



The Exploration of New Ideas on the Peak of Communication in Chinese and Foreign Art History

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Abstract. Studying Chinese and foreign art exchanges is an essential part of art history, and it has solid epochal significance in today's globalization. Today, political, economic, and cultural exchanges between countries are becoming more frequent and gradually deepening. This environment also affects art theory, which has opened the transformation of decentralization and global perspectives. Art history, its breakthroughs and progress often require the introduction of new theories or the shift of research perspectives. This article expects to use the unique perspective of "global history" in art history, attach importance to the interaction and communication of multiple civilizations, use cultural communication, comparative art, and other related theories to divide the art exchanges between China and foreign countries before modern globalization and summarize the art of Chinese and foreign countries. The three historical stages and peaks of exchanges are the introductions of Buddhism in the ancient period (before the 6th century A.D.), the prosperity of the Maritime Silk Road in the Middle Ages (6th–15th century A.D.), and the arrival of missionaries in the modern period (16th–18th century A.D.). Magnificent. Focus on exploring the characteristics of foreign civilizations' art communication to China, then come to the characteristics and limitations of China's treatment of foreign civilizations and art communication: limited openness, passive communication, discriminatory cultural mindset, integration and evolution. It clarifies the importance and necessity of openness to the development and creation of art and has historical reference significance for the current art exchanges between China and foreign countries.

Keywords: History of Sino-foreign Exchanges · Art History · Foreign Civilizations · Peak Exchanges

1 Introduction

Art history has yet to escape the scope of historiography. People used to think that Western historiography had undergone several major historical shifts and changes. Especially since the 1980s and the Cold War, global historiography is moving towards emphasizing multiple interactions, surpassing the writing mode of a single nation-state, taking

cross-cultural interaction and civilization circle exchanges across nations, countries, continents, etc. as a new mode of writing. This trend has also affected the perspective of art history. In the past narrative and writing modes, from Vasari to Gardner's general art history, the West has not entirely gotten rid of the "Western-centred" narrative mode for centuries, and Non-Western artistic activity should be addressed or avoided. Because of this, the German art historian and critic Hans Belting emphasized that contemporary art history should shift from the old Western-centered "world art" model to a "global art" that emphasizes diverse interactions, equality, and tolerance (global art) model [1]. David Carrier directly pointed out that the current world art history is based on European imperialism, and it is dangerous and paranoid to judge all art by its standards [2]. It is also profoundly influenced by the dynastic history and general history models of traditional historiography. The mainstream is still based on the replacement of dynasties, and its limitations are also limited by the traditional "celestial dynasty model" narrative, which also has an egocentric view. Both narratives have problems, and people should learn more from the multi-dimensional perspective of new art history. In the new art history, the perspective of "global art" is more emphasized, and Steven Félix-Jäger, therefore, created the "glocal" paradigm that connects the global and the local [3]. In short, new art historians believe that the order of art events should no longer be the focus of people's attention. However, they should focus on integrating connections based on different cultural traditions and pay attention to the horizontal relationship between East and West, global and local, and significant civilization circles communication. Based on this, it is crucial to use the new perspectives of "world art" and "global art" to introduce the research on the peak of Sino-foreign exchanges, which can break away from the narrow nation-state-centered view and present a completely different view.

Regarding theoretical application, Ratzell of German cultural diffusionism believes that cultural elements are the differences in national culture caused by the natural conditions accompanying the migration of nationalities, which will be weakened or even eliminated with the Communication and exchange of various ethnic groups. In contrast, material culture is the premise of communicating with various ethnic groups [4]. The most obvious in the Communication of People are ethnic migration, religious Communication, war and conquest, and commercial trade activities. According to these elements, the trend and peak of Sino-foreign Communication can be summarized. In addition, the "influence research" method in comparative art is also worth using in this paper. Many methods of "influence research" are used in comparative art research, including direct, indirect, overall, individual, etc. people can use this method to find the similarities and differences between two cultural expressions and art forms and analyze their commonality and individuality to deepen the understanding of the cultural aesthetic connotation of different civilizations [5].

