My Exploration and Pursuit of "Landscape Oil Painting" Creation

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Abstract
Since western oil painting was introduced into China, Chinese painters began to explore the “nationalization” of oil painting. The current development trend of Chinese oil painting is based on local culture to explore the fusion of Chinese culture and western oil painting. My oil painting landscape creation absorbs and draws lessons from the philosophy of Chinese painting, the scattershot perspective and the beauty of the artistic conception, and tries to explore the style of “Chinese landscape painting” with national characteristics, by interpreting the connotation of my oil painting creation, exploring the national tendency in my landscape oil painting creation, better promoting the innovation and development of Chinese oil painting.

Keywords
Landscape oil painting; Philosophical view; Scattered perspective; Mood

Introduction

Since the early development of Chinese oil painting in the Republic of China, it has continued to explore the path of “nationalization” and achieved fruitful results, with many painters and works with Chinese and Western artistic characteristics. Under the profound influence of Chinese philosophy, Chinese national art, especially Chinese painting, has a mature aesthetic pursuit and formal language, carrying the Chinese literati’s aesthetic interest and spiritual search. With the further integration and expansion of world art, Chinese oil paintings need to absorb and integrate the essence of national art.

In oil painting, landscape painting has the unique advantage of pursuing the harmony of Chinese and Western art in terms of subject matter and aesthetics. Chinese landscape painting carries the spiritual pursuit of the Chinese literati and interprets the philosophical view of “the unity of heaven

and man" (天人合一) in Chinese philosophy. While depicting the great rivers and mountains of the motherland, landscape painting creates the spiritual home of the literati. Chinese oil painting landscape sketching and creation also mainly takes the mountains and rivers of the Chinese land as the object of depiction. Over the years, I have absorbed and borrowed from the philosophical view of Chinese painting, the cavalier perspective, and the beauty of mood in my creation of oil painting landscapes, striving to explore the style of "landscape oil painting" with national characteristics. Most of my oil paintings are landscape paintings. My fascination with landscape comes from my childhood experiences. The happiest thing was playing and running in the vast and far-reaching wilderness in my childhood. In the countryside, people could relax and feel the vitality of nature. Therefore, I have always been fond of and obsessed with the country. In school period, I also did a lot of character painting practice. Still, I always feel figure painting can not express his thought of artistic conception and idea. A variety of scenery permanently moved me, especially in the desolate, dark scenery to enter the realm of a very ancient, this kind of state, is also all previous dynasties scholars want to landscape level. I chose to pursue this profound Chinese landscape world with oil paintings.

Traditional Philosophical View Guides the Exploration Direction of "Landscape Oil Painting"

The European oil painting has long pursued the art form of reproducing reality, which is inseparable from the European tradition of revering discernment and following science. According to the interpretation of Christian doctrine: "The artist's accurate and perfect embodiment of external beauty is a contribution to God's completion," it can be seen that the concept of realistic European oil painting has deep roots.The spiritual pursuit of Chinese landscape painting originates from the metaphysics of the Wei and Jin dynasties, which pursued the free realm of "forgetting the form" and formed a Chinese art form very different from that of Europe. The philosophical thought of the Wei and Jin dynasties, which emphasized "mind" and neglected "things", originated from the philosophical concepts of Laozi and Zhuangzi and Taoism. Laozi's philosophical ideas such as "Law from the nature" and Zhuangzi's "sitting and forgetting" and "mind fasting" to achieve "heaven and earth are born with me, and all things are one with me. The spiritual realm of "sitting and forgetting" and "mind fasting" by Zhuangzi to achieve "heaven and earth are born with me, and everything is one with me" has deeply influenced the art of Chinese painting and established its aesthetic consciousness with the philosophical concept of "unity of heaven and man" as the guiding thought. Therefore, to explore "landscape oil painting", we need to use the traditional Chinese philosophical view to guide the creation of oil painting landscapes, put aside the fixed observation methods, realistic images, and the mode of separating human and scenery in Western oil painting, and introduce the aesthetic and creative view of Chinese art to create an art style that conforms to the traditional Chinese aesthetic and obtains A broader sense of cultural identity.

