

Chinese Oil Painting Nationalization from the Perspective of Traditional Culture

Zhongqin Cao

CITI University, Ulaanbaatar, 999097-15141, Mongolia

Abstract: "Nationalization of oil painting" is an important phenomenon in the history of modern Chinese art. As a practice of Chinese oil painters actively establishing and integrating Chinese and Western artistic expression with cultural consciousness, it began at the beginning of the 20th century and ran through most of the history of Chinese oil painting in the 20th century. It promoted the development of Chinese oil painting itself, especially expanded the expression of realism, and created oil painting morphology with the characteristics of The Times and China. The nationalization of oil painting reflects the changing process of the integration of Chinese and Western cultures in a concrete form.

Keywords: Composition of Chinese Painting; Nationalization of Oil Painting; Method of Empathy.

1. The Necessity of Nationalization of Oil Painting

In recent years, among many kinds of painting, if it is said that the fastest change and the greatest impact, there is no doubt that oil painting should be the first. Oil painting art is a kind of western culture, it is loaded with Western cultural tradition, reflecting the experience and method of Westerners to impart oil painting knowledge. The materials and techniques of oil painting, as well as the overall atmosphere achieved by the picture, all embody the Westerners' thoughts and feelings and cultural concepts. We know that Chinese cultural traditions are completely different from Westerners, and it is impossible to think like Westerners. As Orientals, learning oil painting art itself must have the ability to transform and re-create artistic language, which is the need of the law of artistic creation, and also the active expression of human physiological and spiritual abilities. Therefore, the transplantation or introduction of an artistic skill, like the continuation of life, is still a process of growth, even the study of Western oil painting, cannot be carried or imitated like the original objects. It is necessary to create fertile land that is conducive to growth, so that it can take root in the new soil and bear new fruits, and this land is the cultural consciousness of Chinese artists and the self-affirmation in the living environment on which they live, as well as the confidence in the unique cultural atmosphere of their own nation.

According to history, oil painting originated in the West and was introduced into China by western missionaries in the Wanli years of the Ming Dynasty. However, due to the restraint of the feudal orthodox culture which occupied the dominant position, it did not spread widely except in the court and a few cities along the southeast coast. At the beginning of the 20th century, with the social changes, some domestic art colleges set up oil painting majors, and many painters returned from overseas study, making oil painting gradually spread in China. In the process of absorbing and digesting this foreign artistic language, in order to better express the real life in China and out of a sense of social responsibility and mission, many artists gradually began to explore and study the nationalization of oil painting, trying to continuously master the realistic oil painting skills while integrating into the blood of the nation, so as to enrich and develop it

continuously. And then form their own national style. The Chinese traditional painting art contains thousands of years of wisdom and civilization, and the necessity of nationalization of oil painting provides us with endless treasure to dig, inherit and carry forward national culture and art, which makes us more eager to conduct in-depth research on the extensive and profound Chinese traditional culture.

2. The Characteristics of Nationalization of Oil Painting

The nationalization of oil painting includes two aspects: The first aspect refers to the cultural connotation of oil painting derived from Chinese cultural thinking and cultural traditional ways. From the very beginning, Chinese painting is different from the precision of Western sketch. It is a kind of semi-abstract painting with artistic conception as the main and concrete as the auxiliary. In terms of aesthetic concept, Chinese traditional culture emphasizes intuition and Epiphany, and emphasizes spirit and artistic conception.

The second aspect refers to the formal style of oil painting borrowed from the folk, as well as the traditional composition form of Chinese painting. For example, the reason why Dong Xiwen's oil painting "Founding Ceremony" is praised as "a landmark work of revolutionary history theme in the history of New China's contemporary art" is that it vividly expresses the great historical moment of the founding of the People's Republic of China with exquisite artistic language, which has also achieved great success in the exploration of the nationalization of oil painting art. A work to have momentum, the primary factor is the composition. In order to fully express the grand scene of the founding ceremony and organically combine the leaders with the masses, Dong Xiwen made careful arrangements in the composition of the creation. Because in the actual architectural pattern, Tian 'anmen and Zhengyang Gate are perpendicular to the central axis of Beijing, and according to the shooting Angle of the work, if the focus perspective is strictly used to deal with, people can only see the back side of the main characters, and the space of the picture will be greatly restricted. Therefore, the author draws on the multi-point perspective in national painting to skillfully solve the problem of composition. Tian 'anmen and Zhengyang Gate in the picture are not parallel on a vertical

axis, but slightly inclined to the southeast. It is precisely this change in Angle that expands the space of the picture, which not only facilitates the expression of the scenes and characters on the Tian'anmen Gate tower, but also enhances the sense of distance between the Tian'anmen Gate Tower and the square and the depth of field of the whole picture. At the same time, it also solves the balance problem of the left real and right virtual characters in the picture composition.

