

Exploration on Localization of China's Oil Paintings-Research on Image Oil Painting

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Abstract: In the history of oil painting development in China for more than 100 years, it has experienced the arduous exploration of several generations of artists, and has made remarkable achievements that have attracted worldwide attention. Oil painting has been deeply rooted in people's hearts in China, and has been integrated into the field of culture and art in China, with its gorgeous colors, unparalleled rich techniques, fascinating nuanced realistic expression and strong visual impact. Become a kind of art that reflects each other with Chinese painting. In the development of oil painting in China, oil painters have been shouldering the mission of revitalizing national culture and art. How to make western oil painting take root in China and truly become an art to express China people's own thoughts and feelings, the localization of oil painting has become the goal of oil painters. China's traditional culture and painting concept have merged the western oil painting creation principle and language system, creating a new artistic style-image oil painting. As a new artistic style with great potential, image oil painting has unique significance of the times!

1. Introduction

Artistic language can't be formed independently from the whole national culture. China's traditional culture, philosophy and China's painting view are the soil for the success of image oil painting, and the cultural source for China oil painters to express artistic forms that can reflect the philosophy of oriental culture with oil painting tools. In a word, only by understanding the cultural background can we better understand and develop it^[1].

2. Localization of oil painting

Learning China's traditional culture seems inseparable from talking about Zhouyi, which is a book on "image". The book is divided into two parts, I Ching and I Zhuan. I Ching was formed in the Yin and Zhou Dynasties about 3,000 years ago, while I Zhuan was produced in the Warring States Period, which is an interpretation and development of I Ching. "Set up an image to the best of one's mind" was first seen in Yi Zhuan. "Image" is a concrete object and form, which means all

visible things. On the Book of Changes, it is said: "The sage has a vision of the world, but he intends to describe it as appropriate, which is the image of the reason." The "image" here is not an external image of an object, but a symbolic "image". Establishing "image" to express "meaning" is the subjective processing and refining of subjective thoughts' perception of objective subjects, which is also "image". In the pre-Qin period, Laozi had an explanation that "there is no corner in generosity, a great achievement is late, a great sound is great, the elephant is invisible, and the Tao is obscure". Laozi had a concrete explanation of the concept of "elephant" and developed the philosophical realm of "Tao", reflecting a broader sense of world outlook, proceeding from reality and surpassing reality to finally reach a supreme aesthetic realm and spiritual observation. The "elephant is invisible" here means that the biggest "elephant" has no shape, and "elephant" is an image, which can be perceived, associated and appreciated. "Image" has become a kind of super-object image, a super-perceptual aesthetic realm, and it is a reflection of the objective tangible image after perception and refraction in the human brain.^[2] "Zhuangzi. Foreign Things" says: "Those who are sheng are so caught in the fish that they forget sheng; The hooper is so in the rabbit, he gets the rabbit and forgets the hoof; The speaker cares so much that he forgets to say it with pride." "Smug and forgetting words" has promoted and carried forward the formation of "image theory" in traditional aesthetics^[3]. I ching, Laozi, Zhuangzi and Zen philosophy play an extremely important role in the construction of China's traditional aesthetics, and the emergence of image theory is also inseparable from it. Zen's "view of nature" and "theory of artistic conception" were inspired by Zhuangzi's aesthetics and metaphysical aesthetics and then created. The "view of nature" respects its own internal rational understanding, denies external dogmatic authority, and respects the idea of "nature" and "harmony between man and nature" in everything; "Artistic conception" is the main spirit of creating self-awareness in the blend, and perceptual experience is the basis of self-awareness and the expression of human self-awareness^[4]. The development of Zen aesthetics has refined and sublimated "image" from sensibility to rationality at a higher level, marking the maturity of "image" aesthetics and forming a traditional aesthetic theory with China characteristics^[5].

3. Rongtong Chinese and western

China's traditional painting pays attention to "spirit" and "form" is the foundation, and achieves the perfect artistic conception of "spirit likeness" and "charm" and inner expression through concrete body portrayal. In the Records of Ancient Paintings by Sheikh in the Southern Dynasties, "Vivid Charm" is placed at the top of the six laws, which implies that "Vivid Charm" transcends the category of "vivid portrayal". Here, "Vivid Charm" includes vitality, personality, emotional appeal, lasting appeal and other elements, and holds that "Vivid Charm" is the life of art, and vivid charm is the sublimation of artistic vitality. In Chinese painting, pen, ink, line and color are the media and carriers to construct painting space and express "image" space. Pan Tianshou said: "Chinese painting (figures, landscapes, flowers and birds, etc.) pays special attention to expressing the charm of the object." Taking "verve", "spirit" and "spirit" as the pursuit goal, we do not pay attention to the external representation of objects, and strive to capture the charm of spirit in spirit and pay attention to the abstract spiritual factors of emptiness. In the end, the artistic aesthetic pursuit of emphasizing "spirit" over "form" moved towards adopting "freehand brushwork" to pursue the personality characteristics of "vivid spirit" and "both form and spirit"^[6].

