

A Study of Watercolor Nationality in the Context of Figurative Painting

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Abstract: Any figurative painting with any subject matter and style can impress others only by incorporating nationality into creation, so nationality is an important element in painting creation. With the long development of figurative watercolor painting in our country, a large number of classical watercolor paintings and famous watercolor artists have emerged, which are of great significance to watercolor painting and the development of national culture.

1. An Overview of the Meaning of Watercolor Painting in the Context of 1. Figurative Painting

Watercolor painting is an important part of the context of figurative painting. In the process of development, with the integration of national characteristics and the continuous innovation of its own painting language, the watercolor road with national characteristics is gradually explored. In recent years, many of our country's outstanding traditional culture is on the verge of losing crisis, among which the situation of watercolor painting creation and development is very worrying, showing the situation of being marginalized, the future development direction is unclear, how to ensure the sustainable development of watercolor painting is a problem that needs to be attached great importance to at present. Exploring the watercolor nationality in figurative painting can make more people pay attention to the development of watercolor painting, excavate the charm of watercolor nationality, and jointly carry forward the inheritance of this excellent national culture.

The figurative painting context is a unique artistic context relative to the abstract painting context. The painter fully respects and integrates the figurative portrayal of the objective reality in the creation of his works by virtue of his superb skill. The context of figurative painting is not only to use the tools directly for traditional painting creation, but also to re-integrate the aesthetic concept and the artistic creation embodiment of the real portrayal of objective things, which can produce new aesthetic ideological realm in the collision of the two.

Based on the watercolor painting in the context of figurative painting, the use of the harmony between water and color to form a smooth, moisturizing, light, transparent and other creative characteristics of figurative painting picture. Although watercolor painting originated in western countries at first, it has gone through a long development process for a century since it was introduced into our country, especially since the reform and opening up, the creation of figurative watercolor painting in china has ushered in a broad development prospect.

2. The Development of Watercolor Nationality in the Context of Figurative Painting in China

Over the years, through the cultivation and irrigation of watercolor paintings by the generations of the Chinese people, figurative watercolor paintings have created brilliant flowers on the land of China, deeply rooted in this ancient civilization with a history of up to five thousand years, has harvested numerous fruits in the development, emerged many outstanding watercolor artists, left behind a large number of classic figurative watercolor works, forming a figurative watercolor creation style with national characteristics[1]. However, due to the slow development of watercolor painting compared with oil painting and other traditional Chinese painting, it is facing more difficulties and tests, especially in recent years, the speed of social development has been accelerated, the traditional watercolor painting creative thinking and aesthetic consciousness can not

adapt to the contemporary society, can not reflect the new national appearance, new characteristics and new development of modern society, is not conducive to the Chinese characteristics of watercolor painting on the world stage, how to ensure that the national watercolor painting has become a vital issue in the cause of watercolor painting.



Figure 1 Ethnicity

At present, the present situation of figurative watercolor painting in our country is unsatisfactory, and there are many problems of mutual imitation and too single form of expression, which puts forward the urgent need for the creation of figurative watercolor painting and the integration of national nature, grasps the relationship between the two, can enhance the artistic value of figurative watercolor painting, and highlight the personality style and the characteristics of the times in the painting. The social environment of the 21st century has the development trend of multi-culture high collision. The figurative watercolor painting is not only the medium to embody the national characteristics but also the new channel to promote the prosperity of the nation in the new period of cultural integration. The so-called only the national, is the world, this sentence fully reflects the figurative watercolor creation permeates the national necessity, guides the watercolor painting from the perseverance, the multi-word according to this national spirit and the culture unceasingly obtains the artistic creation opportunity, obtains more inspiration enlightenment.

3. The Application of Watercolor Nationality in the Context of Figurative Painting

3.1. Expressing National Feelings

Emotion is the context in which painting can become the medium of communication of ideas between creators and others. It is also the main element in national culture[2]. In the process of development of each region, there is a unique national emotion with charm, which can be applied to the process of creating figurative watercolor painting, which can integrate the national custom, history and culture into the picture, express the regional feelings, and arouse the identity and understanding of the viewer of the painting.

