
Translating Klimt: Stylistic Transposition and the Creation of a Hybrid Omani Visual Language

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Abstract

Artistic style can be examined to offer an insight into how the combination of cultural, intellectual, and socio-political forces in art intersect. Based on the tradition of Gustav Klimt, especially the Golden Phase, the current study examined the notion of stylistic transposition as a tool to apply Western modernist concepts to a non-Western image. The study dissected the compositional and ornamental approaches of Klimt through the systematic dismantling of flattened spatial arrangement, mosaic surface division, and metallic luminance in practice, and reformulated them within the context of Omani cultural patterns, architectural forms, and textile symbolism through a practice-based studio inquiry. The hybrid *Two Daughters* served as an example of the combination of a global language of style with localized cultural references, illustrating the mediation between abstraction and figurative representation through decorative compression, relational gestures, and circular motifs. Inspired by Omani doorway arches, the architectural framing functioned as a structural and cultural boundary that stabilized spatial logic while retaining regional authenticity. Material adaptations, such as the use of metallic acrylics instead of gold leaf, supported the transmission of stylistic intent without direct historical imitation. The results showed that stylistic transposition made it possible to form hybrid visual languages that maintained cultural identity while engaging with international modernist discourses. The research provided a methodological template for cross-cultural practice, demonstrating that structured studio processes can effectively operationalize global aesthetic synthesis alongside local tradition.

Keywords: Stylistic transposition, Gustav Klimt, Omani visual culture, practice-based research, cultural hybridity, modernist adaptation, Golden Phase.

Introduction

A study of artistic style is one of the pillars of art historical research since it is a critical instrument for addressing cultural, intellectual and socio-political situations that influence the creation of art. Other scholars like Wofflin and Panofsky have defined style as the visual language that renders the artistic intention of individuals or a whole era palpable (Mermet, 2024; Panofsky & Heckscher, 1995). In this respect, style is an embodied system of meaning within intentional and larger cultural systems. The process of stylistic analysis allows a researcher to trace the evolution of the artistic expression over the course of history and identify the pivotal points in the evolution of perception, representation, and expression of ideas through symbols (DOBROLYUBSKA et al., 2024). The historical shift from formalism in the medieval

times into the naturalism of the renaissance, and then into the fragmentation of modernists, reflects fundamental changes in the epistemological presuppositions in the area of representation (Freedman, 2025). This means that the art style is a historical record and a living source of culture (Ajayi & Fagoyinbo).

Gustav Klimt plays a revolutionary part in the evolution of modernism. His work shows a contradiction between the already established academic norms and the new modernist sensibilities at the beginning of the twentieth century (He et al., 2024). Klimt began his work within the traditional boundaries of mural painting in the nineteenth century and he proceeded to become the leader of the Vienna Secession movement that aimed at changing aesthetics and institutions. The apogee of his stylistic course was the so-called Golden Phase, with naturalistic figuration

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and flattened decorative surfaces with gold leaf and ornate geometric constructions. This very construction performs a dual role, both directing and dispersing the gaze of the viewer in a mixture of figuration and abstraction (Miscenà et al., 2020). Klimt incorporated Byzantine, Japanese, and Symbolist influences to form one visual order that maintained historical depth while suggesting the concept of modern abstraction. These formal elements are always applied in his work in order to contest matters of identity and psychological interiority.

The language of modern art tends to place the process of production at the intersection of cultural interchange and hybridity as well as globalization. Artists in non-Western contexts are more likely to use universal visual languages in an attempt to transmit certain local identities. This condition correlates with the concept of glocalization that implies the dialectics between universal forms and local particularity. Stylistic transposition may be described in this context as a methodological practice that seeks to deconstruct and recontextualize formal or conceptual elements from one artistic system to another cultural context. The result of this operation is the generation of mixed visual languages characterized by change as opposed to simple imitation. In the case of Omani art, these mechanisms play a pivotal role in the adaptation of cultural heritage into contemporary forms (Al Matani, 2025).

However, the successful application of stylistic transposition within the framework of studio-based research has not been researched thoroughly yet. Though the works about the formation of the style of Klimt as well as his application of symbols are abundant, there is a lack of such studies on the identification of culture in the non-Western art world (Al Matani, 2025). The fusion of modernity with the traditional has been discussed in contemporary studies that aim at finding innovation (Al Saadi, 2024); but, no systematic framework intended to translate global modernist styles into localized visual systems has yet been established. This is an important gap that cuts across art historical analysis, culture identity studies and practice-based research.