Inspired by the new perspective of global historiography, this article attempts to use the relevant theories in comparative art and cultural communication, using comparative research methods, double evidence methods, and artistic style analysis methods to first analyze the peaks in the history of Chinese and foreign art exchanges, then analyze the respective characteristics of the exchange peaks, and finally explore the characteristics and limitations of China's treatment of foreign civilizations, and return to today's art exchanges and creations for a summary statement.

2 The Three Peaks of Communication Between Chinese and Foreign Art History

This paper integrates different historical viewpoints from China, the West, and Japan on the theoretical basis of specific division and application. Chinese scholar Wu Yujin pointed out that as early as the Renaissance, the West had already divided history into “ancient”, “medieval” and “modern”. This division, mainly based on European history, has long been used in Western historiography. Many historians added “contemporary” or “modern” after the three periods, thus forming a four-stage staging method [6]. It is worth noting that the integration of East and West characterizes Japanese historiography. Naitō Torajirō, as a representative of Japanese historiography, once brought the traditional three-point method of western historiography into the perspective of East Asian culture and proposed the three-point method of Chinese history. Inspired by this, this article also tries to bring the theory of historical stages in historiography into the art exchange between China and foreign countries.

Affected by the above viewpoints and theories, combined with the differences between Chinese and Western narrative models, the author summed up three historical stages and three peaks in the history of Sino-foreign exchanges before modern times. The first period was before the 6th century A.D., ancient times. The peak of exchanges was from the Eastern Han Dynasty to the Southern and Northern Dynasties, and the representative event was the eastward spread of Buddhism. The ancient Indian civilization mainly influences it in the South Asian subcontinent. The second period is from the 6th century to the 15th century A.D., from the Sui and Tang Dynasties to the early Ming Dynasty in China and the Middle Ages in the West, corresponding to the medieval art period. The peak of exchanges was the Tang Dynasty, and the representative event was the rise of the Maritime Silk Road. It mainly involves the Persian civilization in the Middle East and the Arab-Islamic cultural circle. The third historical period is from the 16th to the 18th century, from the middle Ming Dynasty to the middle Qing Dynasty in China, and the Renaissance period in the West. The peak of exchanges was in the late Ming and early Qing Dynasties, and the representative events were the Ming and Qing Dynasties and missionaries coming to China. Art is influenced by the Christian civilization in Western Europe, mainly in Britain, France, Italy, and other countries, and art already has the nature of modern bourgeoisie and capitalism.

2.1 The First Exchange Peak: The Introduction of Buddhism

In the historical period of ancient times (before the sixth century A.D.), the most important event for Chinese art was the introduction of Buddhism. The peak occurred after the Eastern Han Dynasty in China, and it was a deep exchange and collision. The development of Chinese civilization was relatively independent and conservative before that, but the opening of the “Silk Road” proposed by the German scholar Richthofen changed this situation. Asia can reach Persia and Rome [7]. This was the first extensive exchange between China and foreign civilizations, with constant exchanges of envoys and business travelers. The opening of the Silk Road made preparations for the introduction of Buddhism. According to textual research, the earliest time Buddhism was introduced was around the end of the Western Han Dynasty. Buddhism initially relied on traditional

Chinese beliefs, but once it took root, it exploded with great vitality. The influence of Buddhist art on Chinese art is mainly in the following aspects: statue art, painting art, grotto art, religious architecture, and arts and crafts. Among them, Buddhist art has greatly influenced.

In addition to figure painting in Chinese painting, the art of cave temples represented by Dunhuang Grottoes, Longmen Grottoes, and Yungang Grottoes has also become the highest expression of Buddhist art (Important representative works are shown in Table 1).

Buddhist art has injected many new factors into Chinese art and has profoundly impacted traditional Chinese art theory and aesthetics. One is to make Chinese sculpture independent and strengthen the concept and development of Chinese plastic arts. Second, Buddhism, also known as “image teaching,” has highly distinctive and unique image characteristics, enriches the concept of “image” in Chinese art, and lays the foundation for the “theory of form and spirit”. Since then, Chinese painting has always regarded vivid portrayal as the highest standard. Third, from the end of the war-torn Han Dynasty to the Sui Dynasty, Buddhism provided Chinese people with a vast and profound spiritual space and cultural connotation and became the spiritual sustenance for literati and scholar-bureaucrats to talk about avoiding the world—erased philosophical imprint.

