

# The Boneless Flower and Bird Painting Art: A Comparison Study Between Traditional and Modern Approach on Lin Ruoxi's Artworks

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## ABSTRACT

*Lin Ruoxi is one of the representative painters of the contemporary Lingnan School of Painting, and one of the main representative painters of contemporary boneless paintings. His boneless paintings have a distinctive personal style and have a profound influence on the creation of contemporary boneless paintings. The main purpose of this paper is to explore the modernity of Lin Ruoxi's boneless paintings from the perspective of stylistics and select Lin Ruoxi's representative works of boneless paintings in the past 40 years as the research objects. The photos are compared with conventional boneless paintings from five perspectives—technique, composition, colour, form, and medium—and the differences are summarised. Specifically, the observation and comparison approach is employed for the research. The study discovered that Lin Ruoxi's boneless painting technique had incorporated numerous other painting techniques based on tradition; the composition makes use of the plane composition principle; the colour draws inspiration from the colouring style of contemporary Japanese painting; the shape is refined and generalised to be more refined, with imagery; and the choice of media tends to be creative and diverse. The analysis of Lin Ruoxi's boneless painting style reveals that while it has its roots in traditional Chinese painting, it is inclusive, pioneering, and innovative, bringing his creations more in line with the demands of contemporary aesthetics. The great eclecticism and modernism in the artistic philosophy are evident.*

**Keywords:** *Lin Ruoxi Boneless flower and bird painting Modernity*



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## 1 INTRODUCTION

Traditional Chinese painting has a style known as "boneless painting." Boneless paintings frequently include flowers and birds, as well as fish and insects, mountains and rocks, etc. Chinese paintings of boneless have a comparatively long history, dating back to Xu Chongsi's "Boneless Flowers" in the Song Dynasty (Xie Lijun 2003). With the passage of time, boneless painting, as a subset of Chinese painting, encounters the same issues and difficulties as Chinese painting itself, namely the decision to follow tradition or embrace innovation. This issue was successfully resolved by Lin Ruoxi thanks to his insight and creative sensibility.

This article's research goal is to identify a representative boneless painting artist among contemporary painters, analyse and summarise his boneless painting, and summarise his body of work to determine the characteristics of his boneless painting. It encourages the study of contemporary

Chinese boneless painting. This article examines and contrasts traditional boneless paintings with Lin Ruoxi's boneless paintings, comparing and contrasting them from five angles—technique, composition, colour, form, and medium—and concludes that there is a distinction between the two. Based on the parallels and divergences between Lin Ruoxi's paintings of boneless, he identified the contemporary elements in Lin Ruoxi's boneless paintings and included his findings into a larger examination of contemporary Chinese boneless paintings.

This paper solves certain theoretical gaps in the study of Lin Ruoxi's art and serves as a case study for the study of contemporary Chinese boneless painting by analysing the aesthetic qualities of Lin Ruoxi's boneless painting. Modern Chinese boneless painting is a type of Chinese painting, and understanding its development process will help researchers better understand the development rule of Chinese painting. Learning how to uphold tradition and innovate at the same time is worthwhile.

## **2 LITERATURE REVIEW**

This essay focuses mostly on the contemporary elements of Lin Ruoxi's paintings of bony. In order to further the study goal and importance of this work, the literature review will concentrate on two topics: Lin Ruoxi's artistic history and background and the reasons for his boneless painting technique.

### **2.1 Lin Rouxi's artistic experience and background**

Since she was a young girl, Lin Ruoxi has devoted her time to painting original works of art. Six times since 1979, Lin Ruoxi has attempted the test, and in 1984, he was eventually accepted into the Guangzhou Academy of Fine Arts' Chinese Painting Department, laying the groundwork for his subsequent Chinese painting production. Situ Mian from the Guangzhou Academy of Fine Arts' Oil Painting Department recommended that Lin Ruoxi pursue oil painting due to his good modelling skills. Situ Mian, however, had a total epiphany after spending time studying Chinese painting. He thought Lin Ruoxi's creative journey would be more fruitful if he first studied oil painting and subsequently Chinese painting. Move ahead. Situ Mian's remarks were what inspired Lin Ruoxi to paint in the later style of Chinese and Western synthesis. The painstaking development of Lin Ruoxi's flower and bird paintings began when she was assigned to the flower and bird major in her third year of college. He visited Yunnan four times between 1987 and 1994 to draw there. In this time, Lin Ruoxi created several precise paintings of flowers and birds, gained a special knowledge and understanding of tropical plants, established a painting language, and eventually came to be known as the "Banna Diagram" (Zhang Meijie, 2011). This also served as the starting point for the future production of paintings of boneless.

