

Other artists have attached real objects to the [canvas](#) in [collage](#) fashion or used electricity to operate coloured kinetic panels and boxes. [Conceptual](#) artists frequently express their ideas in the form of a proposal for an unrealizable project, while performance artists are an [integral](#) part of their own [compositions](#). The restless endeavour to extend the boundaries of expression in Western art produces continuous international stylistic changes. The often bewildering succession of new movements in painting is further stimulated by the swift interchange of ideas by means of international art journals, traveling exhibitions, and art centres.

This article is concerned with the elements and principles of design in painting and with the various mediums, forms, imagery, subject matter, and symbolism employed or adopted or created by the painter. For the history of painting in [ancient Egypt](#), see [Egyptian art and architecture](#). The development of painting in different regions is treated in a number of articles: [Western painting](#); [African art](#); [Central Asian arts](#); [Chinese painting](#); [Islamic arts](#); [Japanese art](#); [Korean art](#); [Native American art](#); [Oceanic art and architecture](#); [South Asian arts](#); [Southeast Asian arts](#). For the conservation and restoration of paintings, see [art conservation and restoration](#). For a discussion of the forgery of works of art, see [forgery](#). For a discussion of the role of painting and other arts in religion, as well as of the use of religious symbols in art, see [religious symbolism and iconography](#). For information on other arts related to painting, see articles such as [drawing](#); [folk art](#); [printmaking](#).