

Image Beauty in Oil Painting

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Abstract: Chinese oil painting originated from western painting art, which can be said to have been bred from the embryo of western culture. Through the combination of oriental aesthetics and western painting morphemes, Chinese native oil paintings have created aesthetic images in line with Chinese traditional aesthetic habits, showing spiritual care and humanistic care from the perspective of the East on a broader cultural level. Chinese oil painting has been inherited and developed in the process of artistic communication between China and the West, which is unique and forms its own unique aesthetic image. On the one hand, Chinese oil painting creation is influenced by western oil painting aesthetics, on the other hand, it is inspired by Chinese classical aesthetic culture. By integrating the aesthetics of Chinese and Western cultures, a new form of oil painting with modern significance is produced.

1. Introduction

The word image is extracted from Chinese classical aesthetics. In Chinese classical aesthetics, image is a concept marking the artistic noumenon, which not only emphasizes the uniqueness of the creative subject, but also highlights the artistic noumenon value. It is the blending of heart and things and the unity of emotion and scenery (Huo Yanxia et al., 2017). Unlike western masters who are keen on bringing in simple and direct ideas, Chinese outstanding oil painters prefer to confide their hearts in a gentle and tactful way. These oil painting artists pay close attention to the combination of oil painting's noumenon language and Chinese traditional philosophy, culture and artistic spirit. They take Chinese traditional image aesthetics as the breakthrough point and combine modern concepts, thus exploring a strong image charm rich in the expression form of Chinese contemporary oil painting on the signs of oil painting (Yin Tao, 2015). Strive to combine Chinese traditional culture with today's world art forms, and find new vitality factors of traditional culture. This creative way contains the aesthetic ideas between China and the West, so how modern oil painters should grasp the gap between them, learn from each other's strong points, and learn from the East to the West is the problem that modern artists should think about.

2. The Origin of Image Beauty in Chinese Oil Painting

Chinese traditional philosophy first respects objective laws and reality, but does not seek empirical evidence. The understanding of things is often subjectively speculative from the level of Tao and reason, so the subjective meaning of Chinese philosophy is very strong. However, the paintings created by artists are not just a reference, imitating and reproducing nature, but the result of artists' initiative creation based on inner feelings (Li Wenjuan, 2017). Chinese people's aesthetic habits require art to have both form and spirit and vivid charm, especially pay attention to emptiness, spirit, emptiness, lightness, depth and distance in poetry and painting. They like to appreciate poetry and painting in their works and pursue the creation of beautiful images in poetry and painting. We advocate expressing the aesthetic characteristics of imagery in oil painting creation, that is, we should integrate our nation's profound cultural accumulation and painting aesthetic tradition into oil painting creation, so that Chinese oil painting has exuberant vitality and creativity (Zhang Yuchun, 2018).

The image expression in oil painting creation is to express one's personal feelings from the traditional Chinese culture. For example, in the creation of Chinese Song Style landscape paintings,

most of them express one's feelings with poems, express one's feelings with paintings, and express one's feelings through the creation of paintings and calligraphy. To some extent, this result is due to the influence of traditional aesthetic trends in classical aesthetics on modern oil painting. In the process of creating modern Chinese oil paintings, attention is paid to the transmission of “artistic conception” and “image” (Zhang Zhiqiang et al., 2018). What Chinese image art depicts is not the reappearance of human eyes' observation of the world, but the fusion of artists' subject and nature's true meaning. The success of local oil painting objectively realized the counter-attack of shelf painting on popular art, and also won an unexpected turn for the traditional painting art. Image transmission is the epitome of oriental wisdom and the business card of Chinese aesthetics. It's cloudy and sunny in the picture.

3. Image of Chinese Oil Painting and Western Oil Painting

Under the edification of our classical art tradition, Chinese oil painting is gradually forming its own image aesthetic spirit, and the characteristics of this image aesthetic are gradually becoming clear. The aesthetic significance of image expression lies in the profound and implicit connotation of artistic image, which can create infinite aesthetic imagination space and give people rich artistic enjoyment. It is not only an aesthetic standard, but also an artistic language, both of which show a balanced visual effect from the image characteristics of oil painting creation (Pan Mingji, 2019). Therefore, this paper holds that the aesthetic image in modern Chinese oil painting has absorbed the essence of western expressionism aesthetic spirit, but to a great extent, the choice of aesthetic image in modern oil painting pays more attention to the pursuit of Chinese classical aesthetic elements. Chinese painting does not blindly pursue the similarity of objective objects, but cares about the similarity of spirit, which is a form of image expression. The aesthetic object is repeatedly refined and interpreted through the implicit expression of the oriental nation, so that the implicit and recognizable meaning forms can be visualized, reflecting the Chinese painters' perception of the world of great harmony. It permeates the author's aesthetic consciousness and personality. Artistic conception is a beautiful artistic realm created by the author with the help of a variety of artistic methods.

