

On the influence of folk art on contemporary expressive oil painting

Feng Bingchao

Academy of Fine Arts, Northwest Minzu University, Lanzhou, Gansu, China

Keywords: folk art; Expressive oil painting; Color; modelling

Abstract: With the improvement of people's living standards and the development of society, art has also achieved great development. China's contemporary expressive oil painting is an art form formed in the process of art development. As a traditional art in China, folk art promoted the social development at that time in a specific historical period. Contemporary oil painters have made great breakthroughs in artistic creation by innovating artistic styles and themes and starting from folk art. Expressionist oil painting reflects the painter's criticism of reality and strong personal emotion, without any disguise. Many contemporary artists have seen this. Chinese young artists actively understand the connotation of folk art and more intuitively express their inner world, which also provides an opportunity for the all-round development of contemporary expressive oil painting. There are many common factors between Chinese folk art and contemporary expressive oil painting in seeking the expression of simple and concise ideas. This requires oil painters to draw nutrition from the color, modeling and thinking of folk art in the creation of contemporary expressive oil painting.

1. Introduction

Oil painting, as a medium for artists to convey emotion and express social development in a certain period, has been introduced into China for more than 100 years. During this period, earth shaking changes have taken place in the world. With the rapid development of science and technology, there has been a phenomenon of negating traditional ideas and culture in the art world. Therefore, in the process of constantly learning western oil painting and exploring contemporary Chinese expressive oil painting, oil painters should continue to study Chinese traditional painting language, absorb nutrition from folk art, and combine the expressive oil painting language with the thought, spirit and theme of Chinese folk art to reflect aesthetic artistic conception and artistic value.

2. Overview of Chinese folk art

Each nation has different historical and cultural factors, and there are many differences in the modeling concepts and habits of folk art. In reality, folk art originates from the people. It is an art form that the hard-working people express their expectations for life through different materials, recording a simple, primitive and positive attitude towards life. Folk art, as China's local art, is the origin of modern art. There are 56 nationalities in China, which have a deep cultural foundation. It is a problem that we must consider now to tap the folk art that is easy to be ignored by modern people and make it glow with new vitality in combination with the language of the new era^[1]. There are many kinds of folk arts, such as shadow puppets, clay figurines, furniture, tableware, embroidery, clothing, etc. they are not only of ornamental value, but also practical. From the perspective of folk art itself, we can classify it according to the differences of form and function. The complete collection of Chinese folk art divides folk art into worship, home, clothing, daily necessities, entertainment, etc. We can also functionally divide folk art into spiritual sustenance, self-cultivation, appreciation and taste, etc. In 1994, Wang Chaowen expanded the scope of folk art, including materials, production technology, creative perspective, production methods and functions. However, no matter what kind of classification, there are only relative differences but no absolute differences between them.

3. Chinese contemporary expressive oil painting

From realism to expression, painting not only has the change of schema appearance, but also has great differences in language and spiritual meaning. Oil painting is a subjective transformation of objective things. The key lies in the differences in visual thinking and modeling observation. From a historical point of view, the expression form of oil painting has experienced a leap from realism to expression^[2]. People can not deny the charm of realistic painting, but the difference between expressive oil painting and realistic painting is that people's creative thinking has changed greatly. Expressive painting refers to the subjectivization of objective objects in their own brain. The reflection of objective things in their brain is only instantaneous and uncertain. It depends on an introspective creative way of the creative subject from inside to outside, rather than the direct reproduction of objective things.

4. The influence of folk art on contemporary expressive oil painting

4.1 Creative concept

China's folk art is one of the important ways for the working people to express their feelings. In the past, some working people had no conditions to receive education and could only teach folk art skills by means of formula. This way of artistic inheritance has its own advantages and disadvantages: the advantage is that people can form unique opinions on the formula in the continuous inheritance, leaving a certain imagination space; The disadvantage is that it is easy to lose. Chinese traditional art pays more attention to expression than reproduction, and Chinese traditional painting pays more attention to the expression of internal spirit^[3]. In the development history of Chinese art, Gu Kaizhi, a painter in the Eastern Jin Dynasty, once proposed to "write God in form", emphasizing that when painting, the world depicted by the painter is often different from the real world, and paying attention to the role of "vivid". Chinese folk art uses this feature in the creative process. Its content is the spiritual expression of the creative subject to the object. Chinese contemporary expressive oil painting should jump out of the big framework of western physical painting, use the national spirit of Chinese folk art, produce from life, and finally apply to life. It is not a rigid copy of what the painter sees, but a re creation through subjective imagination.

