

A Study on the National Value of Contemporary Chinese Freehand Paintings in the Context of Regional Culture

Tianyu Jiang

College of Humanities & Sciences of Northeast Normal University, Changchun, Jilin, 130117, China

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Abstract: Chinese oil painting is a combination of traditional Chinese painting and western oil painting. It not only integrates the art of western culture, but also embodies the nationalization of Chinese oil painting. Nationalization of Chinese oil painting has always been a topic discussed by theorists and painters. Today, when facing oil painting works, we not only have no strangeness, but also have some pickiness in the evaluation. We are eager to see the real sense of Chinese oil painting. Freehand brushwork is a special vocabulary of Chinese traditional painting, which contains deep humanism spirit and literati aesthetic taste. The development and positioning of Chinese oil paintings has become the focus of today's oil painters. Only Chinese oil paintings based on the characteristics of their own cultures can develop well, and the orientation is crucial. This paper will analyze and discuss the freehand oil painting based on the regional cultural context.

1. Introduction

There is a significant difference between Chinese oil painting and western oil painting, which is caused by the cultural and aesthetic differences between China and the west. With the development of the times, Chinese contacts with other countries are increasingly close [1]. Due to the differences in various regions in China, there are also great differences in the thematic expression of oil painting. Some oil painters pay close attention to the regional language of oil painting and the spirit of eastern traditional culture and art. Starting from the perspective of traditional Chinese art aesthetics, combining modern concepts, they boldly explore and practice, with strong regional characteristics in their works [2]. From the initial study of the objective shaping of Western oil painting and the characteristics of art and science, to the influence and inheritance of its own cultural characteristics, the concept and method of Chinese freehand painting were integrated into this foreign painting, which eventually formed the characteristics of Chinese oil painting and promoted the birth of freehand painting. Chinese freehand oil painting has become an important part of cultural construction [3]. In view of this, it is of positive significance to explore the value of freehand oil painting in reflecting regional culture. So how do Chinese oil paintings reflect the nationality of Chinese people? In the Chinese oil painting art world, artists have tried to find their own artistic expressions and styles. With the continuous introduction of nationalization, many traditional cultures and national cultures have appeared in Chinese oil paintings. Only the existence and necessity of emphasizing and insisting on the necessary factors of freehand brushwork in painting can meet the basic laws of artistic development, meet the needs of the development of national culture, and conform to the development law of contemporary painting art.

2. The Freehand Brushwork of Chinese Oil Painting

The birth of oil painting originated from western countries. When oil painting was introduced into China, some Chinese elements were added to make the freehand brushwork and nationality of Chinese oil painting more prominent [4]. Freehand brushwork oil painting is influenced by the spirit of traditional Chinese literati painting. It advocates the charm and simplicity of ink in aesthetic taste, does not seek the shape of shape, and pursues the expression of literati's taste and self-cultivation. Chinese freehand brushwork oil painting is the expression of western oil painting department in the context of Chinese culture. Generally, artists are required to express their feelings, not to seek

details, not to seek resemblance of form and spirit, to seek aesthetic taste of style and charm. Combined with oil painting, it is opposite to realism [5]. Painters should grasp the verve of painting objects in freehand oil painting creation, pursue the combination of virtual and real, and better express the painter's emotion [6]. In the modeling, it gets rid of the dependence of realism on the natural form, and at the same time, it avoids the unrestrained influence of Abstract painting, and maintains a state of indistinction with the natural form. With regard to the study of freehand brushwork, since the Sui and Tang Dynasties in China, aesthetics has emphasized the expression of emotions and made the combination of God, form and content effective. It can be seen that freehand brushwork plays an important role in aesthetic theory.

Chinese national cultural concept is not without shortcomings to find. The influence of some negative and inaction attitudes towards life in the concept has led to the social decline in the later period of history and the decline of political and cultural social status in the world [7]. Most of the freehand painters are the stronger ones among the Chinese contemporary artists, and they also have distinct artistic personality. Wu Guanzhong is a very bold and excellent painter of freehand brushwork in Chinese oil painting works. He dares to innovate, grope for and is loyal to seeking. He has built a kind of oil painting way that integrates the contemporary spirit with the national culture of China and integrates the western painting skills with the excellent culture and aesthetic taste of China. His works have sufficient color of the times, also contain the connotation of Chinese art and have extremely obvious freehand brushwork style, which enriches the embodiment mode of Chinese oil painting [8]. This form of expression emphasizes the form meaning of oil painting vocabulary, affirms the aesthetic feeling of brushwork and texture, and draws lessons from Chinese calligraphy, painting and ink, emphasizing the form meaning; but it has not yet developed into the absolute Abstract form of one-sided study of form. At the same time, the development of oil painting has also ushered in a new era. In impressionist painting, emphasis is placed on the pursuit of objective sketching, natural instantaneous color changes and color feelings, and brushwork is no longer too rigidly adhered to classical rigorous modeling, but more emphasis is placed on objective feelings and feelings.

