

Discussion on the Color of Decorative Painting

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Keywords: Decorative painting; Color expression; Color composition; Aesthetic study

Abstract. The color in decorative painting is an important element of expression, and it is also an important feature of the beauty of decorative painting form and subjective feeling. The pursuit of color, on the one hand, is expressed through formal aesthetics, for example, the color melody and rhythm in the abstract form are used to express the decorative language. On the other hand, it is expressed through the symbolic meaning of color, especially the expression of subjective ideas in imitation and performance. Therefore, the artistic form and aesthetic meaning of the color itself constitute the complex of expressiveness and symbolism.

Introduction

Decorative painting is a kind of painting art. The literal understanding of “decoration” is mainly through the expression of decorative style to form a certain kind of concept [1-3]. The wall of Egypt, the murals in Dunhuang, the ancient Greek murals, and the works of modern artists Matisse and Picasso all belong to the category of decorative painting. As an object of study, in the artistic expression of artists, decorative painting is not the reproduction of natural objects, but also the reconstruction from the understanding of artists, which is the deepening and extension of nature. Compared with the traditional color, the color of decorative painting has its own characteristics, rather than the display of reality. It is mainly from the expression means to express the subjective color. [4-5]

The Subjectivity of Color Expression in Decorative Painting

The color in the decorative painting is not the reproduction of the real color, but the pursuit of the subjectivity of color from the human emotion and psychological suggestion. It originates from the real color but is not confined to the color. It embodies the subjective feeling of the painter, and induces, generalizes and exaggerates on this basis. Therefore, it is not constrained by the essence of color, and is not subject to the restriction of light source color or environmental color. It uses the formal beauty and rules of color to abstract and idealize the expression of subjective feelings, so as to show the fusion of ideal color and natural color. The color expression of decorative painting is different from the coloring technique of general painting. It pays more attention to the inner feelings of the painter, especially the abstract thinking from the visual meaning of the picture color.

The Induction and Limitation of Color in Decorative Painting.

In realistic painting, color is a copy of an actual object. The use of plane color can not be separated from the induction of color, and the restriction of the color shade must be consistent with the color limitation expression technique. The color induction and color limiting techniques in decorative painting are faithful to the perception of the natural object color, especially in simplifying and refining the complicated parts, highlighting the aesthetic perception of objects, and making colors originate from nature and higher than nature. In induction and color limitation, when limited color is used to express the unlimited content, the techniques of plane segmentation, juxtaposition, superposition, passing and echoing to form and shape unique visual effects.

The Exaggeration and Discoloration of Color in Decorative Painting.

Color is the inspiration of painters. In decorative painting, color is a tool to express the painter's subjective thoughts and visions, and it is also the manifestation and presentation of the painter's psychological feelings. Starting from the color of natural objects, with the help of the analysis and application of subjective hue, the overall harmony of color is collocated from exaggeration and discoloration, which is the effective presentation of color application. For the exaggeration in the color, according to the color of the typical object, the vividness of the natural color is highlighted, for example, the bright one will be brighter, the gray will become more gray. For the discoloration processing in color, the normal color deviates from the color under the effect of the subjective intention, so as to change the expression effect of the color. For example, in the work "Dance", Matisse made a special consideration of the human complexion. He used fresh pure orange red to show the healthy skin color. The counterintuitive color effect is to highlight the contrast effect of three colors: red, yellow and blue, which has strong decoration.

Color Expression and Composition in Decorative Painting

The color expression of the decorative painting is usually flat. In the two-dimensional space, the color expression in the picture is not confined to the natural reproduction of the object, and it is also detached from the spatial relationship of the surrounding environment color. It integrates the color language of the three-dimensional space into the plane form, and emphasizes the expression connotation of the object from the combination and composition between the color blocks. The first one is the tile of image. It unfolds from the color expression of the object, removing the composition of the parti-colour and the line, and subtracting the light and shadow effect between the objects. When excluding the mutual feeling of depth, it is emphasized that the outer outline of the object is the definition of perspective space, which is like squashed specimen. The second one is the flat view composition. The plane processing of the sequence of natural objects is carried out by parallel perspective on the objects displayed. In different spatial locations, all objects are looked up at the same level, so that many images are in the same plane. There is no restriction of time and space between the various objects, thus forming an interlaced order. Obviously, the color of the planar structure in decorative painting can be expressed from the inner tension of color. It does not have to be controlled by the real space of painting, and not have to be restricted to the interference of light and shadow, the far and near method and chiaroscuro, but emphatically expresses the visual effect from the flat coating and combination of color. With the development of the concept of contemporary art, the technique of expression of artistic color in decorative painting is more and more simplified, such as the Fauvism Matisse. He is good at using simple lines to compose and blend into the emotional elements of the painters, so as to break through the limitations of two-dimensional images and create visual art decoration effect.

Color Space Segmentation in Decorative Painting

The expression of color of decorative painting in space is an important means, and the subjective segmentation of the color is a particular language that forms the visual space. Color is rich in the eyes of the painter. For the combination arrangement of colors that are intentionally divided under different areas and different spaces, the color space formed in the combination of various color blocks is often manifested by the law of the development of formal aesthetics. At the same time, the segmentation of the planer space in the development of painting is not the pursuit of real three-dimensional space, but to form the geometric form combination of points, lines, and surfaces by abstract and subjective judgment, thus forming the interspersed and overlapped spatial sense of rhythm. These color blocks are organically interspersed in the arrangement of the rhythm, and also produce stereoscopic effect from space vision, reconstruct orderly spatial level, and intensify the strictness and diversity of colors in decorative paintings.

Acknowledgment

The authors would like thank the Project of Teaching Reform of Vocational Education in Shandong Province (No. 2017255) and the Project of Education Science of Shandong Province "13th Five-Year" Planning (No. BCA2017026) for financial support.

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