



An Analysis of the Potential Advantages of Characteristics in Contemporary Chinese Printmaking for Abstract Creation: The Role of Flatness, Process, Texture, and Chance

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Abstract

Background and Aim: Contemporary Chinese printmaking, with its emphasis on flatness, texture, process, and chance, offers unique avenues for abstract expression. This study aims to explore how these characteristics contribute to the depth and dynamism of abstract printmaking, filling a gap in existing research that largely focuses on representational perspectives.

Materials and Methods: This research employs case analysis and literature review as its primary methods. Case studies of prominent Chinese abstract printmakers, such as Tan Ping, Zhong Xi, and Tang Chenghua, are analyzed to illustrate the innovative use of flatness, texture, and process in their works. A comprehensive literature review contextualizes these findings within broader artistic trends.

Results: The study reveals that the interplay of flatness, texture, process, and chance significantly enhances the emotional and visual impact of abstract printmaking. These characteristics not only expand the expressive range of the medium but also provide fresh insights into the role of printmaking in contemporary abstract art.

Conclusion: The findings suggest that printmaking's unique qualities can inspire new creative practices in both abstract art and art education. The study also highlights the potential for further research into cross-media applications and audience perceptions of abstract printmaking, offering directions for future scholarly and artistic inquiry.

Keywords: Contemporary Chinese Printmaking; Abstract Creation; Creative Method

Introduction

The development of contemporary Chinese printmaking has unfolded alongside the broader evolution of modern art in China, reflecting the intersection of traditional Chinese aesthetics and global artistic trends. Among its many distinguishing features, four key qualities—flatness, texture, chance, and process—stand out for their ability to enhance visual and emotional expression, particularly within the domain of abstract art. Unlike representational art forms, which often focus on depicting tangible subjects, abstract art emphasizes the exploration of form, emotion, and conceptual depth. These qualities of printmaking not only set it apart from other artistic media but also provide unique tools for artists to experiment with abstraction, broadening the creative possibilities within this genre (Ye, 2013).

Despite the growing recognition of these qualities, existing studies tend to focus predominantly on representational perspectives or their technical applications. For instance, much of the literature examines the ways flatness enhances planar composition in design or how texture adds depth to woodcut landscapes. However, the role of these characteristics in abstract expression—an area ripe for artistic innovation—remains underexplored. This gap in research is particularly significant given the increasing prominence of abstract art in contemporary Chinese printmaking, where artists are pushing the boundaries of traditional techniques to explore new modes of expression.

In recent years, artists such as Tan Ping, Zhong Xi, and Tang Chenghua have emerged as pioneers in integrating these qualities into their abstract creations. Their innovative approaches—ranging from the deliberate use of flatness to simplify visual forms to the embrace of chance as a creative catalyst—highlight the untapped potential of printmaking in abstract art. For example, Tan Ping's exploration of chance introduces unpredictable elements that mirror the complexities of life, while Zhong Xi's use of texture captures the ephemeral beauty of natural forms. These practices not only enrich the expressive techniques of contemporary art but also challenge conventional perceptions of printmaking as a medium.



The importance of studying these characteristics lies in their ability to redefine the role of printmaking in modern art. By focusing on flatness, texture, chance, and process, this research aims to uncover how these qualities interact to create unique visual and emotional depth in abstract printmaking. Through a combination of case studies and literature analysis, this study not only addresses a significant gap in academic discourse but also provides fresh perspectives for artists and practitioners. Understanding how these characteristics contribute to abstract expression can inspire new creative methods and expand the theoretical framework of contemporary art, thereby advancing both artistic practice and academic research in this field.

Objectives

1. To analyze how the characteristic of flatness in printmaking endows abstract creations with unique visual and emotional expression.
2. To examine how the characteristic of “process” in printmaking contributes to unique visual and emotional expression in abstract creations.
3. To explore how the characteristics of texture and chance in printmaking endow abstract creations with unique visual and emotional expression.

