

A Probe into the Modernity of Chinese Oil Painting

¹Fu Bao Cui

¹Prof., Dept. of Global Fine Art, Kyonggi Univ., Korea
spring85s@163.com

Abstract

Art grows with the development of human civilization. Many art forms exist to connect the past and the future. Oil painting, a form of western painting, has flourished in China since its entry into China. In the continuous exploration of artistic language, Chinese artists have formed art forms with Chinese characteristics, permeated Chinese painting ideas and techniques, and formed specialized painting language. Through the oil painting works, the Chinese oriental aesthetic, national spirit, local customs and other times of humanistic features. As one of the many practitioners of oil painting in China, the author starts from the ego and continuously explores and studies in the practice of art. This paper mainly discusses the embodiment of Chinese oil painting modernity in the oriental art context and analyzes the spiritual temperament and painting materials, so as to expand the creative thinking of Chinese oil painting modernity in the oriental art context.

Keywords: Oriental Artistic Context, "Chinese style" Concrete Oil Painting, Modernity, Spirituality, Painting Material

1. INTRODUCTION

In the era of rapid development of science and technology, the mainstream position of shelf painting is weakening day by day. Emerging technological means bring new sensual stimulation, and have formed a new artistic style. What is modernity when a new wave strikes? What is the classification of modernity? How is the modernity of "Chinese-style" figurative oil painting embodied? Many questions remain to be discussed.

For the discussion of modernity, the Yellow River Qing in his book *Modern, Too Modern! China and Modern and Postmodern: A Small History of Western Art and Culture* have specialized concepts of cultural modernity. There are also many scholars discussing aesthetic modernity from different angles in the *Chinese Aesthetic Almanac*. "In the 1990s, the reflection on modernity has become a problem that has not been avoided. If the mainstream of Chinese academia in the 1980s is still eager for modernization and simply accepting it as a basic criterion for historical evaluation and literary writing.[1] Chinese artists are also actively discussing Chinese realistic oil paintings in online conferences during the COVID-19 outbreak.

The combination of oil painting and Chinese traditions forms the trend of Chinese oil painting, which shows the aesthetic orientation of "integration of mood" and "concentration of emotion in matter". It is of guiding significance to the inheritance and development of Chinese traditional culture thought. It is the aim of this thesis to reveal the essence of the creation of concrete oil painting in the oriental context and to promote the development of concrete oil painting in China.

This paper analyzes the modernity of "Chinese style" like oil painting in the oriental art context from the two aspects of spirit temperament and thinking mode. Innovation lies in the analysis of thinking, and then the application of painting materials professional analysis. Through the analysis, the creative thinking of "Chinese-style" concrete oil painting can be clarified more clearly. There are new guidelines for exploring the new "Chinese style" concrete oil painting language.

2. SPIRITUALITY

"Modernity" is a question that can be understood in a variety of ways. Scholars analyze modernity from many levels of understanding. Foucault understood modernity as an attitude, behavior, or spirituality." This modern attitude is similar to the "êthos" (character, temperament) pursued by the ancient Greeks." [2]

2.1 Infiltration of Oriental Aesthetic Implications

The source of oriental aesthetic appreciation is Chinese cultural aesthetic appreciation. China and the United States are connected with goodness and virtue in classical Chinese philosophy. Chinese poetry pays attention to symbolism, emotion and consciousness. Chinese oil painting shows rational spirit and traditional aesthetics in social practice. Oil painters express their inner feelings through the visualization of oil painting. Oriental aesthetic implication increases the painter's power of abstract expression, the painter's self-expression and the expression of other people's mental state.

When Chen Yifei wrote "Lady of the Pipa", the background adopted Chinese-style scenery. The half-face of a woman dressed in traditional Chinese dress, soft light projected from the upper right corner onto the characters, creating a hazy and graceful beauty of the Chinese verse "still holding the pipa and half covering". The oil painting of the charm of ink and water makes the painting express its meaning through the change of reality and existence. Because of the existence of oil painting medium, white space and breathability, the intention of painting appearance can resonate with people's psychology and emotion in oil painting creation.

Yang Feiyun's painting "land of landscape" also uses traditional Chinese landscape background works. Yellow landscape painting, the characters for the positive bust portrait. The model wore a red skirt and a black top with Chinese tradition. The big colors in the whole picture are red, black and yellow. In Taoist thought, black is equivalent to black. think that all colors are derived from black. Red and yellow are the representative colors of fairy clothes, there is an extraordinary momentum. The combination of modern figures and traditional Chinese landscape paintings is a time-space exchange between ancient and modern times and a manifestation of oriental aesthetic appreciation.

2.2 Infiltration of Eastern Philosophical Ideas

According to Confucianism, the aesthetic structure of Chinese art is internalized and becomes the artistic tradition of Chinese art soul. Art can express thoughts and feelings. It is put forward on the basis of Confucianism that the scenery in the painting works should be used to embody thoughts and feelings, express spirit and convey social culture.