This gap in knowledge can be particularly traced in Omani visual culture. The artists of Oman tend to engage global artistic patterns while retaining cultural specificity. Current approaches are prone to swing between the sheer adoption of Western stylistic patterns and the adherence to traditional models, which often does not allow a complete integration. A synthesis gap exists which does not allow sustained interaction of global and local visual languages, as a

systematic approach to adaptation is still to be designed. There is no empirical framework which could be used to show how a historically situated modernist style, i.e., that of Gustav Klimt, could be culturally reinterpreted into a non-Western discourse. This absence presents a special methodological challenge to contemporary practitioners.

The current study aimed to design and experiment with a systematized model for applying the features of Klimt's style within a modern Omani setting. It entailed an evaluation of the formal and conceptual characteristics of the work of Klimt, specifically the Golden Phase. Moreover, the paper identified the main visual characteristics of Omani culture, such as specific motifs, materials, and symbolic systems.

Literature Review

One of the prevailing elements of the discourse of art history is the study of artistic style, which is both a form of analysis and a cultural lens through which artistic production is viewed. Basic scholarship does not theorize style simply as a formal characteristic, but as an expression of intellectual, cultural and psychological conditions. Further historical theorists Panofsky (1924) and Wofflin (1950) posit that the development of style indicates a more generalized perception and cultural shift, as opposed to Morelli (1892) and then Ginzburg (1980), who postulate micro-analysis approaches that point to the individuality of artifacts in identifying unconscious formalities (Cooke, 2018). All these opinions culminate to make style a flexible construction that is shaped by inner artistic desire and outer pressures from socio-cultural factors.

In current literature, stylistic analysis is placed in an interdisciplinary context, namely perception and cognitive involvement. Recent studies demonstrate that the visual interpretation of paintings, especially the works of Gustav Klimt, produces complex perceptual effects, which suggests that style operates simultaneously on aesthetic and psychological levels (Miscenà et al., 2020). The art of Klimt, particularly the Golden Phase, is regarded as one of the key shifts in the history of modern art, blending realism and abstraction by utilizing flattened space composition and complicated ornamental patterns. This approach has been hypothesized to be a strategic visual tactic that not only attracts but also disperses the eye of the audience, deepening the experience of the artwork.

Later writings put Klimt within the bigger context of the Vienna Secession movement which sought to challenge the canons of academicism and bring about artistic freedom. This movement has been perceived as the beginning of the

process of moving from academic realism to modernist experimentation (Ajayi & Fagoyinbo; Al Matani, 2025). Klimt's stylistic inventions, which were inspired by Byzantine mosaics and Japanese ukiyo-e prints, may be regarded as an illustration of the synthesis of historical and cross-cultural visual languages (Al-Yahyai, 2017; Al Saadi, 2024). This hybridity supports the idea that artistic styles are not pre-determined objects but constitute each other due to a continuous exchange between civilizations. At the same time, the concept of cultural synthesis has been gaining an increasingly high status in the discourse of modern art, namely in the paradigm of globalization. The available literature points to an intricate path of international artistic models and cultural peculiarities taken by artists (Mohamed et al.; Salemink et al., 2023). It has led to such theoretical propositions as the notion of stylistic transposition, suggesting that styles change into a set of circulating visual codes that can be used to suit varying cultural conditions (Fanger, 2024; Freedman, 2025). This perception is congruent with earlier theoretical progress by Pevsner (1968), who reasoned about style as a vibrant system of changeable components rather than a rigid framework.

Empirical studies also indicated that cultural synthesis is not possible through superficial style borrowing, but requires a profound reworking of visual materials at the structural level. The discussion of Middle East art dwells upon how artists integrate global modernism tactics and local cultural icons to come up with a hybrid visual language, which is simultaneously authentic and able to engage with global discourse (Al Saadi, 2024). Still, on the same note, as Ware et al (2020) notes, the synthesis of knowledge in arts is a transformative process, which enables one to become innovative without diminishing cultural specificity (Johnson-Perkins; Ware & Dunphy, 2020). These findings position stylistic transposition as a methodology and a mental concept for bridging cultural differences.