Literature Review

Existing literature primarily focuses on the application of specific characteristics of printmaking in representational painting and graphic design, with limited exploration of its relationship to abstract art. Broadly, these studies can be categorized into three areas:

1. Flatness: Zhang Dafan (2021) explores the application of printmaking language in graphic design, analyzing its influence on form, space, color, and texture. Through case studies, Zhang delves into the integration of printmaking elements with graphic design and discusses its significance for contemporary design art and its implications for designers. Similarly, Liu Feifei (2019) examines the planar expression of representational themes in printmaking through a woodcut series on campus landscapes.

2. Chance: Some studies investigate the artistic effects of chance in printmaking and the creative inspiration it offers. Guo Shujuan (2012) focuses on the impact of change in copperplate printmaking. Liu Yongtao (2009), in *A Brief Discussion on the Characteristics of Chance and Repetition in Composite Printmaking*, further analyzes the features of chance and repetition in composite printmaking. Li Zhiqiang (2019) examines how elements of chance influence the creation process in screen printing.

3. Texture: Several studies emphasize the representation and application of texture effects in printmaking. Liu Zhigang (2016) explores how texture supports artistic creation through woodcut examples. Zhao Weinan (2018) and Wang Lianmin (2000) examine specific techniques in copperplate printmaking, analyzing how these techniques shape texture and influence the creative process.

Collectively, these studies indicate that the unique characteristics of printmaking provide diverse expressive avenues for artists within abstract art. However, most existing research centers on technical processes and the visual effects of representational forms, lacking a comprehensive analysis of how these characteristics function within an abstract creative framework. Certain connections exist among the literature, such as a shared focus on chance and texture, reflecting artists' pursuit of uncertainty and visual depth in their work. Research on process, however, remains relatively limited and fails to sufficiently explain how process supports abstract expression within the creative process as a whole.

This study aims to fill this gap by focusing on the roles of flatness, texture, chance, and procedural methods in abstract printmaking. By analyzing these characteristics, this research seeks to understand how they interact during creation and to reveal the innovative expressions and potential value of printmaking within the field of abstract art.

Conceptual Framework

As Figure 1.

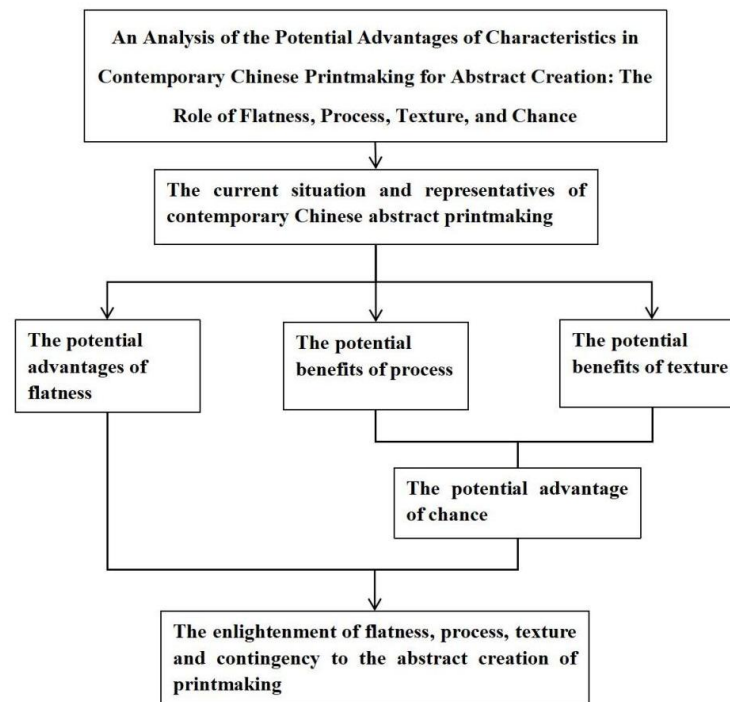


Figure 1 Conceptual Framework
Note: Constructed by the researcher

Methodology

This study employs a qualitative research approach, integrating case analysis and literature review to examine the unique characteristics of contemporary Chinese abstract printmaking. These methods are particularly suited for exploring the visual, emotional, and conceptual dimensions of abstract art, as they allow for an in-depth analysis of artistic practices and their theoretical underpinnings.