2.2 The Second Exchange Peak: The Rise of Merchant Shipping

The history of the Middle Ages (6th century–15th century A.D.) ushered in significant changes. The Chinese Empire ended the division and turmoil since the end of the Han Dynasty, the Wei, Jin, and Southern and Northern Dynasties. The unified Sui and Tang Dynasties were aggressive and full of vitality into the golden age. The Tang Dynasty was a dynasty with the duality of the Han and nomadic regimes. It had apparent inclinations of ethnic minorities “Huhua” and was naturally open and inclusive. The central historical turning point was the Anshi Rebellion (755–763 AD), which was a military rebellion with the nature of ethnic conflicts, which caused the Tang Dynasty to turn from prosperity to decline, the original land Silk Road was interrupted, and the relationship between China and external civilizations Communication could only be transferred via the Maritime Silk Road, which catches up from behind. The Song and Yuan Dynasties after the Tang Dynasty were the most developed period of ancient Chinese shipping, and the most important export goods were porcelain.

Japanese scholar Mikami Tsugio even suggested that the “Maritime Silk Road” be named “Maritime Ceramics Road” [8]. In the Middle Ages, the Silk Road was successively controlled by the Sogdian merchants in Central Asia, the Sasanian Persians, and the Muslim merchants of the Arab Empire. They introduced the cultural customs and art forms of the Middle East and West Asia to China with merchants and nomads. In terms of art, Sogdia in Central Asia and Persia in West Asia had the most significant influence in the early stage, among which the music, dance, and costumes of Chinese art had the most significant impact. As an important carrier and label of Chinese culture, blue and white porcelain are closely related to Islamic culture. Muslims deeply influence the glaze, decoration, and vessel shape. This is why porcelain is exported to cater to the eating habits of Muslims in West Asia. Apart from ceramics, the most obvious is Islamic architecture, especially in Quanzhou, known as the Museum of World Religions, with many religious ruins (Important representative works are shown in Table 2).

Table 1. Specific performance of the first communication peak

Ancient times: the introduction of Buddhism (the peak of the first communication)			
art category	artistic style or form	work or author	feature or complement
sculpture	Gandhara art	Round carved gilt Buddha head	Characteristics of Gandhara Art Statues in Afghanistan
	Gupta art	Tumushuke Buddha Statue	Sarnath style of “naked Buddha.”
	Liangzhou model	Bingling Temple Grottoes	It is an early grotto model influenced by the art of Gandhara and Gupta
	Yungang mode	Yungang Grottoes	From Gandhara art and Gupta art to Chinese style
painting	religious mural	Shibi Jataka, mural painting	Similar to the mural style of Ajanta Caves in India
architecture	Buddhist temple	White Horse Temple	The first Chinese Buddhist temple
	pagoda	Songyue Pagoda	Indian stupa style pagoda
Arts and crafts and utensils	bronze mirror	Kui Feng Mirror	The earliest bronze mirror reflecting Buddhist content
	Western Regions gold and silverware	east roman gold coins	Imitation circa the time of Justinian I
decorative pattern	palmette and acanthus		Originating from Greece, it has been used since BC, and it appears in tomb murals and sculptures.