Lin Ruoxi realised his goal after receiving his degree, continued to teach at the Guangzhou Academy of Fine Arts, and has since been able to continue painting passionately (Lin Ruoxi 2005). He made a significant life change by continuing his education to become a teacher. After thereafter, Lin Ruoxi engages in an increasing number of artistic endeavours and achieves more success. At the same time, Lin Ruoxi stopped being content with simply producing quality paintings. He wanted to use words to communicate his expertise and comprehension of painting to a wider audience. He made the decision to continue his education, and Jinan University accepted him to pursue a PhD in literature and art there. Under the direction of instructors Mr. Jiang Shuzhuo and Mr. Rao Fanzi, learn theoretical concepts and research techniques. While pursuing her doctorate, Lin Ruoxi visited the National Palace Museum in Taiwan to conduct research, travelled to the northwest grottoes for fieldwork, and travelled to four different countries in Europe to visit the Louvre, Orsay, and Pompidou Museums as well as Sudan and Ethiopia in Africa. Such encounters not only expanded his perspectives but also visibly altered his painting technique (Zhang Meijie 2011). Lin Ruoxi's knowledge theory system was developed because of this rich learning experience, creating a distinct creative form and a distinctive artistic style.

## 2.2 The Causes of Lin Ruoxi's Boneless Painting Style

It is impossible to separate Lin Ruoxi's life, character, and wisdom from the development of his boneless painting technique. Lin Ruoxi's knowledge and comprehension of actual life, as well as her own subjective refinement and creativity, are all embodied in this process, which is not a straightforward application of mature skills. Three perspectives may be used to analyse it: cultural impact, creative language exploration, and social context.

Lin Ruoxi has been exposed to traditional Chinese culture since she was young and has done extensive research on traditional painting and art history. He discovered that the meticulous flower and bird paintings of the Song Dynasty focused on sketching, and the patterns were rich in decoration; heavy-color flower and bird paintings are rational and flat, and the colours are conceptual colours, which are primarily similar, flat, and decorative (Li Yuanyuan 2012). The production of his artwork has also been greatly influenced by conventional Chinese literary ideas. To his writings and paintings, he will apply some literary and aesthetic principles. According to him, the primary distinction between Chinese and Western painting is that the former develops from one pole to another, whereas the latter moves back and forth between two poles. He also contends that in order for the two poles to coexist, there needs to be tolerance, neutralisation, and compromise (Lin Ruoxi 2005). Lin Ruoxi has, nevertheless, also been greatly influenced by ideas associated with Western modern art. He loved Mondrian's geometric compositions and straight lines, as well as Kandinsky's use of colour (Wu Juan 2018).

Another element in the development of Lin Ruoxi's style is the investigation and creation of creative language. The foundation of artistic creation is to replicate the flower-and-bird paintings of the Song Dynasty, study the individual works' content, form, and expression techniques, comprehend their artistic conception, and experience the rhythm and beauty of flower and bird life (Shi Botian 2020). The start of artistic sketching, which is more influenced by the painter's subjective sentiments than by the form and structure of objective objects (Zhao Yingzhi 2015). The act of refining the aesthetic experience gleaned from the sensation of life and environment and expressing it via language through highly creative processing is what is meant by the term "real creation"—the creation and sublimation of artistic idea. I investigated my own painting language during this process.

Lin Ruoxi's style of painting is greatly influenced by her social and cultural surroundings. Traditional Chinese culture was greatly impacted by the reform and opening up in the 1980s, and the culture tended to diversify. The assimilation, citation, and fusion of art forms became the pattern of current art growth under the impact of modern Western painting art (Zhang Meijie 2011). In such a setting, Lin Ruoxi expanded his views, invigorated his ideas, learned more about Western modern painting, and came up with more original concepts for his works of art. The development of Lin Ruoxi's boneless painting style (Liu Jiayin 2019) is particularly influenced by the compositional philosophy of western painting and ornate Japanese painting art. The rapidly expanding economy simultaneously improves people's quality of life and encourages a greater search of spirituality. People's life progressively include art. As a result, everyday life and regular people have replaced beautiful and sophisticated aesthetic activities. Paintings with significant visual impact were sought for in order to satisfy the public's aesthetic demands (Huang Xiaoling 2019). Guangzhou is the hometown of Lin Ruoxi. He has been greatly influenced by the Lingnan School of Painting, which was established in Guangzhou between the Ming and Qing Dynasties and promotes "combining the East and the West, taking the Chinese as the foundation, blending the past with the present, and taking the present as the soul." Particularly its eclectic thought and usage of Lingnan Painting Party materials and techniques (Shi Botian 2018).

