Analysis of Color Language in Modern Oil Painting

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Abstract: In the field of oil painting art, color is the main means of expression of oil painting, at the same time, it has independent aesthetic value. The rich expressive power of oil painting color and the emotional power it produces can directly build a bridge between the artist and the audience. This paper attempts to analyze the inheritance and evolution process of the subjective color language of modern oil painting from the perspective of the subjective color language of oil painting. From the change of the color representation form and the form factor of modern western painting, the paper analyzes the creative relationship between light color space and pen touch rhythm form. The essential influence of modern painting color personality feeling. And to contact the color language form of Chinese contemporary oil painting, in order to explore the multi-faceted entry point of oil painting language, summarize the characteristics of the subjective color of oil painting, and the necessity and significance of the subjective color language learning of oil painting.

1. Introduction

From the imitation of imagery color to the expression of individuality form of color, Western painters realized the creation of modern aesthetic form of color by the intuition externalization of noumenon color. Since the last century, when Western learning moved eastward, the Impressionist painters dealt with the color change of light from the objective reality, which is quite different from the form of color suppression in ink painting [1]. Its characteristic is to depict the natural color in detail and vividly, and to enrich the connotation of the works through the expression of color. Color is one of them [2]. Color is the soul of the oil painting language. It has a unique charm and is the first signal to enter our artistic visual information. However, the use of lines and colors is a different performance in traditional realistic paintings and modern expressionist paintings. Combining the artistic composition of different genres of modern oil paintings, it is necessary to explore how the lines evolve from pure modeling to formal expression. Language should be necessary for our oil painting appreciation and creation [3].

The color of painting involves the artist's thoughts and feelings, the creation of mood and ideas, and the philosophical thinking of the painting background [4]. According to the rich and profound feelings obtained by natural colors, the artist integrates his thoughts and feelings creatively, and uses art techniques to recombine natural colors to achieve a more ideal artistic effect. This is subjective use of color [5-6]. The painter's color perception and painting techniques are continuously improved and improved. The color space modeling language of the painting space is perfect day by day, especially the use of science such as perspective and anatomy in the field of painting, which makes the image space, texture, volume and shape creation more realistic [7]. Because according to the principle of color, different color tendencies can give people different emotional hints, color itself has no feelings, what language [8]. But because people's feelings and experience of objective things may cause some association and trigger feelings, different people will also have different feelings about color because of different personalities, experiences and emotions. The emotions and atmosphere that color can express are beyond the reach of the gray and simple tone of ink painting [9].

2. Methodology

From the exploratory achievements of Impressionism to Nabi and Expressionism in modern and
contemporary art, there is a unique understanding and application of color. For example, Impressionist painters use scientific optical principles to express the color sense of different seasons and different times in nature, emphasizing the independence of color language [10]. It can divide the area of different shapes, and also show the relationship between different shapes. More importantly, it can accurately depict and obtain people's perceptual and rational recognition of shapes. Therefore, no matter how complex the final effect of oil painting is on the level and color scale, the extraction and generalization of lines in the initial stage are of vital importance. The light tremor is treated as the basic theme of the picture, and the unmixed colors are widely used. Use short, small strokes to try to accurately plot time, season, temperature, and mood. Draw some group paintings of the same scene, the color is very loud and rich. Impressionism is a fresh reappearance of the light-colored form of the sun, and it has pioneered the modern art. Under the color and appearance of the impressionist painter's personality, it realizes the qualitative change of human contemporary color perception.

The artist's inner emotions and concepts influence their painting language, and in turn, their content is further deepened through external painting. Focus on using color blocks to describe the volume and space of the object, using the cold and warm relationship of color modeling, and using strong and unrestrained color, rotating twisted brush strokes to express all thinking, hope, sympathy and sadness. Figure 1 below is Van Gogh's "Flowers Blooming on Apricot Branches"

![Fig.1. Van Gogh, Flowers Blooming on Apricot Branches](image)

In the West, from the Middle Ages to the beginning of the Renaissance, art has been reduced to the servant of religion. Paintings are mostly bright and clear tones, with no shadows, almost no volume, and no subtle changes in different colors. Almost all the paintings in this period are the combination of flat color and line-based modelling to create a sacred and solemn religious atmosphere with decorative aesthetics. Impressionist painters have elevated the color language to a new level, transcending the understanding of the colors of various genres in the past, making color language more free and more independent in painting. This is "a world without projections", both literally and figuratively. Objects leave only abstract plane graphics in a monochrome background, which can be regarded as the first chord. Seeking the contrast, harmony and rhythm of color. The representative of "hot abstraction" seeks to express the author's inner feelings with color and shape (abstract form of color blocks), and to find the musical sense of vision in the picture to resonate with it.