The Middle Ages (6th–15th century A.D.) was the golden age of the Chinese Empire. The Tang, Song, and Yuan dynasties were open to the outside world, and China had the most significant influence on the outside world during this period. In terms of direct impact, China has a more substantial influence on the Korean Peninsula, South Korea, and Japan, which belong to the Confucian cultural circle, especially the Nara art in Japan. The art of the Nara period in Japan was directly influenced by the culture of the prosperous Tang Dynasty, and the role of the envoys sent to the Tang Dynasty cannot be ignored. Among them, the outstanding representatives are Horyuji Temple, Todaiji Temple, and Toshodaiji Temple in Nara Prefecture, Japan. The Song and Yuan dynasties

Table 2. Specific performance of the second communication peak

Middle Ages: The Rise of Merchant Shipping (Second Exchange Peak)			
art category	artistic style or form	work or author	feature or complement
Music	music theory	Su Zhipo's seven modes	Western Regions modes from India
	court feast	Ten Banquet Music	"Kucha" was the most popular music in the court of the Tang Dynasty
	musical instrument	Lute, Sonra, Dulcimer, Harp, and more	Become a traditional Chinese musical instrument
dance	Western Regions Dance	"Huxuan Dance" and "Huteng Dance"	Some dances were introduced to Japan
	acrobatics	Magi, horse dancing, lion taming	It became one of the mainstream forms of acrobatics in the Tang Dynasty
painting	painter of the western regions	Kang satuo and Yuchi Yiseng	Bringing Painting Techniques from the Western Regions
architecture	Quanzhou buildings	Islamic holy tomb and mosque	Known as the Museum of World Religions
arts and crafts	Tang Tri-Color Glazed Ceramics	Three-Colored Phoenix Head Pot	Mostly foreign themes and shapes
	blue and white porcelain		Related to the habits and preferences of Muslims

were a peak of Chinese landscape painting, which also influenced the paintings of the Muromachi period in Japan. In addition, due to the Western Expedition of the Mongol Empire, both Persia and China were ruled by the Mongols simultaneously. Paintings had a direct connection, and in the miniature paintings of the Timurid Empire in the 15th and 16th centuries, people can also see the shadow of Ming Dynasty paintings [9].

2.3 The Third Exchange Peak: Missionaries Come to China

The early modern period (16th century–18th century A.D.) was when Chinese and Western history parted ways. The West was in full swing for foreign trade and colonization. The Age of Discovery broke the isolation of the continents, the reformation disintegrated the Catholic system of politics and religion, and the Enlightenment used rationalism to emancipate the mind. In short, the West is developing rapidly towards hope. However,

China fell into the cage of a closed country, cultural autocracy, and the high pressure of imperial power and monarchy, which made social development stagnant. The third exchange peak was in the late Ming and early Qing Dynasties, and it was also a period that should have been more noticed in previous studies. During this period, autocratic rule was loosened, the social atmosphere was liberated, Western science and culture were introduced, and new trends of thought in China also emerged in an endless stream. The arrival of Western European missionaries, represented by Matteo Ricci, brought advanced Western learning, called the “Eastward Spread of Western Learning”. What differs from the past is that this is the first head-on collision between Chinese and European culture and art, and the other side is already an advanced civilization with a bourgeois nature. With the gradual deepening of the eastward spread of Western learning, Western thought has exerted a massive influence on all aspects of China, and the influence on art is very profound. Western art is the crystallization of European Christian civilization, and its dissemination often has religious overtones. This is the first time China has widely accepted Christian art and the bourgeois humanism behind it. The introduction of Western learning to Chinese art involved Western paintings, Western-style architecture, Western music, Western-style handicrafts and furniture, and a small amount of Western literature, which made Chinese art develop at a higher level (Important representative works are shown in Table 3).

At the same time as the spread of Western learning to the East, there was also a Chinese craze in the 17th and 18th centuries, also called the spread of learning from the East to the West. During the Enlightenment, the philosopher Voltaire highly evaluated China and Confucianism in “The Age of Louis XIV” and “On the Customs and Spirits of Countries in the World”. In addition, he was also praised by “The Orphan of Zhao”. Attracted by the story of not sacrificing his life, he finally adapted the story into a five-act play, “Chinese Orphans” [10]. Thanks to the increasingly frequent exchanges and contacts between China and Europe, Europe’s impression of China has gradually become more apparent and the capitalist market. The development of China also allowed Chinese handicrafts to be exported to Europe, which aroused the intense interest of European royal families, nobles, collectors, and artists.