Ai Xuan's oil paintings embody the beauty of the whole empty spirit. They are natural, serene, tranquil and lonely. In the endless meadows, snow fields, wasteland alone, living in nature, as if to avoid the eyes of the audience. The clear outline of the outline, the outer outline of the large effect, and the resulting spatial separation. The language of painting is calm and refined.

Taoist theory is to pay attention to perceptions and speculation, use rich expression methods, so that the viewer in the appreciation of the imagination space. Taoism plays an important role in the creative thinking of artists.

"As a Chinese oil painter, not only faces a huge 'Western' but also a huge 'tradition'. Wang Huaiqing's choice shows that he has accurately found his 'cut-in point' in front of the two 'invisible' elephants. This point of entry is called 'structure'. The traditional wooden structures and furniture inspired him. From the hard, twisted wood, from the mortise and mortise structures, he felt the ancient cultural spirit that supported a nation.[3] Wang Huaiqing's works embody the nature and understanding of Chinese people and combine with the feeling of "human". Constructivism and deconstructionism create architectural structures of varying thickness, length, angle of inclination and strength, and combine various geometric shapes rhythmically to create a kind of vitality. Oil painting expression embodies the ink-wash effect and oriental introspection and implication.

Buddhism has a great influence on Chinese culture, oil painting and other factors. In order to carry out the understanding of art, we must go beyond the understanding of painting itself, or philosophical significance, and raise the highest realm of art by spiritual and personality, so as to reach beyond the meaning of painting.

It is the characteristic of Kong Pak-ki's works to seek the creative source from Dunhuang frescoes. He created colors with oriental paintings. Using oil painting on Xuan paper, the painting style of "Xuan paper oil painting" was created, which made its oil painting easier to render and easier to retain. In his works of art more embodies the spirit of "harmony between nature and man", and communicates with me in nature. The works show strong natural cleanness and profoundness, bold and vivid form, full of life feeling. His works are the reference and absorption of western modern art, is a kind of practice method based on the form of Chinese and Western art, and casts his eyes on the tradition of Chinese painting.

2.3 Integration of National Image into Oil Painting

National image, which includes objective object and subjective concept, is a kind of image element with aesthetic implication and emotion beautifying color." There is no uniform international standard for all peoples on both sides of [the reality] and of being different." [4] Oil paintings, such as furnishings, character costumes, house structures, regional features and so on, have humanistic characteristics, creating a humanistic living atmosphere.

Xie Ganghua's blue-and-white porcelain giant panda series combines blue and white polarizations. In Western painting techniques, the use of Chinese painting line drawing technology. The expression technology of Chinese painting is integrated into realistic oil painting. The panda in the painting is both vivid and unique, which makes the art of oil painting exude more strong Chinese flavor.

In Wang Yidong's paintings, the differences in color relationships are used to form the picture. Spring Strikes the Yu Ping Gou because of the oil painting theme characteristics, the visual impact is strong. Color in the picture has rich contrast relations, so that the picture shows the balance of yin and yang, virtual and real characteristics. The picture is optimized in tone structure. The red color with oriental characteristics is added to the characters, and the oriental aesthetic implication and Yimeng's feelings are expressed in the picture, which makes the impact more convey a pure thought and emotion.

The core artistic conception of "Chinese-style" concrete oil painting is a kind of aesthetic expression beyond its appearance and constitutes its unique aesthetic characteristics. While absorbing traditional Chinese painting, combining traditional Chinese thought, it pursues aesthetic conception.

3. THE WAY OF THINKING

3.1 Creative Thinking and Performance

On December 3, 2021, "Spanish Master of Painting Mr. Lopez Online Communication" was held in the meeting room of the Print Department of the Central Academy of Fine Arts. The artist, Mr. Chogo, asked Mr.

Lopez at the conference: "I would like to ask a specific question about your work. The most attractive thing for me is the bathroom series. How do you see the toilet series? My understanding is that they reflect a modern public experience.[5]Including abstract art, including Chinese freehand art, we know the world, seek truth and express our true feelings. Art is different from science and philosophy, it is another way to know the world, what kind of way, I think are all desirable, are all worth appreciating..."[6] It can be seen that some figurative artists use philosophical thinking to create art.

Jia's "Sonata" (2019-2021) was first on display in New York. From left to right, the color, angle of view, and shape structure of the picture gradually change, just like the performance of a piece of music: calm and deep produce complex melodies, and finally reach the climax of the rush. He grew up in China's simple age, the whole picture is like China's development from simple to take off, from peace to boiling. The artist's unique sensibility is used to express the compression of time and the atmosphere of flamboyance. give a stage effect of yes or no. Fever for the sense of order is greater than the search for truth. By removing the mastery and creating a multi-center, composite vision system, we may be able to reveal the complex generation relationship between image and image interpretation in China.



Figure 1. "Sonata" by Jia Ai-li

The artist Liu Yi's thoughts wander between reality and imagination. His paintings are imbued with the influence of traditional Chinese culture. Transforming his artistic accumulation with a spiritualized world. The characters depicted are mysterious and delicate, with delicate and rigorous pen. His works are both classical and contemporary. A dynamic connection between culture and art has been established. Liu Yi's art benefits from his fantastic thinking activities, which are bound to be very personal, so it also contributes to his distinctive Liu Yi style.