The intense visual shock that Lin Ruoxi's paintings provide as a modern Chinese artist attracts everyone who likes them, drawing many academics to study Lin Ruoxi's works. Scholars will examine one of Lin Ruoxi's painting styles. Lin Ruoxi's paintings take several different formats. Students like studying Lin Ruoxi's painstaking paintings because of their vibrant colours, distinctive compositions, and sophisticated methods (Zhang Meijie 2011). Lin Ruoxi's ink paintings include a broad perspective,

pouring ink, a calm mood, and a sense of agility despite the serious subject matter, according to contemporary art reviewers (Niu Wenjuan 2019).

In order to determine the artistic qualities of Lin Ruoxi's boneless paintings, researchers consistently contrast Lin Ruoxi's creations with those of other well-known contemporary painters by contrasting their composition, colour, technique, form, etc. (Ren Anrong 2020). Additionally, Lin Ruoxi has developed his own logic for his paintings of boneless. Boneless paintings, in his opinion, "non-limited by brush strokes" and communicate themselves via texture, emphasising on the use of "water," breaking through the conventional "water" "Centre" pen notion (Lin Ruoxi 2012).

Lin Ruoxi's boneless paintings are now the subject of incomplete research, and his boneless works are frequently incorporated into studies of Gongbi paintings. There is a significant distinction between Lin Ruoxi's careful paintings and her boneless paintings. From the standpoint of style, Lin Ruoxi's paintings of boneless must be methodically sorted, and at the same time, their contemporary elements must be elevated to the highest theoretical level. As a result, there will be a significant improvement in the study of Lin Ruoxi's paintings on the one hand and significant theoretical support for the study of contemporary Chinese boneless paintings on the other.

### 3 RESEARCH METHODOLOGY

This article conducts qualitative research using the observation and comparison approach. The researcher has chosen: 1) sample traditional boneless paintings from the last 40 years; and 2) representative boneless paintings by Lin Ruoxi – for comparison analysis in the form of charts. By comparing of the artworks using the Theory of Practical Art Criticism by Edmund Burke Feldman, the four-step analysis method was used that focuses on the technique, composition, colour, form, and medium. First, briefly describe the fundamentals of the work and the material represented in the image; next, analyse the picture's characteristics from one angle; then, once more, explain the reasons for this characteristic; and finally, sum up and assess the outcomes of the two works' comparison based on the information provided above.

### 4 FINDING

#### SAMPLE 1: MEDIA



**Figure 1** Lakeside grass paper 34x34cm  
(Source: Lin Ruoxi, 1990)

**Description:** This piece of art features horses, forests, water, mountains, and other scenery, and the overall impression it leaves on viewers is one of tranquilly and distance.

**Analysis:** Boneless paintings by Lin Ruoxi are no longer restricted to traditional media. For example, raw paper is now more frequently chosen than cooked paper, and textural effects on raw paper demand more careful moisture management. Occasionally, tests are conducted on canvas, etc.

**Interpretation:** Lin Ruoxi's boneless painting method is the fundamental motivator behind the use of raw paper as the primary material. His expressive methods are varied, and the production on unfinished paper allows for the superimposition of several methods to create the impression of a layered, dense image.

**Judgment:** Traditional boneless paintings are challenged by the proliferation of new mediums. Lin Ruoxi's yearning for creativity cannot be met by blindly following tradition. The investigation of media is a key element in Lin Ruoxi's paintings with no bones. These efforts are not made to stand out but rather to better understand the image. According to Lin Ruoxi, it is more challenging to express boneless paintings on raw paper because moisture is difficult to regulate on this material. However, when done properly, Lin Ruoxi believes that the results would be more vibrant and rich-looking than typical boneless paintings.



**Figure 2** traditional boneless paintings time size unknow silk

**Description:** Traditional boneless painters mainly paint flowers and birds, fruits and vegetables, fish and insects.

**Analysis:** Traditionally, silk is the primary medium used for boneless paintings. Silk was chosen since paper was not developed in the early days. The fact that silk does not bleed makes it possible to create conventional boneless paintings.