Despite the fact that much literature has been written about the stylistic development and the symbolic language of Klimt (Fanger, 2024; Mohamed et al.), little has been said on the systematic adaptation of the visual principles of the artist to a non-Western context. The present discussion of the localization of art focuses on the problems concerned with maintaining cultural purity while communicating with global aesthetics (Natter et al., 2008; Obed & Sedon; Perloff, 2020). Artists are always at a crossroads where they must choose between copying dominant styles or

remaining with traditional forms; consequently, there is no systemic way of achieving high levels of integration (Salemink et al., 2023).

According to the available literature, local culture and traditions are heavily employed by Omani artists, such as architecture, cloth design, and symbolism; however, fewer modernist tendencies can be observed in the context of globalization (Johnson-Perkins; Obed & Sedon). This points to a need for methodological models that would assist in the adaptation of international artistic models without eroding cultural authenticity.

Therefore, it is evident that the literature is characterized by a shift from classical stylistic theory to modern theories that pay attention to hybridity and cultural synthesis. Even though fundamental theories provide the requisite knowledge of the nature of artistic style, newer studies identify the importance of cross-cultural practices. In this respect, the notion of stylistic transposition emerges as a prospective model that could be applied to the amalgamation of global artistic languages and local cultural discourses. Nevertheless, this practice requires further exploration through empirical studies, particularly with regards to understudied fields such as Omani artistic productions.

Methodology

Study Design

The current study was conducted using a practice-based studio investigation design. In this model, the artwork functions both as a tangible product and as a testimony to the investigative process. Through this methodology, knowledge is produced materially rather than solely through textual analysis, allowing the stylistic interpretation and cultural translation to be explored within the act of painting itself.

The studio was the main workspace where compositional decisions were developed through cyclical stages of analysis, experimentation, reflection, and reworking. These cycles provided consistency in the relationship between conceptual intention and material implementation throughout the successive stages of the painting process.

Theoretical Framework: Stylistic Transposition

The current study was based on the stylistic paradigm of transposition, where artistic style is viewed as a transferable system of visual organization rather than a static historical signature. In this respect, stylistic devices can be transferred to different cultural settings while

retaining familiar structural components. The analytical process involved three interconnected steps:

Extraction: A visual study was used to identify the formal characteristics associated with Gustav Klimt, specifically flattened spatial organization, stratified decorative surfaces, symbolic geometric structures, and the luminous metallic treatments of his “Golden Phase.”

Cultural Filtering: Selected elements were reconstrued with reference to Omani visual culture. Viennese decoration was substituted with the geometry of the traditional architectural arch, regional textile patterns, and the symbolism of silver jewelry. This phase ensured that the stylistic change was culturally grounded rather than being a mere imitation.

Integration: These translated elements were amalgamated into a composite compositional language. This language maintained continuity with local identity markers while retaining the logic of Secessionist spatial structures. The goal was not replication, but a constructive reinterpretation within a culturally specific visual context.

Pictorial Sources and Materials

Reference Selection: The primary references were photographic materials concerning traditional female clothing in Oman and traditional designs of architectural doorways. The criteria for selection were the accuracy of the detailing in the costumes, the clarity of interpersonal gestures between characters, and the complementary nature of the flattened ornamentation to Secessionist compositions.

Studio Materials: The composition was executed on a 100 x 120 cm primed canvas using a gesso ground, acrylics, metallic pigments, oil paint, gouache, and modeling paste. Relief surfaces were constructed using palette knives, while textiles were elaborately detailed and facial features refined with fine brushes. The choice of material in the current study was guided by the need to recreate the luminous effects of Klimt’s Golden Phase using a local vocabulary of ornamentation without losing figurative clarity.

Studio Procedure and Production Sequence

The studio undertaking was organized yet flexible, emerging from the selection of photographic references and the incorporation of architectural frames. Before surface execution, digital compositional tests were conducted in order to balance the spatial associations between the figures and the background pattern areas.

Chromatic unity on the pictorial surface was achieved

through tonal underpainting. The relief texture was then built with modeling paste and subjected to a mosaic logic. Subsequent layers of metallic acrylic preserved a consistent reflective quality in decorative areas, and the main relational structures of the image were established by the depiction of the figurative image in oil paint. Concluding themes served to provide continuity between the representative and ornamental areas. This was done to ensure methodological transparency and to facilitate the assessment of the interpretation at every step.

