

Hybrid Art and Cultural Representation: A Review of Mosaic and Oil Painting in Portraying Omani Women

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Abstract

The increasing reliance on visual and artistic platforms for cultural representation has transformed how societies preserve identity and communicate social narratives. However, the evolving use of hybrid artistic practices presents both opportunities and challenges, particularly in representing cultural heritage, artistic techniques, and gender identities in visual culture. This review aimed to explore how the integration of mosaic art and oil painting techniques can influence the cultural representation of Omani women, particularly examining artistic practices, cultural symbolism, and gaps in current artistic research. A review was conducted considering studies that were published between 2019 and 2026, focusing on mosaic art techniques and oil painting practices. Key databases, including Google Scholar, ResearchGate, and academic journal repositories, were searched using a comprehensive set of keywords such as “mosaic art techniques,” “oil painting portraiture,” “hybrid art,” “mixed media art,” and “Omani women representation.” The 12 selected studies, including certain inclusion criteria in mosaic art research and cultural representation in visual arts, were incorporated. The findings revealed a positive relationship between hybrid artistic practices and cultural representation and visual storytelling in contemporary art. While hybrid art approaches strengthen artistic representation and cultural identity, addressing research gaps in interdisciplinary practices, the limited focus on Omani women, and the need for expanded experimental methodologies remain essential for advancing the academic understanding of hybrid visual arts.

Keywords: Hybrid art, mosaic art, oil painting, cultural representation, Omani women, mixed media art.

1. Introduction

Visual arts functioned as fundamental mechanisms for safeguarding indigenous heritage and transmitting complex social narratives. The complexity of portrayal native population in historical art formed permanent structures of collective memory (DeTurk, 2022). Omani women multifaceted historical contributions provided profound subject matter for critical creative exploration (Al-Wahaibi, 2025). Scholars continuously recognised specific visual mediums as critical tools for deconstructing traditional gender representations and reinforcing broader national paradigms. Consequently, the visual depiction of these demographic segments transitioned from aesthetic documentation to rigorous analytical discourse surrounding female empowerment (Al Saadi, 2024).

The development of certain artistic forms had a profound influence on how societal concepts materialised physically. The mosaic art historically continued to play a dominant

role in Islamic and the greater Middle East traditions. The medium facilitates the preservation to maintain complex geometric motifs by strong material constructions (Gorzalczany and Rosen, 2019). The researchers discovered that mosaics were an essential tool that recorded theological values in the architecture of ancient regions (Gorzalczany and Rosen, 2019). Concurrently, contemporary artistic practices have employed mosaic techniques to connect historical aesthetics with modern thematic interpretations (Kapelonis et al., 2025). Alongside this enduring architectural tradition, the development of oil painting introduced new possibilities for intimate portraiture and emotional expression. Academic discourse explored that oil painting amplified the psychological aspect of character studies of modern art history (Woollett, 2022).

At a conceptual level, the “complex realities of regional feminine identities” are the interplay of cultural tradition,

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socio-political organization, religious values, and the transformation of gender roles used in shaping the experiences of women in Oman and the region of the Middle East. Such realities are not unilinear and are built by stratified histories of heritage, modernity and agency (Ozpinar and Kelly, 2020)(DeTurk, 2022). The factors that relate to this complexity are historical visibility in both the public and the private, educational and artistic production, symbolic representation in cultural artefacts and compromise between collective identity and individual expression. Visual arts reflect and challenge these overlapping dimensions (Al-Abbas, 2020).

Such a distinction between mosaic and oil painting is supported by a vivid difference between these two techniques. The essence of mosaic art is additive and structural, which means that the mosaic is made up of tesserae built up, focusing on permanence and geometry and group work. By contrast, oil painting is free and additive-subtractive, which enables blending, layering, and fine-tuning of light and feeling, facilitating personalised manifestation and expressiveness (Woollett, 2022). In the ancient architectural settings, mosaics were recessed in walls, domes, and floors, and acted as intrinsic elements of both religious and civic geography, and could often carry abstraction-driven theological and cosmological meanings (Marks, 2022). The use of oil painting in early Islamic architecture was limited because of the material and cultural choices but later on, it was used in movable mediums like canvases which valued a more intimate approach to monumentality.

