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**EXPLORING CHINESE AESTHETIC INFLUENCE IN CONTEMPORARY  
PAKISTANI ART FROM EMERGING YOUNG ARTIST'S PERSPECTIVE:  
A CASE STUDY UNIVERSITY OF PESHAWAR.**

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**Abstract**

This research examines the rich history of cultural and artistic exchanges shared by China and Pakistan respectively. Both countries play a significant role in the history of cultural and artistic exchanges through mutual practices in art and architecture. This research majorly focuses on the impact of Chinese art on the creative pursuits of Pakistan's younger generation. Meanwhile, examining the historical interactions along the Silk Road, this study explores the adoption of Chinese techniques and aesthetics in Pakistani art forms such as ceramics, painting, and calligraphy. Moreover, it also highlights the deep cultural connections that have shaped innovative practices, underscoring the integration of Chinese artistic elements into Pakistani structures and designs.

Furthermore, the potentialities of young Pakistani artists are hampered just because of the challenges they face such as limited opportunities, deficient awareness, and resources. For this reason, this study accentuates conditions such as required exposure, support, and relevant platforms to adopt cross-cultural exchange and creativity. This research also investigates how Chinese art inspires the work of the younger generation by analyzing their perceptions and how it further contributes to their artistic evolution.

Consequently, this study does not only deliver insights into the historical and contemporary influence of Chinese art on Pakistani artist. It also displays the integration of Chinese motifs into the creative expressions of the younger generation. It further aspires to extend our understanding of the cultural ties that is put together between two nations. Through intercultural engagement, this study offers recommendations to strengthen artistic

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collaborations and boost the creative abilities of Pakistani youth. Thus, to discover the contemporary attitudes toward the cultural exchange between China and Pakistan, younger Pakistani artists are investigated on college level via adopting quantitative analysis.

**Key Words:** Silk-Road, Aesthetic, Ceramics, Paintings, Calligraphy, Innovative, Creativity, Evolution.

## **Introduction**

The historic and creative links between China and the countries that today comprise Pakistan trace back to ancient times, with the Silk Road providing an excellent conduit for cultural commerce (Niazi, Shoaib, & Khalid, 2020). This alternative network no longer facilitated the change of goods together with silk, ceramics, and spices however also allowed for the transfer of creative strategies and philosophies (Stein, 1921). The interplay between the Chinese language and nearby inventive traditions, especially for the duration of the Gandhara period, led to a unique fusion of Buddhist art, where in Greek, Chinese, and Indian factors converged (Marshall, 1960). These exchanges have left an indelible mark on the region's creative and cultural panorama.

In terms of particular artistic methods, Chinese linguistic influence is most noticeable in pottery, painting, and calligraphy, which were gradually customized by neighboring artists. The porcelain-making strategies introduced via trade routes substantially motivated the development of pottery traditions in Pakistan (Needham, 1976). Furthermore, the difficult brushwork and symbolism of Chinese paintings echoed in subsequent Pakistani artworks, such as Mughal miniature paintings, where Chinese motifs were slightly integrated (Goswamy, 2012).

In the current artwork scene, modern-day Pakistani artists continue to interact with Chinese factors, both via collaborative efforts or with the aid of incorporating conventional Chinese motifs into their paintings. Art exchanges, exhibitions, and residencies between the two countries have fostered a new wave of cultural dialogue (Abid & Li, 2021). These exchanges have not only enhanced the Pakistani art outlook but have also provided a platform for artists to address common global concerns such as sustainability and modernism through artistic expression.

Moreover, architectural layout in Pakistan displays factors of Chinese effect, mainly in phrases of geometric styles, lawn aesthetics, and spatial planning. The Chinese principles of

harmony with nature, as visible in Feng Shui, have stimulated several modern Pakistani architects in their initiatives (Nasr, 2010). This architectural alternate has caused the combination of herbal elements into the design, developing spaces that emphasize sustainability and aesthetic splendor.

As early as a hundred BC, China opened the Silk Road, which encouraged the prosperity of Chinese culture while also building a bridge of friendship between the two historic civilizations of China and Pakistan, Wang Xudong, director of the Palace Museum, said at the opening rite of the exhibition (Wang, 2023).

Gandhara is the ancient name of an area in the northwest Pakistan. Archaeological websites for this tradition in particular dot throughout the southern end of Hindu Kush and Karakorum ( Xiaoyi & Hao, 2023). In line with ancient information, between 400 and 630 AD, ancient Chinese language monks and pilgrims which included Faxian, music Yun, and Xuanzang visited the vicinity, leaving records of Gandhara's cloth way of life that later became crucial ancient sources for the observation of the early history of Pakistan.

With lively and continuous exchanges and mutual proposals alongside the Silk Street, Gandhara confirmed unparalleled energy and creativity and had a profound effect on the unfolding of Asian civilization. According to Wang, Gandhara Buddhist artwork, which originated within the Kushan Empire, entered valuable China through the Silk Road through what's ultra-modern Northwest China's Xinjiang Uygur independent place and the Hexi hall, selling the development of early Chinese language Buddhist way of life and artwork (Wang, 2023). In this regard, the current study will first examine the influence of Chinese creative traditions through observation, and then, given the historical significance of both traditions, a questionnaire will be administered to learn about the various aspects of Pakistan-China collaboration activities.

## **CHINESE INFLUENCES IN PAKISTANI ART**

### **Contemporary Pakistani Ceramics and Chinese Influence:**

In cutting-edge instances, the effect of Chinese ceramics continues to inspire Pakistani ceramic artists. Modern-day ceramicists have followed conventional Chinese strategies, such as the usage of porcelain and high-temperature kilns, and have integrated Chinese motifs into their designs. Some of the maximum incredible influences in contemporary Pakistani ceramics include:

**Porcelain techniques:** Pakistani ceramic artists, in particular those running in studio pottery, have an increasingly number of experimented with porcelain, a fabric perfected through Chinese language artisans over centuries. Porcelain's easy texture and delicate nature provide an ideal canvas for difficult designs, inclusive of the ones inspired by Chinese motifs. Many Pakistani ceramicists use porcelain to create minimalist, modern-day pieces that reflect the simplicity and elegance of Chinese ceramics (Clunas, 2007) (Khan, 2021). Artists such as Shazia Sikander (ceramist) have explored these strategies in their studio practices, combining the purity of porcelain with South Asian themes (Hickman, 2000) (Khan, 2021). The impact of Chinese motifs on Pakistani ceramics has expanded and wealthy records, dating back to trade along the Silk Road and continuing into modern technologies. Chinese language ceramics, known for their exceptional craftsmanship, exquisite designs, and cultural symbolism, have significantly influenced the artistic practices of Pakistani potters and ceramic artists (Wood, 1999). Over the centuries, numerous Chinese language strategies, motifs, and patterns have been absorbed into the local traditions, mainly due to a unique fusion of Chinese language and South Asian aesthetics. Pakistani ceramics have been influenced by Chinese art and design for a long time. Both traditional and contemporary studio ceramics showcase Chinese elements such as floral patterns, symbolic animals, blue and white porcelain aesthetics, and glazing techniques (Ahmed, 2019).

The following work is an inspirational success that students investigated and implemented to enhance their talents. The Pakistani generation is attempting to shape their talents in response to the world's upcoming difficulties. They are aware of their objectives and know where to apply their skills. One of the great examples is Mohammad Ahsanzeb, a young artist from Khyber Pakhtunkhwa who has been asked to represent Pakistan at China's first international festival of watercolor paintings. by accepting his doctoral thesis outline from a committee of artists at Shanghai University drawn from a list of renowned artists from across the world (Li, 2015) (Krahl, 2011). Some of the works inspired by Chinese culture and art are listed below.

Here two of the original ceramic works of BS students that are shared just to highlight the implication of Chinese motives in Pakistani young artists' work. One on the left (fig: 1) shows a bird figure mostly seen in Chinese work. The bird is painted with synthetic paints covered with spiral motives around it. On the other side (fig: 2), a ceramic tray is designed with another bird called Sea Murgh, also called Phoenix in the Chinese language is engraved with porcelain. Both projects show deep inspiration from Chinese tradition.

### Projects made by the students

#### Influence of Chinese motifs in Ceramics



Figure-1: decorative vase with bird



Figure-2: tray decorated with phoenix figure

Dragon and Pangu motifs are mythical creatures symbolizing excellent fortune and prosperity.



#### Influence of Chinese motifs in Craft

Figure-3: Pangu motive as 3-D tattoo



Figure-4: 3-D Dragon on log

In some forms of Chinese mythology, Pangu (Wood, 1999) is the first living entity and the creator of everything. In the beginning, there was nothing in the universe but formless chaos. This chaos amalgamated right into a cosmic egg for about 18,000 years. The ideas of Yin and

Yang, which were previously completely antagonistic, have been balanced within it, and Pangu has come out of the egg. Pangu is normally depicted as a primitive, furry massive who has horns on his head and wears furs. Pangu began growing the world: he separated Yin from Yang with a swing of his large axe, growing the Earth (murky Yin) and the Sky (clean Yang). To keep them separated; Pangu stood between them and driven up the Sky (Christopher ,2012). With every day the sky grew ten toes (3 meters) better, the Earth ten feet thicker, and Pangu ten feet taller. In a few versions of the story, Pangu is aided in this undertaking by the four most outstanding beasts, specifically the Turtle, the Qilin, the Phoenix, and the Dragon. In (fig: 3), Pangu is crafted on paper with acrylics as a tattoo. This tremendous work of an art student was selected as the first Pakistani painter in the Chinese international exhibition. The other project is yet again designed by an art scholar showing a dragon made up of disposable glass and spoons showing the dignity of Chinese art and craft.

