

Research on the Development of Local Landscape Oil Painting

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Abstract: The local oil painting is mainly the oil paintings painted by the painter on the rural scenery and the living conditions of the peasants. The introduction and development of the local oil paintings in China has a history of more than 100 years. The Chinese local oil paintings are a unique art phenomenon in China. It will look different in different social contexts. Native art is an unchanging art topic in ancient and modern China and abroad. It is also an artist's monologue of his own inner spirit in a certain period. Under the constant changes of time, he will constantly change. This paper mainly analyzes the development status and artistic style of Chinese native oil paintings, and explores the development defects of Chinese local oil paintings in the new historical period and the prospects for the future development of Chinese local oil paintings. It is hoped that this theoretical research will benefit the actual development.

1. Introduction

About the local oil painting is a new art trend since the early 1980s in the early 1980s following the scar art and the major political theme pursued by the Cultural Revolution. It is mainly about the description of real and reliable scenes and the display of daily life events. Under the current development of cultural globalization, the regionality of art has gradually been diluted, and it is also a major challenge to the development of local oil painting in China. The development of art will also continue to develop in response to the development of the times. In the process of local oil painting, new creative changes will be ushered in.

2. Development Status and Artistic Style Analysis of Chinese Native Oil Paintings

In recent years, after the introduction of China's new rural policy, rural development has undergone tremendous changes, which has a great influence on the art world, making it more and more important to the development of rural areas. Contemporary local painters The understanding and understanding of the peasants have further deepened, which has surpassed the past in the profoundness and richness of the local oil painting creation. Many oil paintings are expressions of the relationship between local people and people and nature, people and cities. They also have a lot of thoughts on the development of local oil paintings. They pay more attention to the current relationship between farmers and cities. The oil paintings of the peasant's state, such as Wang Wei'an's "Wang Jinzhuang Peasant's Festival and", and Dong Dongwang's "Early", these local oil paintings have a profound display of the local elements.

The artistic style of local oil painting is diversified. Classicalism, realism, expressionism, symbolism, etc. are all scenes of emotional expression of local oil paintings. The classical art style is mainly developed from the West. In the 1980s, some oil painters began to cast their creative styles to Western classicism. This artistic expression has vivid and real characteristics. It is also more accurate and rigorous, so that China's local oil painting has been developed. Wang Yidong, a representative of the classic style of local oil painting in China, has organically integrated Western classical paintings with Chinese local characteristics, and has become a local oil painting artist with strong strength in contemporary Chinese landscape paintings. The paintings are mainly made of black, white, gold, etc., which can give people a heavy feeling on the screen. At the same time, they are more skillful in painting techniques, and the picture has a transparent feeling, so the artistic effect on the picture is obtained. The enhanced, classical style of local oil painting can be said to be

an artistic means of cherishing the beautiful wishes of rural life.

From the perspective of the realism style of Chinese local oil paintings, this was the first to be affected in the early stage of oil painting development in China. The local oil paintings were further developed on this basis. The local people have a relatively unique emotional recollection in the hearts of the Chinese people, which makes many artists have a strong embodiment of the realism tendency. On this basis, they can firmly defend the local oil painting foundation of the realist theme. Presented a good example. Among them, the realist style of the local oil painter Luo Lizhong's "Father" has a relatively vivid presentation. The super-realistic technique is used to typicalize the characters, and the content of the creation is a true reflection of the image of the Chinese peasants. The emotional expression of the working people has an important representation of the social atmosphere at that time. Realism has played a leading role in the development of China's local-themed oil painting field.

3. Thinking and prospects for the future development of local landscape oil painting

As an important part of Chinese art, local landscape oil painting plays an important role in the field of modern oil painting art. From the beginning of the local landscape oil painting in China, generations of oil painters explored the creation of local landscape oil paintings. The local landscape oil painting complements the Chinese oil painting art and promotes the development of contemporary art. However, there are still many problems in the development of local landscape paintings. First, the society is constantly advancing, and the creation of local landscape oil paintings is constantly developing. Today's local landscape oil paintings lack certain humanistic feelings. The native landscape oil painting carries the important role of inheriting the local culture, and the artist's creation can convey the local spirit. However, although the modern local landscape oil painting works are based on the local scenery, the viewers do not feel the humanistic feelings. Therefore, the creation of modern local landscape oil painting should pay more attention to the expression of humanistic feelings, so that the painting can have real value. How can we create a creation with local humanistic feelings, which requires oil painting artists to understand the local life and to understand the living conditions of the local community so that they can incorporate their own emotions into their creations.