Cezanne's understanding of form and form went from simplicity to depth. In his letter to Emile Bernard, Cezanne wrote: "As we draw colours, we are drawing at the same time. The more harmonious the colours are, the more accurate the sketch is, the richer the colours are, and the fuller the shape is." Figure 2 is Cezanne's Mount St. Victor.
Artists gradually use oil painting as a medium to express their spiritual and emotional worlds, and to create works through methods such as imagination and fantasy, instead of constructing works. Although the feeling expressed by this artistic style is not necessarily in line with reality, it can be used as a portrayal of reality to form a figurative art. The Impressionist School, which has profoundly changed the art perception, completely got rid of the shackles of the classical school. Painters advocate to go out of doors and directly depict objects in the sun, quickly record the instantaneous changing color impression of objects, and greatly expand and enrich the expression skills of light and color modeling space form. The climate and cultural background of a region also have the characteristics of this region. In the ever-expanding cultural exchange between China and the West, the rich and colorful color language of Western painting has shocked the ancient Chinese painting circle. The collision of Chinese and Western cultures has broken the closed super-stable state of Chinese painting for thousands of years, and produced a brand-new oil painting color language with Chinese characteristics.

3. Result Analysis and Discussion

The color language not only has the characteristics of expressing different emotional changes, but also is the media language of expressing the inner spirit. It can reflect the characteristics of a national culture, a regional feature and the spiritual outlook of an era. From the perspective of the development of Western painting, the process of color getting rid of its subordinate status to form and becoming a language with independent aesthetic value is also the process of artists' increasing emphasis on their own feelings and thoughts in their creation. It can be seen that painters pay more and more attention to the use of the expressive characteristics of the psychological level of color, which is of great significance to the study of these characteristics. This is in contrast to the harmonious tones in traditional paintings. The theme of painting is not the theme itself, but the exploration of the external light, color and air by the character image. The characters in the picture are only the carrier of its color. Color not only has material attributes, but also carries spiritual factors and is cultural. The color in the sense of painting is not only the discovery and creation of the color of beauty, but also the collision and fusion between the color of the painter's heart and the object.

The endless exploratory nature of the color world gives the painter the possibility to play freely. In the creation, try to show various pink series, to show the change of different colors and mood fluctuation. In the process of trying, we start with the still life first, and only involve the relationship between the color relationship of the picture and the loose brush stroke. The colors on the screen are relatively clear, the brightness is high, showing a weak black-and-white gray relationship.
Fig.3. Modern oil painter works

The field of plastic arts has been pursuing two goals: beauty and realism. The fusion of these two goals is called "vibrant beauty" in the harmonious compromise, which has been regarded as the pursuit of the highest artistic ideal in European painting art since the Renaissance to the end of the 19th century. Artists no longer present or completely reproduce the true color sense of natural phenomena in the picture, but recreate the color according to the theme of the work and the needs of the picture, making it an artistic language with individuality to express the subject's feelings. However, Western oil paintings often use strong colors and bright light to express the artist's mood and thoughts. This is very different from traditional Chinese paintings, so oil paintings are only spread among a small group of people. The simple contrasting composition of several large color blocks directly replaces the traditional depiction of traditional light and shadow changes. The color is swaying, the heart is swaying, the picture is light and intertwined, and the image is flickering, just like the traditional Chinese landscape.

However, the impetuousness of the contemporary painter's mentality and the quick success of artistic behavior have led the great charm of color itself to the direction of materialization. The spiritual factors in color language have been steadily weakened, and sometimes disappeared even in some creations. It clearly seeks to reach the ideal peak of absolute balance. Today, this ideal does not seem to represent a goal. The lever for the operation of the balance has disappeared. Its two pallets are intended to exist as individual, independent units. When a painter draws a picture, he often uses the symbolism of color to express his intention, and uses the symbolism to determine the tone relationship of the picture, thus strengthening the positioning of the theme and the theme idea. Today's people's aesthetic pursuit is quite different from the past, which requires our contemporary artists to fully open their ontological intuition, respect the intuitive discovery of color, concentrate on all kinds of painting information, see through the spiritual reality in the form of representation, and boldly try and experience all kinds of updated painting language.

4. Conclusions

No matter from what angle we treat the subjective color language of oil painting, it will always become a basic performances for us from now on to the future. Modern art is playing a role of line from the abandonment of the solid form of image to the formal construction of expressing Abstract ideas. Line is not only the component element of art form, but also the expression language of painter's idea in modernist oil painting. Despite the increasingly frequent cultural exchanges between the East and the West and the mutual infiltration of culture, the boundaries between the artistic language of the nation are dimmed and vague, but the artistic soul of the color language of the works does not change, and the spirit of the nation reflects the spirit of the times. Will not
change. In the ever-changing exchanges between Chinese and Western cultures, the colorful and colorful language of Western paintings has shaken the ancient Chinese painting circles. The collision of Chinese and Western cultures has broken the super-stable state of Chinese painting for thousands of years, and it will surely flash a dazzling spark, which will surely produce a brand new painting language with Chinese characteristics.

References


