

Creation and Development of Watercolor Painting under Regional Cultural Background

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Abstract: The most incredible thing in today's society is that there is no traditional culture, and what does not exist is the tradition without culture. For the creation of watercolor painting in our country, it is very difficult to embody the cultural form of the whole nation without the performance and convergence of various regional cultures. The development of today's society has greatly changed people's living environment and aesthetic concept, and in the case of gradually reducing the diversity of cultural forms and regional differences in cultural forms, the resulting watercolor painting is about to face new challenges. In the process of examining and expressing the characteristics of regional environment in a specific cultural background, we can ensure that paintings with certain personality styles can be formed effectively. As one of the ancient and modern types of watercolor painting, in order to ensure the effective search for revival and development opportunities, it is necessary to fully recognize the regional and cultural nature, and then make a positive choice of the new style of growth and watercolor context, in order to promote the new development of watercolor painting.

1. The Main Factors Restricting the Development of Watercolor Painting

From the point of view of watercolor artistic expression, the factors that influence a painter's creation must be regional environment and regional culture, ecological nature and traditional culture of different regional environment and different regional culture, which will often play a certain role in the creative thinking of creators, which can make people think deeply. Based on this, for painters, we should maintain the artistic effect of watercolor painting on the basis of the transformation of form and vision, at the same time, we should make an open absorption of the expression creation which is different from the traditional watercolor style, and then draw the distance between it and the single traditional watercolor expression effectively, enrich the watercolor creation form and ensure that it can better integrate into the regional characteristics. Since ancient times, China's watercolor art in the background of several generations of unremitting efforts, its development process is constantly changing, to now has formed a diversity of styles. The unique color of regional culture provides an important impetus for the creation and development of watercolor painting. Therefore, it is necessary to explore the creation and development of watercolor painting under the background of regional culture.

1.1. The Blind Concept of Creation

Watercolors from the West, its own creative techniques and art laws and other characteristics are also very significant. But it is worth noting that the development of anything is closely related to a process of continuous development and change, and the same also contains cultural consciousness. Watercolours developed in different regions often also experience a process of nationalization. However, the unique cultural characteristics and local customs of different regions often exaggerate the concept of western watercolor painting creation, and this behavior reflects the blind follow of western watercolor painting style, failed to create their own regional characteristics as the starting point, and did not make good use of their own regional cultural resources, so the multi-development of some regional watercolor painting is hindered, making watercolor art compatibility is not strong situation also formed.

1.2. Dependency Ontology Language

Some watercolor painters in the current society have such a phenomenon, that is, the inheritance of the inherent ontology language. Some people think that ontology language is fully embodied in water materials. It is noteworthy, however, that this view is too partial. The main reason is that water toning is also widely used in other art forms, such as water powder and pigments are involved in water toning, and in these water-soluble pigments, water plays the role of medium, is a material, can not be compared with the body language. Some people think that the ontology language in the technical aspects of the full embodiment, such as wet painting and white paper retention method reflect the characteristics of water dripping. Although these techniques can highlight the characteristics of watercolor painting to some extent, they are often also reflected in other art forms. At this stage, some watercolor painters in the society, too dependent on techniques and material language form is very common, in the expression of emotion and painting language in the disjointed phenomenon is more severe, so that the current some watercolor painting empty boring phenomenon gradually highlighted[1]. This can show that the body language of watercolor encountered obstacles or bottlenecks, in the case of water color and wet painting methods and other artistic language too dependent on the situation will inevitably lead to the creation of watercolor weak situation gradually formed, but also seriously affect the pace of development of watercolor painting.

1.3. Plain Spiritual Connotation

Throughout history, works of art, often derived from life, are more memorable. It is difficult to ensure that the art works keep pace with the development of modern culture when the subject matter is separated from the life scene and the folk customs, so that it can only stop in the simple water color game. In this context, even the perfect and refined form can only survive for a short time. From the actual situation of some works at this stage, the common problem is too grandiose content, not fully highlight the regional cultural characteristics, different degrees of formalism gradually emerged, it can be said that such watercolor painting is mediocre, superficial and soulless, the corresponding artistic expression will gradually lose, also difficult to be deeply remembered, only in the spiritual connotation and simple and beautiful expression of the positive pursuit of the situation, can ensure that the immortal works can be realized. But some areas of watercolor painting creation obviously did not reach this point, in the process of creation, excessive imitation marks, coupled with a relatively lack of picture processing ability, so that the original spirit of watercolor painting gradually lost, so that watercolor painting in many kinds of painting emphasis on the inferior position.