In Chinese traditional culture, “image” is considered as the main body of culture, so Chinese painting is constantly pursuing image. However, in the 19th century, western fauvism painter Matisse, cubist painter Picasso and impressionist painter Monet also have unique understandings of Chinese and Eastern cultures. Emphasizing the return of art to its origin, respecting the independent creative spirit of Chinese artists, opening up the creative potential of art apprentices, and emphasizing the consciousness of noumenon and subject is of special value (Xu Yulin, 2019). The national spirit has created the unique oriental temperament of local oil painting, and the western modeling concept and national aesthetic consciousness are deeply integrated. Images can describe the author's inner world through the description of scenery or things, which is also the charm of language. Through the direct description of images in language, the author's feelings which are difficult to express in words can be briefly expressed. In this way, a kind of individual emotion is produced, which is expressed through creation, thus forming the Chinese classical image expression. Its visual feature is the fuzzy expression of concrete objects, and it pursues a kind of vivid charm, not the reproduction of concrete objects. The distant part is the branches and leaves of western culture swaying in front of us, while the close part is the root of Chinese tradition hidden behind us.

4. Aesthetic Connotation of Image Spirit in Chinese Oil Painting

4.1 Vivid in Shape and Vivid in Spirit

Compared with traditional Chinese painting, Chinese oil painting has different materials and carriers, but it embodies the traditional aesthetic spirit of imagery. The aesthetic process is to endow all things in the universe with self-thoughts and emotions, integrate all things in the universe with self-feelings, and realize the intersection and fusion of the self-feelings world and the external

objective world by grasping the essence of objects. It is difficult to express if only images can't be expressed. If you want to create works with image characteristics in painting, you need to have certain expressive ability first. The strength, movement and momentum of oil painting pens show the power of brushstrokes. With the trend of body, the handwriting and brushstrokes are accompanied by light and color, which makes us feel the signs of power. The reconstruction of this image is neither passive narration nor subjective fiction. The oriental charm contained in it is intoxicating, and its pen naturally reveals the western romanticism understood and infiltrated by overseas life (Wu Bo, 2018). Through aesthetic photos, artists will get a kind of appearance that transcends natural images and soaks the subject's emotion and ideology. Many times, different writers show different scenes in the same scene. On the one hand, emotions are aroused by people's hearts; on the other hand, aesthetic images have no fixed standard, which depends on the creator's personal cultivation. In terms of artistic effect, it can make the public have a more real experience and feeling of art, and achieve a harmonious artistic effect and experience, thus enhancing readers' aesthetic feeling.

4.2 Similarity and Dissimilarity, Reality and Reality Coexist

The main purpose of Chinese oil painting creation is to express the aesthetic characteristics of the profound cultural and artistic accumulation of the Chinese nation with perfect images, so as to reflect the inner world of the creators. Therefore, images and expressiveness complement each other. According to the category of ancient Chinese aesthetics, the process of literary and artistic creation is to constantly discover and refine aesthetic images in life, and use various artistic techniques and means to combine the artistic elements of music, words or pictures to render, process and elaborate aesthetic images. It makes people unconsciously downplay the requirements of objective and real form, and enters a vast world from limited space, giving people great aesthetic space, thus producing imaginative artistic conception beauty. In this way, the unity of the mental state and the spiritual feeling of the object can be achieved, so as to reveal and obtain a vivid and powerful externalized image and give people a hearty feeling. The works in the form of western oil paintings reveal the oriental artistic language, which makes the eastern and western cultures merge on the screen and form a new painting language. The principle of image modeling is not only based on the objective image, but also separated from the objective image. Instead of copying the natural image truthfully, it expresses the natural image through specific aesthetic implication. Oriental artistic conception greatly enriches the connotation of modern form, and explores a kind of essential consistency between oil painting and ink painting. The rich emotion means meaningful, which well realizes the seamless connection of this imported painting at the spiritual level.