This difference underscores the role of mosaics in the historical period, in terms of supporting collective and lasting identities in architectural spaces, with oil painting allowing more individual and subjective accounts. These two mediums coming together in modern hybrid practices symbolise not merely a fusion of techniques but also a philosophical connection between permanence and fluidity, collective memory and personal voice, some of the core processes in the activity of representing the multiple identities of Omani women.

Recent trajectories in visual arts have seen a tangible shift to the hybrid arts and mixed media practice. Combining diverse artistic techniques generated innovative platforms for complex visual storytelling. The integration of various artistic methods created new avenues of multifaceted visual narration. (Ernawati and Marianto, 2024). This methodological evolution fostered growing scholarly

interest in interdisciplinary artistic practices within contemporary art research. Scholars examined how the blending of historically separate artistic mediums challenges conventional aesthetic classifications and expands the boundaries of artistic practice (Orsi, 2022). The convergence of tactile mosaic elements with the fluid properties of oil paints introduced novel physical dimensions to the canvas (Nasim, 2019). The interdisciplinary intersections were widely analysed by academics to comprehend the textural contrasts that strengthen the conceptuality of final compositions (Farhan Obed and Fauzi Sedon, 2025b). The resulting hybrid methodologies gave artists the complex lexicons to express multi-layered personal identities.

Despite the independent histories of these medium significant deficiencies persisted in regional art scholarship. A notable research gap existed regarding the academic investigation of integrating mosaic and oil painting techniques specifically in portraying Omani women. Existing literature analysed these mediums in isolation without addressing their combined potential for localised representation. Critical evaluations of hybrid methodologies contextualised within Omani female identity remained scarce in contemporary discourse. Addressing this research gap requires a comprehensive synthesis of existing scholarly work to establish a coherent theoretical framework. The current academic discourse calls for deeper investigation into how combined artistic techniques represent the complex realities of regional feminine identities. Consequently, this review aimed to examine previous literature on mosaic art oil painting and hybrid artistic practices and the representation of Omani women in visual arts.

2. Method

2.1 Search Strategy

In this review, the author utilized previous recent-year researches that were published in peer-reviewed academic journals and research repositories. Data was searched on widely used databases such as Google Scholar, ResearchGate, academic journal databases and art and design research repositories. Time frame filters were then applied to improve the review. In order to conduct this review, data was collected with a specific focus on published articles between 2019 and 2026 investigating mosaic art techniques, oil painting development, hybrid art practices and representation of Omani women in visual arts. Table 1 explains the search strategy.

Table 1: Search Strategies

S. No.	Search Strategy
1.	("Mosaic art techniques AND contemporary art")
2.	("Oil painting portrait techniques AND history of oil painting")
3.	("Hybrid art OR mixed media art in contemporary visual arts")
4.	("Representation of Omani women in art OR Omani visual culture")

2.2 Selection Criteria

Table 2 presents the inclusion and exclusion criteria for the studies used to review mosaic art techniques, oil

painting practices, hybrid art approaches and the cultural representation of Omani women in the visual arts.

Table 2: Inclusion and Exclusion Criteria

Inclusion Criteria	Exclusion Criteria
Studies published between 2019–2026	Studies published before 2019
Peer-reviewed journal articles	Non-academic websites
Research on mosaic art techniques	Studies unrelated to visual arts
Studies on oil painting history or portraiture	Studies without full text
Research on hybrid or mixed-media art	Duplicate publications
Studies on cultural representation in art	Non-relevant disciplines

2.3 Data Analysis

A total of 12 studies were selected based on their titles, publishers and main objective of the review aligned with the current study's rationale. The analysis of the obtained data from the articles was conducted using thematic analysis as presented in the discussion.

2.4 Quality Assessment

The risk of bias and quality check of studies was done through Critical Appraisal Skills Programme (CASP) checklist. The assessment of each of the selected 12 studies are presented in Table 3.

3. Result

Table 4 outlines the included studies and provides insights into research related to mosaic techniques, oil painting, hybrid art, and representations of Omani women in visual culture.