Second, the art of the 21st century is gradually showing the characteristics of "image". Most contemporary artists rely on advanced technology, paying attention to creative forms and creative techniques in their creations, while ignoring the more important emotional reappearances in local landscape oil paintings. Despite the diversity of contemporary art forms, the language of art is not as vivid as it used to be, without deep connotations.

Third, people's thinking is constantly improving. The local landscape oil paintings are highly sought after by people and become the best-selling paintings in the art market. Some painters have seized this opportunity to create low-level local works for personal economic interests. The painters blindly tend to be productive during their creation, which makes the local landscape oil painting lack innovation and the artistic value is also reduced. Under such a background, the development of local landscape oil paintings is facing a crisis. The market economy has a double-sided influence on the development of local landscape oil paintings. Overall, it is still positive. For this reason, contemporary oil painting artists should enhance artistic literacy and avoid the negative impact of market economy on oil painting creation. Artists need to correct their own oil painting art creation attitude, and young oil painting artists should also learn the creation of the older generation of oil painting artists. Going to the local area to understand China's local customs, comprehensively understand the humanistic feelings of China's current rural areas, and achieve a true "from the local, to the society." Social responsibility is a must for every painter, so that you can strengthen your sentiments in your creations and create works of local landscape oil paintings with artistic value.

At present, the local landscape oil painting has received extensive attention. At this time, it is an important moment for the local landscape oil painting to play a role in the field of oil painting art. Its development directly affects the development direction of China's future art. The coexistence of opportunities and challenges is exactly what China's native landscape paintings face today. For a

long time, the creation of local landscape oil paintings has been influenced by many factors. The first is the influence of China's national conditions, which can also be understood as the influence of the socialist political economy with Chinese characteristics. The second is the influence of the local landscape oil painting painter, which includes the contemporary painter's sense of social responsibility and local knowledge. The third is the influence of national culture on the local landscape oil painting, especially the possible influence of national art on the future development of local landscape oil painting. In the future development, local landscape oil painting will inevitably face these problems. In order to address these problems, we must take some positive and effective measures to prevent problems before they occur, so that the local landscape oil paintings can better meet the future with a better posture. Numerous influencing factors also promote the development of local landscape oil paintings. If the painters of the local landscape paintings insist on the true depiction of the local scenery, then the local landscape oil painting will inevitably become a tool to reflect reality and have real artistic value.

Judging from the development of China's local oil paintings in the new era, there are still many defects in need to be perfected. There are many works of Chinese local oil paintings, but they are basically reference to subjective experience, and further strengthen the acumen of innovation and development. . It can be seen from the actual rural oil paintings that it is basically to create social backwardness and weakness in rural areas, to be at the current stage of development, and to be able to fully pay attention to new changes in the face of rural left-behind people and changes in life. Value. From the perspective of changes in life, economic development and the development of medical reforms are all new changes, and these have not been correspondingly shown in oil paintings. Not only that, on the basis of the acceleration of urbanization, some popular cultures are beginning to flood, and the expression of oil paintings through rural and rural areas will gradually become a popular style. When this style is praised by everyone, there will be more. Followers, so the mass production of rural oil paintings will become a more important issue. The expression techniques and themes of the rural oil paintings all require a deeper experience of life. Some authors commercialize the oil painting creations to cater to the market, and make the art works a vassal of popular culture. The spiritual and cultural connotations of the works have not received sufficient attention. Then, with the development of urbanization, the rural laborers began to flood into the cities. The problems of some left-behind personnel have been deteriorating. Some children, the elderly and women have experienced different levels of problems in their lives. There are many aspects of loneliness and closure in thoughts and emotions. These phenomena can be expressed through rural oil paintings, attracting social attention and fully demonstrating the aesthetic and social values of oil paintings.

4. Conclusion

At present, it is a turning point in an important development of Chinese local oil paintings. Therefore, it is necessary to be able to give full play to the advantages of this development and the combination of traditional oil painting expressions, and to create a local oil painting with Chinese characteristics through the cultural integration of the East and the West. . This is not only an opportunity but also a challenge for the creation of oil painting artists, so it is necessary to pay more attention to the creation of Chinese native oil paintings at this critical stage. Due to the limited space of this article, we cannot further deepen our exploration. I hope that this theoretical study can play a role in inspiring the jade.

Acknowledgements

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