4.2 Color

Taking Yangjiabu woodblock New Year pictures in Weifang, Shandong as an example, the pictures are mainly blue, green, purple, pink, black and red, full of vitality. These decorative colors reflect the decorative style of folk colors and have special charm. In the mid-20th century, Dong Xiwen's paintings pushed decorative color to a new height. From the perspective of painting, his works belong to the realistic style. Under a certain historical background, his painting skills can be reflected through the theme of his works and the color of his pictures. Regardless of the form of the picture, in the application of color, Dong Xiwen combines the characteristics of oil painting with the characteristics of folk traditional art to create more color possibilities^[4]. In the ingenious combination of traditional art and innovation, he created the classic "founding ceremony". He abandoned the classical styles such as light and shade contrast and light and shade transition that western classical painting attached importance to, and boldly adopted decorative colors with Chinese national cultural characteristics such as red and golden yellow, which is conducive to stimulating people's emotional resonance. Now, art creators need to inherit Chinese folk art, innovate new forms of contemporary expressive oil painting, strengthen cultural confidence, and carry forward traditional art elements while absorbing foreign culture and enriching life interests(Fig. 1).



Fig. 1 The influence of folk art on the color of contemporary expressive oil painting

4.3 Modelling

4.3.1 Plane modeling

Planar modeling can be seen everywhere in daily life. Planar modeling is to use basic elements such as points, lines and surfaces to shape shapes in a plane space. Since early artists took the initiative to accept and introduce western painting theory, in the process of oil painting creation, the picture content of Chinese folk art has been used to express the artist's thoughts and emotions. After long-term exploration and experiment, pan Yuliang has mastered the basic knowledge of Chinese traditional painting and applied it in her works^[5]. The traditional cultural elements rich in Chinese nutrition have greatly enriched her painting language. When creating "double sleeve dance", she deliberately weakened the three-dimensional and spatial sense of the characters, and ran the lines in traditional Chinese painting through the dynamics of the two characters, so as to obtain a flat painting effect.

4.3.2 Regular symmetrical modeling

When it comes to the perfect modeling of regular and symmetrical shapes, people often think of folk art works with perfect modeling, such as paper cutting, woodblock New Year pictures and so on. This symmetrical shape will bring people a sense of atmosphere. For example, in ancient China, there were symmetrical figures of Tai Chi, which has a long history. From the corridor of the summer palace in Beijing, we can see that both the patterns and patterns on the top of the corridor and the paintings on the corridor have very typical symmetrical characteristics^[6]. Many works of contemporary artist Gu Liming also use this regular symmetrical modeling. He has unique views on Chinese traditional culture, and based on Chinese traditional culture, he has created a series of artistic works with some patterns on woodblock New Year pictures as prototypes, such as door god - line version, etc. This symmetrical artistic modeling gives new vitality to folk art through the artist's imagination.

4.3.3 Exaggerated modeling

Chinese folk art exaggerates and deforms the appearance of things, pays attention to image and expression, and has unique artistic characteristics and charm, which is worth studying. First of all, it is simple, simple, bold and flexible, which is very close to people's daily life. Folk art originated from the daily life of the working people^[7]. Therefore, its formation is not constrained by the framework and rules, nor by the strict factors such as proportion, composition and perspective in college painting. It is more determined by the creator's own consciousness. For example, the oil paintings of painter Luo Zhongli are a model of this phenomenon. By appreciating his paintings, people can see the original charm and relatively exaggerated deformation in the modeling of folk art^[8]. In the modeling of abstract form, it can enable the viewer to obtain a more direct visual experience. Luo Zhongli's early realistic works are very infectious. In recent years, he has made his oil paintings show an exaggerated style and a strong tendency of expressionism by studying Chinese local culture. In the process of painting, he formed a perceptual understanding of objective

things through his sensory organs, and then through his own subjective reprocessing and transformation, so that the modeling in his works is very different from the people or things in reality. Through this exaggerated modeling technique, the creator highlights the parts he wants to emphasize, reflecting the pursuit of primitive life(Fig. 2).

