

Artistic Features of Colors in Traditional Flower and Bird Painting based on Color Science

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Abstract. With the continuous development of society, traditional flower and bird painting has the artistic characteristics of the times, especially in terms of color, experiencing the inheritance and promotion, and the development process of reference and innovation. The color of Chinese traditional flower and bird painting has its unique law of expression and artistic value. Color has always played an important role in Chinese painting, and it is an indispensable painting language in traditional flower and bird painting. Based on the author's learning and practical experience, this paper first analyzed the color individuality, and then studied the diversification of the use of materials, and finally discussed the diversity of expression techniques. This paper systematically analyzed the artistic features of traditional flower and bird painting colors based on color science, which has a certain contribution to the study of color in traditional flower and bird painting.

Introduction

Color science is the study of color production, acceptance and its application. It is based on optics and deals with psychophysics, physiology, psychology, aesthetics and art theories. Together with perspective and art anatomy, it becomes the basic theory of fine arts. The development of art needs extensive reference and absorption. On the basis of inheriting the essence of traditional art, we browsed the traditional color of flower and bird painting and learned from the concept of color in today's world painting. Only in this way can the color of Chinese traditional flower and bird painting keep its deep national spirit while not losing its artistic conception and charm. Based on the theories of color science, this paper analyzed the artistic features of traditional flower and bird painting. This article held that the continuous pursuit and exploration of color has promoted the transformation of traditional flower and bird painting from traditional form to contemporary form.

Color Individuality

Color is an independent and expressive element of painting. The expression of color individuality can make people refreshing, and this is the wonders of the color individuality. In the color expression of the traditional flower and bird painting, we should grasp the different emotional experience produced by different colors, and create a individual visual effect. Contemporary traditional painters change their thinking and color ideas step by step, and gradually introduce various creative themes. While expanding the content of traditional flower and bird painting, painters also emphasized the importance of color language. In the process of creation, the traditional flower and bird painters put all their energy and enthusiasm into the picture and they will repeatedly paint according to the need of picture. The collision between colors and interaction between feelings produce the amazing surprise in the process of coloring. The use of this color design style, make colors overlap and produce mutual collision between particles. In today's Chinese painting, emphasizing individuality are traditional painting art performance. The aesthetic tendency of the masses is characterized by individuality and pluralism, advocating the transcendence of self in the expression of publicity. The pursuit of this art is a personalized expression, as shown in figure 1. The strong contrast between red and black is the main form of the painting, which is the result of

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Fig.1 The contrast of red and black in traditional flower and bird painting

Diversification of Materials Usage

The ancients said: "the sharp tools make good work", so the role of materials in painting is self-evident. Every innovation in the history of painting is closely related to the change of materials. The introduction of material concepts to the creation of contemporary Chinese painting has undoubtedly accelerated the process of modernization of Chinese painting for the reasons that every new material brings new techniques and new styles of painting. It can be said that the transformation of materials and the transformation of ideas are interactive and mutually causal. Throughout the history of painting at home and abroad, material technology innovations are all the case. The innovation of material technology promotes the development of painting while promoting the renewal of ideas. In fact, in the Song Dynasty, China is very rich in pigment varieties. However, some paints are rarely used and the manufacturing method is complex and do not pay attention to other aspects of the reasons of color, resulting in China's traditional design materials and related techniques been severely degraded. With the introduction of Japanese pigments to China, some pigment manufacturers began to attach importance to the development of pigments. In addition to finding lost materials, they also introduced advanced pigments from Japan, which is similar to Japan's new rocks. This laid a solid foundation for the revival of the rich variety of pigment of Chinese modern painting. In the traditional flower and bird painting process, the problems like how to effectively use and collocation materials and produce a variety of texture through the use of materials, and resulting in that the screen has the rich contrast relationship between the thick and thin, the rough and delicate and radiate the beauty of the material and language and highlight the independent aesthetic value of the media are questions talked about by contemporary artists.

As shown in Figure 2 "House". In the creation of this work, I used mental foil as a performance vector in the picture. We alternately use gold, silver and mineral pigments; moreover, the foil is crushed and weakened and minus the luster, so that it is superimposed with the rock color. This gives the whole picture a more variegated sense of history. At the same time, we will heat the silver foil according to different degrees, and then silver foil will change color, showing a variety of blue, purple and cold colors. These colors can be used to represent the dark side of the roof to give them the rich and colorful visual effect. Thicker clam powder and glue reconcile "accumulate" into the trunk of the picture, increasing the thickness of the screen and highlighting the texture of the picture. The metal foil scattered around the house adds another appearance of a picture and makes the appearance a little more lively. The use of painting materials and tools endows the picture with a new atmosphere of the times, and caters to the aesthetic trend of the contemporary people.