Analytical Approach and Interpretive Evaluation

The interpretive evaluation of the current study was based on the model of art criticism suggested by Edmund Burke Feldman, applying description, formal analysis, interpretation, and judgment steps. This paradigm allowed for the observation of how the style evolves systematically, rather than solely evaluating the finished work (Feldman, 1994). In addition, a reflective assessment was applied through the transformative learning perspective of Dirkx, John M, in which compositional decisions were renegotiated against the conceptual goals of stylistic transposition (Dirkx, 1998).

Qualitative Validation and Contextual Review

The current study used an interpretive focus which was assisted through frequent review sessions with academic supervisors and fellow researchers. To address cultural authenticity, stylistic consistency, and theoretical alignment, these exchanges served as experimental validation points. The use of these sessions allowed for the refinement of surface treatment, motif placement, and compositional balance, contributing to the methodological reliability of the practice-based process.

Results

Studio Investigation Outcome

This studio work culminated in the painting *Two Daughters* (100 x 120 cm), a mixed-media piece which was the primary pictorial output through which stylistic transposition was experimented with. The figurative intimacy, architectural framing, and structured metallic surfaces led to a result in which indicators of territorial identity remained visually salient, while aspects of Secessionist compositional logic continued to inform the spatial organization across the surface. The picture demonstrated the parallel application of figurative clarity and figurative compression as a culturally grounded visual

framework.

Cultural Reference Selection and Relational Structure

The compositional and emotional foundation of the picture depended on the selection of the primary reference photograph. The image of two Omani ladies provided a stable interpersonal composition, which

facilitated symbolic intimacy between the individuals without requiring a narrative explanation. Such a relational structure, as disclosed in the current study, allowed for the extension of decorative surface treatments while maintaining visual comprehension in the central figurative area (Figure 1).



Figure 1. Photographic reference image of two Omani sisters wearing traditional dress used as the primary relational and compositional source for Two Daughters (Roy, 2023)

Architectural Framing and Spatial Organisation

The assimilation of a traditional Omani wooden doorway arch allowed for the creation of a structural edge that organized the pictorial area without using linear perspectival space. Rather, the arch served as a decorative frame facilitating the shift to a flattened space layout related to the compositional works of Gustav Klimt. In the evolving composition, the door molding took on a rhythmic framing aspect, gradually strengthening the continuity of the background plane and stabilizing the connection between figurative and ornamental areas (Figure 2).

Digital Spatial Testing and Compositional Adjustment

Digital compositional tests determined the

proportions of figures and the field of background pattern before the execution of materials. This middle phase assisted in the initial stabilization of spatial harmony and helped to achieve a more balanced distribution of ornamental density. The mock-up phase was thus a preparatory image system in which figurative clarity and ornamental compression could be tested in advance (Figure 3).

Surface Grounding and Relief Formation

The use of gesso and an ochre acrylic base layer created a single tonal foundation on which the reflective properties of surface metallic elements were enhanced. The modeling paste used for relief construction involved a geometric division of the lower compositional space



Figure 2. Architectural reference image of a traditional Omani wooden doorway arch used to structure the decorative framing field (Ahs, 2024,)



Figure 3. Digital compositional mock-up integrating figurative reference imagery with the adapted architectural arch structure prior to studio execution.

and created a boundary between figurative modeling and ornamental abstraction (Figure 4 and 5).

