

## On the Influence of Folk Art on Contemporary Expression Oil Painting

Feng Bingchao

Northwest Minzu University, Lanzhou, Gansu Province, 730030, China

**Keywords:** Folk Art, Contemporary Expression, Oil Painting, Influence

**Abstract:** This paper mainly focuses on the influence of folk art on contemporary expressive oil painting. As one of the primitive Chinese culture, folk art has retained some main ideas and ways of thinking of primitive culture since its birth. The main objective of Chinese oil painting art research is precisely these main ideas and ways of thinking and expression. On this basis, this paper mainly discusses the folk art of Chinese oil painting.

### 1. Introduction

With the development of image and transmission technology, cultural landscape also presents a new style. Image has been the focus of attention, and its narration has become closer and closer with the development of oil painting art. When we pay attention to the image art, the key of traditional culture is getting more and more attention. With the cultural and artistic thoughts advocated by some powerful countries all over the region, as children of China, we should not only have strong confidence, but also have a strong sense of culture and art [1]. and take positive measures to improve the quality of oil painting and enhance its competitiveness. The distinctive characteristics of the cultural shock to counter the hegemonic countries to promote the "cultural penetration ." Therefore, the absorption of the essence of folk art has been a key factor in the development of oil painting art, and some Chinese artists have made remarkable achievements in this respect.



Figure 1 Abstract canvas painting

### 2. The Foundation of Chinese Oil Painting Development and Innovation is Folk Art

Art innovation comes from life. The main characteristics of Chinese oil painting art should be avant-garde and epochal, only innovation can conform to the trend of the times and fully show the appeal and vitality of Chinese contemporary art. Chinese folk art is the heritage of spiritual wealth and rich historical and cultural heritage in the process of civilization [2]. In order to realize the innovation of Chinese oil painting, we must realize the soil based on Chinese culture, which can not be separated from the expression of the unique value and thought of Chinese culture and the continuous development based on Chinese oil painting.



Figure 2 Landscape painting

In order to realize the innovation of Chinese oil painting, we must actively absorb the nutrition of folk art and make the visual experience as rich and diverse as possible. Only through this national method can we fully display its aesthetic and artistic value, especially with the continuous development of cultural integration. In the world, hegemonism is becoming more and more popular, so we must maintain the basic characteristics of Chinese culture, otherwise, Chinese oil painting will not be spread around the world, it is not easy to obtain international recognition and maintain their own personality.

The origin of oil painting art is Europe, only a few hundred years of history, it belongs to foreign art, after a long period of integration, become the birthplace of Chinese oil painting art. In the compromise with our national culture, it has become a unique part of our national culture, such as Xu Beihong, Wu Guanzhong and other oil painting artists have been able to create oil paintings around the world. Exploring the Development of Oil Painting Art [3]. Therefore, the innovation of oil painting art in absorbing the nutrition of traditional folk art is to devote to the form and expression of language to show the national and aesthetic characteristics, and more importantly, to show the logical effect of national cultural heritage and language. Because of this, the innovation of oil painting art takes the form of folk art, and its realistic cultural significance is strong.

### 3. Expression of the Influence of Folk Art on Chinese Oil Painting

#### 3.1. Use of Various Forms of Folk Art in Oil Painting

The main method used in folk art to express its unique thinking logic is the modeling standard of its thinking, which makes the style of folk art appear under the number. It forms beauty visually and is a form commonly used in modern art. Folk art in visual aesthetics is closely related to the ions in the initial stage imagination of primitive art in modeling. Its form is not only simple and casual, full display of continuity, aesthetic and primary, is based on the understanding of the symbolic way of expression. It will be a real object like a plane symbol or abstract line, it seems that there is no logic, but in fact there is a certain logic not only in line with the ideas of the masses, but also has special significance, great deformation and extraordinary exaggeration, which fully shows the plastic arts.

Psychologist Rodolfo Anaheim once said in his book Art and Visual Perception :" All perception contains thought, all reasoning contains intuition, and all obsessions contain emotion. Therefore, thought and vision are crucial to artistic creation. Especially in the oil painting art has fully demonstrated the visual beauty. For example, the form of modal silhouette shows its orthodox side in Wang Huaiqing's works. As for the "banquet ", the appearance of its space than the size of a simple carving, although the details of the object can not be seen, but according to the details of the various objects in the image, location and characteristics [4]. Let the audience feel the feeling. his work still uses flat silhouette modeling, completely dependent on modal silhouette. In terms of freehand brushwork, his works in recent years have fully demonstrated this. His works strive to achieve a comprehensive understanding of morphological features through the expression of images, not paying attention to details, but through exaggeration and fantasy, they form a unique style. The

purpose of this work is to use simple colors to express God and avoid being restricted by his natural form.

### **3.2. Oil Painting Embodies the Moral Character of Folk Art**

The value of a work includes its social value, historical value, aesthetic value, cultural value and artistic value. The promotion of the value of the work comes from many aspects, but the cultural connotation of the work can best reflect its value, the value of Chinese contemporary oil painting is good or bad, see whether it can represent the culture of resisting the Chinese nation. Many folk art are closely related to mythology, so its basic framework shows strong moral and imaginative significance, mainly the characteristic of folk art is to construct images through images, express emotions through the expression of the mind, and express emotions in the description of images.

