Research on the Influence of Chinese Traditional Culture and Folk Culture on Oil Painting Creation in the New Period Based on Comprehensive Materials

Yanhua Yin
Yunnan Arts University, Kunming, Yunnan 650500, China

Keywords: Comprehensive materials; Chinese traditional culture; Folk culture; Oil painting creation

Abstract: Oil painting is an artistic tool created by human beings and a way to express contemplation and emotion to the world with oil painting elements. Under the background of the current world economic integration and the so-called post-colonialism, cultural exchanges between different countries and nationalities in the world are more frequent. It is undoubtedly an important creative way to embody the localization of oil painting by making Chinese oil painting have distinct national characteristics and expressing the excellent folk culture in Chinese native culture with oil painting, which is a painting art form from the West. From the perspective of comprehensive materials, this paper analyzes the important influence of folk culture on contemporary oil painting creation by explaining the basic concepts and characteristics of Chinese traditional culture and folk culture. With the accelerating speed of Chinese cultural construction, Chinese oil painting should not only inherit traditional culture, but also absorb folk culture, thus showing the national spirit.

1. Introduction

Oil painting creation is a process in which people with different cultures communicate and spread cultures, among which folk culture is essential. Rural folk culture is an important part of traditional culture, which is gradually formed in the process of the development of the Chinese nation in order to adapt to the practice and life of agricultural production. It takes the rural people as the carrier and its psychological structure as the basis [1]. In the concept and method of oil painting creation based on the western modelling system, it blends into the aesthetic concept of Chinese traditional culture and art, make Chinese oil painting have distinct national characteristics. Traditional oil painting usually uses color oil, oil painting knife, oil painting pigment, oil painting pen and other main materials and tools to express artists' thoughts and feelings about their art works through linen and wooden boards [2]. No matter where foreign culture and art are spread or recognized by people, different changes will take place. The main reason is that people will incorporate their own ideas to change this culture and art in the process of spreading and accepting it. It is of great significance today that Chinese contemporary oil painting should dig out its spirit and affinity from the treasure of Chinese traditional culture and folk culture.

2. Oil Painting Art and Emotion

Today, with the rapid progress of oil painting, both domestic oil painters and foreign artists have developed to this day. As a kind of painting, oil painting has conquered some artists who love art with its unique charm in a long period of development. "Comprehensive materials" refers to various comprehensive forms of materials used in plastic arts, which is an extension of painting materials. Oil painting art and Chinese traditional culture blended with each other in conflict and collision, and gradually merged into Chinese local culture in contemporary times, and began to explore the long-standing rural folk culture as the creative theme, thus producing a number of excellent oil paintings with rural folk themes, which reflected far-reaching cultural and aesthetic significance [3]. Chinese people have long followed the subtle influence of folk customs on us because "folk customs vividly reflect the traditional characteristics of a nation's people's living habits, behavior patterns, ethical concepts and psychological composition, etc. These oil paintings all involve folk culture, and the oil
painters reflect the inner essence of people through their creation, and the painting style is becoming simpler and simpler. It is the main body and core of people's life and cultural history [4]. It can be seen that art works of comprehensive materials are now an indispensable independent artistic language in oil painting.

3. Chinese Folk Culture, Traditional Cultural Phenomenon and Oil Painting Creation in New Period

3.1. Chinese folk culture and Chinese oil painting

The Chinese nation has a long history and splendid culture, and its folk culture is rich and colorful. Folk culture, which originated from the folk, is a kind of life culture produced by the broad masses of people in their long-term production and living practice, and it is the accumulation of material civilization and spiritual civilization created by people. At the same time, it also includes new expression materials, expression ways and techniques which are constantly being re-excavated. It is a creative expression material [5]. In the process of localization, Chinese oil painting creators are also influenced by the western trend of anti-industrialization and urbanization, and begin to attach importance to the expression of spiritual culture. The folk "Jiama" in Yunnan is a distinctive folk art work. Historical records show that Jiama originated from the Han culture in the Central Plains, and it spread among the people in the form of primitive religious sacrifice [6]. However, it has become a common phenomenon of folk-art culture in Yunnan frontier, which has its own system and formed Jiama culture with Yunnan local ethnic characteristics and full of folk customs and charm. Because as any kind of foreign culture and art, it will naturally change between its place of occurrence, its place of transmission and its place of acceptance, the people make their life not only meaningful, but also full with the content of folk customs. People live in folk customs, so folk customs are closely related to people. This makes the comprehensive painting with comprehensive materials as the medium not only bring a lot of creative inspiration to art creators, but also make artists more flexible in painting creation.

