



The Turn and Change of Chinese Contemporary Oil Painting Patterns

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DOI: 10.32629/asc.v2i4.559

Abstract: Oil painting in China's local development breaks the shackles of traditional formal language and further highlights the innovation and turn of oil painting's iconography. This paper will focus on the rebellion of pictorial vision against tradition, the widening of the boundaries of vision and how pictorial personality uses the medium.

Keywords: Chinese contemporary oil painting, iconography, turn

1. Introduction

Chinese oil painting from the end of the nineteenth century to the first half of the twentieth century provides us with a sample of artistic self-awareness and great value. As a foreign genre of painting from the West, oil painting has become more and more distinctive in its iconography after the progressive exploration and dialectical reform of nationalization by predecessors such as Li Tie Fu, Xu Beihong, Lin Fengmian and Wu Zuoren. The pictorial style is the visual form, with the spatial structure and the shape of the object as the main expression. At the beginning of the century, the language and style of oil painting were based on the traditional aesthetic interest, highlighting the traces of brushwork and the subtlety of structure and expansion of shape. In contrast, they lacked the explosive power of visual form and unique experience. The differences in the development of the pictorial style of oil painting have not only changed dramatically in the century's horizontal and vertical development, but also suggest a conceptual change in the reconfiguration of pictorial personality. The objects expressed in oil painting have evolved from bold breakthroughs in form, texture, and the relationship between point, line, and surface to the rigidity and visual sameness of clichés, and the reconfiguration of pictorial style and the blending of personalities have become the focus of many contemporary artists in oil painting.

2. The turn of Chinese oil painting patterns

In the development of Chinese and Western oil painting, realism has always been the ultimate expression pursued by artists and has become the typical paradigm and authority of oil painting, and the shape and spatial structure of the objects it presents also tend to be synchronized. After the emergence of Western Impressionism, the liberation of composition and spatial perception broke the influence of the academic style on many aspects of oil painting for many years and successfully opened up new perspectives and options for the development of oil painting's self-discipline and other-discipline. The art schools and trends after the Impressionists became the guideposts for exploration and innovation in Chinese oil painting after more than 40 years, and on this basis, pictorial style also began to become an important variable in the development of oil painting. How to reconstruct the value of pictorial style and how to liberate it from the macroscopic oil painting expression form has become a theoretical reflection and contrasting reference that the author cannot ignore in exploring the change of oil painting pictorial style. As a result, the dissolution of brushstrokes, the minimalism of objects, the tendency of abstraction and the episodic nature of material expression in oil painting iconography become the main orientation of the reconstruction of oil painting iconography.

The viewer's first sense of vision makes the expression of the volume of the picture the basis for dividing the picture. There are no concrete objects in the picture, and the characteristics of the blurred objects allow the splashes of paint on the picture to "fall into a grid" by chance, becoming abstract color blocks of different shapes. The intention of traditional Chinese oil paintings has always been the only invariable in the paintings, and the visual dispatch and experience presented by the pictorial style is the focus of the picture.

Thus, the elimination of brush strokes so that there is no detailed and subtle representation of a specific object in the picture has become one of the innovations in the pictorial representation of Chinese oil paintings. The irregular color blocks and smooth background treatment are more conducive to the formation of a serene and calm reflection. The brush strokes are contained by the blocks and blend together organically, and the thick and mottled splashes of paint will form a strong contrast with the traditional rules of using brush strokes. The brush strokes in oil painting are replaced by the brush and ink in Chinese painting, forming a bold reorganization and visual impact of the oil painting style.

The concept of reconstructing the pictorial style and the aesthetic experience of the pictorial style have become the concept of getting rid of the resemblance and the omission of the traces of the pictorial style. Under the experimentation and exploration of the expression of the form of oil painting, the traditional aesthetic concept of solidified thinking has been broken off step by step, and the initial impression of the viewer of oil painting has been broken off from the shackles of realism on the pictorial expression of oil painting. The elimination of brush strokes will inevitably make the objects hidden in the picture. Throughout its origin and formation, Western oil painting has always pursued the objective and realistic restoration of objects and the shaping of grand and magnificent images.