### **Influence of Chinese motifs in Pakistan artistic paintings**



Figure-5: Spring flowers in oil collaboration

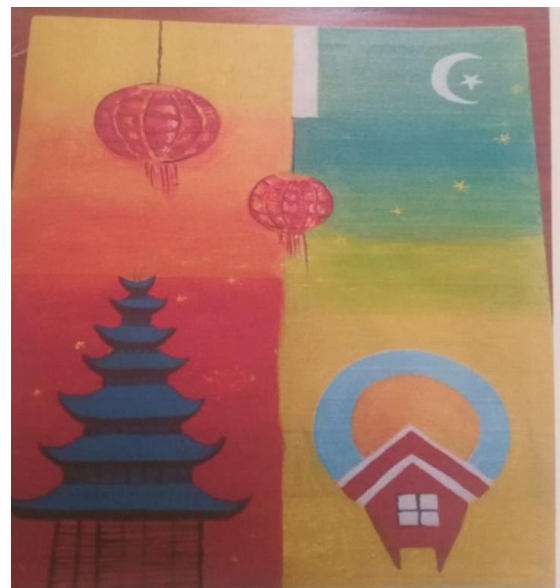


Figure-6: Pak, China electricity collaboration

One of the world's oldest continuous creative traditions is Chinese portrayal. Conventional portrayal involves essentially the same strategies as calligraphy and is carried out with a brush dipped in black ink or colored pigments; oils are not used. Similar to calligraphy, paper, and silk are the most widely used materials for artistic creations. Scrolls can be used to display the completed paintings through hand or placement scrolls. Album sheets, partitions,

lacquer ware, folding displays, and other media can also be painted conventionally. In Chinese portrayal, the two primary tactics are Gongbi, which translates to "meticulous," which uses precise brush strokes to define information. It is frequently brightly colored and usually features narrative or figurative elements.

It is often performed in private workshops or with the assistance of artists employed by the royal court (Sullivan, 2008). As one of the "4 Arts" of the Chinese language student-official class, ink and wash painting, or shuimo in Chinese, which means "water and ink," is also informally referred to as watercolor or brushpainting. It is also known as "literati painting." (Barnhart, 1997).

Although the careers of the primary exponents should benefit much in practice, in principle this became an art performed by men, a distinction that initially grew to be made in publications on artwork from the Song dynasty. The above two paintings; one is Spring Roses (fig: 7), and another is Pak-China Electrical Corridor (fig: 8). Both are painted by Pakistani students depicting Chinese influence.

### **Symbolism in textile by Pakistani students**

Chinese textile motifs such as the dragon, which represents electricity, and the phoenix, symbolizing renewal and immortality, have located their manner into Pakistani textiles, specifically in high-end style collections. As instance, Pakistani designers have used embroidered dragons on kurtas and scarves, mixing traditional Chinese symbols with neighborhood craftsmanship. The peony flower, a symbol of wealth and honor in Chinese subculture, is also being integrated into Pakistani bridal put-on, merged with neighborhood floral motifs like the jasmine, Pakistan's country-wide flower, creating a harmonious combo of Chinese language and Pakistani aesthetics (Bano, 2022).



Figure-9: Advertisement



Figure-10: Fishes in batik printing

Figure nine (fig: 9), is an advertisement made for motives related to Chinese tradition. This is designed in graphics to promote Chinese culture in Pakistani dresses. (Fig: 10), is a batik project made by art students showing fish that are mostly visible in Chinese art Both the projects are creative and true depictions of Chinese influence.

### **Significance of the Study**

This study is noteworthy in several ways, as it provides unique insights into China and Pakistan's expanding creative and cultural interactions. The findings will emphasize the depth of creative linkages between China and Pakistan, encouraging respect for their common cultural legacy. The study based on some original projects identifies the obstacles that young Pakistani artists confront and makes recommendations for enhancing resources, awareness, and opportunity. The study's findings can help politicians, educators, and cultural organizations design programs, seminars, and exchange efforts to bridge the gap between the two countries. It encourages initiatives to provide forums for young artists to present and cooperate on international projects.

### **Statement of the Problem**

China and Pakistan's extensive cultural and artistic interactions have long developed profound linkages, particularly through shared art and architectural traditions. Despite these significant historical linkages, the impact of Chinese art on modern Pakistani artistic practices, particularly among the younger generation, is largely unexplored. Young artists frequently confront problems such as a lack of knowledge of Chinese techniques, insufficient



finances, and limited chances for involvement and collaboration in cross-cultural initiatives. By analyzing the impact of Chinese art on the creative practices of Pakistan's younger generation and looking at their awareness, interest, and difficulties in incorporating Chinese motifs and techniques into their work, this study aims to close this gap. By doing this, the study hopes to shed light on the changing artistic ties between China and Pakistan and make suggestions for improving cross-cultural artistic partnerships and bolstering the artistic potential of up-and coming Pakistani artists.

**Hypothesis 1:**

Chinese language art traditions, particularly pottery and painting motifs, have had a significant influence on Pakistani traditional art, and these influences are still evident in contemporary Pakistani artistic practices.

**Hypothesis 2:**

Pakistani artists of the more youthful generation are increasingly drawing inspiration from Chinese language inventive factors, incorporating them into their art works that replicate a developing appreciation for Chinese language aesthetics within present-day Pakistani art.

**Objectives**

- To take a look at the ancient interactions between Chinese language and Pakistani artwork.
- To investigate the impact of Chinese inventive strategies (e.g., ceramics, painting, calligraphy) on traditional and modern-day Pakistani art practices.
- To accumulate insights from the younger generation in Pakistan on their perceptions of the Chinese language affecting Pakistani art and the importance of cross-cultural creative collaborations in the modern painting scene.

**Methodology**

This research takes a mixed-methods approach, with a concentration on quantitative analysis, to investigate younger Pakistani artists' perceptions and attitudes concerning Chinese art and its impact on their creative processes. The technique is intended to methodically collect, evaluate, and interpret data, allowing for a thorough knowledge of the impact of China artistic influence on Pakistani art.

## **Research Design**

### **Sample**

Two hundred young Pakistani artists from FA, Art and design, and rest of from BS Home Economics are selected as samples. In these five students were from art and Design, seventeen from FA (fine arts) and rest were BS level Homiconomists. All had artistic abilities with broad perspective.

### **Data Collection Methods**

**Questionnaire** The selected students are given a structured questionnaire based on already shared original projects to complete in order to gather primary data on (i) their knowledge of Chinese art and techniques, (ii) how they see Chinese impact on their own work, (iii) their interest in cross-cultural partnerships

### **Data Analysis**

Statistical methods will be used to examine the data and determine trends, mean scores, and percentages. Graphs will be used to illustrate the responses, and documentation will be used to explain the findings.

### **Literature Review**

The Silk Street was a major facilitator of the long-standing cultural and artistic interactions between China and the present-day Pakistani regions. (Stein, 1921), provides a thorough explanation of how the Silk Road, as a parallel society, not only fulfilled economic purposes but also played a significant part in the spread of culture. His examination of archaeological discoveries and migration routes demonstrates how Chinese language products and ideas impacted regional customs, especially in areas similar to the Gandhara civilization, where Buddhist art flourished through a combination of Greek, Indian, and Chinese language elements. In addition, (Marshall, 1960) describes how Chinese creative strategies—particularly in the areas of sculpture and iconography—had a significant influence on Gandharan art, establishing it as an early instance of cross-cultural creative synthesis.

### **Artistic Techniques: Ceramics, Painting, and Calligraphy**

Chinese ceramics and porcelain have had a profound effect on pottery traditions across the world, which includes within the areas of Pakistan. (Needham, 1976), argues that Chinese language mastery over the ceramic era, particularly in porcelain, turned unparalleled, and as exchange flourished, those techniques spread across Asia, influencing local craft traditions. In Pakistan, the edition of these techniques may be traced to the Mughal length, in which artists have been recognized for adopting elements of Chinese language art. That is in particular obtrusive inside the integration of Chinese motifs and brush techniques in Mughal miniature artwork. (Goswamy, 2012) notes that the effect of Chinese language brushwork is seen within the refinement and subtlety of line work determined in Mughal miniatures, which regularly depicted animals and landscapes with a tremendously Chinese aesthetic. Such pass-cultural variations underscore the interconnection between Chinese and South Asian art bureaucracy.