3.2. Emotional artistic expression of Chinese nationalized oil painting

Since oil painting entered China, especially in the 20th century, Chinese oil painting has made great progress with the efforts of several generations of painters. Western oil painting in China has also experienced the integration and innovation from the past study and imitation to today. Chinese traditional culture is produced, developed and evolved by the Chinese nation in the long-term historical process, and it is an internalized form of the Chinese nation's cultural psychology, behavior habits, etc. As an indispensable part of Chinese traditional culture, folk art is a major carrier for the inheritance and development of Chinese traditional culture. As early as the primitive period, people began to choose and use materials, such as the materials used in primitive pottery and murals, which all reflected people's understanding and use of different materials in that period.

Murals in Qiuci Grottoes have unique regional style. The application of diamond in Qiuci fresco has become one of the unique charms of Qiuci fresco. In any other art form, diamond appears as a modelling language. Painters pay more attention to Chinese traditional culture while accepting new things. There are two expressive techniques of Dunhuang frescoes, one is derived from Chinese traditional mural techniques; One is the expression technique from the Western Regions. Murals are produced in roughly the same way, generally speaking, there are several performance techniques such as line drawing, composition and color, and different techniques have different national characteristics [7]. Especially, it is not a day or two to study and study folk art in the oil painting field. Many artists have reformed oil painting under the new conditions and made outstanding achievements. Therefore, in the process of creation and development of Chinese oil painting, the content and influence of Chinese traditional culture will be revealed naturally from the beginning. Rural culture provides rich materials for oil painting creation in the new period, and also provides a broad space for the "localization" and "nationalization" of oil painting.
3.3. The gradual integration of oil painting creation with Chinese folk culture and traditional culture

There are a number of works reflecting the folk life of Chinese people in the oil painting creation in the new era in the past 30 years, which reflect the rich folk life of the people in both form and aesthetic taste and express the national emotion of Chinese people. In the field of oil painting, respect for personality and experience has completely replaced the theme of interpreting society. With the changes of the times, traditional painting can no longer meet people's spiritual needs for painting aesthetics. Therefore, artists must find other ways, and comprehensive material painting is born in continuous painting creation and repeated research and exploration. As far as the modelling of folk art is concerned, it does not stick to the laws of scientific structure, perspective, etc., showing exaggerated and imagery primitive modelling characteristics, and has the tendency of subjectivity and idealization [8]. This aspect is in line with folk culture. Due to the specific cultural background and people's unique aesthetic consciousness, the aesthetic function of folk culture is more focused on spiritual function. It not only has the function of decorating and welcoming the new era, but also sustains the people's happy new era wishes, and has profound historical origin and cultural connotation.

The main purpose of folk culture is to serve people and let them use folk customs to live and work. Therefore, folk culture has strong practical characteristics. In the process of painting, we have to make accidental adjustments according to the composition of the picture and the needs of the picture, so as to produce some accidental artistic effects. In the real world, every artist is in the objective world and always meets with objective things. As far as oil painting creation is concerned, the objective material world is strongly projected on the creative subject, which makes the subject and object communicate with each other. Comprehensive materials are all substances that exist objectively in nature, and have their essential material attributes. On the one hand, its material properties come from its own physical form, material texture, texture effect and color. In the creation of classical oil painting, the shapes and proportions of characters and other objects should be consistent with reality. However, in modern oil painting creation, exaggerated modelling which is inconsistent with the realistic volume is often used to express the theme of the creator. It shows the influence of folk psychology on artists' growth and later oil painting creation.