Figure 1 Integration of emotional and spiritual expressions

2. The Way of Creation and Development of Watercolor Painting Under the Background of Regional Culture

2.1. The Fusion Point Between Watercolor and Ink

One of the common materials needed in the process of shaping watercolor painting and ink

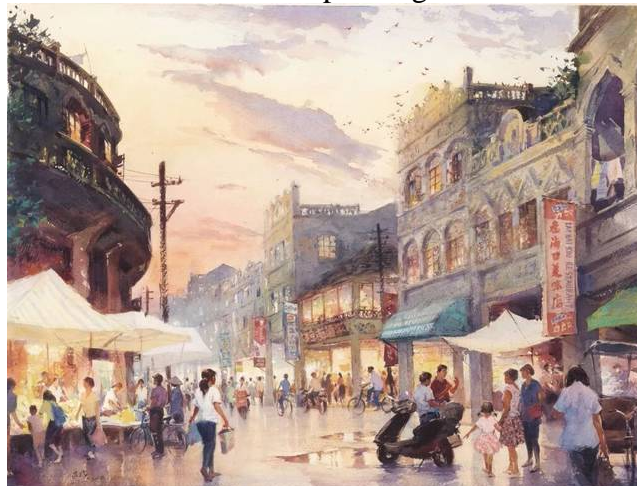
painting is water. With the help of the fusion of water, we can grasp the more smooth picture well and ensure that the appreciation of art works is more intense. At this stage, some painting exhibitions and learning exchanges fully reflect some watercolor painters to the importance of the integration of Chinese elements in watercolor painting, at the same time, there are some watercolor painters began to use this point of water, so as to make a positive attempt on the new creative practice, began to search for watercolor and ink blending point, which is an urgent problem in the development of regional watercolor painting[2]Under the background of the new era, watercolor painters should make positive changes in their own ideas and ideas. Based on the preservation of the essence of traditional watercolor art, the medium of water is fully considered, and then the Chinese ink technique is integrated into watercolor painting in a proper way.



Figure 2 Spotting watercolor and ink

2.2. Absorb Regional National Culture

From the perspective of the new era, watercolor painters in this period should actively and deeply explore and analyze life, based on the full understanding of the historical development stages of the region, coupled with the depth of some ethnic minorities close to the region, and then through the full experience of the multicultural atmosphere of ethnic minorities, the cultural differences between ethnic groups are fully analyzed, on this basis for the protection of watercolor art and inheritance laid a good foundation. Once the nutrients of regional national culture are not actively absorbed, we can not fully understand the customs and customs of different ethnic groups, religious beliefs and production methods, so it is difficult to find out the agreement point between regional culture and watercolor art creation, which is not conducive to the creation of watercolor painting under the background of regional culture and new development.[3]. It should be noted that only on the basis of full analysis of the historical traditions of different ethnic groups, as well as cultural education and morality, can the creation of works of art be made more distinctive, and the information dissemination function of watercolor paintings can be effectively brought into full play.



2.3. Focus on the Inheritance and Innovation of Ontology Language

Unique language and forms of expression are distinctive features of any art, as are watercolor paintings. As one of the independent types of watercolor painting, it has different characteristics from the particularity of other kinds of painting. In the process of creating watercolor works, it is often necessary to give full play to the expression function of watercolor painting language, at the same time, it is necessary to deeply understand the aesthetic features and aesthetic features of watercolor painting itself. It is necessary not only to highlight the visual effects of watercolor painting with the help of creative techniques, but also to break through the limitations of the material. In order to carry on the unique charm of watercolor painting, it is necessary to consider the limitations of pigment, water and brush and paper in the process of watercolor painting creation. In order to form a more convincing watercolor work, we should give full play to the creative techniques and means of watercolor painting.

3. Conclusion

All in all, the creation of watercolor painting under the background of regional culture should start from the aspects of rich regional culture and the development of watercolor art ontology language, so as to ensure better innovation of watercolor painting, break the confusion in realistic creation, and then express the harmonious beauty of man and nature creatively with the help of watercolor painting with regional cultural characteristics.

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