After the Reform and Reform in the late Qing Dynasty, western learning flourished due to the rise of the reform movement. Young talents like Li Tiefu, Xu Beihong, Lin Fengmian, Guan Liang, Zhao Wuji and so on went abroad to study western oil painting, and began the history of China oil painting. After they returned home, they actively promoted and popularized western painting in

China. After returning from studying in Paris, Xu Beihong presided over the establishment of the Art Department of the School of Education of National Central University, the Beijing Art College and even the Central Academy of Fine Arts, and became the leader of the academic school and the artist association, and he always advocated the concept of western realistic painting. Liu Haisu advocated the art education policy of "saving the country through aesthetic education". After returning to China, Lin Fengmian advocated the Art Nouveau movement and advocated "the combination of Chinese and Western". This plays an important role in promoting the cause of art education in China. They all made great contributions to the development of oil painting in China^[7].

Shang Hui once said in his paper "One Hundred Years of Image Oil Painting" that China's image oil painting was the first oil painting painted by Chinese people. Yes, the development of oil painting in China started late, and the road is arduous. However, image oil painting seems to have experienced the hard exploration of several generations of painters from the moment it was conceived, so it has achieved good results. During the exploration and practice of the first generation of oil painters, due to various factors, China's paintings formed two main styles to explore art, one was realistic oil painting represented by Xu Beihong, and the other was freehand painting represented by Lin Fengmian. In that era when "realistic oil painting" prevailed, Lin Fengmian walked a lonely pioneering road, practiced in creative practice, actively advocated the Art Nouveau movement and advocated "the integration of China and the West". At that time, Xu Beihong, who advocated realistic painting, was denounced by modernists represented by Xu Zhimo because of the different aesthetic and social functions of art. The "dispute between Xu and Er" has become more and more influential. The dispute has caused many people to participate, and both sides have their own words, but they can't hold each other. Undoubtedly, this academic debate is beneficial to our understanding of western painting, which not only enlivened the art world at that time, but also played an enlightening role^[8].

In the creative practice, the predecessors have done a lot of exploration and given us valuable practical experience. Liu Haisu attaches importance to the pen and ink and "charm" of Chinese painting, and advocates the subjective feeling of the artistic subject and the artistic proposition of the integration of Chinese and Western. He believes that painters should express their true feelings rather than copy and describe nature. He advocates the integration of Chinese and western painting, but it is by no means a patchwork; It is an organic combination of the essence of the two^[9]. "When creating, I prefer blue and yellow, orange and purple, and I especially like to use big green and red in my later years. I pay attention to the overall feeling and charm, and I don't depict many details, but the picture is full of passion and vivid and touching. Lin Fengmian, a native of Xiyangbao, Meixian County, Guangdong Province, is a great master of art, an art educator and the founder of China Academy of Fine Arts. He is an important representative and advocate of "the integration of China and the West". Lin Fengmian's early image oil painting, exploring the truth and carrying forward the humanitarian spirit as the starting point, showed strong feelings of sympathy and resistance; In the later period, many Chinese paintings were created in colored ink, which inherited the tradition and made a breakthrough, and finally created a poetic lyric style! He is an advocate, pioneer and creative practitioner of "the integration of China and the West"^[10]. He draws lessons from western paintings, likes to use squares for composition, and his brushwork is smart and unrestrained^[11]. His ink color is muddy and he has won the interest of Chinese painting with impressionism. Zhu Dequn's works of art inject China's spirit of "image" into western oil paints with strong color expression, and obtain a colorful and image-rich artistic style, which is called by western critics as "the best painter who combines eastern art with western art". , its gorgeous color, blurred brilliance, has a magnificent momentum, revealing the aesthetic feeling of changing emptiness^[12-15]. Zhao Wuji's artistic creation successfully integrated modern abstract art with oriental images, and the combination of "form" and "meaning" resulted in complex spatial structure,

rich and varied colors, and unrestrained brushwork mechanism, resulting in a unique artistic style that made Zhao Wuji^[16-17]. He not only gave a different interpretation to the metaphysical realm of traditional culture, such as "harmony between man and nature" and "emptiness and selflessness", but also showed the ink charm and painting space of oriental ink and wash with oil paintings, emphasizing the cosmological view of metaphysics, such as "nothingness and abstinence" and "elephant invisibility".

4. Conclusion

China's imagery oil painting shows the essence of Chinese national culture. With China people's unique way of thinking, and with the help of summarizing, refining and creative artistic processing of the objective subject, the painter constructs a picture of "setting an image to the best of its ability". By expressing the painter's concern and thinking about contemporary society through image oil painting, and actively thinking from the perspective of the intersection of localization and globalization, the traditional experience of the East and the West is deduced into the construction and development of new art forms in the contemporary aesthetic context, so that China's image oil painting becomes its own system.

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