4. Discussion

4.1 Mosaic Art Techniques and Cultural Heritage

The historical and cultural significance of mosaic art is deeply embedded in its capacity to physically preserve sociological narratives. Orsi (2022) suggested that mosaic art also plays the role of an architectural and narrative archive that codifies the historical socio-cultural practices

into the construction of the artwork (Orsi, 2022). They also observed that the formal inflexibility of historical mosaic substances has long been a limiting factor on the expression of emotion in visual narrations. Whereas, Gorzalczy and Rosen (2019) observed that mosaic space geometry and permanence of material provide a fixed yet stable channel of cultural narrative (Gorzalczy and Rosen, 2019). Furthermore, Kapelonis et al. (2025), documented the technical performance of tesserae installation based on a systematic process taking into account localised heritage intergeneration (Kapelonis et al., 2025). They also revealed that ancient technical features can be reused in modern thematic expressions through the modern methods of conservation and adaptation. Moreover, the preservation of the authenticity of mosaic practices implies strict adherence to the historical fabrication techniques and, at the same time, allows using the ideas of the modern world. Orsi (2022) identified the correlation between the tactile attributes of the material of the mosaic and the sensory experience of a viewer and suggested that the fragmentation of the medium necessitates active perceptual synthesis (Orsi, 2022). Moreover, an assessment of the physical characteristics of tesserae is crucial to the conservation of native stories. According to Kapelonis (2025), it has been recently established through material exploration that mosaic textures produce intricate visual rhythms

Table 3: Quality Assessment-CASP

Study	Did the study address a clearly formulated research question?	Was the assignment of participants to interventions randomised?	Were all participants who entered the study accounted for at its conclusion?	Were the study groups similar at the start of the randomised controlled trial?	Apart from the experimental intervention, did each study group receive the same level of care?	Were the effects of intervention reported comprehensively?	Was the precision of the estimate of the intervention or treatment effect reported?	Do the benefits of the experimental intervention outweigh the harms and costs?	Can the results be applied to your local population/ in your context?	Would the experimental intervention provide greater value to the people in your care than any of the existing interventions?
(Nasim, 2019) Nasim	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
(Gorzalczany and Rosen, 2019)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Gorzalczany and Rosen, 2019)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(de Melo, 2021)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Orsi, 2022)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(DeTurk, 2022)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Al Saadi, 2024)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Ernawati and Marianto, 2024)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	

Cont. Table 3

Study	Did the study address a clearly formulated research question?	Was the assignment of participants to interventions randomised?	Were all participants who entered the study accounted for at its conclusion?	Were the study groups similar at the start of the randomised controlled trial?	Apart from the experimental intervention, did each study group receive the same level of care?	Were the effects of intervention reported comprehensively?	Was the precision of the estimate of the intervention or treatment effect reported?	Do the benefits of the experimental intervention outweigh the harms and costs?	Can the results be applied to your local population/ in your context?	Would the experimental intervention provide greater value to the people in your care than any of the existing interventions?
(Farhan Obed and Fauzi Sedon, 2025b)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Obed and Sedon)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Al-Wahaibi, 2025)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	
(Kapelonis et al., 2025)										
Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	

when recontextualised outside of traditional architectural restraint (Kapelonis et al., 2025). In general, the mosaic art offers an invaluable source of historical anchoring in the context of the wider discourses of visual arts, which is the foundation of hybrid form of artistic interventions in the technical aspect.

4.2 Oil Painting and Portrait Representation

The emergence of oil painting as a major tool of portraiture can be characterized by its exceptional ability to add a psychological and emotional nuance. According to de Melo (2021), the depth of the anatomical and emotional representation of objects portrayed in oil paintings is

enabled by the luminosity and mixing properties of the oil paint, de Melo (2021) further observed that the visual expression of subtle psychological tensions and emotional depth is achievable through the application of the successive translucent layers of oil paint. Moreover, de Melo (2021) reported that oil painting when applied to the objects placed under the changing cultural conditions, the dynamics of the fluid nature of the subject matter reflects the dynamic nature of identity formation (de Melo, 2021). Similarly, Orsi (2022) established an association between the tonal progressions of oil painting and the portrayal of psychological interiority which made the medium very effective in reflecting the individualised identities of the