Figure 2. "The Stimulus" by Liu Yi

3.2 Selection of painting materials

The artist's choice of painting material is the choice of thinking. The development of science and technology has brought about the continuous development of painting materials. It is a shift in thinking that many contemporary artists use fast-drying media or propylene as an alternative to oil painting.

What needs to be expressed in the painter's work is a way of thinking communication, not the Renaissance oil painting techniques and color layer performance as the main pursuit of the goal. At this time, the slow drying of oil painting compared with other painting materials has become an unfavorable factor for creation. So we use quick-drying materials to express them in our creations. Quick-drying media can speed up drying, brighten oil painting gloss and even absorb oil. In oil painting, quick-drying media are added instead of toning oil.

In addition to the use of media, propylene materials are a good substitute for oil painting materials. Artists also use a combination of materials to paint their work on canvas. Painting and painting materials are based on the past and the future. Although quick-drying materials will be recognized in the selection of materials, visual experience is still based on oil painting. There is still a touch of oil painting in the expression of the picture.

There are many Chinese painters who use propylene as a material to create concrete paintings. Like all new generations of Chinese artists, Ji Da-chun can create in accordance with the rich, high-quality traditions of Chinese landscape painting: philosophical and spiritual influences are full of pictures. This subject, more typical in Western tradition, is filled with observed truthful statements, and with rigorous techniques it seems to be using ink, filled with precise principles, concepts and symbols."[7] Propylene materials do not produce underlying color in the process of painting, which reduces the problem that some transparent colors can not cover the underlying color. Oil painting techniques also have the application of fat cover thin techniques, but acrylic paint completely does not exist because of the problem of fat thin after drying the picture cracks. So artists can concentrate more on presenting the picture faster after avoiding these cumbersome techniques.

Zeng Xiaofeng's art has the same motif, from early oil paintings on shelves to comprehensive materials. The artist gets a pure artificial pleasure from the concrete of the painting, and this pleasure is in the process of constantly shaping the image, color layer production. In the exploration of creative thinking and painting materials, Chinese oil painters learn from the western classical painting patterns, combine with the re-understanding of Chinese traditional painting aesthetics, life, humanities and science and technology.

4. CONCLUSIONS

To sum up, Chinese oil painters have integrated oriental aesthetic implications and philosophical culture into their oil paintings, and created oil paintings with oriental charm. As a Chinese artist, the author embodies the modernity of oil painting through exploration of thinking and painting materials in art practice. This study shows that the modernity of "Chinese-style" representative oil painting is the spiritual temperament and thinking mode in the oriental context. This paper covers the image of oriental aesthetic implication, oriental philosophy and nationality in oil painting. The expression of creative thinking and painting material selection are the expression of thinking mode. As far as oil painting is concerned, oil painters should grasp the essence of oil painting and display the charm of the East in oil painting to form a rich oriental connotation in Chinese oil painting. The core artistic conception of "Chinese-style" concrete oil painting is a kind of aesthetic expression beyond its appearance and constitutes its unique aesthetic characteristics. The expression of Chinese painting is Chinese philosophy's understanding of society, natural world and individual life. The realm of Chinese philosophy in life is actually the highest realm pursued by artists. "Chinese-style" painting art is manifested by national imagination and theme development, style reconstruction and multi-view. The rich cultural content and spiritual connotation of national image painting embody the thought of "harmony between

nature and man" and the reconstruction of human spirit connotation. In the exploration of creative thinking and painting materials, Chinese oil painters learn from the western classical painting patterns, combine with the re-understanding of Chinese traditional painting aesthetics, life, humanities and science and technology. The "Chinese style" embodies the spirit carrier of oil painting language, which embodies the modern development of oil painting in the oriental art context and is the spirit and microcosm of the times.

REFERENCES

- [1] Tao Dongfeng. Aesthetic Modernity: The West and China[J]. Chinese Aesthetic Yearbook 2001. pp. 44
- [2] Wang Ting. Foucault's Practical Interpretation of "Modernity" - Journal of Chinese Social Sciences, http://www.cssn.cn/zx/bwyc/202012/t20201201_5226782.shtml
- [3] Jia's ark. On Wang Huaiqing's Modern Construction [J]Chinese Art 1999(05)p13
- [4] Shao Da-pro. Constantity and Variation--Thinking about Art Modernity [J] Literature and Art Research 20072007(4). p139
- [5] Department of Printmaking, Central Academy of Fine Arts. Eternal Painting | Annals of Antonio Lopez's Online Communication [B.1/C]. <https://mp.weixin.qq.com/s/MIZLdcbRS6-tM2PpZQlxxQ>.2021.12.25
- [6] School of Fine Arts, Tsinghua University. Literary Record | Contemporary Meaning of Realistic Fine Arts ——Chinese and Western Art Masters Forum. [B.1/C]. <https://mp.weixin.qq.com/s/sPEFG75Xkt0hiCshwZag>.2022.03.07
- [7] Bartolomon Piatmachi. Ji Da-chun's inner world[J]. Fine arts literature 2013 (06) p. 60