1. Case Analysis

Case analysis is a qualitative method that involves the in-depth study of specific instances or examples to understand broader patterns or principles. The selection of artworks for analysis was guided by specific criteria: prominence of the artist in contemporary Chinese abstract printmaking, explicit demonstration of the characteristics under study (flatness, texture, process, and chance), and availability of visual and contextual information. The analyzed works of artists Tan Ping, Zhong Xi, Tang Chenghua, and Wang Lianmin were chosen based on these criteria. A clear analytical framework was employed, involving the systematic coding of visual and thematic elements such as geometric forms, texture layers, and processual traces. Interpretations were validated through cross-referencing with existing literature and expert consultation.

2. Literature Review

The literature review method systematically collects, evaluates, and synthesizes existing studies to identify research gaps and build a theoretical framework. In art research, this approach is critical for understanding the historical and cultural context of specific artistic movements and for establishing connections between practical techniques and theoretical developments. The literature review complemented the case analysis by situating the study within the broader historical and theoretical context of printmaking and abstract art. It involved the systematic collection and evaluation of academic works on the technical and conceptual development of printmaking, with a particular focus on its evolution in China. The review identified key studies on the characteristics of flatness, texture, chance, and process in printmaking, while also highlighting gaps in the discourse, particularly regarding their application in abstract forms. For example, while there is considerable research on the role of texture in representational printmaking, studies on its significance in abstraction remain limited. Insights from the literature provided

a theoretical foundation for analyzing the selected artworks and ensured that the study was informed by a comprehensive understanding of existing scholarship.

Results

1. The potential advantages of the flatness characteristic in printmaking for abstract creation.

The results showed that the characteristic of flatness in printmaking enhances and emphasizes the formal qualities of abstract artworks. Abstract art pursues simplification and deliberate avoidance of spatial depth, focusing on conveying internal order and structure. This approach aligns naturally with the inherent qualities of printmaking, particularly its tendency toward simplified expression and emphasis on aesthetic form. This intrinsic resonance between printmaking and abstract art results in a subtle overlap in their expressive goals. Furthermore, this unique characteristic of printmaking language—its flatness and focus on form—has led some printmakers to gravitate towards decorative, semi-abstract, and even purely abstract forms in their work. The following examples from various artists explore the role of flatness in their abstract expressions.

In *Floating Man*, Sui Cheng emphasizes the flatness of woodcut printmaking, blending representational and abstract effects. Using an expressionist style, he incorporates traditional Chinese symbols, organizing wave patterns as a background through repetition and recombination. The black-and-white contrast creates a prominent flatness, removing depth and enhancing visual formalism. Figures become symbolic forms floating above simplified, abstract wave patterns, focusing on the relationships between shapes rather than specific objects. This flatness shifts the work toward abstraction, inviting viewers to interpret urban life's subtleties. Sui's approach merges traditional and modern, representational and abstract, pioneering a semi-abstract visual language.

Fang Limin's water-based woodcut works employ the Douban technique to overcome the limitations of traditional woodcuts, favoring a unique abstract approach to deconstruct and reconstruct imagery. This technique, originating from ancient Chinese woodblock printing and movable-type printing, divides images into small sections, which are then reassembled to create intricate visual effects. In his works, Fang uses this method to decompose natural forms into abstract points, lines, and shapes, intentionally rearranging them. In *Flying Peak No. 4*, for instance, he employs the Douban technique to break down the landscape into rhythmic abstract symbols. Rather than a direct depiction of nature, these symbols convey the artist's conceptualized understanding of nature through refined and simplified imagery. This method strengthens the flatness of the composition and enhances its formal beauty and visual impact.

In his creations, Fang places particular emphasis on using abstract visual language to convey internal concepts. He believes that art should not merely represent the surface of natural objects but should delve into their essence, revealing the inner structures and emotions hidden behind natural forms through conceptual treatment. By transforming the print medium into dispersed geometric shapes, he creates abstract works with a sense of traditional Chinese painting. The inherent challenge of achieving precision with water-based woodcut techniques has led Fang to intensify the flatness of his visual language, effectively reinforcing his pursuit of expressive simplicity and amplifying the aesthetic form of the composition.