4. The influence of Chinese Traditional Culture and Folk Culture on Oil Painting Creation in the New Period

4.1. The influence of folk customs on the psychology of creative subjects

As an individual, an artist does not exist in isolation, but always contacts with the outside world, and accepts the influence and stimulation of external information on himself and the psychological suggestion and guidance. This is in line with the paper-cut culture and art in Chinese traditional culture, and it deepens it on the basis of retaining the characteristics of folk culture and art. Due to the constant collision between Chinese and Western cultures, China's painting art has gradually formed its own unique style, such as rock painting expressing emotions by carving, drawing and seal cutting; Ground paintings are created with charcoal; The integration of folk art modelling features into Chinese contemporary oil painting creation means to construct brand-new modelling features by promoting the organic integration of folk art modelling features and oil painting creation. Not to mention the visual aesthetic forms of paper-cutting, new era pictures, shadow play and Facebook; The paper tie, dough figurine and idol painting conveyed a pleasing aesthetic feeling. It is the same habit of a social collective in language, psychology and behavior. Folk customs include material life folk customs, life etiquette, folk language, programs at the age of the year, folk beliefs, folk leisure activities and so on. The direct misappropriation of folk images in contemporary Chinese oil painting creation is not only a way of post-modern art creation, but also a cultural pertinence and certain creative strategy, and shows the artist's Chinese identity.
4.2. The emotional harmony between Chinese traditional culture and creative subjects

The call of spirit makes the soul of form, and the call makes form get life. Art comes from the heart, and comprehensive material painting is a way for artists to express their perception of different objects and inner feelings, and it is also a perfect fit between artists' internal needs and external materials, skills and formal language. The content of Chinese oil painting involves many fields, and choosing the beauty of Chinese traditional culture as the content and research direction is one of them, which involves artists' aesthetic appreciation of Chinese traditional culture. From life to artistic creation, artists find things, themes, colors and images that suit their emotions in the objective world. The comprehensive and innovative application of various media materials plays an important role in the development and progress of comprehensive material painting. This paper introduces the characteristics of folk-art modelling, and makes cultural translation of folk-art modelling language, adjusting the inherent proportional relationship of characters, and then portrays the characters with a strong and honest feeling. Oil painting creation should also excavate its spiritual connotation from our common daily necessities and customs. Based on the new style of artistic creation, we imagine the natural landscape on the basis of transmitting it, so as to achieve the organic integration of real emotion and artistic creation emotion, which is also extremely critical for the development of artistic concept.

4.3. Influence on creative theme

In a sense, contemporary oil painting art belongs to a kind of living art, which needs to absorb nutrients and excavate creative materials in real life. For example, an image, an action, and a certain color infection have touched artists, so they need to express this touched emotion and the beautiful things they feel through oil painting creation, and they are eager for the public to feel this emotion through their oil paintings. However, the appearance of comprehensive material painting is a good supplement. It is no longer a single material pile, nor does it pay attention to studying the expression forms and techniques of materials. Instead, it conveys the artist's ideas and emotions by means of the essential characteristics of materials themselves. Colorful colors in folk art, such as red, pink, magenta and sky blue, seem to be vulgar, but when used in rural folk themes, it just expresses the creator's direct and strong feelings, which may be just right. It should realize the various essential powers of the appreciator as a human being. Everyone has different essential strengths and faces the same aesthetic objects, so they will appreciate different beauties. The direct introduction of folk images in Chinese contemporary oil painting is not only an important way of post-modern artistic creation, showing the pertinence of cultural creation, but also a presentation of artists' Chinese identity [9]. In fact, this research and exploration of comprehensive material painting has injected new life into the development of contemporary oil painting in China.

5. Conclusion

For the study of comprehensive material painting, Chinese contemporary oil painting should take thousands of years of traditional culture as its source, continue spreading the spirit of traditional national culture, and foster strengths and avoid weaknesses. Therefore, contemporary oil painting artists should dig deep into the inner spirit of Chinese traditional culture and folk culture, actively learn from the affinity between Chinese traditional culture and folk culture, and strive to create folk customs with remarkable characteristics, and strive to inherit the value connotation of Chinese traditional culture and folk culture, make many beneficial explorations and attempts for Chinese contemporary oil painting creation, and expand the direction of Chinese contemporary oil painting creation. By analyzing and studying the application of Chinese traditional culture and folk culture in oil painting, we should have a relatively objective understanding of them, which play a very important role in the development of Chinese oil painting. Using oil painting techniques, inheriting the essence of national culture and expanding the space of oil painting creation will surely provide an opportunity for the prosperity of Chinese contemporary oil painting creation.
References