In order to better represent the leaders, Dong Xiwen also made a bold treatment of the relationship between the figures and the building in the painting, that is, the removal of a column on the tower, so that the feeling of the whole picture suddenly became clear. The whole picture is not only prominent, but also complete and unified; It is not bound by the perspective law of Western painting, but also conforms to the sense of visual stability and reality. It not only fully reflects the grand scene of the founding celebration, but also fully reflects the overall view of the author's artistic creation. Later, the famous architect Liang Sicheng saw the work and said: "Removing a pillar is a big mistake in architecture, but it is a great achievement in painting art."

3. The Characteristics of Art Talk about Nationality

Art comes from life, but it is not simply to imitate and copy life, but on the basis of real life, through refining and processing, so that it can reach a higher realm - the truth of art. Art is different from science. Although both art and science pay attention to the study of objective objects, science focuses on the study of the universal laws of objective objects, while art tries to reflect the special laws of objective objects. The uniqueness lies in that artists should not only observe with their eyes, but also feel with their hearts. The organic combination of natural and subjective feeling is a remarkable feature of national painting.

Complex objects in a painting are not the mathematical addition of simple objects, tree plus tree is not equal to forest, should be $1+1=1$. Western landscape painting is composed of different materials through conception and selection. For a painting, it is often necessary to move easels several times and sketch from several different locations. The pursuit of the real and vivid sense of specific images, to meet people's appreciation requirements, so that people are willing to accept the bold concept of composition. Generally speaking, most Western landscape paintings are scenes, trying to describe the appearance of beautiful scenery. However, Chinese painting pays more attention to the personal moral cultivation of the painter and has a literati atmosphere. Chinese landscape painting takes artistic conception to the highest level. Artistic conception lies in the landscape. To absorb the artistic conception in the object scene, we must go through some organization and structure processing, otherwise the artistic conception will not infect the audience. The nationalization of oil painting, how to transfer this "empty" art which is related to the life of artistic conception into oil painting, is a very important and very difficult problem. To simply imitate Chinese painting is to imitate it and can only cancel oil painting. How to express the depth of the folding of the corridors of Chinese garden architecture? Realistic description and listing of objects, not only cannot achieve the purpose, and the result can only be opposite. Equivalent to the "blank" in Chinese painting, oil painting must also have a very important "blind" part. These parts not only serve for the

artistic conception, but also give the audience the enjoyment of beauty, to "empty" and not empty, not empty, not boring! Want to show a couple of attractive little white houses across a wide field? The real protagonist of the picture is "vast", and we should work hard on this "vast" image.

Chinese classical architecture is an organic whole organization, is intentional, the pursuit of western architects and Chinese ancient masters are different and work together, Goethe has long said: "flowing architecture is music, solidified music is architecture." As the saying goes, "Tao is heartless but sentient", painters should always paint with sentient feelings, painting buildings, trees, mountains and trees... It's all about the writer's feelings.

I once saw a print of a still life painted by the Cubist master Braque: two black fish on a semicircular table with a window cut in the background. I compare it with a wash painting by Pan Tianshou. Pan Tianshou painted two black water birds resting on a semicircle stone. The volume of the stone in the picture is similar to that of the tabletop in Brac's painting, and the position and weight of his inscriptions in the composition are almost equal to Brac's window cut. This not only shows the common beauty of Eastern and Western forms, but also is very unique.

The personalized painting language in oil painting mainly reflects the unique uniqueness of the artist in the creative activities, including the artist's unique understanding of the world and art, the artist's unique temperament, hobbies, and different interests in the object of expression, the skills and ways of expression. The expression of a painter's creative personality is the foundation of his excellent works. Works without personality are not worthy of being called superior works of art, but can only become social products in the general sense, losing the meaning of their uniqueness and uniqueness. However, Chinese painting has this kind of personality, painting Chinese painting with oil painting materials, painting with national characteristics of painting with oil painting materials, is the most sensible way in China at present, some people have said: "the more national, the more the world." Every artistic language, every expression of ideas, feelings and goals, has its own characteristics, and only works with such characteristics can be called excellent works of art.

4. Transference in Oil Painting

Wu Guanzhong has explored the development of Chinese oil painting for decades. His landscape oil painting style is Oriental, national, freehand and aesthetic in form. He skillfully integrates western oil painting and Chinese ink painting in artistic expression, forming his own independent artistic style. He tried to combine the intuitive vividness of European oil painting and the rich and delicate color of oil painting with the traditional Chinese artistic spirit and aesthetic ideal. He is good at showing the scenery of Jiangnan water towns, such as the new green in early spring, thin mist, waterside cottages, black tiles and white walls, harmonious and fresh tones, quiet and light beauty, so that the picture produces a lyrical appeal.