Wang Lianmin, an artist from northern China, draws significant influence from northern cultural and artistic traditions. His works are rich in traditional folk elements and incorporate modern artistic methods to innovate and elevate his unique style. In the *Butterfly Love Flowers* series, Wang further develops his distinctive creative approach, drawing from traditional paper-cutting elements and integrating them with copperplate printing, collage, and color painting, creating an expressive style that is both free and poetic.

In this series, Wang extensively uses monotype copperplate techniques, blending the indirect nature of printmaking with the direct approach of painting. This integration reduces the technical constraints of traditional printmaking, expanding its expressive language and adding depth to the artwork. For example, in *Spring of Butterfly Love Flowers No. 2*, the composition contrasts and combines elements to express the dialogue and integration between nature and human culture. One part of the composition features shapes inspired by paper-cutting, symbolizing various natural forms and plants that spread across the canvas, conveying the vibrancy and diversity of life. The other part consists of abstract geometric shapes and lines representing human civilization's constructs, such as architectural forms and mechanical devices. Through the interplay and contrast of these elements, Wang illustrates the balance and harmony between nature and human culture. The color and shape contrasts are carefully applied, with red shapes symbolizing life's energy and passion, while black and white geometric shapes represent human society's rationality and order. This juxtaposition and layering of symbolic elements create a harmonious tension, seeking balance through contrast and coexistence through conflict.

Zhu Jianhui's abstract prints, including *Harbor Notes*, *Magic Cube No. 13*, and *Constellation No. 6*, illustrate his focus on flatness and aesthetic form. In *Harbor Notes*, Zhu transforms a harbor landscape into a two-dimensional plane, directing attention to shape and color block arrangement for a minimalist effect. This emphasis on flatness persists in his later works, where geometric forms and color blocks enhance visual harmony and decorative quality. Zhu's understanding of form creates order and rhythm, expanding

abstract printmaking's expressive range. His style modernizes printmaking, encouraging the exploration of emotions and ideas through simplified form and color.

In summary, the flatness of printmaking offers strong support for abstract expression, adding a heightened sense of form and abstraction. Artists like Sui Cheng, Fang Limin, Wang Lianmin, and Zhu Jianhui emphasize flatness, merging traditional culture with modern art to advance abstract printmaking. This shift, validated through movements from Impressionism to Minimalism, reflects a historical evolution from three-dimensional to two-dimensional, representational to abstract. Printmaking's flatness aligns with the progression of abstraction in art, opening new possibilities for contemporary expression.

2. The potential advantages of the "process" characteristic in printmaking for abstract creation.

The results showed that the characteristic of "process" brings an element of unpredictability and unexpected effects to the creation process, resulting in a unique, irreversible experience that stimulates the artist's potential for improvisation. The "indirectness" of printmaking lies in the transformation from "drawing" to "plate" to "print." In this transformation, the "plate" plays a key role, incorporating various techniques that introduce elements of chance and process. The process reflects the gradual and cumulative nature of printmaking; the final form emerges through repeated operations and adjustments. Chance often arises in this process, becoming a defining feature of printmaking, especially in abstract printmaking, where it imbues the work with vitality. Many artists view chance as a crucial avenue, even a source of inspiration, in abstract creation.

In woodcut printmaking, the textures and techniques produce unexpected effects, where knife marks and textures reveal the artist's emotions and aesthetic awareness and become metaphors for life and societal understanding. In his abstract prints, Tan Ping uses chance-produced knife marks and cracks to create an irregular texture on the surface. In his Untitled series, Tan uses irregular circular symbols to represent the fragility and uncertainty of life, combining chance with inner experiences to symbolize the spread of cancer cells and the impermanence of life.