4.3 Image Harmony and Scene Blending

Under the influence of Chinese traditional art, the aesthetic characteristics of imagery in Chinese oil painting creation gradually become distinct. For example, Chinese painting pays attention to "writing the heart" in its creation, and also expresses the feelings of the heart through color, shape and pattern in the performance of Chinese oil painting. The aesthetic expression of Chinese modern oil painting creation is mainly reflected in its inner meaning. The requirements of Chinese oil painting creators for plain colors make them devote more energy to the expression of personal feelings and pay attention to the natural expression of "God" and "Form". The color of Chinese painting is the overall cognition and grasp of the color diversity of objects. It is not only the "things and the like" of objective objects, but also the "knowledge and the like" of spiritual meaning. It not only hangs over the oriental artistic conception and mysterious poetry, but also vaguely carries the ink image, calligraphy charm and vigorous tension of literati paintings. Just like the cross-dyeing method of ink painting. The language of his figure painting is unpretentious, which is closely related to the identity and personality of the archetypal characters depicted, and the images are vivid and vivid. The meaning of "state" is often higher than the reality of life, which is due to the processing and transformation of meaning, which makes "state" get rid of the limitation of real space and the constraint of "image". This is a kind of materialization of the soul, and at the same time, it is the materialization of things, the harmonious unity of meaning and image, and the

blending of scenes. It is the artistic conception of meaning and image.

5. Aesthetic Significance of Image Spirit in Chinese Oil Painting

The development of Chinese oil painting should take the active expression of Chinese people's life characteristics and living conditions as its primary task. It should not only reflect the unique Chinese spirit and temperament, but also reflect the aesthetic characteristics of national culture and art in the form of exquisite images. The image expressed in traditional painting infiltrates the creator's traditional literati feelings, while the image of image oil painting creation has a distinct color of the times. The process of creating works of art is also a feeling of life. Through continuous refinement and distribution, it forms its own aesthetic image, and uses various techniques to express this image. With the deepening understanding of Chinese and Western cultures by Chinese oil painters and their strong sense of historical responsibility, painters will gradually integrate traditional Chinese culture into oil painting creation. Therefore, when the oil painters rooted in China mention the creation of oil painting pens, there is such an "image" color view in the painter's blood and subconscious mind, which pays attention to absorbing nutrition from the color application of Chinese painting, breaks the limitation of specific time and space colors, and makes colors be applied with the needs of theme, artistic conception, emotion and color form beauty.

The colors of local oil paintings are concise, simple and harmonious. On the contrary, western expressionism has a strong contrast and is keen on complementary colors and sensory stimulation. The pursuit of "I forget both things, and the unity of nature and man" has also been realized here. However, these artistic images are the organic integration with the subject's feelings and thoughts, and constitute the deep connotation of emotion, spirit, reason and spirit of the image, thus highlighting the unique and distinct artistic characteristics and aesthetic personality, and greatly increasing the aesthetic value and artistic appeal of the image. However, it is not a random deformation of the real image, but an artistic image with perfect form and spirit, which has profound thoughts and feelings and distinct aesthetic characteristics. With the continuous efforts of Chinese artists, I believe that the integration of Chinese and Western cultures will be faster and faster, and in the future, the creation of oil paintings will gradually form a creative way with strong aesthetic artistic conception in the development. In the form of expression of works, the traditional Western oil painting creation method will be pursued, and Western expressionism will be used for reference in the external form, emphasizing the abstract expression of objective things; On the whole, we should emphasize harmony and nature, and integrate nature with humanity.

6. Conclusion

The beauty of form and image often comes from our aesthetic taste, criticism, fantasy and negation, which are spiritual. In the process of contemporary art development, the imagery of Chinese contemporary oil painting originates from its existence in the fertile soil of Chinese traditional imagery aesthetics, which accords with the law and logic of art development. This paper compares the image expression in the process of oil painting creation from the aesthetic image of Chinese classical art and western aesthetic image, and then discusses the performance characteristics of Chinese modern oil painting art. Through the confrontation between spirit and material, we can appreciate the penetrating power of oriental aesthetics, show the value of human existence, and find the precious spirit that has been exiled for a long time. It can not only grasp the essence of life, but also create images higher than life, and cast life into art, thus creating artistic beauty beyond reality on the basis of the beauty of life.

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