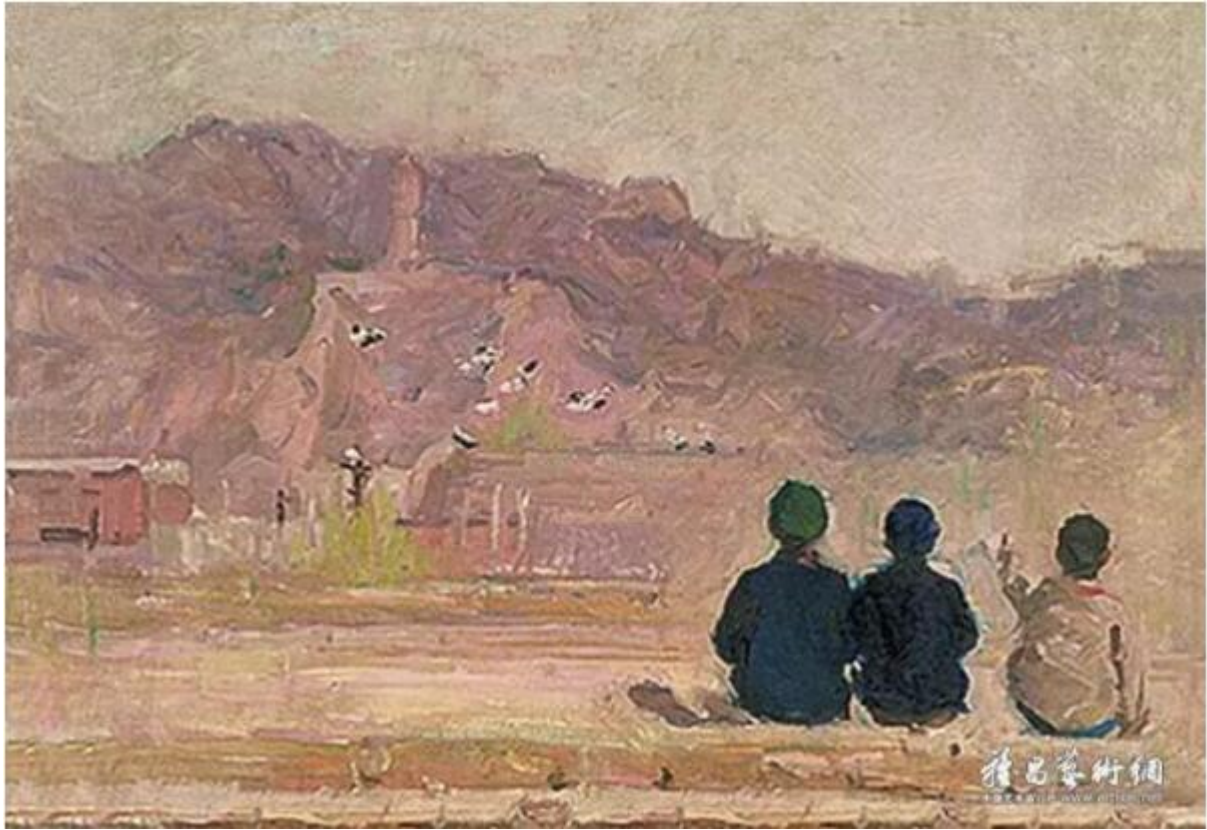


Fig. 2 The influence of folk art on the modeling of contemporary expressive oil painting

5. Conclusion

The emergence and development of folk art are related to China's geographical and cultural environment. Its diversity is determined by its special living environment. In the past, the richness and diversity of the external picture forms of art works often tended to reflect their internal spirit, which has a certain guiding significance for the creative consciousness of contemporary expressive oil painting. In the process of continuous transformation, Chinese modern oil painting needs rich themes and a large number of perceptual materials. Folk art can effectively solve this problem in this regard. There are great differences in Chinese folk art in different regions. For example, Shaanxi shadow play and Tangshan Shadow play are both shadow play, but they show different visual experience due to the relative independence of the region. Therefore, Chinese folk art is not outdated or no longer developed. As far as oil painting is concerned, people can go deep into the birthplace of folk art, understand some unique folk art that is on the verge of being lost for various reasons, or folk art that has not been widely concerned for various reasons, and combine the characteristics of oil painting with it to re present some art treasures in front of the world.

References

- [1] Liu Yang, Li Shunyan. (2020) On the influence of folk art on contemporary expressive oil painting [J] Research on art education, 9, 12-13.
- [2] Yin Yanhua. (2021) Exploration on expressive language of Chinese contemporary oil painting [J] Popular literature and art, 10, 48-50.
- [3] Pan Junyu. (2021) On the cultural significance of folk art in Chinese contemporary oil painting

- [J] Beauty and the times (zhongxunlian magazine) · Journal of fine arts, 2, 109-110.
- [4] Zhang Wei. (2020) The influence of traditional folk art on Chinese contemporary oil painting art [J] Drama House, 8, 146-147.
- [5] Wang Yining. (2020) Traditional folk art and Chinese contemporary oil painting art [J] Wen Yuan (Senior High School Edition), 8, 448.
- [6] Li Honggang. (2021) Application of color elements of Chinese folk art in modern and contemporary oil painting [J] Art literature, 3, 75-76.
- [7] Qi Sisi. (2020) On the influence of folk art modeling on Chinese contemporary oil painting [J] Literary life · last xunlian, 9, 137.
- [8] Kong Dejun. (2019) Enlightenment of folk art modeling on Chinese contemporary oil painting [J] Art evaluation, 8, 47-48.