Chinese calligraphy has left an effect on South Asian art, particularly through its emphasis on fluidity and shape. Chinese calligraphy continues to influence contemporary Pakistani painters who incorporate abstract papers and intricate line paintings into their work. The impact of this on modern Pakistani art is highlighted by (Abid & Li, 2021), who have incorporated Chinese language calligraphic techniques into their own pieces. Combining traditional Islamic art with Japanese Influences, Islamic calligraphy and more expressive forms inspired by Chinese art. In modern works, Pakistani artists have applied those minimalistic designs in mixed media, watercolors, and ink on canvas, drawing parallels between the float of Chinese language characters and the fluidity of Arabic calligraphy. The goal of this cross-cultural mixing is to make each bureaucratic artwork more appealing by incorporating wider cultural and philosophical norms rather than merely using letters or symbols (Mirza, 2020).

The influence of Chinese motifs is likewise evident in ordinary Pakistani style, mainly in fabric prints used for informal wear which includes lawn and chiffon. Garden, a staple material in Pakistan's fashion industry, now features complex Chinese-inspired motifs, together with pagodas, cherry blossoms, and koi fish, along with traditional Pakistani designs. These prints are frequently seen in the summertime collections of leading Pakistani brands, reflecting a blend of East Asian delicacy with South Asian vibrancy. This fusion no longer handiest appeal to style-aware consumers however also highlights the worldwide nature of cutting-edge fabric design (Bano, 2022). Ink wash techniques wherein the ink is allowed to drift and unfold at the floor have additionally found a place inside the art of Pakistani calligraphers. Those fluid brush strokes are frequently applied to standard Arabic script,

reimagining the artwork's shape and giving it a unique, culturally hybrid person (Mirza, 2020).

In the present-day context, cultural and inventive exchanges between Pakistan and China have intensified, in large part because of diplomatic efforts including the China-Pakistan monetary Corridor (CPEC). (Abid & Li, 2021) investigate the joint efforts of artists from both international regions, emphasizing various exhibitions and artwork residencies that have established a platform for cross-cultural exchanges. The writers underline that Pakistani artists are becoming more engaged with Chinese aesthetic concepts, particularly in their use of symbolism, minimalism, and naturalistic portrayals. Artists such as Shahzia Sikander and Rashid Rana have also incorporated Chinese language creative traditions into their paintings, exploring topics of identity, globalization, and cross-cultural contact.

Furthermore, the growing wide variety of art exchanges between the two countries displays the deepening cultural ties. In current years, these projects have allowed both countries to cope with contemporary worldwide troubles via creative collaboration. The works produced through these collaborations regularly replicate environmental worries, shared histories, and mutual exploration of modernity (Nasr, 2010). This ongoing interaction continues to form the modern artwork scene in each country, fostering an experience of shared cultural history and current inventive expression.

### **Architecture and Design**

Structure is another area where Chinese influence is evident, particularly in landscape design and spatial aesthetics. Feng Shui, the ancient Chinese theory of harmonizing with the herbal environment, has had a long-lasting impact on architecture standards around the world, especially in Pakistan. (Nasr, 2010) examines how the incorporation of herbal elements into architecture, a common feature of both Islamic and Chinese architectural traditions, may be seen in historical and current buildings in Pakistan. Garden aesthetics, in particular, were influenced by both Mughal and Chinese language principles of harmony with nature, as evidenced by the usage of water features, courtyards, and geometric patterns in spatial layout.

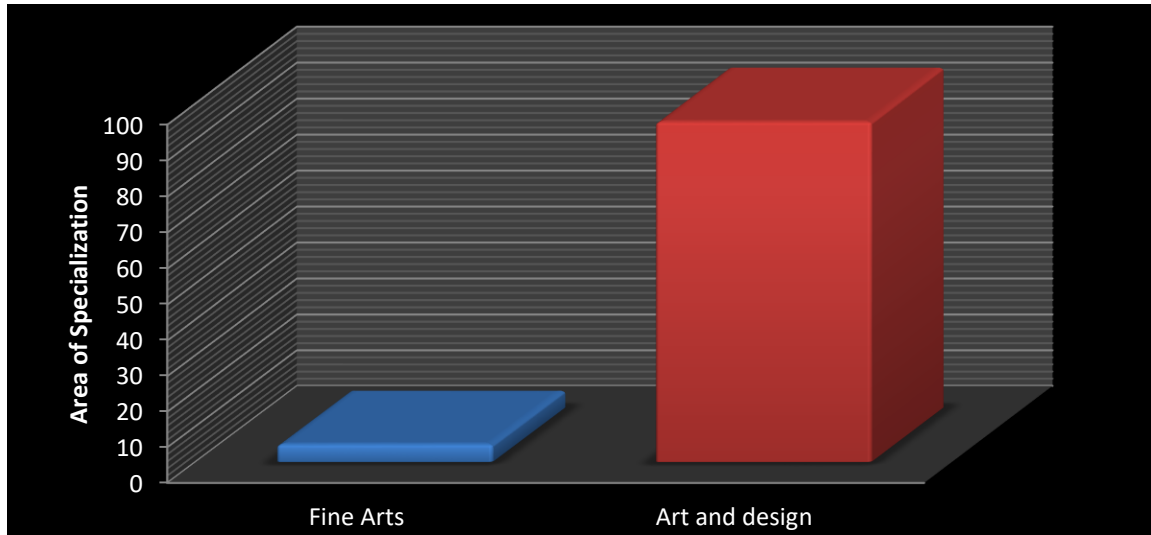
More and more contemporary Pakistani architects are looking to Chinese architectural styles that emphasize ecological balance and sustainability. In well-known cities like Lahore and Islamabad, initiatives like urban parks and undeveloped regions demonstrate respect for the Chinese method of incorporating nature into architecture. These areas are prompted via each

Islamic and Chinese layout ideas, and growing environments that emphasize tranquility, aesthetic beauty, and ecological sustainability (Nasr, 2010).

The literature emphasizes the long-standing and dynamic cultural contacts between China and Pakistan, especially in the fields of architecture and art. The Silk Road laid the groundwork for these exchanges, and both foreign locales have persisted over the ages to benefit from each other's rich creative traditions. From ceramics and tiny paintings to contemporary art partnerships and architecture, Chinese influence has greatly influenced Pakistan's creative and cultural landscape. As these exchanges retain into the 21<sup>st</sup> century, they make contributions no longer simplest to the renovation of historical ties however also to the improvement of recent, progressive creative expressions (Ahmad, 2019).

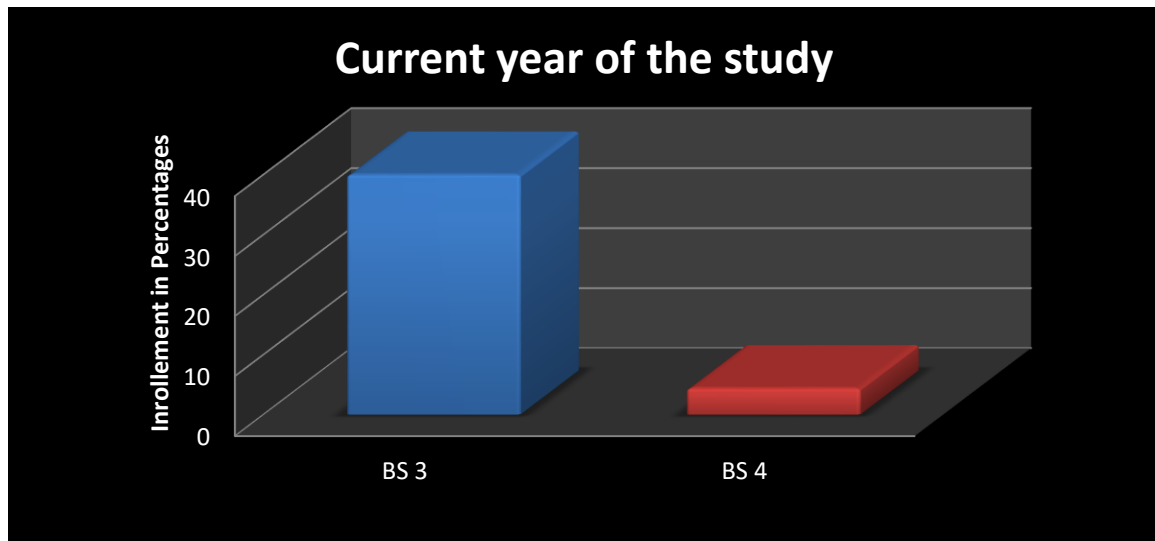
**RESULTS AND DISCUSSIONS**

**Table: 1.** According to the collected data the questionnaire was distributed among the college female students in which, 92% were from Art and Design of Home Economics College while only 8% participated from Fine Arts. Both the categories were familiar and were using Chinese motifs in their artwork.