3 Analysis of the Characteristics of the Peak of Chinese and Foreign Art Exchanges

Before modern times, the three peaks of Chinese and foreign exchanges had their characteristics. They had similarities and differences in the main body, nature, purpose of communication activities, regions involved, and civilization. Overall, the main body of communication in the three exchanges peaks at all active clergy and business travelers and captives and hostages caused by wars. The introduction of ancient Buddhism was mainly done by Buddhist monks from ancient India, merchants from the Kushan Empire, and some Sogdians who had converted to Buddhism. The maritime silk road exchanges in the Middle Ages were mainly Arab merchants. The religions involved were very complicated, including Buddhism, Zoroastrianism, Manichaeism, Nestorianism, and Judaism, and in early modern times, the exchanges were mainly Catholic Western European missionaries.

Table 3. Specific performance of the third communication peak

The early modern period: Missionaries to China (Third Communication Peak)			
art category	artistic style or form	work or author	feature or complement
painting	Graphical form (oil painting, watercolor painting, printmaking, etc.)	Cheng's Chinese ink stick book (illustrated bible)	It is the earliest Christian woodblock print in China
	painting techniques	Western Painting Techniques and Realism	Missionaries brought Western realism into China.
architecture	Western-style architecture	Cathedral of Saint Paul in Macau, Xishiku Cathedral	The Ruins of Saint Paul's was one of the largest Catholic churches in Asia at the time.
	Western-style fountain	the old summer palace	The overall design style is derived from the French Le Nôtre gardening style.
Music	sheet music	"Violin Sonata Collection"	Bringing Painting Techniques from the Western Regions
	Western musical instruments		The earliest music scores were introduced to China.
arts and crafts	Western clocks	Three sets of revolving human clocks in the Qianlong period of the Qing Dynasty	Its influence is no less than that of the Western calendar.

Regarding the purpose and nature of Communication, as Peter Frankopan pointed out, the major religions are constantly competing for believers, beliefs, and moral authority in the process of spreading in Eurasia [11]. In order to spread righteousness and faith, competing for the right to interpret the sacred space is the driving force for the spread of religion. In addition, the commercial demand for wealth and rare handicrafts is another critical driving force. The land silk road, represented by silk, and the sea silk road, represented by ceramics, are essential representatives.

In short, before modern times, Chinese and foreign art exchanges were mainly dependent on religious dissemination and commercial trade activities, with clerical personnel and business travelers as the main body, passively disseminated during long-distance transportation, while the leading art practitioners such as ancient actors, musicians, painters, etc. due to war or political asylum produces cultural and artistic exchanges. The reason is that before the Renaissance in Western Europe, the arts of all civilizations

needed more autonomy and independence, and there needed to be a comprehensive concept of artists. At this time, the spread of art was often attached to religion or politics, and the status of art practitioners was also low.

In terms of regions and civilizations, the three exchange peaks were different. The first was the ancient Indian civilization in the South Asian subcontinent, the second was the Persian and Arab-Islamic civilizations, and the third was the Christian civilization in Western Europe. However, in general, as Cai Yuanpei said, it was Indian culture that had the most significant impact on China before modern times [12]. Indian culture and art rely on Buddhism and have influenced almost every category of Chinese art, such as architecture, painting, sculpture, music, and even daily handicrafts and decorations, and also integrated into the mainstream culture of ancient China, forming the core cultural thought of ancient China with Confucianism and Taoism. Since modern times, the influence of Western Christian civilization has been the most profound. Relying on modern industrial civilization, the West has stimulated fundamental changes in Chinese art. New artistic theories and trends of thought, new artistic styles and techniques have emerged, and new art categories have emerged, such as film, television, comics, video games and other arts, new media and communication methods, etc. Its origin lies in the modern Western science and culture brought about by the eastward spread of Western learning in modern times. Therefore, the influence of Western civilization is even more significant than the introduction of Buddhism in ancient India.

