groups of mothers and children represent different ethnic groups, cultures and countries. The diversity and symbiosis in the scene conveys a concept of human unity and peaceful coexistence, and demonstrates respect and tolerance for multiculturalism. The aim of "The Sky and the Earth" is to explore the deep emotion between mother and son, echoing the vastness and tolerance of the sky and the earth. The warm background expresses a sense of warmth and care, allowing people to feel the selflessness and strength of a mother's love, as well as the beauty of multicultural intermingling. This work shows the diversity of human cultures and the emotional bond of mutual connection, letting the viewer feel that in the era of globalization, the boundaries of culture, race and nationality become blurred and warm under the mother's love.



**Figure 8.** Liu Chunxia, Thick Earth in the Sky, mixed media, 200x240cm, 2020

Figure 9. Partial image of The Sky and the Earth

## 5.0 Conclusion

Composite material painting was established on the basis of the modern art of the twentieth century, which is full of vigor, and it is a precious treasure given by the times to Chinese contemporary painting art. At the same time, with its incomparable superiority in art creation, the technique of mixed-material painting has become a relatively active art form, and the scale of creation and exhibition of its works is also expanding and prospering. In addition, with the growth of the new generation of artists, the influence of the creation of composite materials in society is also getting bigger and bigger. Diverse themes, varied forms, openness and tolerance, and exploration and innovation are its prominent features, and it is these features that make material painting renewed in concept, innovative in art form, and seeking for newness in personality expression.

Mural paintings have developed together with the evolution of human beings, and they are the records and traces that express the spiritual world of human beings, as well as the history books on the walls. Contemporary mixed-material paintings are changing in various ways. Based on the history of mural painting, this paper cuts in from the angle of materials and explores the application of traditional Chinese mural materials in mixed-material paintings. It explores how to use innovative artistic expression in contemporary art creation to integrate and sublimate the traditional materials of fresco painting with one's own perception in painting creation and then display them more intuitively in front of the audience, in order to seek for more possibilities for the creation of mixed-material paintings. Chinese traditional mural painting should go out of the cave door, to the folk, to the world, with the help of modern painting artistic methods to show themselves, and the composite material is not a more suitable choice. The combination of traditional Chinese mural painting materials and mixed-material painting method is conducive to the further prosperity of the mural painting and will also bring richer creative elements for modern painting creation.



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