Table 4: Summary of Included Studies

S.No	Author	Journal	Title	Objective	Results
1	(Nasim, 2019)	South Asian Studies	Pakistani tile mosaic work	Examine mosaic decoration in architecture	Shows structural beauty of mosaic techniques
2	(Gorzalczany and Rosen, 2019)	Journal of Mosaic Research	Marine scenes in mosaics	Study mosaic composition styles	Highlights narrative potential of mosaics
3	(Gorzalczany and Rosen, 2019)	Visual Arts Studies	Mosaic art technique	Explore mosaic artistic methods	Demonstrates technical characteristics of mosaic
4	(de Melo, 2021)	University for the Creative Arts	Mosaic as experimental system	Analyze mosaic in contemporary art practice	Mosaic used as experimental artistic medium
5	(Orsi, 2022)	Bird and Davis	History of oil painting	Review oil painting development	Explains versatility of oil paint in portrait art
6	(DeTurk, 2022)	Journal of Visual Arts Research	Visualizing Omani women lifestyle	Study artistic portrayal of Omani women	Shows cultural symbolism in portrait art
7	(Al Saadi, 2024)	Open Journal of Social Sciences	Omani cultural heritage in art	Explore heritage representation	Art reflects Omani cultural identity
8	(Ernawati and Marianto, 2024)	Vernacular Settlements	Hybrid aesthetics in contemporary crafts	Study hybrid art practices	Mixed media supports cultural expression
9	(Obed and Sedon, Farhan Obed and Fauzi Sedon, 2025a)	IJARBSS	Social lifestyle of Omani women in painting	Examine women representation in art	Art reflects social modernization
10	(Farhan Obed and Fauzi Sedon, 2025b)	IJARBSS	Artistic interpretations of Omani women	Analyze painting representations	Highlights symbolic portrayals of women
11	(Al-Wahaibi, 2025)	Frontiers in Sociology	Women representation in media	Study representation of women	Highlights cultural visibility issues
12	(Kapelonis et al., 2025)	International Journal for Multidisciplinary Research	Ceramic mosaic contribution	Examine mosaic artistic value	Mosaic supports modern art innovation

subjects (Orsi, 2022).

In a broader theoretical context, Woollett (2022) has highlighted how oil painting allows photorealistic depiction and expression of complex emotional conditions due to the versatility of the medium. Woollett (2022) also emphasised that the techniques of oil painting do not have to be modified to facilitate the emotional quality and versatility demanded

by contemporary portraiture. Additionally, Woollett (2022) observed that the flexibility of oil paint could offset the stasis of more traditional artistic forms (Woollett, 2022). Similarly, as Ernawati et al. (2024) described, colour intensity and brushwork is often manipulated by artists to convey psychological meaning and non-verbal stories among portrait compositions (Ernawati and Marianto,

2024).

To address the issue of theoretical breadth, Woollett (2022) highlighted that the process of portrait painting is a form of social practice in which emotional richness and identity are created and defined (Woollett, 2022). Ozpinar and Kelly (2020) also emphasised the fact that artistic representations in the Middle East and North Africa are deeply involved in gendered identities and expressed experiences. Similarly, DeTurk (2022) addressed the fact that modern art in the Gulf region is exhibiting a changing identity framework based on cultural and institutional formations (DeTurk, 2022). Al-Abbas (2020) also mentioned that the practices of hybrid and neo-figurative painting allow showing new feminist aesthetics in Arab art (Al-Abbas, 2020). Marks (2022) contributed to this discourse by introducing the explanation that collective and performative interpretations of identity could be achieved through the use of abstraction and material processes in art (Marks, 2022). These characteristics allow oil painting to complement structural features of mosaic art, thus creating a stratified method of human identity representation.