4 The Characteristics and Limitations of China's Treatment of Foreign Cultural and Artistic Exchanges and Dissemination

Since Chinese society has the characteristics of a typical farming civilization and is conservative, the economic form shows itself as a self-sufficient small-scale peasant economy. Coupled with the closedness of the geographical environment and the influence of Confucianism, which emphasizes the inheritance of clan and ethics, China needs more motivation for foreign exploration. In addition, Chinese civilization lacks in-depth exchanges and collisions with external civilizations, let alone actively disseminate and promotes its own culture, especially during the period when the Ming Dynasty banned the sea and the Qing Dynasty closed the country, which made Chinese history a long-term stagnation. For example, in "The Wealth of Nations", Adam Smith repeatedly used words such as "stagnation" to judge the characteristics of Chinese history, which became a powerful keynote for Western ideological and theoretical circles to view Chinese history [13]. Marx put Chinese history directly, his metaphor is: "Be careful with mummies kept in airtight coffins". A series of problems caused by this long-standing closure and stagnation in history are particularly prominent in the history of art exchanges between China and foreign countries. The characteristics and limitations of China's treatment of cultural and artistic exchanges and dissemination outside the region can be summarized as follows: limited openness, passive dissemination, different mentality, integration and evolution.

4.1 Limited Openness

Limited openings in ancient China meant foreigners could enter, but locals could not go out at will. Historically, China has always adopted a tolerant and open attitude towards foreign envoys, monks, and business people but forbids its people to travel abroad freely and communicate. For example, in the Han Dynasty, the government forced immigrants from border areas such as the Western Regions and Hexi. These people were often military personnel, soldiers, and criminals. Another example is that the eminent monk Xuanzang of the Tang Dynasty learned Buddhist scriptures, and Jianzhen traveled eastward, both smuggling across the border. In the Ming and Qing Dynasties, it was severe, there were policies such as banning the sea and relocating land, and private merchants who went to sea for a trade would be treated as pirates and bandits. In addition, openness does not mean opening up in all aspects. Even though there were strict laws on foreign business activities, the Song Dynasty had the “Marketing Law”, the Yuan Dynasty had the “Marketing Judicial Rules”, and the Qing Dynasty had the “Regulations on Preventing Foreign Barbarians” and there are also strict restrictions on the ports in China. For example, in the early Northern Song Dynasty, only three ports, Guangzhou, Hangzhou, and Mingzhou, had city shipping departments and only Guangzhou was open to trading in the Qing Dynasty for a long time. The limitation of this kind of openness has led to the fact that Chinese art can only rely on silk, ceramics, lacquerware, and other handicrafts as carriers, rely on long-distance trade between China and foreign countries, and use the beauty of pattern decoration to spread artistic ideas, but cannot have a multifaceted and comprehensive, and systematic form of communication. Western scholars can only research the ornamentation of handicrafts such as ceramics [14], leaving foreign countries with little knowledge of Chinese art theory and aesthetics for a long time.

4.2 Passive Dissemination

Passive dissemination means that foreigners can be accepted to learn actively, but they cannot actively export culture and ideas to neighboring countries and regions. Ge Jianxiong pointed out in the book “Rivers and Human Civilization” that even in the Tang Dynasty, which is generally considered the most open, China had a limited open policy and passively spread its culture [15]. For example, from the beginning of Prince Shotoku to the end of the Tang Dynasty, Japan sent envoys to Sui Dynasty and Tang Dynasty many times to introduce Chinese Buddhism, law system, culture and art, and advanced technology to Japan, which directly contributed to Japan’s Taika Reform. At the same time, the Silla Kingdom on the Korean Peninsula also sent many envoys, guards, and students. The Sui and Tang dynasties often gave foreign envoys preferential treatment, such as being appointed officials and receiving titles. However, there must be a record of actively sending envoys to spread culture and art. China’s cultural and artistic influence on neighboring countries in East Asia also mainly relied on conquest and war. For example, the bronze drum art of the Dongshan era in Vietnam and the lacquerware art of the Le Lang era in North Korea were passively spread and influenced by the military conquest of the Han Dynasty. It is worth pointing out that Jianzhen’s eastward journey was decided to go to Japan to promote Buddhism at the invitation of Japanese monks studying abroad. Zhu Shunshui, a Confucian scholar at the end of the Ming Dynasty who