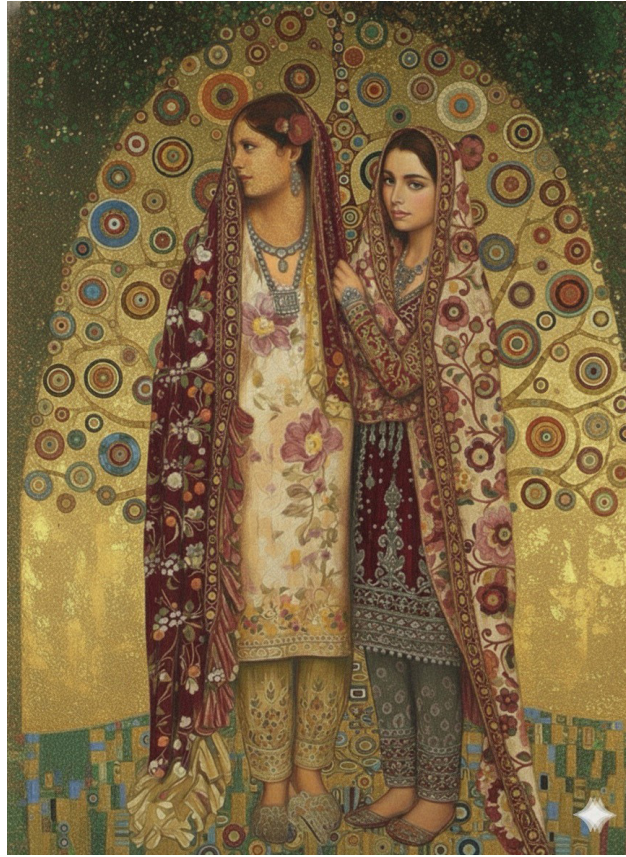


Figure 4. Application of gesso ground and ochre acrylic base layer establishing tonal cohesion across the pictorial surface.



Figure 5. Construction of geometric relief texture using modelling paste to create a mosaic-influenced structural foundation.

Metallic Field Development and Decorative Compression

Since the architectural arch was built to create a field of light using metallic acrylic pigments, this created an illusion of depth while enhancing the planar continuity of the background. The current study has identified that this

metallic field helped significantly in merging the figures into their immediate decorative setting and helped develop a harmonious blend of hybrid visual language across the painting surface (Figure 6).



Figure 6. Application of metallic acrylic pigments within the architectural arch to produce a flattened luminous decorative background field.

Figurative Rendering and Textile Continuity

Through oil paint, tonal modeling was applied to the face and folds of clothing, ensuring the traditional identity of the dress was retained. With care, the geometry of embroidery and the layers of textile were preserved so that the cultural specificity of the art object could be traced even as the density of ornamental elements increased. The current study discovered that figurative clarity acted as a main compositional anchor that sustained decorative development without undermining cultural reference (Figure 7).

Motif Integration and Transitional Ornamentation

Circular decorative patterns were introduced with

layered acrylic, gouache, and oil painting in order to join the central figurative area to the abstract pattern fields. The current study discovered that the network of such motifs enhanced the coherence of the visual continuity and finalized the incorporation of stylistic transposition in the completed surface structure (Figure 8).

Final Surface Refinement and Gold Leaf Application

The penultimate stage of the current study focused on the use of high-value reflective materials to achieve the aesthetic value of the Golden Phase. The overlaying of gold leaf and metallic pigment on top of relief textures, as shown in Figure 9, created a surface of elevated visual richness consistent with Secessionist sensibilities. This



Figure 7. Oil-paint rendering of figures and traditional garments during the primary figurative development stage.



Figure 8. Application of circular decorative motifs using layered mixed-media blocking techniques to unify figurative and ornamental surface zones.

process needed to be modulated; gold leaf was applied selectively behind the framing elements, while figurative elements utilized traditional oil glazing to maintain a sense of corporeal warmth.

The current study shows how such a purposeful juxtaposition of matte, volumetric skin tones with a planar, radiant metallic surface effectively balances the

natural tension between representational faithfulness and abstraction. It is notable that the use of gold leaf does not erode Omani cultural identity; rather, it suggests a kind of visual uplifting, placing the subjects in a symbolic register reminiscent of a sanctuary or shrine, which reinforces their cultural importance.