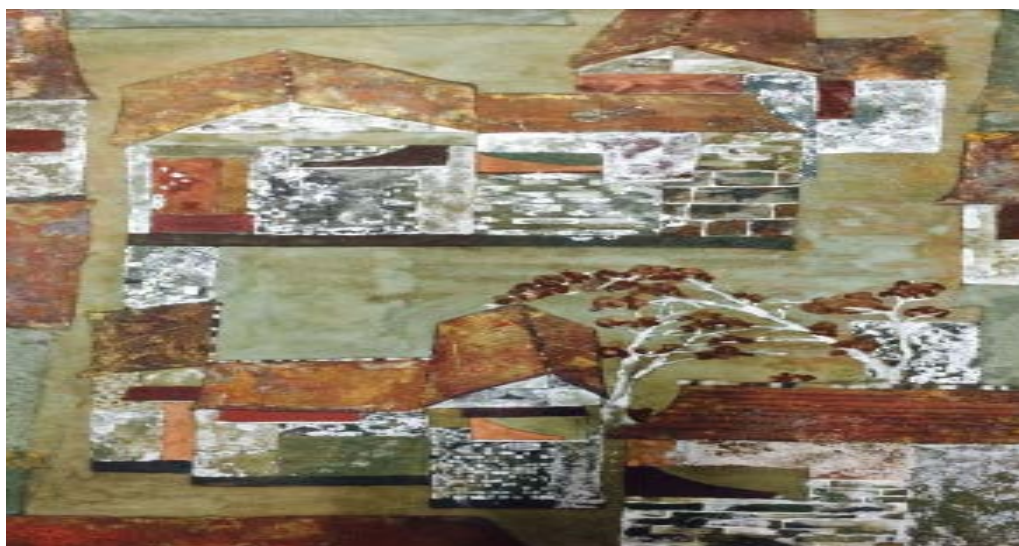


Fig.2 New creation material (metal foil) in "House"

In the pluralistic development of the moment, the new attempt will always bring many unexpected results. The form and expression method of pigment material become an open subject, which opens the door of color for the further development of traditional flower and bird painting and provides broad prospects for development and more possibilities. In a word, strengthening the color and emphasizing material is the key techniques of contemporary paintings of flowers and birds in the rise of Chinese painting. The widespread use of new materials has created different individuality expressions and innovative ideas, which has provided an unprecedented space for the development of traditional flower and bird painting. It is just like the extensive use of Xuan paper in the Song and Yuan Dynasties, which plays a great role in promoting the development of literati painting.

Whether it is conceptual updates or changes in painting subjects and painting tools, the diversity of expression techniques ultimately requires the technique to complete and present the effect. The expressive techniques of contemporary traditional flower and bird painting are influenced by many aspects, such as color concept, tool and material. In order to adapt to this change, painters began to explore new performance techniques to better highlight the charm of color. In order to highlight the visual effect, the traditional traditional flower and bird painting strengthens the color appeal of the picture by the repeated superimposition of colors. In addition to the hue and lightness of the color, the painter also increases the thickness of the color. At the same time, mineral pigments have a strong coverage, which can be repeatedly modified processing and produce a wealth of visual effects. In the process of exploring the colors, a variety of expression techniques, such as bumping, kneading and flushing, have been formed. The design technique and traditional design methods are very different. The painter uses the techniques of integration, sprinkling, flowing and spot to have more favor of times on the color effect. In the process of creation, they constantly tries new techniques to add a new atmosphere to the picture.

In the creation of the painting "Lotus • He" (Figure 3), the author made repeated additions and modifications to the background, and made use of a large number of coarse particles, azurite, malachite green, flat green mineral pigments with repeatedly intertwined overlays. The artist uses parallel strokes to blend the entire picture with rich colors, and then brush it with clean water after it has been painted thick. Naturally flowing particles look heavy but not rigid, and some unexpected new visual effects emerge gradually on the screen. The water accumulated in the thick blue and green color, and then form a round shape like the size of the lotus leaf water mark. The particles of different colors overlap again and again, revealing the background color, and there is a hazy artistic conception from near to far. This is the harvest that cannot be replicated in the process of chance. This kind of expression technique makes the whole picture produce a kind of harmonious beautiful feeling, and displays the green in the picture to the acme, so that the whole picture narrates the fresh and elegant artistic conception.

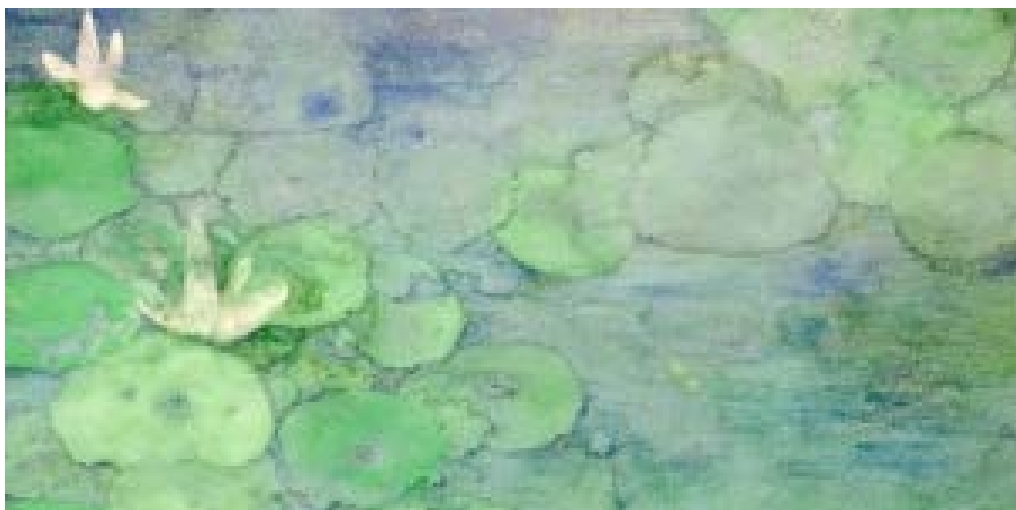


Fig.3 Creation of "Lotus • He"

Summary

Chinese traditional flower and bird painting has a history of thousands of years. It has profound cultural connotations and spiritual connotations. It is the most precious art treasure in the history of painting in China and even in the whole human race. With the development of the times, the traditional painting is also far away from us, and contemporary painting is rolling the whole market. But inheriting and carrying forward the national spirit has always been the foundation of the development of contemporary painting. In the contemporary painting system, both in the form of color and media material are very inclusive. According to the needs of the plots and circumstances, the painters should give full play to the unique charm of the colors, and appropriately use the techniques and materials to make their emotions and ideas more fully expressed. The traditional charm Chinese painting should be inherited, which could not be ignored due to excessive use of techniques.

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