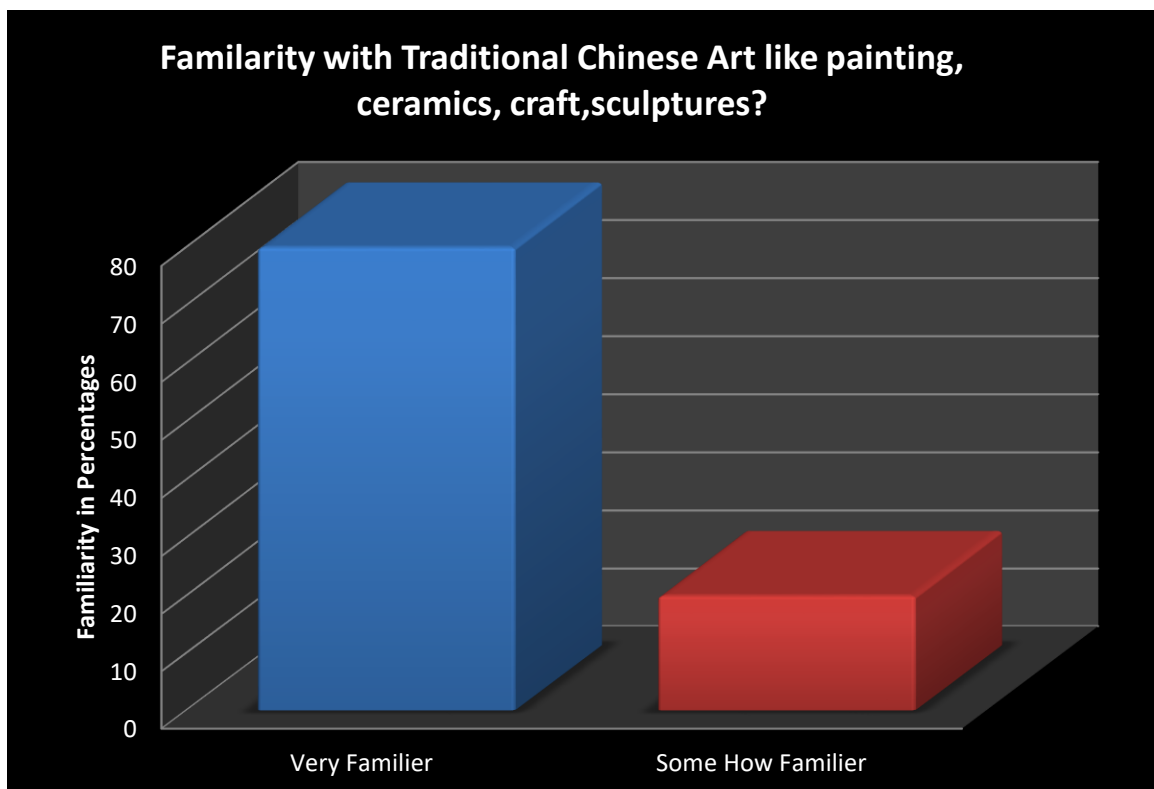
**Table:1. Showing Area of Specialization**

**Table: 2.** In these participants forty were enrolled in BS third while other were from BS fourth semester. Both the categories were mature enough to respond properly and were very enthusiastic to present and provide accurate information about the implementation of Chinese motifs and ideas in their art work.



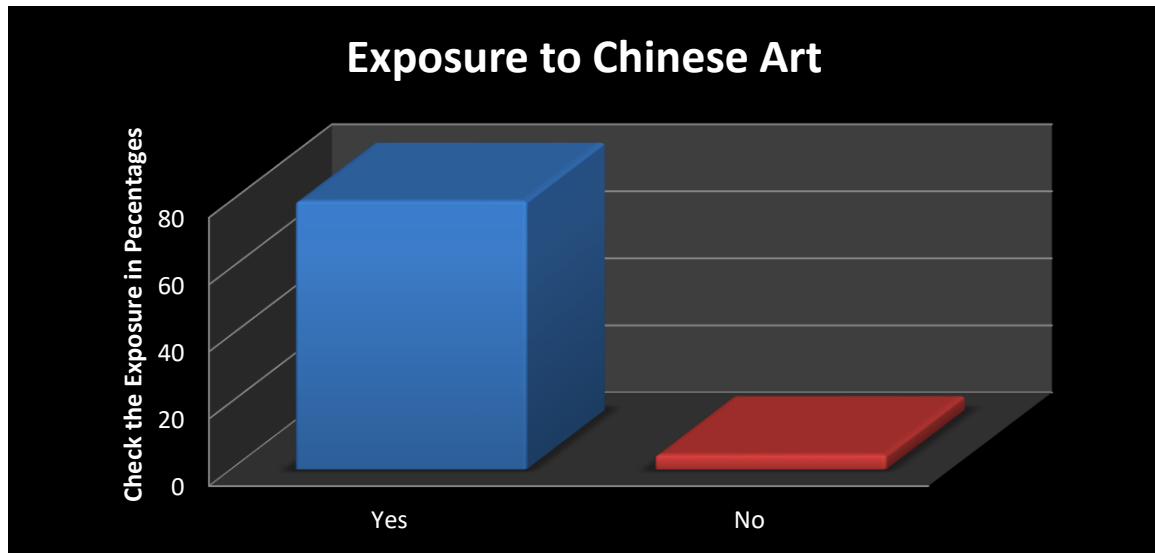
**Table: 2.**Showing the Current year of the Enrollment

**Table: 3.** When the students were asked whether they were familiar with traditional Chinese art forms like ceramics, calligraphy, and painting. In that case, eighty percent of students responded that they are so much familiar with such Chinese art but twenty percent replied that they also tried in different cases but did not have much learning about it. However, both categories show their linkage with Chinese art.

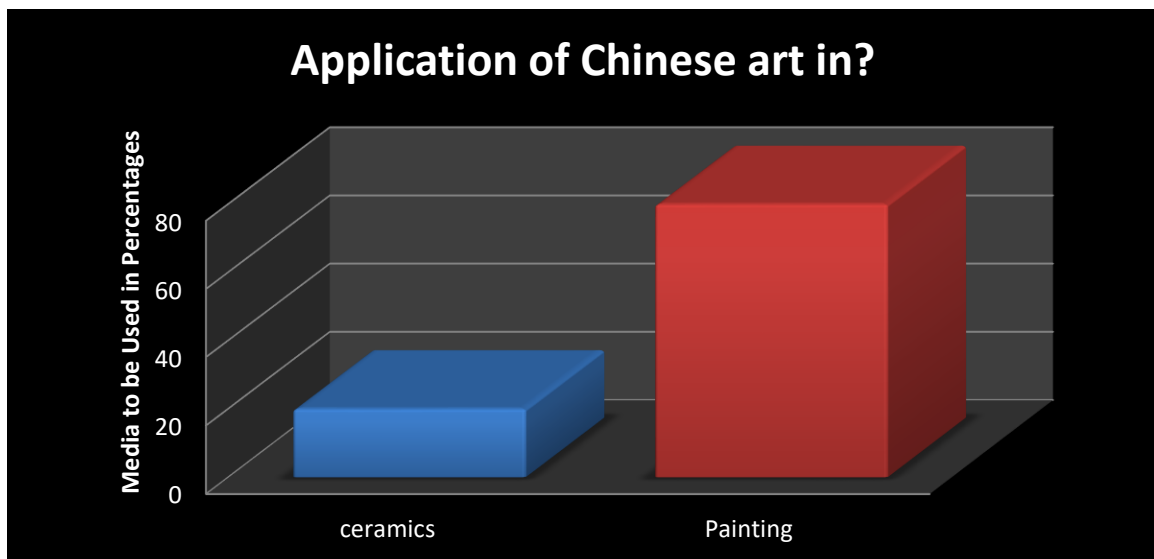


**Table:3. Showing Familiarity Factors**

**Table: 4.** About the exposure to Chinese art in their courses or extracurricular activities eighty percent replied that yes they have good exposure to Chinese art and architecture. Only twenty percent say that they do not have much exposure like the others.