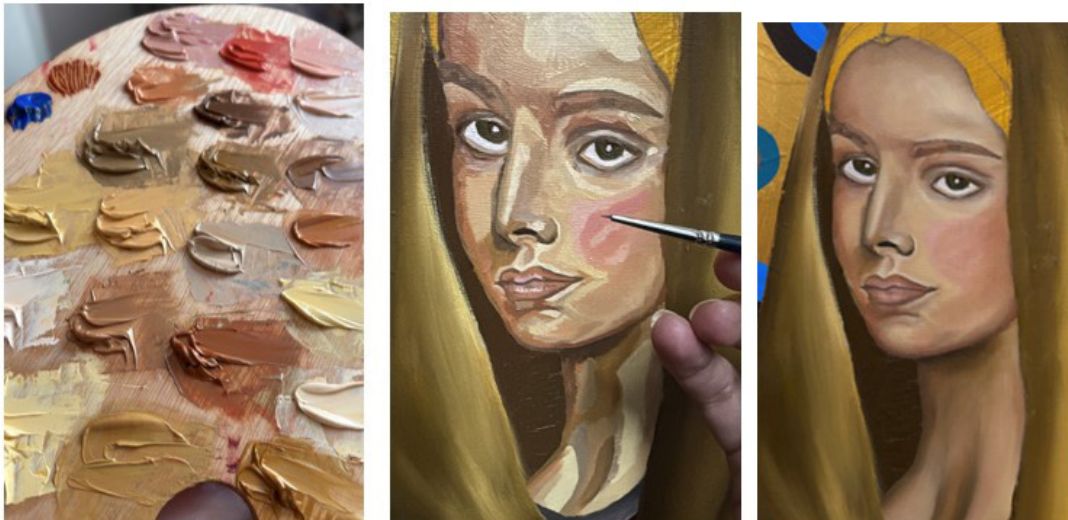


Figure 9. Final application of gold leaf and detailed surface refinement, demonstrating the synthesis of Omani cultural markers with the Klimt-inspired “Golden Phase” aesthetic.

Final Visual Outcome: The Synthesis of Styles

The final product of the current study is the mixed-medium artwork *Two Daughters* (Figure 10). It is a comprehensive synthesis of the aesthetics of Gustav Klimt’s Golden Phase with the specific qualities of Omani culture. The results indicate that the previously identified synthesis gap is successfully addressed through the use of flattened spatial construction. The removal of traditional linear perspectives shifts the focus to symbolic surface features, such as Sadu weaving patterns and Omani silver adornment.

Another result of the studio practice suggests that the gaze of the two individuals still functions as the main area of focus, despite the density of the decorations. Repetitive geometrical figures, especially triangles and squares based on Klimtian formal language and traditional Omani embroideries, create a dynamic relation of chromatic intensity. Such rhythmic patterns create visual unity between figure and ground. Finally, the artwork can be interpreted as a feasible model of a hybridized visual language, one that maintains indigenous identity without withdrawing from larger modernist discourses.

Discussion

Based on the findings of the studio investigation, stylistic transposition was not a simple imitation of historical aesthetics. Instead, it functioned as a flexible process of visual reorganization. The formal elements associated with Gustav Klimt were not copied directly in *Two Daughters* as fixed historical references. Rather, they were adapted

as active compositional strategies, where spatial hierarchy and decorative arrangement were reconfigured within an Omani cultural context.

The study showed that elements such as flattened space, mosaic-like surface division, and luminous framing could be used to incorporate regional identity without reducing clarity or visual coherence. This suggests that cross-cultural stylistic development is more effective when external formal systems are integrated structurally into the composition, rather than applied as surface-level decoration (Mohamed et al.). In this way, stylistic translation became an internal compositional logic rather than a purely decorative addition.

One of the key findings of the studio research was the shift in visual attention across the pictorial surface. By organizing metallic decorative motifs within an architectural arch structure, the illusion of depth was reduced, and the viewer’s attention was directed toward the horizontal relationships between the figures and their surrounding ornamentation. This shift strengthened the sense of closeness between the subjects and reinforced the unity of the decorative surface.

Previous studies have described Klimt’s compositional method as a form of ornamental density that distributes attention across the image while maintaining focus within it (Miscenà et al., 2020). The present study extended this idea by integrating Omani textile symbolism and architectural framing, resulting in a hybrid spatial logic that balanced surface decoration with recognizable form, rather than moving toward complete abstraction. This finding can be



Figure 10. The completed mixed-media painting Two Daughters (100 × 120 cm), illustrating the final successful transposition of Gustav Klimt's stylistic DNA into an Omani cultural framework.

related to the formalist perspective of Heinrich Wölfflin, who described shifts between depth and surface as key indicators of stylistic change in art history (Miscenà et al., 2020).