My oil painting Eternal Hometown Series No. 7 adopts an overhead perspective, focusing the light source on a Taihang Mountain village located in a ravine. The strong contrast of black and white and gray, the nationalized color language, and the panoramic composition introduce the viewer to a fairy tale world that seems natural but is like a dream. Instead of opposing humans and scenes or using completely realistic natural colors, the picture uses a muddy, contrasting color language to reconstruct a village scene full of interest, creating the artistic realm of Chinese landscape painting. The oil painting Eternal Hometown Series No. 8 still takes the Taihang Mountain village as the theme, showing a natural and illusory village artistic conception. The screen uses more realistic painting language to shape the body, emphasizing the sense of volume and volume of the house, following the more natural perspective law, near the three scenic spots are treated differently, there is significant virtual and real contrast, strengthening the sense of space of the work. And run out of the picture using the similar to the handling of the spotlight type, what time will the light condensed in the central position of the image, the surrounding light source weakened gradually, formed a solid dramatic effect, not only give a person with true feelings, also create the actual phase, also really false images of artistic conception, lead the audience into can be in the swim of ornamental level, dedicated to art realm.The oil painting Moonlight in the Mountain Village sublimates the actual scene into the realm of the heart. The village under the hazy night, which should be a blurred scene, in reality, I depict it clearly, forming a strong contrast with the deep sky, the detailed ground scene, and the full moon hanging in the sky, reaching a harmonious state in the difference of simplicity and complexity, and a kind of ancient village mood that attracts people to enter the picture.

The Scatter Perspective Method Widens the Picture Space of “Landscape Oil Painting”

The observation method of Western oil painting sketching is focused focal perspective, a limited and defined observation method suitable for representing a specific real spatial scene. The concept of space in Chinese art, on the other hand, is a subjective, infinite concept of space that does not explicitly portray that mountain, that river, nor is it limited to a specific moment or actual color, but is a virtual world reconstructed by the painter based on nature.Song Dynasty painter Guo Xi proposed “High and far-reaching, flat and far,” (高远、平远、深远) which is the poetic space concept of Chinese landscape painting art. The poetic idea of space in Chinese landscape painting is not limited by real space but by a particular perspective and pursues infinite space in line with artistic imagination. The concept of space in Chinese art requires infinite spatial expression within a limited space. It is only by liberalizing the Perspective that a broader picture space can be expressed. Therefore, Chinese landscape painting naturally adopts Scatter perspective to describe the fantastic realm of space. The scattered perspective method is free and flexible to observe and express nature as it pleases and can represent a significant and majestic scene to maximize the expression of infinite space. Exploring “landscape oil painting” needs to be based on the local philosophical view

and introduce the scattered perspective method of Chinese landscape painting art to create a spatial realm of the picture different from that of Western landscape oil painting.

My oil painting Autumn Mountains Like Makeup uses the traditional Chinese painting art of scattered perspective to construct an artistic space that looks very different from Western landscape painting but is highly similar to the art of Chinese landscape painting. The composition of this work is influenced by Yuan Dynasty painter Wang Meng's "Qingbianyinjutu" (青卞隐居图). About the layout, spatial trend, and scene arrangement of this work, the elements of the Taihang Mountains, such as strange peaks, mountains, stacked mountains, villages, farmlands, and mountain streams, are reorganized and combined from top to bottom according to the scattered perspective method, maximizing the integration of various elements rich in the characteristics of the Taihang Mountains, and arranging them into a picture that fits The details of the composition are organically combined through the reflection of trees, the alternation of light and dark, and the change of color, constituting a sizeable artistic space that originates from life but is higher than life, and maximizing the spatial expression of the oil painting landscape.This work uses the characteristic Chinese painting scattered perspective. Still, in terms of color, it adheres to the local language of oil painting art, using more realistic tones to express the mood of the picture of autumn high, depicting a virtual and real artistic world at the same time. The oil painting Taihang Autumn Heights also uses the scattered perspective method, combining the blue and heavy mountains, the depressed and stark slopes, the richly colored villages, and the shadows of the mountains projected in the near field in the picture, fully expressing the pale, warm and lofty natural realm of the Taihang Mountains in late autumn, thus creating a magnificent artistic space.The composition of the oil painting Quiet Hometown adopts the scatter point perspective method. The house scene is grand, and the perspective is not limited. All the houses can be seen in the panoramic view, showing the beauty of the vast space to the greatest extent. In addition, the colours of the work are unified and harmonious, and the quiet sunshine shines on the houses in my hometown, which accords with the theme of quietness in the picture.

"White Space" in My Landscape Oil Painting Performance

White space (留 白) is unique in Chinese painting composition form; Ma Yuan, a Chinese song dynasty painter, is good at the use of white space creation, so in art history is known as the "corner" (马一角), his landscape painting contains white space, space in his landscape painting can be read that way: on the one hand is the virtual to real, with more minor wins more give a person with an infinite daydream, builds a profound artistic conception.On the other hand, the blank space in Chinese painting more fully expresses the theme to achieve the combination of virtual and natural, the artistic effect of both form and spirit. In oil painting creation, we can draw lessons from the composition form of Chinese painting blank, leaving an appropriate blank in the picture of oil painting creation, not only can better highlight the theme of the photograph but also create an empty realm.