**Table: 4. Showing Exposure of Chinese Art for Pakistani Students**

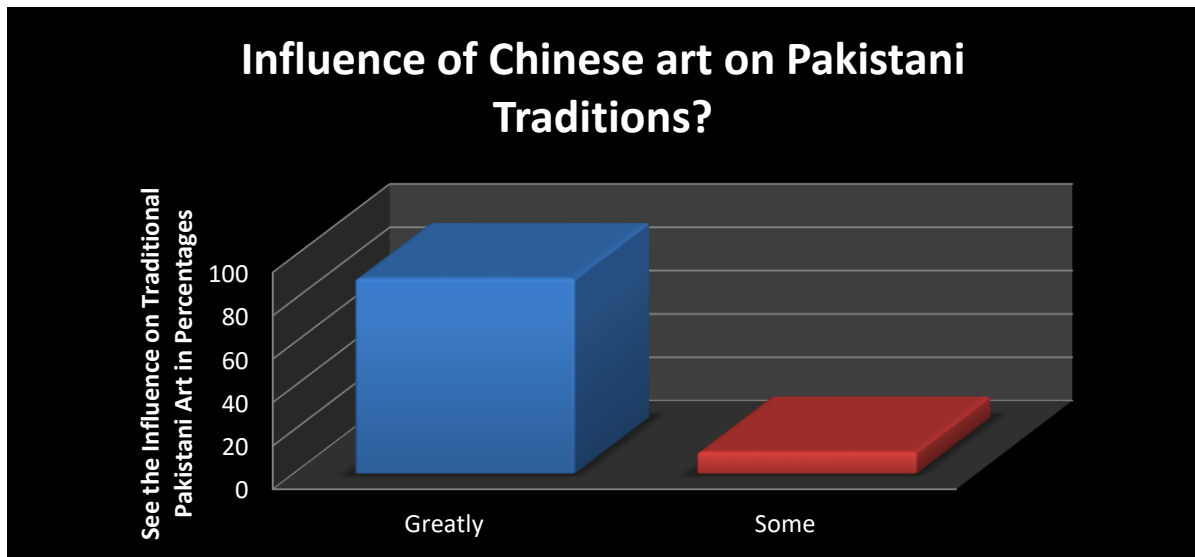


**Table: 5. Showing Application of Chinese Art**

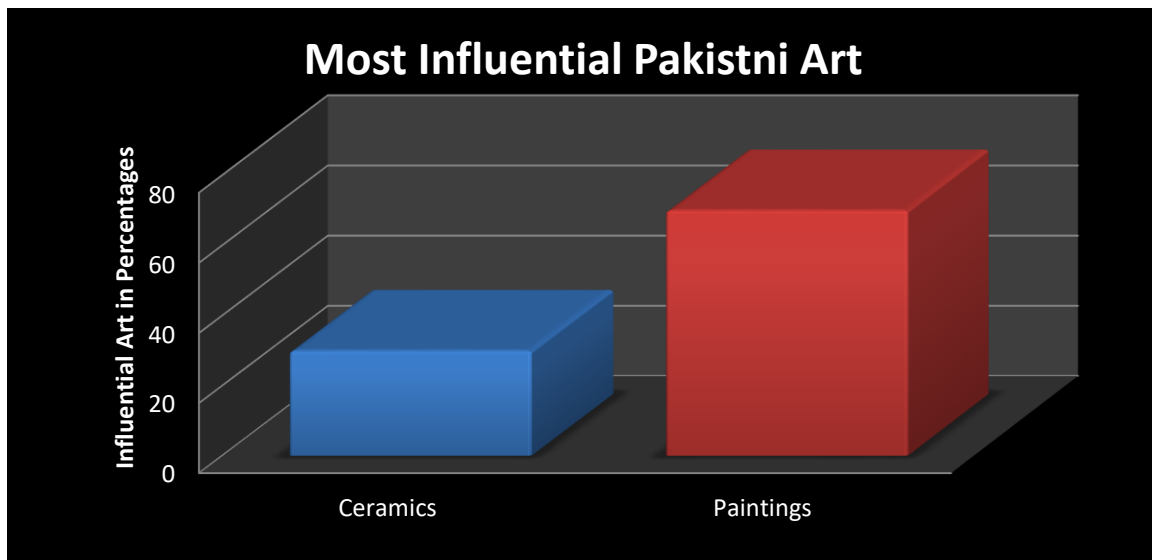
**Table: 5.** After familiarity, the next question was about the application of Chinese motifs in their projects, according to that students replied that they use such techniques and motifs in ceramics and painting. By observing, twenty percent was found in ceramics and eighty

percent of motifs were found in paintings and calligraphy. Moreover, those projects were very creative and showed a true depiction of the Pak-China Art blend.

**Table: 6.** In responses to influence on Pakistani art, ninety percent of students replied that yes Pakistani art is greatly influenced by Chinese impressions while only ten percent agreed with somewhat influence on Pakistani traditions.



**Table: 6. Showing Influence of Chinese Art on Pakistani Traditions**



**Table: 7. Showing Influential Media in Pakistani Art**

**Table: 7.** The Pakistani art media that are greatly influenced by Chinese traditions are ceramics, paintings and Calligraphy. In which seventy percent of responses were for painting.



Painting is the media that is greatly used by students of every field. Calligraphy and ceramics also express creativity in different forms.

**Table: 8.** About the contribution of Silk Road in the promotion of art production, a hundred percent response was received by responding with yes. These linkages have a great role in developing aesthetics among the generations of both sides.

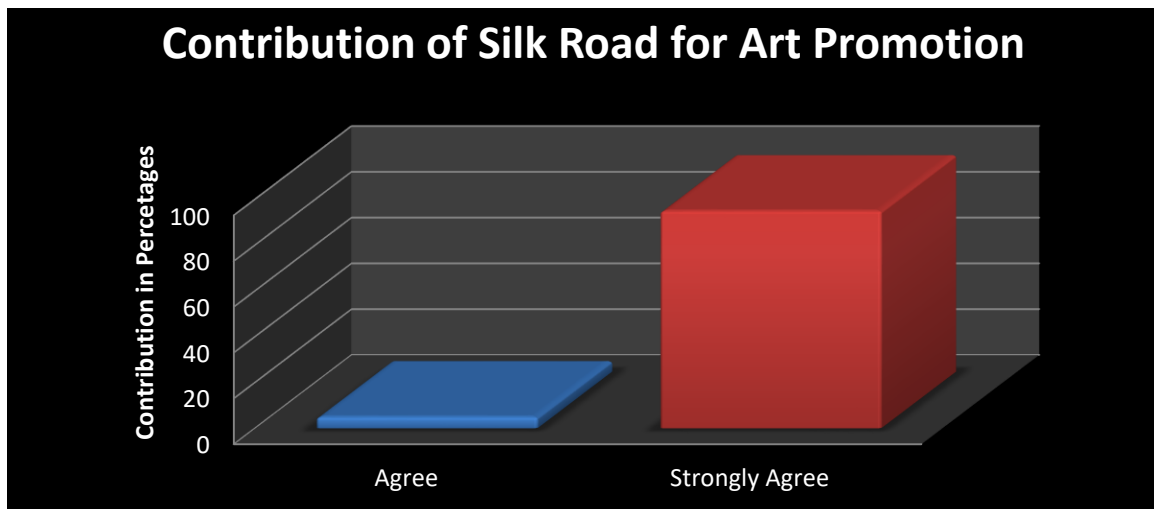


Table: 8. Showing the Contribution of Silk Road

**Table: 9.** When the question was asked about the impact of Chinese media on Pakistani art? In that case hundred percent of responses were received by responding in yes, that it has a great influence whether in terms of motifs, symbolism, colors or from a designing point of view.

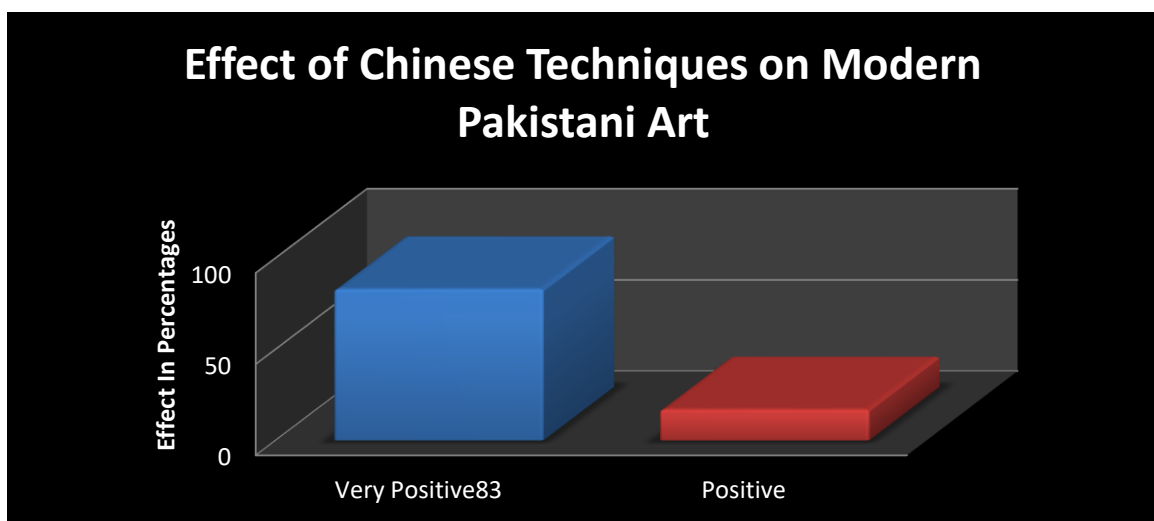
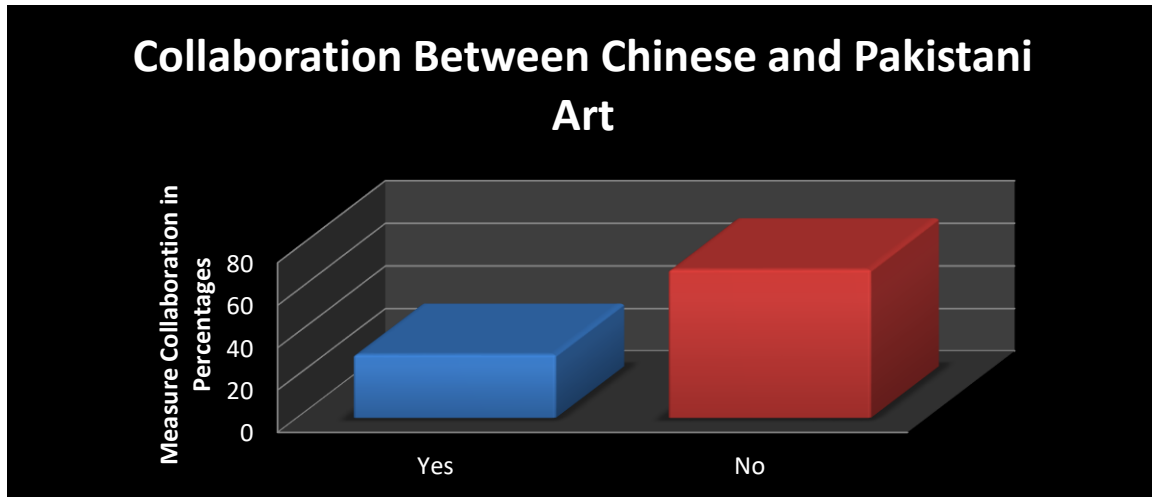