The element of the architectural framing that was inspired by the models of the classical Omani doorways played a decisive role in maintaining the cultural peculiarities during the regulating process of the adaptation to the style. This arch structure in the portal was an organizing element and supported cultural divide in that the decorature was not lost in its own local setting. According to the current writing, this structural scaffolding enabled the extensive use of metallic decoration and there was not a desire to diminish the aesthetic impact of traditional dress or symbolic accessories. This strategy has been followed in the current explanations of the process of localization of modern art, when the place of architecture is regularly implemented as a pattern of identity maintenance through architectural change (Artelier, 2024). By so doing, the results suggest that architectural framing does not only regulate the cross-cultural exchange at the structural composition level but also by simple substitution of icons.

The absenteeism between figurative presentation and abstract ornament was arbitrated by the existence of circular decorative patterns scattered around the pictorial field. These motifs were never used as abstract decoration,

but as a binding tissue amongst the textile patterns, metallic backgrounds and interstitial spaces between the figures themselves. What the present research has identified is that the use of such a system of motifs helped the visual unity of the hybrid composition to enable a gradual processional shift between the area of representation and the abstract one. Past conception of the Secessionist approach had been on the structural meaning of ornament implemented as a foreground surface organizing tool rather than a background aesthetic addition (Natter et al., 2008). Ornamental repetition in this work, though, did measure cultural continuity as well through making a reference into the textile patterns that were made during creation of regional identities. According to recent studies about Omani visual culture, it is quite common that patterned repetition can be used to celebrate common memory in contemporary art (Johnson-Perkins). The decorative net discussed in the presented paper is adherent to this paradigm and demonstrates how ornament could serve as a matter of composition mediator, as well as a culture signifier.

The qualities of Klimt Golden-Phase were not interpreted word-to-word. Instead of traditional methods of using gold-leaf, metallic acrylic pigments were used to give a continuous sense of luminosity that helped maintain the desired sense of compression into space and be within the

parameters of modern studio methods. It was discovered that this adaptation of light saved the equalization of space of reflective surfaces, without historical simulation. In contrast to earlier literature, where the gild side of works by Klimt contributed to the perception of the piece by being understood as a perceptual device which restructures the relationship between the figure and the ground (Perloff, 2020), the current paper relates to the former concept and demonstrates it through its ability to allow an equivalent procedural effect to be created with the assistance of successfully materially adjusted techniques, in the cases of interracial oriented scenarios. The said exchange is representative of larger tendencies in international artistic production, where the stylistic change often involves technical development, as opposed to imitating historic media (Ware & Dunphy, 2020).

In spite of the increased application of decorative patterning, the most interesting stabilizing influence on the development of *Two Daughters* was the interpersonal closeness of the two figures. Due to the intelligibility of the relational gesture it was made possible to preserve figurative legibility where thickness of the surrounding ornament had been heightened. The given relational pattern, according to the present research was used to provide the compositional anchor which allowed to add something abstract to the work, without to strip it of its cultural specifics. The same lines of proportional resource can be traced in the figurative artworks that Klimt created as well the closeness of objects here prefers to blunt out the excessive influence of the piece of decoration (Fanger, 2024). The relational gesture served also as an anthropocentric referral to the family identity in the history of modern Omani painting in the case of the given project (Al-Yahyai, 2017; Al Saadi, 2024).

Combined, the results of the studio exploration suggest that transposition as a stylistic manner may be an (productively) effective methodological approach to negotiating relationships between local identity and transhistorical decorative structure in modern painting work. These findings indicate that the successful hybridisation of styles requires a balance between the figurative clarity, the architectural frame and the regulated ornamental adaptation.

These observations support broader discussions within contemporary art discourse that emphasise negotiated visual coexistence between cultural traditions rather than stylistic dominance of one system over another (Artdex, 2023; Obed & Sedon). Within the context of *Two Daughters*, stylistic transposition therefore emerges

not only as a compositional strategy but also as a viable framework for practice-based investigations into culturally situated modernist reinterpretation.

Conclusion

This study demonstrated that stylistic transposition can function as a viable practice-based methodology for generating culturally grounded contemporary visual language through studio production. The painting *Two Daughters* confirmed that selected formal strategies associated with Gustav Klimt's decorative modernism can be translated into an Omani cultural framework without loss of regional identity or figurative clarity. Architectural framing, metallic surface structuring, and motif integration collectively supported the emergence of a hybrid compositional system rather than a derivative stylistic imitation. The investigation therefore contributes evidence that studio-led inquiry can operate as a rigorous research method for negotiating relationships between historical modernism, material experimentation, and locally situated visual meaning.

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