My oil painting One of the Series of Warm Sun after Snow draws on this kind of composition. After covering the distant mountains, houses and trees, I choose to depict the snow scenery in white space and only show the shadow part of snow to increase the three-dimensional sense of snow. In addition, the dense middle shot and the sparse close shot form a sharp contrast, the picture to achieve the artistic effect of "shu ke zou ma ,mi bu tou feng" (疏可走马，密不透风). Another oil painting Quiet Hometown also adopts the form of blank composition. The blank wall, red roof and grey window reflect each other in point, line and surface. The overall picture looks very harmonious.

The Beauty of Mood in Traditional Painting in "Landscape Oil Painting

The mood (意 境) is a kind of spatial expression that originates from reality and is higher than reality, and is mainly used to express the artistic realm of traditional Chinese painting. Mood can be divided into two levels: one is the fundamental factor, which refers to the natural visible scenery and objects, called "real mood" (实境); the other is the part that cannot be seen but can be imagined, which is sublimated from the actual scenery, called "imaginary mood." (虚 境) It is the core and soul of Chinese landscape painting and an essential element of oil painting landscape. The beauty of the mood of Chinese painting is mainly reflected in landscape painting, those cold and sparse forests, remote and silent, conveying an eternal sorrowful interest and more to the author's state of mind and the pursuit of the spiritual world. Whether it is high mountains and flowing water or ancient woods and winding trees, there is always a deep chill hidden in the depths of the landscape painting to approach the realm of desolate cold and old. Western oil paintings also excel in rendering the atmosphere of a particular moment. Oil paintings of landscapes mainly focus on reproducing natural scenes and do not regard "cold and desolate" (荒寒) as a high level of artistic expression. As a form of painting explored in Chinese culture, "landscape oil painting" should take the mood as an essential pursuit of painting expression.

My oil painting "The Moon is Bright in the Hometown" takes the mood as the primary pursuit in creating this painting. The picture shows a quiet moonlit night, a silent hillock, white snow covering the hometown, early winter persimmon trees standing in the night, late autumn fruits remaining on the branches, igniting enthusiasm for the cool visual space, and a white moon in the empty and boundless night sky, echoing with the remaining persimmons, suggesting completeness and happiness. The elements of snow, homeland, persimmon, and full moon in this work are used in appropriate combinations to create a cool and warm snowy night mood, expressing the author's homesickness. The oil painting Tranquil Hometown, selected for the "13th National Art Exhibition", is taken from the Taihang Mountains in Linzhou, Henan Province, where a village in a river valley is silent in the sunlight, and the old and new farmhouses witness the vicissitudes of history. The factory in the distance brings the industrial image, adding a contemporary touch to work. To fully express

the quiet mood of the village, I grouped the space into a dark background, strengthening the contrast between black and white and gray in large blocks of the picture, making the town in the near distance more prominent and expressing the sense of silence of the mountainous countryside more fully. Another work selected for the national art exhibition one of the Eternal Hometown series, to the ancient village of Taihang Mountain in Yuxian County, Shanxi Province as the performance object, the picture houses are numerous, the momentum is tremendous, the formation of a repeat of the formal beauty. To show the mysterious artistic conception of the ancient village, I organically combined the cold gray and warm gray in the picture to enhance the brightness and purity contrast of colors. Also, I used the light and shade processing technique of spotlight-type, which highlighted the beauty of the vicissitudes of the ancient village, strengthened the expression of artistic conception, and constructed a fairy tale dream world. The oil painting Autumn Sun shows a late autumn season in the Taihang Mountains, where the trees are sluggish, and only some remnants of leaves remain. The hometown garden is silent in the deep silence of the mountains in the late afternoon, a quiet atmosphere. However, the warm and eye-catching sunlight sprinkled to this quiet courtyard and the depths of the mountain forest, a sluggish, calm but warm idyllic poetry emerged, sublimating the mood of late autumn and wanting to immortalize the quiet time.The oil painting Cabin in the Forest depicts that silence is a mysterious cabin in a mountain village: towering trees and the silent setting sunshine on the mysterious house. The colour of the whole picture is purple and grey, which gives people a feeling of cold and loneliness. In addition, mysterious ancient villages are also depicted in the series of Six dreams, three dreams and two Dreams

My exploration and pursuit of “landscape painting,” learn Chinese traditional culture and philosophy, and draw lessons from the aesthetic and form of Chinese landscape painting art, will the philosophy of “harmony between man and nature,” “scatter perspective,” “mood” and so on has the distinct features of Chinese traditional art are blended in among them, forming oil painting language with specific characteristics, and try to practice the “nationalization” of Chinese oil painting landscape.

Conclusion

I have never left the study and research of traditional Chinese culture throughout my artistic career, and the essence of classic Chinese art has influenced my artistic creation. My oil painting landscape creation absorbs and draws lessons from the philosophy of Chinese painting, the scattershot perspective and the beauty of the artistic conception, and tries to explore the style of “Chinese landscape painting” with national characteristics. How to better integrate local Chinese culture into oil painting art in the future? This deserves further reflection.

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