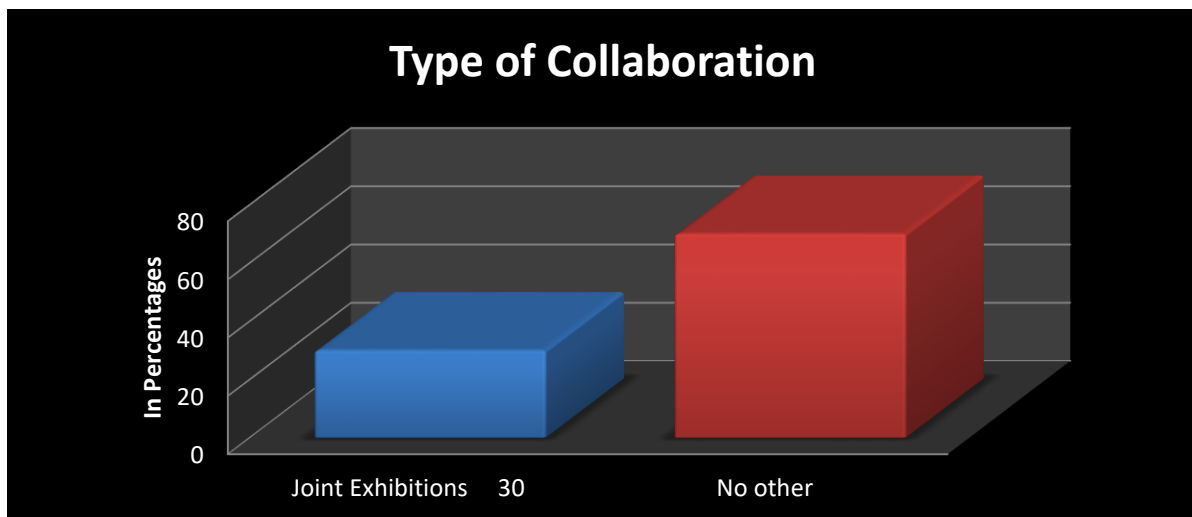
Table: 9. Showing Effects of Chinese art

**Table: 10.** In response of collaborations between Chinese and Pakistani artists, low percentage got the opportunity to conduct joint events while seventy percent were deprived of this opportunity.



**Table: 10. Showing Collaboration of Pakistan and China**

**Table: 11.** After knowing the social interaction between the two countries responses were collected by asking the type of collaboration among the generations. In that thirty-percent, successful collaboration was held at different places to bring out the creative ideas into practice.



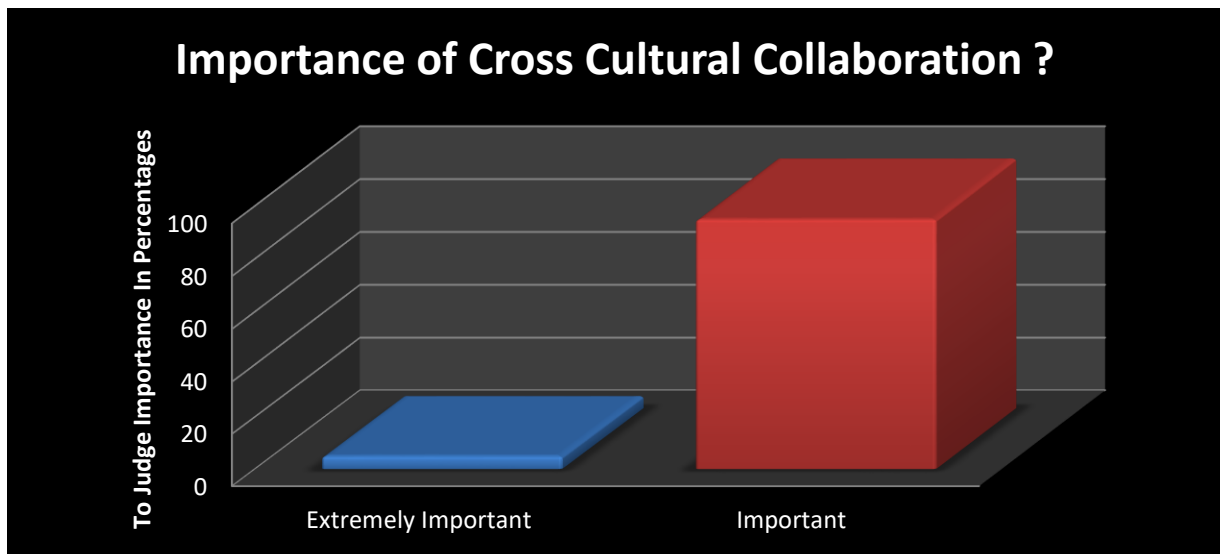
**Table: 11. Joint Collaboration**

**Table: 12.** When the importance of collaboration was asked, hundred percent of responses were received. They were willing and demanding to bring out such collaboration to

strengthen

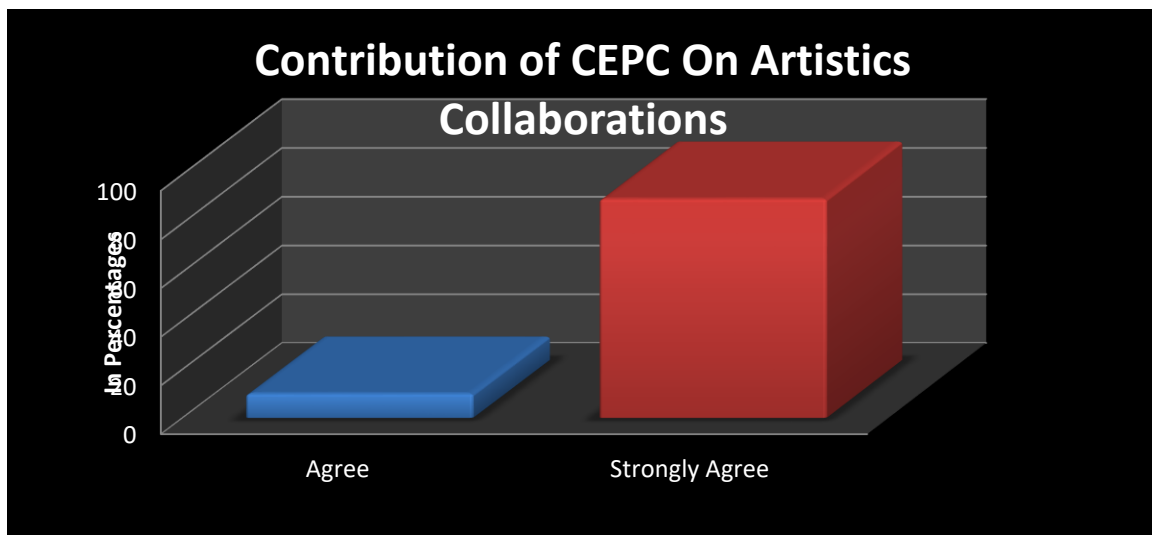
their

future.