went to Japan and founded Mitogaku, sought refuge in Japan because of the Ming and Qing Dynasties change and was unwilling to be loyal to an alien race. In addition, for example, in the late Tang, Song, and Yuan dynasties, Arabian merchants served as the chief of the shipping department for a long time and controlled Chinese customs. “Cambridge History of the Sui and Tang Dynasties in China” records 120,000 Hu merchants massacred in Guangzhou by the Huangchao Uprising in the late Tang Dynasty, including Arabs. There are also Persia, Byzantium, Jews, etc., which shows the prosperity of foreign merchants [16]. However, there are few records that Chinese people in business went into foreign trade and gained fame. In the history of art, there are also well-known painters living in China, such as Yuchi Yiseng and Cao Zhongda in the Middle Ages and Giuseppe Castiglione and Jean-Denis Attiret in the Ming and Qing Dynasties, all of whom had a profound impact on Chinese art. Generally speaking, disseminating Chinese culture and art before modern times could have been more active and active. Before modern times, only East Asia and parts of Southeast Asia were widely influenced by Chinese culture. It mainly affected countries such as Japan, North Korea, Vietnam, and Ryukyu but was insignificant for other regions and countries.

4.3 Discriminatory Cultural Mindset

Discriminatory cultural mindset refers to the long-term unequal and self-centered attitude towards foreign culture and art in ancient China. This mentality stems from the distinctions between Chinese and barbarians in the traditional Confucian philosophy, and it still has residual influence today. The distinctions between the Chinese and the barbarians have a long history in the Confucian classics “Shangshu” and “Zuo Zhuan”. Here Huaxia refers to the advanced Han culture in the Central Plains, while the surrounding ethnic minorities and foreigners are scornfully referred to as Yi Di. Confucianism believes only the Central Plains culture can be used to educate the surrounding minority cultures, and foreign cultures cannot replace the Central Plains culture. Nicola Di Cosmo believes there is a strong dividing line between Huaxia and Yidi in ancient China, and subsequent historical records have strengthened this cognition [17]. This kind of thinking was deeply rooted in ancient China. Once foreign culture and art were introduced, it would arouse national solid sentiment and rejection. For example, when Buddhism was introduced to China, the Confucian scholar-bureaucrats attacked Buddhism fiercely, thinking that they did not respect etiquette and filial piety, which was heresy. These are all ethnic prejudices caused by ignorance of Buddhist ideas and Indian culture, which affect the Communication and dissemination of art. For another example, when missionaries came to China in the Ming and Qing Dynasties, the rulers suppressed and discriminated against them. The emperor of the Qing Dynasty once banned the spread of Catholicism in China, calling Catholicism a cult. This sentiment of slander and contempt was further magnified after the war with the capitalist powers in the late Qing Dynasty. It became a significant reason for hindering the development of culture and art. Nevertheless, such national sentiments and prejudices are not universal. Ethnic minorities in China tend to be more tolerant of foreign cultures. For example, the Xianbei people in the Northern Wei Dynasty accepted Buddhism, and the Uighurs accepted Manichaeism and Islam. All in all, this kind of thinking that regards the civilization of one’s nation as advanced and superior while belittling the civilization of neighboring countries and regions, combined

with modern nationalism, has produced a more significant negative impact, and people must differentiate and be vigilant.