3. The change of Chinese oil painting patterns

In the Renaissance period, with ancient Greece as the reference, it became the full embodiment of object realism. Da Vinci used scientific methods and research to find the reality and beauty of objects in objective reality, and used light and dark to express the stability of the shape and composition of the portrayed objects in a triangle to set the trajectory and direction of the Renaissance. Leonardo da Vinci's "Mona Lisa" and "The Last Supper" became the typical representatives of traditional oil painting style. The delicate, realistic and figurative representation of the pictorial style became an example for countless artists to follow. In the contemporary evolution of Chinese oil painting style, the concretization of objects has been mixed and replaced by the new concept of art creation. The pursuit of minimalist objects and the main idea of formal meaning has become the main change of oil painting style. The interweaving of a few lines, the mixing of large color surfaces, the water stains left by the mingling of paint and water colors, and the indistinguishable shapes of objects in the background are all effective treatments and compositions of extremely simplified objects. In the aesthetic process of the viewer's style, he or she can have various understandings and experiences of the vitality of oil painting objects. Combing the development history of traditional oil painting can be very beneficial, but Chinese oil painting in today's era, under the improvement and innovation of many artists of the older generation, has gradually formed oil painting expressions and pictorial language with Chinese characteristics by integrating the strengths of Western oil painting and the profound heritage of national culture. During these decades of innovation, many artists have gone on to make the extraction and fusion of Chinese and Western styles from generation to generation, which has become the solid foundation for the gradual enrichment of oil painting styles nowadays. The serendipitous discoveries and surprises in the exploration have become the icing on the cake of the change and breakthrough of Chinese oil painting style. The episodic nature of modeling and language expression in oil painting has led to the emergence of abstraction of objects. The simplicity and abstraction of objects followed each other in a successive manner, perfecting the rebellion of oil painting style against tradition.

When the rise of pictorial individuality does not depend on human will, the expansion of the range of media use will become inevitable. At the same time, the traditional sense of oil painting expression will also be impacted by different new media. For example, the traditional oil painting brushstrokes of dragging, pulling, pointing and facing, the spatial composition of black and white and gray tones, and the strong contrast of light and dark have been replaced by the essence of watercolor, lacquer painting, Chinese painting, Western expressionism and other painting types and art schools. The oil painting pictorial style is able to produce the visual experience of refined relief under the plane and the strong impact of three-dimensional viewing in the span of the medium. Many materials and substances within reach in life are used in the picture, such as clay, sand and gravel, newspaper, tea, iron, cotton, etc., all of which can become organic choices for the expression of the pictorial personality in oil painting. On this basis, the audience is prompted to interpret the structure and intention of the work with their own familiar knowledge and emotions, instead of simply seeing it as a mere work of art, with only its own internal uniform laws and no connection to the outside. At the same time, the painful and dripping brushwork and the relationship between reality and emptiness borrowed from Chinese ink and wash paintings have also been borrowed and absorbed by the oil painting style. In order to bring out the individuality of the style, the oil painting style is mixed with various chemical additives, which can give the picture a different effect of "dripping and hanging wet". In the use of the mediums of oil painting, the use of interspersed media allows the individuality of the painting style to be fully reflected in the folds, water washes, white space, bleeding and various color texture. Therefore, the use of media and timely changes have meant the dissolution of traditional oil painting pictorial norms and the liberation of individualized pictorial concepts and the establishment of new values. The constant impetus of the times has also led to a broader use of media and a more innovative expression of self-consciousness.

4. Summary

The pictorial turn is always in tune with the times. After oil painting was introduced to China from the West, its development has evolved in internal and external forms and compositions, while its own pictorial aesthetic vision, the

use of individual media, and the multifaceted trend of rebellion against tradition have all been responsible for the spiritual civilization and ideal expression of different times. The combing and interpretation of Chinese oil painting patterns is conducive to a better review of our personal artistic cultivation and conceptual renewal, and to progress together with the development of the times.

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