**Interpretation:** Early Chinese paintings used a limited number of different media. On the one hand, this is because there aren't enough media resources available, and on the other, classic boneless painting just uses one expressive approach and doesn't need a lot of sophisticated media assistance.

**Judgment:** There aren't many options for the media used in traditional Chinese boneless painting, which is one of the painting styles. Traditional boneless paintings struggle to grow amid these constraints, and the transition from painting on silk in the morning to painting on cooked paper only happens gradually. This is also true since the creation of cooked paper is simple and can result in cost savings. However, the image effects presented by silk and cooked paper still differ. Silk is more fragile, and it's occasionally difficult to make cooked paper.

## SAMPLE 2: COLOR ASPECT



**Figure 3** Red ballad paper 53x48cm  
(Source: Lin Ruoxi, 2008)

**Description:** In this piece, flowers are the subject of the illustration, and a variety of complimentary and comparable colours are utilised to convey the image, giving the viewer a vivid and vibrant impression of the work.

**Analysis:** The vibrant and striking colours used in Lin Ruoxi's boneless paintings draw the viewer in, and the blending of diverse complimentary colours strengthens the image's visual impact while also paying heed to the rules of colour composition.

**Interpretation:** When using colour, Lin Ruoxi pays close attention to how subjective colour is expressed. He attributes emotion to colour, thinks that a picture must be congruent with the presentation of emotion, and demands that both the colour of the objects reflected in a picture and the colour blocks be pure. To give the colour a certain rhythm and sensation of rhythm, the processing of size and hue has to have contrast, variation, coordination, and echo.

**Judgment:** People frequently experience significant visual impacts when seeing Lin Ruoxi's boneless paintings, which is directly tied to the way he employs colour. The use of colour in Lin Ruoxi's boneless painting is influenced by Western colour theory as well as Japanese Ukiyo-e colours. While Lin Ruoxi's boneless paintings are rich in colour and transmit powerful and disturbing emotions, they stand in stark contrast to conventional boneless paintings, which are light and exquisite in colour and have a strong literati painting atmosphere.



**Figure 4** traditional boneless paintings time size unknow silk

**Description:** Traditional boneless painters mainly paint flowers and birds, fruits and vegetables, fish and insects.

**Analysis:** Because traditional Chinese paintings use fewer pigments, namely red, blue, green, yellow, and ochre, they contain less colours than traditional boneless paintings. As a result, there aren't many colour variations in boneless paintings; instead, the predominant colours are red and green. The collisions between water colours and stone colours are the most significant colour alterations since they are necessary for procedures.

**Interpretation:** The picture's predominant ink colour is one of the characteristics of traditional Chinese painting. This is since Chinese human paintings make up most traditional Chinese painting and encourage the use of ink colour variations to characterise the subject. There are a few different types of traditional Chinese painting pigments, and it is simultaneously influenced by traditional Chinese philosophy on the one hand and traditional Chinese philosophy on the other.

**Judgment:** The colors of traditional boneless paintings are mainly traditional Chinese painting pigments, and there are relatively few types of colors, mainly red, blue, green, yellow, and ochre. Influenced by Chinese literati paintings, the colors of Chinese paintings are mainly ink, and the picture is depicted through the change of ink color. Therefore, the development of traditional boneless paintings has great limitations, but boneless paintings are also influenced by literati paintings. People feel fresh, elegant and refined.

### SAMPLE 3: COMPOSITION



**Figure 5** Butterfly note paper 66x66cm  
(Source: Lin Ruoxi, 2009)

**Description:** The principal subjects of Lin Ruoxi's boneless paintings are flowers, birds, and landscapes. Paintings and butterflies serve as the primary visual elements in this piece.

**Analysis:** The composition of Lin Ruoxi's boneless paintings has seen significant advancements, essentially embracing a whole composition strategy for layout. It shatters the conventional framework and arrangement and highlights the diagram's simplicity and self-awareness. A personalised composition style is pursued, paying attention to the use of points, lines, surfaces, and rhythm to form a structure, as well as paying attention to the opening and closing, echoing, and sparseness of the picture composition. The compositional elements of western painting are added, expanding the vertical depth and tension of the picture space. The composition of the image is dense, gathering and dispersing, etc., and is rich in shape and powerful abstraction.

**Interpretation:** Lin Ruoxi's primary inspiration for creating this type of composition came from Western paintings like Piet Mondrian's painting composition, from which he copied and learnt.