3. Freehand Oil Painting has the Characteristics of Nationality

3.1 Creativity

Modern society is a more creative society. Art is full of creative vitality. The old topic of “no creation, no art” has been given a new meaning. This kind of creation has different forms and styles due to different nationalities, countries, history, culture, personal accomplishment, temperament and knowledge structure [9]. The subconscious mind of this national spirit has always dominated people's thoughts and actions. However, the Chinese oil painting industry especially emphasizes the need for rationality and spirit in the experience and recognition of natural beauty. Freehand brushwork oil painting is influenced by western modernist painting and has Chinese characteristics. It is a new direction of Chinese contemporary oil painting. Chinese painting emphasizes the realm and mind method more than that. Picasso once said: the real art is in the East. It is not difficult to see the value of Oriental Art; in terms of aesthetic characteristics, it affirms the independent value of oil painting as a visual art form. Refuse to attach to literature, strive to pursue the lyric and poetic expression of painting, and there is moderate narrative in painting [10]. Chinese oil paintings have infiltrated a landscape portrait full of rich Chinese style in the form of painting and painting techniques. In modern paintings, many successful paintings reflect the temperament of our national traditional culture. After a lot of practice, a lot of exploration, and the integration of the culture of the nation, freehand oil painting has gradually attracted people's attention, so that the people see the creation space of oil painting is still very open.

3.2 Expandability

The symbol of national culture is a symbolic meaning. The meaning of symbols is composed of many forms, which are composed of various elements of form, utility and existence. There is no

such thing as “freehand” in western oil paintings. Freehand oil painting is the product of the combination of Chinese and Western, and it is the combination of oil painting and Chinese traditional meaning and spirit. Chinese freehand painting fully embodies the ideological connotation of freehand aesthetics and literati. Although Westerners who know little about the traditional Chinese culture have not paid much attention to freehand oil paintings, or that our freehand oil paintings need to be enriched and improved, they have been further improved to inject new meaning into Western oil paintings. The freehand oil painting will definitely attract the attention of the whole world. Chinese freehand oil painting conveys a kind of idea, that is, the freehand spirit of Chinese painting, the characteristics of national culture and art, as well as the understanding and expression of oil painting should be combined with the local cultural characteristics and the understanding of traditional Chinese painting, so as to become the combination of Chinese and Western culture, mutual dissolution of culture, without losing the characteristics of oil painting. The development of art itself has the controversy and discussion of creative thinking. After experiencing the baptism of the times and the collision of Chinese and Western cultures, freehand oil painting has undoubtedly injected more abundant and diversified meanings, all of which show the new development of contemporary freehand oil painting in China.

4. The Realistic Significance of the Regional Cultural Context of Freehand Oil Painting to the Development of Chinese Oil Painting

4.1 It has formed a colorful situation of Chinese contemporary freehand brushwork oil paintings

The regional feature of Chinese oil painting itself is a manifestation of cultural diversity. In a multi-region country like China, artists should deeply explore the geographical advantages, spontaneously absorb, explore, develop and integrate the local culture, and return to the Chinese national culture from the regional context, so that the artists growing here can form a unique artistic style in the rich regional culture. Painters can express their emotions through “writing” in their painting creation, so that their inner feelings can be reflected. Use specific brush and ink techniques in painting creation to describe relevant contents, so as to ensure the spirit and mind reach an agreement. In the creation of painting works, the painter combines the inner feelings with the objective world to realize the integration of the heart and the object. It is the trend of historical and social development, and the need of the trend of integration of world culture, politics, and nation. At the same time, the national is the world, and the development of national culture and art is to make contributions to the world culture and art. They all maintain their own regional characteristics, showing the diversity of the development of Chinese oil painting. Therefore, regionality is the driving force of the development of freehand oil painting, and also the foundation of the vitality of freehand oil painting. It can combine the unique texture of oil painting material with the unique aesthetic taste of Chinese people, not only make up for the lack of color and material, but also give people a sense of pleasure and vividness in vision.

4.2 Promote the innovation of the content and form of Chinese painting art

In today's era when there are more and more means and media of contemporary art expression, as a freehand oil painting with distinct Chinese context characteristics and unique feelings, it has been developing and evolving silently in the noise of controversy. The development and characteristics of contemporary oil painting determine the characteristics of contemporary freehand oil painting. It has the characteristics of the times. It not only expresses the understanding and characteristics of freehand oil painting, but also combines the characteristics of the times to reflect the characteristics of the times. Art belongs to the spiritual level. Art should not only be an objective representation, but also have the spiritual value of internal needs. As a result, people's aesthetic consciousness is produced and developed. The aesthetic consciousness is influenced by the level of social development and the environment, thus forming the aesthetic consciousness of all ethnic groups. The discussion of the nature and laws of art promotes the continual variability of artistic

aesthetics. However, the aesthetic principles and composition of Chinese art have been accompanied by the continuous advancement of art and the growth of the Chinese nation. Freehand oil painting is the product of the combination of spirit and material of art. The spirit of freehand oil painting is the cultural thought of freehand brushwork. The influence of internal needs and the development of art are manifestations of the constant evolution of eternal and objective factors in the historical and subjective scope. In creation, it can more fully, accurately and comprehensively express the painter's emotion, express the painter's mind and bear the painter's ideas, and act as the main body of artistic creation thinking in this infinite and vast artistic world. The verve in the lines is fully expressed through different brushwork, and the painter paints rocks, woods, flowers, birds, fish and insects through various strokes in his painting creation, thus realizing the realm of "harmony between man and nature".