4.3 Hybrid Art and Mixed Media Practices

The interplay of various forms of art results in the development of techniques that transcend the boundaries of single mediums. Obed and Sedon (2025) suggested that mosaic painting and oil painting should be combined to create a visual conversation between the texture and fluidity (Obed and Sedon). Obed and Sedon (2025) also argued that the combination of artistic approaches can create a certain degree of sensual experience, which is impossible when using painting or mosaic techniques (Farhan Obed and Fauzi Sedon, 2025b). Additionally, Obed and Sedon (2025) observed the relevance of particular material blends in the development of hybrid cultural discourses. Similarly, Obed (2025) showed that using rigid tesserae in or around oil-painted surfaces allows artists to capture permanence and emotional movement in a single piece of work. Obed (2025) also observed that mosaic fragmented design combined with the mixture of oil paint can symbolically depict multiple and changing identities (Obed and Sedon). Moreover, Nasim (2019) has mentioned that the interdisciplinary approaches in modern forms of visual arts are actually more often employed in order to break the traditional narrative frames and to introduce new perceptual experiences to the audience. According to Nasim (2019), the modern-day interdisciplinary artists also take advantage of material juxtapositions to a greater degree to

express complicated socio-cultural realities (Nasim, 2019). Art hybridity suggests an intentional semantic strategy of representation and not mere technical experimentations.

4.4 Representation of Omani Women in Contemporary Visual Culture

Visual representation of Omani women entails artistic practices that are able to cover both the widely held cultural practices and the swift social change experienced in the recent times. Al-Wahaibi (2025) observed that in the modern depiction of Omani women, there is a conflict between conventional norms of society and new manifestations of individual agency. Further, Al-Wahaibi (2025) further suggested that the visual culture in Oman is experiencing a fast-paced evolution and artistic representation is required that is able to record the past identities and simultaneously capture the current realities (Al-Wahaibi, 2025).

Similarly, Saadi (2024) identified that certain sartorial motives within visual art are directly related to the local cultural identity, and traditional clothes often serve as a visual marker of the heritage. Saadi (2024) also reported that visual elements used by Omani artists are often symbolic, and they often depict women as active participants of the modernization of their countries, instead of passive figures, linked with preserving the national culture. Additionally, Saadi (2024) noted that documenting cultural identity through art requires an explicit acknowledgement of societal progression (Al Saadi, 2024). In addition, De Turk (2022) reported the artistic portrayal of women in the Middle East still ignores monolithic patterns in preference of ones that support individuality and intellectual depth. De Turk (2022) also highlighted that the contemporary representation of Omani women is strongly intertwined with the socio-economic shift in the region (DeTurk, 2022). From a broader theoretical perspective, Ozpinar and Kelly (2020) emphasised that feminist art practices in the Middle East and North Africa were foregrounded to experience and confront the conventional depiction of women. Similarly, DeTurk (2022) discussed those contemporary artworks in the Gulf region mirror changing identity forms based on institutional and cultural changes (DeTurk, 2022). Al-Abbas (2020) also observed that artistic practices that combine elements of figurative and neo-figurative art forms make it possible to have feminist visual expression, especially when it comes to the representation of the changing role of women in Arab societies (Al-Abbas, 2020).

4.5 Synthesis of Findings and Implications for Artistic Research

The synthesis of these thematic results outlines the contribution of hybrid artistic practice to the critical representation of culture. Obed and Sedon (2025) showed that cultural identity is multicausal in nature that directly reflects on the hybrid methodologies that trace the cross road of tradition and modernity (Obed and Sedon). Additionally, Gorzalczy and Rosen (2019), Kapelonis et al. (2025), and Stoyanova (2020) indicated that mosaic art provides historic and structural support that is required in the preservation of cultures (Gorzalczy and Rosen, 2019, Kapelonis et al., 2025) (Gorzalczy and Rosen, 2019). Similarly, de Melo (2021) and Ernowati et al. (2024) reported that oil painting adds the required psychological and emotional accents to the individualised portraits (de Melo, 2021, Ernowati and Marianto, 2024).