Tan Ping emphasized the importance of chance and uncertainty in his exhibition Print | Chance | Indeterminate Forms. Ye Yuanfeng (2013) stated, "Printmaking typically requires the pre-determination of all effects, but my approach is the opposite. In the process of printmaking, overlapping printing and colors create unexpected effects that are not only interesting but also more creative. This chance occurrence is something I constantly pursue; this is what is called 'happenstance.'" He believes that accidental traces bring endless tension and add life to the work. In 2012, his creation +40 Meters used a carving knife to make continuous lines on wood, exploring life and space. Each stroke, although formed by chance, reflects the artist's inner fluctuations, allowing viewers to sense the flow of life through the undulating lines. This approach is similar to American abstract artist Jackson Pollock's work, where action painting involves a multi-step, cumulative process of adding lines and colors, with the final work containing layers of traces. Printmaking's process similarly unfolds in stages, with layers of printing, repeated modification, and deepening of visual effects, gradually forming the depth and complexity of the work. This "accumulative quality" endows the work with a sense of time and process.

In his work Original Site, Zhong Xi uses chance-generated mottled color blocks and cracks to reveal the inherent beauty of natural forms, further exploring the aesthetic space of abstract art. He believes that change is a core element of abstract expression, enriching the visual effect and infusing the work with a new aesthetic dimension. Zhong notes that the combination of chance and a sketch-like quality creates a unique expression of time and space, allowing viewers to experience the uncontrolled expression within abstract art.

Kou Jianghui also explores the potential of chance in abstract creation. In his works, he retains natural traces, favoring a casual, relaxed approach, using the unique textures of copper and stone to blend chance with spontaneity, avoiding meticulous refinement. The interaction between hand and material generates unpredictable textures and shapes, conveying both the intended emotions and the inherent texture and strength of the materials. These elements of chance bring an unexpected beauty to the work, surprising and inspiring the artist.

In printmaking, chance breaks the boundaries between "intentionality" and "non-intentionality," making the interaction between hand and mind the core of the work. Kou Jianghui believes that the images and traces created by chance provide a unique visual experience and offer free space for abstract expression. Artists can express inner emotions and technical collisions with each stroke and layer of printing. As Rembrandt once said, "When an artist realizes his intent, the work is complete," underscoring the absolute freedom that chance brings to artists.

In conclusion, these artists embrace chance as central to abstract creation, with the process-oriented nature of printmaking making it integral to their work. Chance introduces rich visual effects and opens new creative possibilities, guiding artists naturally toward abstraction. This blend of chance and formal exploration highlights printmaking's unique role in modern abstract expression.

3. The potential advantages of the texture characteristic in printmaking for abstract creation.

The results indicate that texture in printmaking provides abstract works with rich visual layers, while incidental textural effects can inspire abstract creation. Tan Ping's shift toward abstraction began in 1987

after an accidental over-etching led him to explore new artistic possibilities. In *Vision and Connection*, he used strong acid to corrode copper plate edges, creating blurred, incomplete forms that marked his transition to abstraction. After training in Germany in 1989, influenced by artists like Mondrian, Tan's work evolved to emphasize symbolic elements like points, lines, and planes. By 1992, his *Untitled* series used circular forms and looping lines, layering etchings to blend emotion and subjectivity. In the late 1990s, he expanded into installation art, furthering his abstract explorations.

In Kou Jianghui's abstract creations, the ink-wash techniques in his lithographs enhance the richness of his abstract textures. The language of printmaking marks serves as a significant visual element and source of inspiration in his work. Kou notes that printmaking's origin in broad applications of printing technology offers artists substantial flexibility and creative freedom. Reflecting on his early exposure to printmaking marks, he recalls the powerful impression they left, believing that these marks represent more than technical expression; they are essential to artistic creation. His experiences abroad exposed him to a variety of technical languages, broadening his possibilities in abstract printmaking and shaping his unique artistic style (Qi & Luo, 2011).

In composite printmaking, texture holds significant expressive power. Yang Feng transforms ordinary materials into profound artistic language in *When the Wind Rises*, blending rational control with emotional application. This combination of rough textures and irregular lines conveys both physical marks and deep emotion, embodying existence's truth. Techniques like etching and embossing create unique textures that add depth, allowing reflections on life while maintaining abstraction. Yang's layered, multi-textured approach enhances printmaking's expressive potential, offering independent aesthetic value and exemplifying the postmodern exploration of material autonomy in art.