**Judgment:** There are certain features in the composition of Lin Ruoxi's boneless paintings. The composition of Yun Shouping's boneless paintings seems more lifelike and natural because he pays attention to the managerial position of the picture and carefully considers the location of every object in the image. This demonstrates how Lin Ruoxi's boneless paintings have openly taken from Western

scientific and rigorous expression approaches, breaking through the traditional composition style and making the images expressive and engaging at the same time.



**Figure 6** traditional boneless paintings time size unknow silk

**Description:** Traditional boneless painters mainly paint flowers and birds, fruits and vegetables, fish and insects.

**Analysis:** The paintings created by traditional "boneless" painters have a straightforward structure and a single image that consists largely of broken branches.

**Interpretation:** Traditional Chinese paintings continue to be composed in a manner that is mostly similar to the composition of sketch paintings from the Song Dynasty, winning with smallness.

**Judgment:** The traditional boneless artists' compositional style was modified to meet the demands of the evolution of Chinese painting, which reflected the era's aesthetic requirements. Traditional boneless paintings have a high value on sketches, and many of the works' compositions more closely resemble objects in their natural condition. As a result, traditional boneless paintings have a relatively straightforward composition that mostly uses natural features.

#### **SAMPLE 4: FORM**



**Figure 7** Tianchi Lake paper 34x34cm  
(Source: Lin Ruoxi, 1990)

**Description:** The mountains and water may be made out in this work's depiction of a landscape deep in the highlands. It captures the emptiness of rivers and mountains.

**Analysis:** Each form in Lin Ruoxi's boneless paintings is a stylized version of an artistic picture, and they frequently include abstract and philosophical shapes. In the images, abstraction and figuration are

frequently blended; there are figurative elements like birds, homes, and bridges as well as abstract ones like mountains, rivers, and forests.

**Interpretation:** The discordant yet cohesive paintings of Lin Ruoxi are boneless. His modelling traits reflect the synchronisation of these interactions. To offer the viewer a genuine and vivid impression of the picture while still being able to explain himself instinctively, he frequently utilises abstract and generalised pictures to convey the tone of the piece and imagery to describe the specifics. the capacity to win over the audience.

**Judgment:** Although Lin Ruoxi's boneless paintings have more imagery than conventional boneless paintings, they nevertheless retain some of the physical characteristics of the objects they depict and are simply conceptualised, which distinguishes them from Western abstract art in a fundamental way. This depends on how well Lin Ruoxi comprehends conventional Chinese culture. Chinese philosophy places a strong emphasis on the beauty of artistic idea and the similarity of spirit. Fine brushwork and freehand brushwork, which are the evolution of conventional boneless painting, are combined by him to create modelling techniques. This innovation defies convention, has a significant expressive impact, and can be more fully incorporated into contemporary art.



**Figure 8** traditional boneless paintings time size unknow silk

**Description:** Traditional boneless painters mainly paint flowers and birds, fruits and vegetables, fish and insects.

**Analysis:** Traditional boneless paintings include figurative shapes, which are more akin to Gongbi paintings. The distinction is that line outlines are not necessary with boneless painting.

**Interpretation:** Originally, traditional boneless painting was a style of painting that was progressively dissociated from precise painting. As a result, despite changes in technique, it nevertheless emphasises on the design's concreteness, retaining some of the shadow of Gongbi painting, particularly in the shape.

**Judgment:** The form of a typical boneless painting is more definite than the shape of an ink painting, however the shape of a Gongbi painting is not only determined by the geometry of the lines but also by the shape of the various colour blocks individually. This is a serious issue. progress. The colour blocks are not easily smudged, and the shape of the colour blocks may be properly retained since the painting is done on silk or cooked paper. This is a key component of classical boneless paintings as well.

## SAMPLE 5: TECHNIQUES



**Figure 9** abundant paper 34×46cm  
(Source: Lin Ruoxi, 2002)

**Description:** Nature-based scenes predominate in Lin Ruoxi's boneless paintings. From the date of production, Lin Ruoxi's early boneless paintings used a style that was unstable and mostly dependent on colour accumulation and water contact. Later, he employed the method deftly, and the images were bright and rich.

**Analysis:** In the image, Lin Ruoxi's boneless painting approach employs a variety of techniques, including sprinkling, colliding, accumulating, heaping, spraying, piecing, pasting, chapping, and more. This technique is no longer restricted to the sole method of "colliding water and powder." These approaches are flexibly applied to the image in accordance with the requirements of picture performance, considerably improving the readability of brushstrokes, handwriting, and colour texture as well as the image's overall visual impact.