When implemented to the specific study of Omani women, these multiplied methods succeed in portraying a transitional society (Al-Wahaibi, 2025, Al Saadi, 2024). Furthermore, Obed (2025) reported that the spatial difference between tesserae and oil pigments serves as a macrocosm of the process of societal synthesis occurring in Oman (Farhan Obed and Fauzi Sedon, 2025b). In addition, De Turk (2022) confirmed that the more complicated cultural identities demand the more intricate material descriptions (DeTurk, 2022). Moreover, Nasim (2019) suggested that the art of interdisciplinary breaks the stagnant cultural paradigms and opens up the opportunities of visual representation (Nasim, 2019) Nasim. The combination of classical elements of mosaic and flowing, oil painting not only maintains the rich Omani tradition but also places the rest of the image of Omani women into the context of the modern art. Therefore, the combination of classic and modern artistic styles becomes especially appropriate, as it allows artworks to reveal both consistency of historical context and the changing aspect of the contemporary identity.

4.6 Synthesis of Hybrid Artistic Practices in Representing Omani Women

The discussion of the chosen works has considered, in general, the techniques of mosaic art, oil painting, hybrid artistic approaches, and their use in the representation of Omani women in contemporary visual culture. The results show that both media add unique and complementary representational capacities. Mosaic art offers a geometrical, permanent, and cultural layer of continuity, which helps

maintain community identity and heritage and preserves historical continuity (Gorzalczy and Rosen, 2019, Kapelonis et al., 2025). By contrast, oil painting provides psychological depth, emotional nuance, and the ability to capture individualised identities, particularly through layering, tonal variation, and expressive brushwork (de Melo, 2021, Woollett, 2022). The combination of these mediums through hybrid artistic practices forms a multidimensional visual language that can effectively represent both the stable and evolving aspects of identity.

In the context of Omani women, the combination of these techniques is influential in the development and expression of the culture of representation. Research shows that the visual representations of Omani women are gradually placed between the traditional and modern worlds and incorporated into both the cultural heritage and the modern changes in the social life (Al-Wahaibi, 2025, Al Saadi, 2024). When used as part of hybrid artworks, mosaic elements have a symbolic meaning of continuity, rootedness and shared memory and commonly make allusions to architectural tradition and cultural symbols. Conversely, oil painting enables identifying personal stories, emotional conditions, and changing identities and portrays women as agents in the shifting socio-cultural contexts (Farhan Obed and Fauzi Sedon, 2025a). This duality helps artists to make Omani women not just cultural figures but individuals in the processes of modernization and identity negotiation.

Moreover, interdisciplinary artistic practices function as tools for critically analysing gender representation within the regional context. In the Middle East and North African context, feminist art discourse emphasises the significance of visual media in challenging traditional representations and foregrounding women lived experiences (Özpinar and Kelly, 2020, DeTurk, 2022). Whereas, the combination of mosaic and oil painting goes beyond the technical experimentation and forms a conceptual approach to expressing the stratified identities. Hybrid works permit the coexistence of abstraction and figuration, permanence and fluidity, providing the ability to include a more comprehensive representation of the complex realities of regional feminine identities (Al-Abbas, 2020, Marks, 2022).

Overall, the findings reinforce that hybrid art is not merely a combination of materials but a transformative framework for cultural representation. By combining the stability of mosaic art with the dynamism of oil painting, artists can create nuanced visual narratives that reflect both Omani

heritage and the evolving roles of women in contemporary society. This blended approach directly corresponds to the main idea of this review, demonstrating that hybrid artistic practices have strong potential for representing the complex cultural identities of Omani women in visual arts.

5. Limitations

This review has several limitations that should be considered when interpreting the findings. First, the literature on the fusion of mosaic and oil painting techniques is scarce and limits the extent of comparative analysis in the area of hybrid artistic activities. The existing literature discusses mosaic and oil painting as independent artistic practices and not combined visual techniques. Despite these limitations, this review provides a comprehensive synthesis of interdisciplinary studies, highlights critical research gaps, and offers a structured framework for understanding hybrid artistic practices in relation to cultural representation and Omani women's identity.

6. Conclusion

This review emphasises the significance of hybrid artistic practices and cultural representation through the combined use of mosaic and oil painting in portraying Omani women. Integrating these two mediums creates a multidimensional artistic framework capable of reflecting both cultural heritage and evolving social identities. Hybrid artistic methods therefore offer meaningful possibilities for strengthening visual narratives related to the cultural identity of Omani women.

Furthermore, these interdisciplinary approaches open new directions for future research and artistic innovation in representing complex regional feminine identities.

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