After the 1990s, Hong Ling's oil paintings of landscape became the most valued new oil paintings. The artist changed the focus perspective of Western painting and the modeling skills that mainly focus on light and dark, and the relationship between complementary colors, and more integrated the free law of Chinese landscape painting, emphasizing the strength and rhythm of brushwork. However, Hong Ling does not want

to replace the oil painting language with the ink language, and hopes to have a pure oil painting color language into the Chinese landscape world, Mr. Hong is from the heart to the Chinese traditional literati love the landscape to express their aspirations to use oil painting heart "Tao", which is worthy of praise, because it is different from the traditional Chinese landscape painting only with oil painting materials. On the contrary, those paintings that use oil painting techniques to explain the Chinese content and plot on the surface have lost the specific connotation they once had, showing its pale and weak side.

5. The Nationalization of Oil Painting Prospects

The art of oil painting has gone through a course of more than one hundred years in China. In this course, the art of oil painting has taken root, sprouted and tortuous growth in China. From the very beginning of the introduction of oil painting to China, it immediately participated in the cultural enlightenment of society. As a foreign art form, oil painting gives Chinese people a fresh and fresh feeling. It not only provides a new sense of beauty, but also promotes the change of Chinese people's thinking and social progress. Although the development of oil painting was subject to many restrictions in the revolutionary War years, oil painting has always maintained a good development trend in China, especially after the reform and opening up. The stable and peaceful political environment, the free artistic atmosphere, and the broad international artistic exchange all provide convenient conditions for artists to engage in artistic creation. The vigorous development of the economy and the obvious improvement of people's living standards have given artists a great impetus to create.

Oil painting art has obvious characteristics of The Times. The environment of contemporary oil painting art creation is very loose, so oil painting presents a situation of diversified development. Nationalization is the goal and value pursuit of contemporary oil painting art development. In the country of art, the more national, the more global, this point has become a consensus. In other words, nationalization is the goal and value pursuit of contemporary oil painting art development. However, for a long period of time, Chinese oil painting excessively imitated the West, despised or even denied the traditional Chinese culture, ignored the long-term aesthetic habits of the Chinese people, and lacked the courage and courage to create their own national art. For a time, there was a worrying situation in the field of oil painting art, a celebrity said: "copied language, ugly images, empty concepts and exaggerated fashion styles, what is more, art works are alienated by commerce, and everywhere you can see the prevalence of low-grade painting..." These are obviously misunderstandings and damages to the long-term development of oil painting art, and do not conform to the value pursuit of oil painting art. Since the 1980s, the art world began to pay attention to the problem of "nationalization of oil painting", and believed that oil painting should have our own national characteristics. Practice has also proved that oil painting must internalize the national spirit and national characteristics into conscious pursuit in the process of development in order to maintain its vigorous vitality.

Nationalization is the only way for contemporary oil

painting art to win in the worldwide art competition. As mentioned above, the world culture and art competition are becoming increasingly fierce, and Chinese oil painting is facing the problem of how to win in the worldwide art competition. Many oil painters will mention "Chinese flavor" and "nationalization" when talking about the way out of Chinese oil painting, and believe that Chinese oil painting art does not need to follow the West in the step, and contemporary Chinese oil painting should not be a simple imitation of the Western oil painting model. In fact, Chinese oil painting art should have the courage to create its own road, from the content to the form of the national road. Taking the road of nationality and localization is to ensure the originality and uniqueness of Chinese oil painting from the academic strategy, so as to make Chinese oil painting international.

In general, in order to promote the nationalization of Chinese contemporary oil painting, oil painting artists need to maintain a calm, confident and healthy attitude of development, based on the self-esteem and self-confidence of the Chinese nation, through continuous learning, accumulation and reflection, so that contemporary oil painting can highlight more distinctive Chinese national characteristics, and truly win a place for Chinese oil painting on the world stage. Oil painting art originated from the West, Chinese oil painting artists should learn and understand the western oil painting language with the right mentality, in order to create both "pure Western oil painting language, but also have a distinct national style and national style of oil painting", better deal with the problem of "foreign and local" oil painting, and promote the development of contemporary oil painting nationality. Moreover, in the open field of art, Chinese oil painters should conform to the historical trend, fully learn from the cultural nutrients of other nations, and promote the better development of oil painting art. Only by taking out the "Chinese cultural lineage" that is different from Western oil painting, and creating the exclusive and patented oil painting art belonging to the Chinese people in the national and localized cultural inheritance, can we win the recognition of world art history with absolute originality and intellectual property rights, and win the confidence and dignity of Chinese painting.

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