**Table: 12. Showing Importance of Cross-Cultural Collaboration**

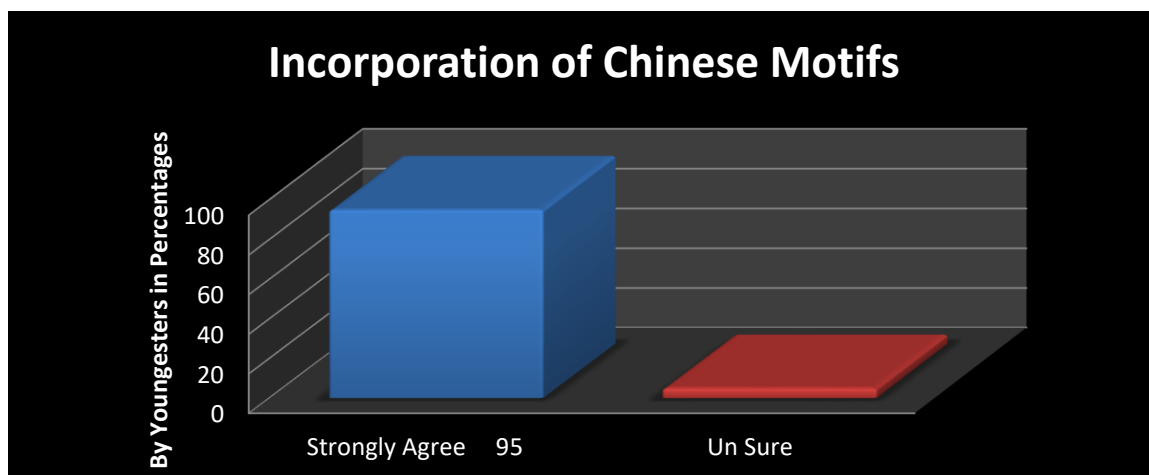
**Table: 13.** Projects like CPEC become an incredible contribution to promoting art and culture between the two countries. In one of the questions, all the participants showed agreement for the successful development of the CPEC project and said it could be a strong bridge for the upcoming artists to display their talent.



**Table: 13. Contribution of CPEC**

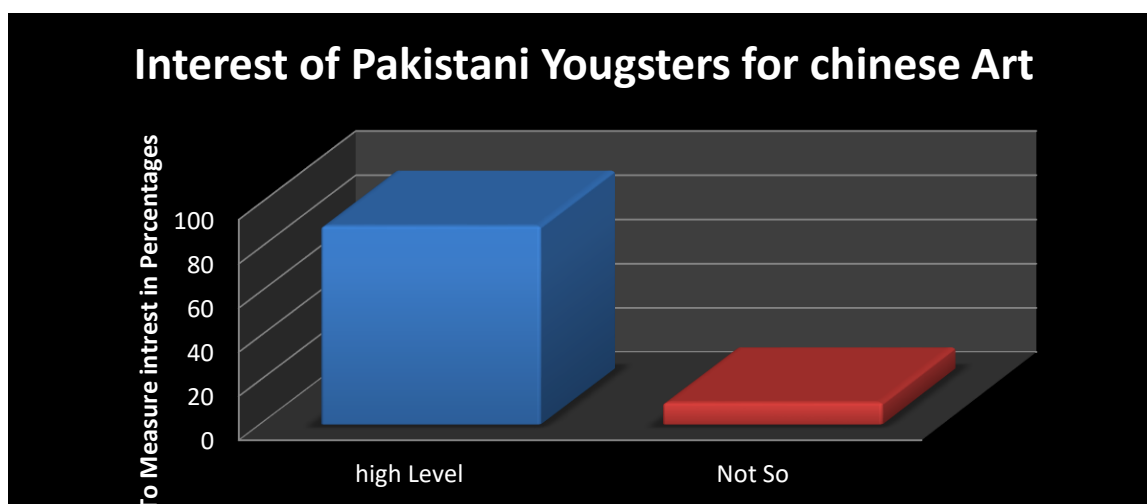
**Table: 14.** Due to the increasing demand for Chinese products, the young generation is trying to adopt and incorporate Chinese ideas in their creative work. Thus, by blending both cultures they not only promote their own culture but also get opportunities for the future. In

this regard, ninety-five percent of youngsters replied that yes they make use of such innovative ideas. While five percent said that we use our own ideas to promote the culture.

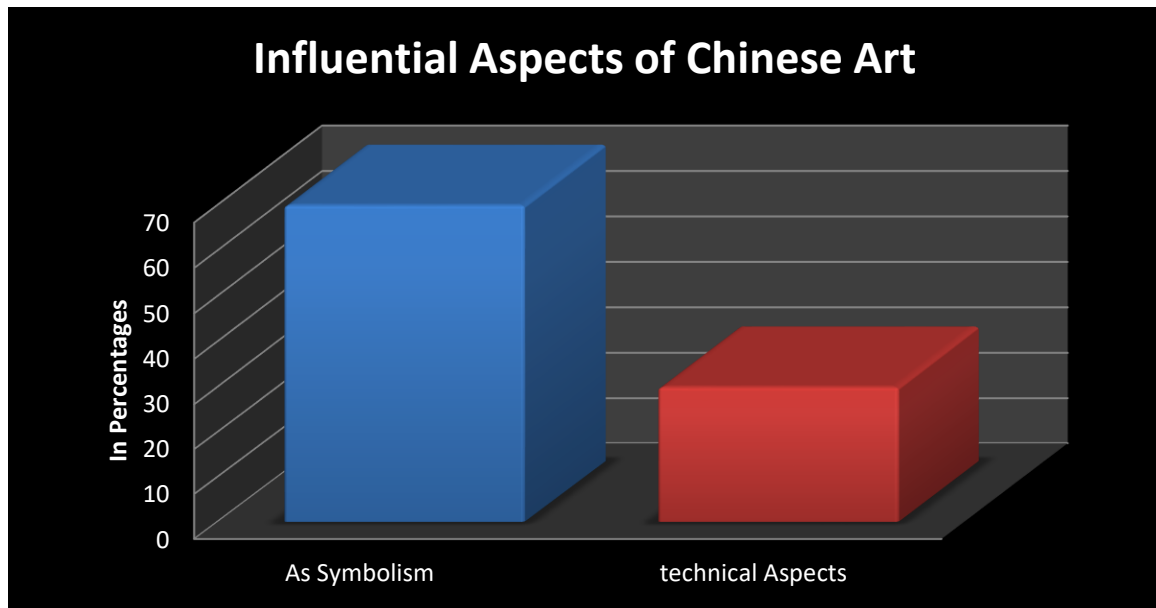


**Table: 14. Showing Incorporation of Chinese Motifs**

**Table: 15.** To know the level of interest among the youngsters, a questionnaire was distributed to know the actual level. According to that hundred percent of participants, it shows high level of interest for the incorporation of Chinese motifs. The reason was that these motifs are symbolic, interesting, running, and has a historical background behind.

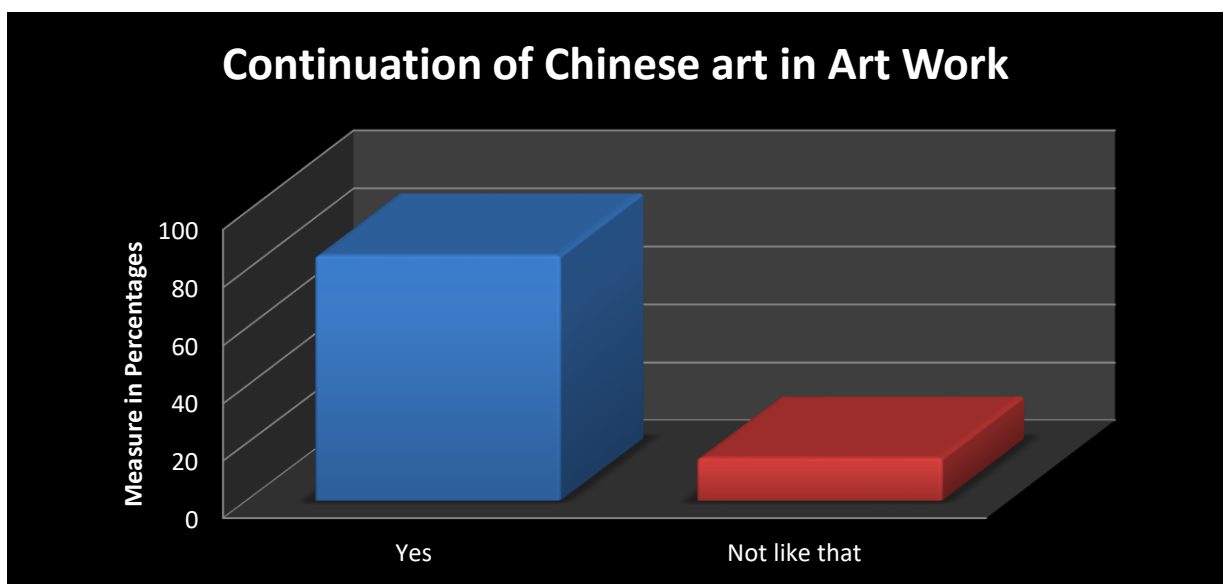


**Table: 16.** A very technical but important question was asked about to know the opinions about most important aspects of Chinese art from the younger Pakistani artists. Fifty percent students responded by saying that Chinese art carries strong symbolism in itself. It has a strong methodology and culture which is why it is more appealing for us. Other fifty percent said that it is aesthetically pleasing and have technical aspects.