For example, in Heilongjiang, located in the northeast region, the snowy scenery and the long winter make the national emotion have a significant regional amorous feelings, the figurative watercolor works mostly take the Songhua River, Heilongjiang and so on rational region characteristic natural scenery as the subject matter object, when constructs the local people picture figurative context, integrates the cool and bold character characteristic, coupled with the black land unique agricultural culture fact embodiment, can let the viewer feel the northeast Heilongjiang people's region emotion through the painting, produces the appreciation and the approval feeling.



Figure 2 Snow Township, Heilongjiang

3.2. Heritage of National Culture

National culture relies only on the word of mouth of the residents of various regions, the times of learning is difficult to get out of the bottleneck of development, and may even be increasingly marginalized, facing a serious crisis of loss. The creation of figurative watercolor painting is the main form of artistic expression. In the new period, the task of carrying forward the national culture is to show the national culture memory through the watercolor painting of the objective object, which can present the national paper-cut culture, textile technology and embroidery elements to more people, and vividly display the unique charm of the national culture, and the painting art rendering of the watercolor to further expand the understanding and expression of the national culture[3].

For example, the heritage of Sanjiang Dong nationality culture in figurative watercolor painting context, Sanjiang Dong people living in a rich human environment and beautiful natural landscape, has attracted a large number of watercolor artists to this artistic creation over the years, in the ink in the true and objective restoration of Dong people's local appearance, but also for watercolor artists to form a distinctive style to provide a rich theme. For example, Mr. Jiang Zhenli's watercolor painting "Festival" shows the people of the Dong nationality in the folk festival, such as the characteristic dress, graceful dance and so on through the color subjective processing and the picture virtual reality, not only highlights the local characteristic and the national culture of the Dong nationality festival in the whole painting context, but also uses the national characteristic to enhance the overall visual effect of the picture. When people watch the painting, they can experience the three rivers Dong nationality culture which combines with the landscape culture and the humanities resources in the hands of the Dong nationality dance and the dark blue dress. achieved the function of inheriting national culture through painting, and also realized the purpose of using national culture to enhance the artistic value of painting.



Figure 3 Sanjiang Dong

3.3. Changing the Language of Nationality

All artistic forms of language have the characteristics of continuous development and change, and figurative watercolor painting is no exception. After the long development of the land of China,

there has been a great change, especially the high similarity between traditional Chinese painting pigments and watercolor pigments, which provides advantages for the process of creating watercolor painters in China and the grasp of artistic language[4]. In the early exploration of Chinese watercolor artists in the art creation, we mainly learn from foreign excellent watercolor painting methods and techniques, so in the early stage of figurative watercolor works, the common Soviet watercolor painting mode and so on, with the national spirit, traditional culture, national characteristics to bring inspiration to the art creation of watercolor painters, the nationality form language in figurative watercolor paintings began to change, and closely linked with the local people's labor image, folk customs, architectural style and so on, although there is no rich expression and national watercolor painting language. However, it lays a solid foundation for the creation of nationalized formal language in the context of figurative watercolor in the next period.

Watercolor painting in China in the 1980s, by the positive influence of literary emancipation of the mind, ushered in the spring of development, watercolor artists in various regions out of the ideological limitations, in the ideological solution to choose a richer representation of the theme, focus on the creation of watercolor painting art language, so that the national characteristics of painting creation art show brilliant splendor, relying on ethnic minority culture, regional climate, natural environment, etc., to build a distinctive national watercolor painting language[5].

In the last two years, under the process of economic globalization, the exploration of the artistic language of watercolor nationality is more and more in depth, which makes the progress of the nation and the new spiritual outlook of the nation more reflected in the watercolor works in the context of figurative painting, effectively improves the marginalisation crisis of watercolor painting, and opens the new door of the national watercolor creation in China.

4. Conclusion

To sum up, watercolor painting, as the artistic expression form introduced into our country by the west, must be based on the national character in the development of the land of china, only by constantly excavating the national characteristics and applying it to the concrete context creation of watercolor painting, can the painting have its own characteristics and avoid being marginalized or assimilated by chinese painting. The development of watercolor painting in the new period needs to conform to the progressive trend of the times, combine the artistic characteristics of watercolor itself, constantly widen the development road of watercolor industry through the embodiment and innovation of nationality.

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