This is because this property leads to its various forms of existence. As for the folk art style of folk art, because of its original objective form, it is concentrated in the expression of concrete ideas. In addition, it takes a synesthesia that permeates each other, transcends space-time, association and modeling standards, and inputs his specific logical thinking. While reflecting the image, folk art fully demonstrates the rationality of its participation style. In our country, some artists realize that they create oil paintings in this way. In particular, Cao Li, whose works combine different ways of life in folk art, in his creation, he absorbed a great name if his masterpiece, "the distance is an olive tree" and so on, on the basis of describing the deformation, in the objective form, the symbolic use of images such as pigeons and flowers shows that the concrete transmission process of information not only represents the transmission of information, but also represents the transmission of information [5]. Peace, but also the life of human desire, although the image describes the real life of contemporary people, but can be expressed in the vast grasslands, the boundless desire for rural life. The material described in the work is still the objective form of matter, but changes to some extent under the premise of form. The deformation it does belongs to the deformation of self-consciousness, which not only absorbs the moral meaning, but also absorbs the folk art besides connecting the objective form with its own thought.

### **3.3. Oil Painting Embodies the Original Functional Significance of Folk Art**

Because the formation and development of folk art is closely related to folk activities, it retains its original intention in circulation. In addition to the work, more importantly, it has great practical value. These folk art which have been preserved so far fully show the primitive nature of human beings, and show the persistent pursuit of art and the survival and reproduction of human beings. In the process of oil painting creation, a large number of artists began to study the true nature of human nature again, revealing the nature of human nature in oil painting creation. and reveal its serious impact on human survival. On the contrary, it starts from the deep level and from the ideology to reflect that it is a profound reflection on the traditional culture.

National traditional culture and art, due to the continuous development and progress of history, some remote areas of the original ideas are still well preserved. It is the precious spiritual wealth of the whole nation, astronomy, geography, faith, literature and art, etc. And its content is very rich and diverse, because of its original form and ideological form, can depict the innocence and simplicity of human childhood. The present art is a kind of art which constantly reproduces the human childhood, which reproduces the natural nature of human beings on the basis of exploring and simulating the primitive art of folk. For example, ceramics, paper-cuts, stone carvings, New year paintings and statues, etc., have never been divorced from the original cultural concepts and have been in touch with them.

Despite a slight change in format, the display is repeated. It provides nutrition for people's hearts, at the same time has a strong function. For example, "Snow Silo" "Wang Yidong's" auspicious day "and" auspicious day "fully combine the art of dyeing paper in folk art, which is mainly manifested in the reproduction of folk literature and art. When they appear in the picture and are associated with the original marriage scene, their moral significance is further strengthened, which is most important in the pursuit of the reproduction of the same folk art theme. His works most directly and profoundly describe the primitive nature of human beings. In the process of referring to folk art, one

of the original expressions often used by artists is to return to nature, which also shows the fervent pursuit of returning to nature now.



Figure 3 Still life painting

#### 4. Conclusion

Although contemporary art and folk art have different fields of art, they still have commonness, which is mainly reflected in the expression of color and art. philosophical thinking, but also pay more attention to the simplicity, generality and conciseness of artistic expression forms. They communicate with each other and infiltrate each other far more than any other art. In the process of imitating folk art, contemporary art should not only absorb its essence in its aesthetic logical thinking, modeling and vision, but also play its due role in artistic creation. and actively explore its profound significance and actively promote its interaction with traditional culture in order to show the prosperity of mankind.

#### Acknowledgements

Incubation Project of Higher Education Achievement of Gansu Province (2020) and Key Research Project of Education and Teaching Reform of Northwest Minzu University (2020): "Exploration and Practice of International Talent Education of Painting Major in Western Universities for Nationalities -- A Case Study of Fine Arts School of Northwest Minzu University" (No. 2020ZDJG-05).

#### References

- [1] Liu, Yang., Li, Shunyan. Discussion on the Influence of Folk Art on Contemporary Expression Oil Painting. *Art Education Research*, no. 9, pp. 12-13, 2020.
- [2] Wu, Haibo. How to realize the combination of art teaching and folk art in junior high school. *China New Communications*, vol. 22, no. 5, pp. 204, 2020.
- [3] Sun, Yuan Yuan. Discussion on the Integration of Folk Art Elements in Modern Art Design. *Art Education Research*, no. 7, pp. 72-73, 2020.
- [4] Yao, Maorui. A Brief Discussion on the Inheritance and Innovation of Folk Art in Art Teaching in Secondary Vocational Schools. *Shenzhou*, no. 4, pp. 148, 2020.
- [5] Liu, Simin. Discussion on the Application of Folk Art Resources in Primary School Art Teaching. *Charm China*, no. 44, pp. 302-303, 2019.