4.4 Integration and Evolution

Integration and evolution, the localization of foreign culture and art, is also a significant feature of Sino-foreign art exchanges. Foreign civilizations will inevitably be rejected and rebuffed when they enter China. However, in the end, they can all be integrated and become part of Chinese culture, reflecting its vital inclusiveness. For example, Buddhist statues have changed from the Greek and Roman style of Gandhara art and the ancient Indian style of Gupta art to the native Wei and Jin style of beautiful bones and clear statues. From the perspective of the introduction route, from the Western Regions to the Central Plains, the figures have gradually become Chinese. For example, the murals in Cave 249 of Dunhuang Mogao Grottoes in the late Northern Wei Dynasty include the “East Prince Traveling Map” and “West Queen Mother Traveling Map”, which shows that Buddhist art has been integrated with local folk beliefs and Taoism. After the Song Dynasty, the integration and absorption of Confucianism, Taoism, and Buddhism became a significant trend in the history of thought. In religious paintings, Buddhism and Taoism often coexist. For example, the murals of the Pilu Temple in Hebei Province are outstanding representatives of Confucianism, Buddhism, and Taoism. In addition, the Sinicization of typical Christian art was introduced into China. An Italian, Matteo Ricci, came to China as a missionary at the end of the Ming Dynasty. He paid great attention to visiting customs. He tied his hair and beard, wore Confucian clothing, and learned Chinese. The “Statue of God” and “Statue of the Virgin” he carried are the earliest oil paintings in China. Among them, the Virgin Mary borrowed the image and characteristics of Avalokitesvara from Chinese Buddhism when translating works. For a long time, the Virgin Mary began to be associated with the appearance of Avalokitesvara. The existing “Chinese Style Madonna and Child” at the Field Museum in Chicago is the best example. The movements, postures, and composition in it have been entirely the paradigm of the Catholic Madonna since the Middle Ages. In Japan, under the influence of the shogunate’s “prohibition of religion”, and in China, Japanese Christians worshiped the Avalokitesvara instead of the Virgin Mary. They called the Avalokitesvara from the Dehua Kiln in Fujian, China “Maria Kannon” [18]. In addition, the localization of Western art is also reflected in the export of porcelain and export paintings of the Qing Dynasty. Much custom-made porcelain is especially drawn according to European consumers’ aesthetic taste. The images in porcelain paintings are generally based on European historical allusions and illustrations in opera novels. There are mainly porcelains and prints and those with Christian religious themes, usually called “Jesus porcelain”. Nevertheless, it is worth pointing out that this kind of fusion is also passive, such as the active Sinicization of Buddhist monks, the adaptive missionary strategy of Christian missionaries, and the export of paintings of China. It is drawn for commercial interests, and at the same time, this cultural and artistic integration requires much time. The internal absorption and transformation can only be completed relatively long.

5 Conclusions

Summarizing the three peaks of Chinese and foreign art exchanges before modern times is actually to explore how to deal with foreign culture and art. This article aims to summarize and analyze the peaks and characteristics of Sino-foreign exchanges and to provide artists and art creators with a more macroscopic new way of thinking to better extract the essence in the face of foreign cultures. The insufficiency and limitations of this article lie in the lack of a summary of the theoretical part of the introduction of foreign art into China, and the superficial research on the influence of Chinese art on the world, in addition to the lack of comprehensive references and other issues. However, in general, the history of cultural and artistic exchanges between China and foreign countries is an exchange of heterogeneous cultures. The business of heterogeneous cultures is a process of mutual cognition and complementarity, which often results in rejection because of the two parties' different cultural genes and aesthetic structures. It is contradictory but also an opportunity for artists to be creative. In the long river of history, other civilizations' collision, exchange, and integration can often produce great innovation and progress. It is an eternal truth that closedness makes it backward, and openness makes it progress. The so-called cultural and artistic exchanges should be two-way interaction and Communication rather than unilateral transmission or borrowing. However, in the three peaks of Sino-foreign art exchanges before modern times, China often unilaterally passively borrowed external art and spread it out in a limited way. Today's cultural and artistic dissemination in China also has many problems, such as the need for more art classics, the need for sufficient modernization, and excessive commercialization and politicization. In the 21st century, the fourth great exchange of culture and art between the East and the West, and today's increasing globalization, in order to achieve two-way interaction and equal exchange, people need to have a broad mind and a humble and enterprising attitude. In addition, society should give artistic creation a Freer environment and flexible system. Researchers also need to go beyond the narrow ethnocentric view of history, put their own country into a global perspective, and implement the concept of equal interaction between different civilizations. Only in this way can people comprehensively and objectively understand the history of art exchanges comprehensively and objectively, create a better foundation and conditions for future cultural and art sales.

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