Since 1993, Li Quanmin has demonstrated a deep cultural foundation and unique style in his printmaking. He views materials as a source of inspiration, likening their use to the "brush" in traditional Chinese painting, emphasizing their flexible application. Through the use of sand, soil, and other materials, he creates unique textures that enrich the layers of his compositions, building an abstract visual language where texture serves not only as decoration but also as a profound emotional carrier. In his *Corrosion* series, rust and incisions symbolize the passage of time, reflecting his deep contemplation of traditional culture. Li uses texture as a bridge between tradition and modernity, East and West, forming a highly recognizable abstract style that imbues his works with rich cultural meaning.

Wang Gongyi's work has gradually shifted from early representational forms to abstraction, a transformation that began with her reflections during her studies in modern art in France. She moved away from narrative content, focusing instead on abstract elements such as texture, lines, and shapes. While learning copperplate and lithographic techniques, the physical repetition involved led to mental fatigue, allowing subconscious reflections to surface as abstract inspiration. Her abstract copperplate prints, such as *Heaven and Earth and Three Stars*, use mixtures of varnish and sand to create multi-layered, rough textures that capture traces of time and natural forces, exploring the essence of materials. In *Heaven and Earth*, the rough-textured black circle resembles the mysterious core of the universe. In *Three Stars and Falling Leaves*, the emergence and disappearance of forms evoke a transcendent experience for the viewer.

Wang Lianmin's copperplate prints emphasize material and medium as expressive elements. Using intricate incisions, his *Butterfly Love Flowers* series merges folk paper-cut designs with rustic sketching and ink-wash effects. In *Dream of Love*, Wang applies a high-temperature tin technique to create mottled metallic textures, blurring figures and musical instruments into symbols of the human soul, capturing life's complexity. These metallic textures add spatial depth, reflecting the landscapes and cultural heritage of northeastern China, and offering viewers a profound contemplation on life.

Printmaking, with its emphasis on texture, employs diverse techniques to create visually rich and inspiring textures. Texture expands possibilities in abstract expression, blurring representational boundaries and enhancing abstraction. It serves as a core language for artists, imbuing abstract printmaking with unique expressive power and artistic allure.

Conclusion

This study delves into the characteristics of flatness, process, texture, and chance in contemporary Chinese abstract printmaking, revealing how these features enrich the visual expressiveness and emotional impact of abstract creations. Flatness, supported by both qualitative and quantitative findings, imparts structural robustness to abstract prints; process introduces an accumulative, temporal dimension that fosters spontaneity; texture enhances tactile and visual richness; and chance encourages improvisational creativity, offering a unique spontaneity to the artworks.

The findings suggest that the application of these characteristics in abstract printmaking not only establishes diverse pathways for expression but also offers unique aesthetic value and expressive dimensions to contemporary abstract art. Future research could involve a wider range of artists and quantitative methods to more systematically explore the impact of printmaking characteristics on abstract art, thereby advancing the further development and innovation of abstract printmaking.

Discussion

This study explores the unique qualities of contemporary Chinese abstract printmaking, focusing on how flatness, process, texture, and chance shape its visual and emotional expressiveness. The findings underscore a significant theoretical implication: the alignment of printmaking characteristics with broader postmodern trends in art, particularly the rejection of traditional artistic hierarchies in favor of experimental and cross-media approaches. For instance, the role of chance in printmaking mirrors the action painting techniques of Jackson Pollock, where randomness enhances visual and emotional impact. However, the study's limitations, including the small sample size and its qualitative nature, highlight the need for further research. Future studies could adopt quantitative approaches, such as statistical modeling of visual elements, and expand the analysis to include a broader range of artists. These efforts would strengthen the findings and provide deeper insights into the interplay of printmaking characteristics in abstract art.