**Interpretation:** The boneless painting method used by Lin Ruoxi produces varied and rich textural effects. And these textures are chosen based on the information that has to be conveyed in the image. Some techniques are developed gradually via experimentation, while others are taken directly from other forms of painting. In other words, the occurrence of certain textural effects is unavoidable and incidental.

**Judgment:** If Lin Ruoxi's boneless paintings are compared to Yun Shouping's, it can be concluded that Lin Ruoxi's paintings have more courage to experiment with traditional painting methods and incorporate new ones, which not only expands but also enriches the boneless painting genre. It increases the expressiveness of Lin Ruoxi's boneless paintings and extends the distance with conventional painting technique.



**Figure 10** traditional boneless paintings time size unknow silk

In conclusion, while Lin Ruoxi's boneless paintings share traits with conventional boneless paintings, they also diverge significantly from them. Some aspects of the tradition are being developed in-depth, like the expansion of techniques and the integration of various traditional painting techniques; the choice of media is no longer constrained, only to better express the picture; and the shape is no longer constrained by specific shapes, gradually being replaced by the idea of image modelling. The qualities of foreign artworks are copied in various ways. For instance, to split the image into points, lines, and surfaces, the idea of plane composition is applied; the colour scheme is based on the colour theory of contemporary Japanese paintings. The boneless flower and bird painting style of Lin Ruoxi was formed because of these modifications.

Through comparison, Lin Ruoxi's boneless paintings exhibit strong senses of innovation that are not constrained by tradition and are full of tension, composition, and rich and varied texture effects. He does not, however, overly pursue traditional Chinese paintings in terms of aesthetic appeal. In terms of creative thinking and attitudes, he excels at summarising traditions, adhering to the classics, being inclusive, and actively exploring new schemas. The plain, cold, and ethereal literary realm is transformed to the warm, full, and realistic musical domain and ornamental aesthetics. Lin Ruoxi's paintings of boneless have a strong sense of eclecticism. This form of eclecticism, which has had enormous success, reflects Lin Ruoxi's wisdom in balancing the two inclinations of preserving heritage and breaking new ground and innovation in the production of Chinese modern art. His artwork is innovative in shape, vibrant, and fascinating, reflecting It has a strong modern aesthetic and adheres to the artistic trend of current paintings of boneless.

## **5 CONCLUSION AND RECOMMENDATION**

It is easy to see that Lin Ruoxi has a distinct grasp of Chinese painting from the interpretation of his paintings of boneless. The paintings of boneless by Lin Ruoxi feature the typical aesthetic qualities of Chinese paintings as well as clear specific characteristics, demonstrating that he is an artist with unique creative traits. He strongly adheres to traditional Chinese painting but does not slavishly appreciate Western art. perseverance and willpower.

Therefore, the notion of eclecticism plays a significant part in Lin Ruoxi's distinctive boneless paintings. These characteristics are portrayed in five aspects: technique, composition, colour, form, and medium. The concept of eclecticism combines traditional and modern, Chinese painting and Western painting, allowing Lin Ruoxi to develop his own visual language while also meeting the demands of contemporary aesthetics, locating a means of expression for the contemporary period, and advancing contemporary art. Pursuit results in a contemporary artwork of boneless flowers and birds.

Modern boneless paintings are still in the early stages of production, therefore there will be a lot of unanticipated issues. The case study of Lin Ruoxi's boneless paintings will offer some concepts and techniques for the study of contemporary boneless paintings, but it is more important to develop a comprehensive theoretical framework for this field of research. As a result, it is advised to create a systematic framework for understanding common problems and to approach specific problems differently to ensure that the long tradition of contemporary Chinese painting never sees the current boneless painting style perish.

In other words, the study of the modernity of Lin Ruoxi's boneless painting not only perfects the study of Lin Ruoxi's artistic creation, but also offers several helpful suggestions for the study of contemporary boneless painting. It also has a significant impact on the growth of contemporary Chinese painting. effect.

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## AUTHOR CONTRIBUTIONS

Duan Feifei as the main author played a role in collecting data, planning research tree and delegate task for research member, while Issarezal Ismail as the corresponding author produced an analysis based on data and literature, and Ishak Ramli conducted literature review and methodology.

## CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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