**Table : 16. Showing Influential Aspects of Chinese Art**

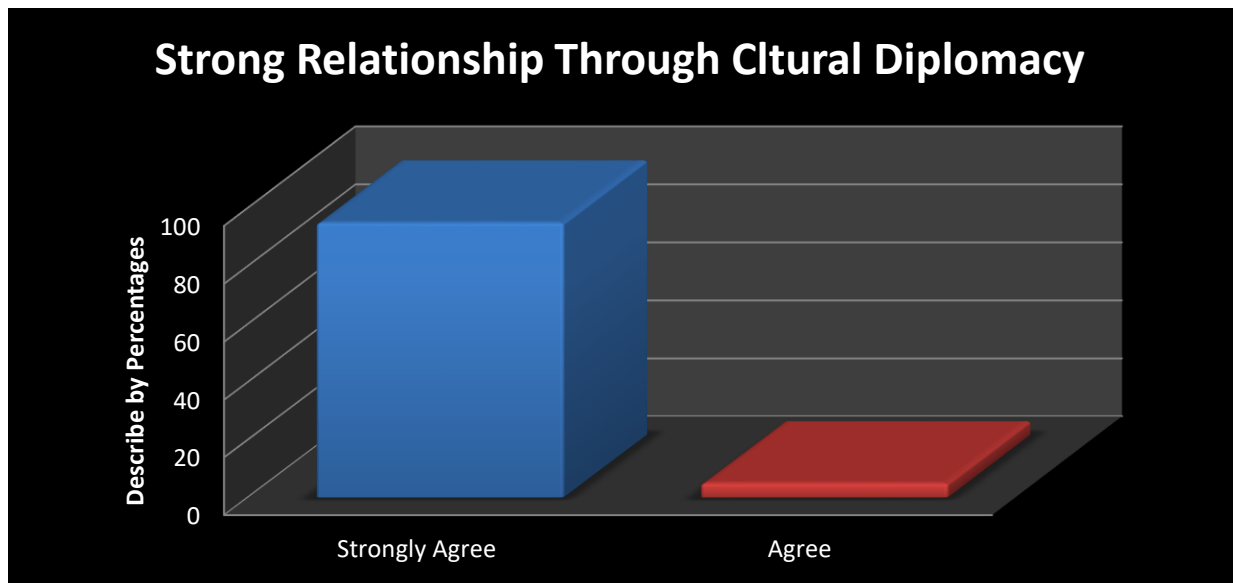
**Table:** 17. Ninety percent of youngsters said that they are endlessly using and exploring the Chinese influences in their artwork because it contains a strong cultural background and appealing looks.



**Table: 17. Showing the contribution of Chinese Art in artwork**

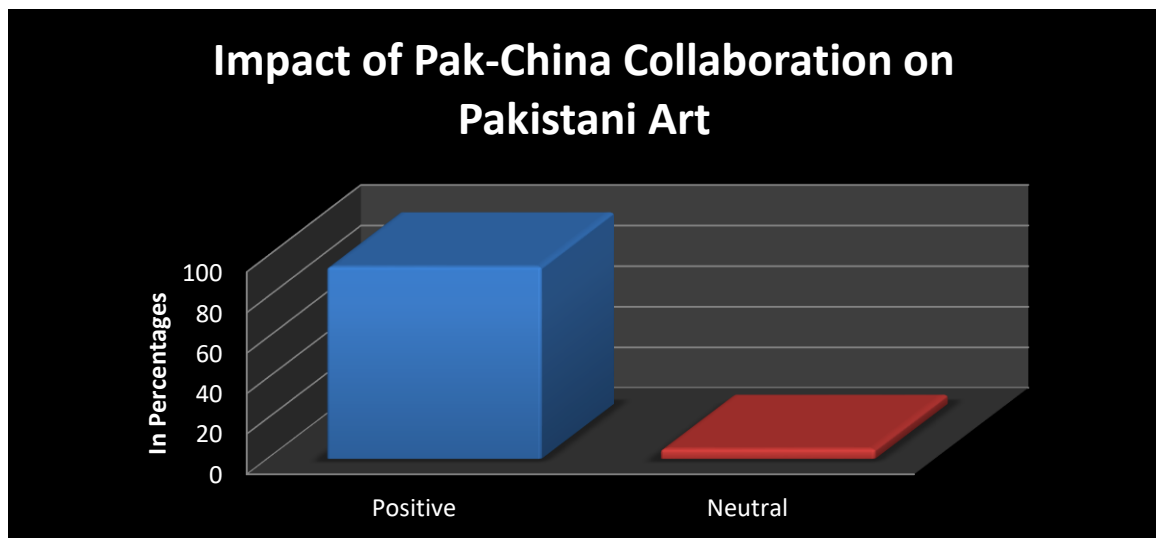
**Table:18.** The majority of the youngsters were demanding joint projects and all of them were agreed for cultural diplomacy including art exchanges, and joint exhibitions. According to them, this is the only way to strengthen relationship between China and

Pakistan.



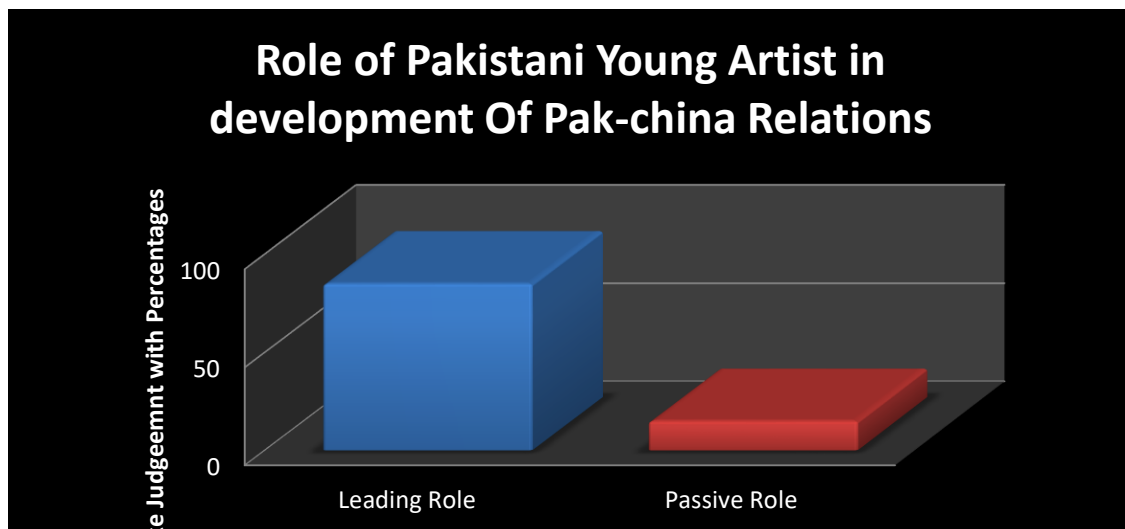
**Table: 18.**Showing Relationship through Cultural Diplomacy

**Table: 19.**All the young artists are aware of the importance of Pak-China artistic collaboration and all of them agree to collaborate. They said this is the only way that could create an impact on the global perception of Pakistani art.



**Table: 19.**Showing Impact of Pak-China Collaboration

**Table: 20.** By knowing the enthusiasm and knowledge of young generation about the join incorporation of the two countries. It is believed that if oppotunities are provided to young Pakistani artists, they will play major role in featuring Chinese-Pakistani relations through their art and knowledge.



**Table: 20. Showing role of Pakistani Young Artists**

### Conclusion

This study explores the historical and cultural connections between Pakistan and China while highlighting the significant influence of Chinese art on the artistic endeavors of the younger generation in Pakistan. Chinese methods and aesthetics have had a big impact on Pakistani art forms like calligraphy, painting, and ceramics from the Silk Road era to current partnerships. According to the survey, young Pakistani artists face obstacles that prevent them from reaching their full potential, including a lack of money, a lack of opportunity, and a lack of knowledge. It highlights the necessity of exposure, assistance, and pertinent venues in order to promote creativity and cross-cultural interactions. All things considered, this study advances our knowledge of China and Pakistan's common creative and cultural heritage. It demonstrates how collaboration between cultures may encourage and enhance the artistic development of the next generation while promoting closer partnerships to guarantee long-term artistic and cultural advancement. Through examining the perspectives of the younger generation, this study demonstrates how much Chinese themes and methods are incorporated into their creative endeavors, enhancing Pakistan's cultural legacy.

### Recommendations

1. Create workshops and exchange programs between Pakistani and Chinese artists, with an emphasis on young artists, to promote a better understanding of one another's creative traditions.

2. Introduce educational programs to teach Pakistani youth about Chinese art styles and processes, such as seminars, art festivals, and exhibitions.
3. Make materials available for young artists to study and use in their work, such as Chinese art archives and internet art repositories.
4. Provide opportunities for the younger generation to present their Chinese-inspired artwork, such as art residencies, contests, and exhibitions.
5. Cooperation between Chinese and Pakistani art schools to foster collaborative artistic endeavors and mentorship initiatives.
6. With the use of internet platforms, artists may collaborate across national boundaries, share their work, and take part in online workshops and shows.
7. Promote multidisciplinary research initiatives that involve both students and seasoned artists and concentrate on the fusion of Chinese and Pakistani art styles.





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