Flatness, process, texture, and chance are the four defining characteristics of contemporary Chinese abstract printmaking that are examined in this study. It emphasizes how these elements add to the visual and emotional depth of the medium. One of the key characteristics that gives abstract prints structural clarity is flatness. This is consistent with theories of contemporary art that stress visual composition that is straightforward and uncomplicated. Research on minimalism and abstract visual culture supports the idea that flatness not only organizes visual space but also anchors viewers' engagement with abstract forms, according to both quantitative and qualitative evidence (Liang & Zhao, 2021).

Another key component of abstract printmaking is the idea of process, which adds a temporal component and reflects the sequential nature of printmaking methods. Artists can layer concepts and forms thanks to this temporal element, which encourages spontaneity and creativity in their work. Similar findings have been found in artistic fields such as performance art, where process-based methods improve the dynamic interplay between the medium and the creator (Wang & Chen, 2022). Abstract prints have a narrative quality due to the process's accumulation, which gives viewers a multi-layered and changing experience.

By adding depth and sensory appeal, texture—a tactile and visual quality—further enhances the medium. The study highlights how texture engages audiences on a sensory level and highlights the prints' physicality, making abstract art more approachable. Studies have examined texture's function in abstract art in a variety of settings, showing that it can arouse feelings and foster a closer bond between the viewer and the piece (Xu et al., 2020). Texture in printmaking increases the expressive potential of the medium by bridging the gap between the tangible and the abstract.

One unique quality that encourages improvisation and artistic freedom is chance. According to the study, chance is a mechanism that permits spontaneity and unpredictability, two essential elements of abstract art. This is in line with more general debates in modern art regarding the importance of improvisation and chance in artistic production (Zhang, 2023). Printmaking's scope and appeal are expanded by incorporating chance, which transforms it from a controlled process into an experimental practice.

The study concludes by highlighting how flatness, process, texture, and chance all work together to influence the expressive and aesthetic aspects of modern Chinese abstract printmaking. These qualities enhance the emotional resonance of abstract prints and provide a variety of avenues for creative innovation. By using quantitative techniques and a larger sample of artists, future studies could build on these findings and enhance our comprehension of how these traits interact and affect abstract printmaking. Theoretical and practical advancements in modern abstract art could be greatly aided by such research.

Recommendation

1. General Recommendations

Enhancing Artistic Practice: Artists should actively explore the characteristics of flatness, process, texture, and change in their creative work, utilizing these features to expand the expressive potential of abstract printmaking. For example, incorporating chance can introduce spontaneity and unpredictability, while emphasizing texture can enrich visual complexity and tactile engagement. These practices can inspire innovative approaches to abstract expression.

Integrating Printmaking into Art Education: Art educators are encouraged to incorporate the unique qualities of printmaking into their curricula, especially in courses focused on abstract and experimental art. Practical workshops and projects that allow students to experiment with flatness, process, and texture can deepen their understanding of these characteristics and enhance their creative skills. These activities will also foster critical thinking and innovation in artistic exploration.

Broadening Curatorial Strategies: Museums and curators should use the findings of this study to diversify exhibition practices by showcasing abstract printmaking as a dynamic medium. The integration of interactive elements, such as live demonstrations of printmaking processes, can help audiences better understand and appreciate the medium's artistic possibilities. Exhibitions focusing on the interplay of chance and process can also emphasize the unique contributions of printmaking to contemporary abstract art.

2. Further Research Recommendations

Exploring Cross-Media Applications: Future studies should apply the framework of flatness, process, texture, and chance to other artistic media, such as painting, sculpture, or digital art. This cross-disciplinary exploration can reveal how these characteristics manifest differently across media, broadening the understanding of their artistic and expressive potential.

Investigating Audience Perception: Research into how audiences perceive and engage with the characteristics of printmaking in abstract art could offer valuable insights into its emotional and visual impact. Surveys or experimental studies could examine how elements like texture and chance contribute to audience interpretations and aesthetic experiences.

Adopting Technological Innovations: Studies that explore the integration of digital tools and technologies with traditional printmaking techniques could uncover new possibilities for abstraction. For instance, investigating how digital processes can simulate or augment the effects of texture and chance could contribute to the evolution of the medium and its expressive capabilities.

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