5. Reflections on the Nationalization Value of Chinese Freehand Paintings

5.1 Based on Chinese tradition and national culture

While learning western oil painting techniques and concepts, Chinese freehand oil painting should be based on Chinese tradition and national culture, instead of blindly catering to the west. The Chinese oil painting art can also reflect the national culture and spiritual image through the unique national and regional customs. Chinese image oil painting inherits the Chinese cultural temperament and also embodies the painting elements of modernism Abstract.composition. Its expression tendency has a strong eastern Zen, mind and realm. It advocates the "black and white system" and yin-yang theory of color understanding. At the same time, it also implies thinking about society, human life and environment. The picture shows unique characteristics. The freehand oil painting works all contain distinct regional characteristics. The natural landscape on the exterior level can be displayed. From the creation and display of the prototype of local belief to the penetration of deeper local culture, the works contain strong regional characteristics. Through the traditional Chinese culture, it depicts the noble quality of people: holy, strong, elegant, and also reflects the personality of artists. Through the understanding of Chinese national aesthetic consciousness, the audience's aesthetic level can be improved. It is not difficult to see that the use of blank in Chinese painting creation is very important. This is not a vacuum, but a place where life and spirit flow, and it is also the core of Chinese aesthetic thought.

5.2 The theme of creation is based on national tradition and national spirit

The creation theme of nationalization of Chinese freehand oil painting should be based on national tradition and national spirit, and it is absolutely not to wear national costume or nationalization. Based on the system of oil painting, we must permeate the cultural spirit of China. Among the contemporary painters, there are many artists who are very good at using national symbols, and the use of them is in place. In their works, the sentiment expressed by symbols makes people understand. It unfolds in the reality of life and life. When it develops to a certain extent and reaches maturity and perfection, the language will lose its value and significance of existence in reality. The painter as an individual has his own living environment. The influence of the living environment on people is imperceptible and ingrained. Especially in today's global cultural context, it is necessary to inherit and carry forward Chinese national spirit and national culture. Any national culture should possess the unique historical and regional nature of the nation and enable these two characteristics to be maintained, sustained and developed. At the same time, these characteristics should also constantly collide with, absorb and integrate with foreign cultures. As a local oil painter, he has profound traditional Chinese cultural accomplishment and can combine the contemporary concept of the times, instead of pursuing the idea of full westernization too unilaterally. Only in this way can he become a truly outstanding painter and contribute to the development of Chinese oil painting.

5.3 Swallow anything and everything, enrich the connotation of Chinese freehand oil painting

We should learn from all kinds of paintings and schools in the world, and enrich the folk art of China and the West into freehand oil painting, especially the folk arts and crafts of China. Take the advantages of each family to enrich the artistic language of freehand oil painting. Create a new realm of freehand oil painting. In a sense, oil painting exists in a certain cultural environment, which cannot be isolated. As a Chinese oil painting, it should be consistent with the concept of freehand brushwork advocated in Chinese painting. Then, the spirit of Chinese oil painting should follow the spirit of freehand brushwork. Practically speaking, it comes from a long-term social contractual relationship and cannot be established by convention. However, the significance of the existence of ethnic symbols is based on the environment in which the formal meaning of the symbols is located, combined with the specific situation existing at that time. It represents the deep structure of ethnic symbols. The innovation of local oil painting art cannot be separated from specific national life and specific regional environment. Only when it is rooted in its traditional cultural soil and conforms to the development context of the times, can Chinese oil painting art truly stand erect in the world art forest.

6. Conclusion

In short, the nationalization of Chinese oil painting must keep pace with the development of the times, so as to create works that reflect the national spirit of our country and conform to the aesthetic pursuit of the masses in this era. Without regional and national characteristics, there would be no diversity in artistic creation, and there would be no way to distinguish between western oil paintings. Therefore, artists growing up in different regions should pay attention to the land and history where they were raised. With cultural awareness and spiritual sustenance, Chinese oil painters are becoming more and more sober in practice. Since then, the Chinese oil painting from the confusion and wandering in the early stage, emotional praise and copying, to a cultural fundamental development track. Only when Chinese oil painting as a whole has national consciousness and reflects the spirit of the times of the Chinese nation, can Chinese oil painting be based on the world stage for a long time. Therefore, it is indispensable to construct a unique aesthetic approach in the country. Exploring the freehand style, spiritual meaning, characteristics and embodiment of modern oil paintings in China can promote the better construction of the basic ideas of modern oil paintings in China and promote the development of oil painting in China in a more long-term direction.

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