

# Language Expression and Notion Shaping of Comprehensive Material Painting

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**Abstract:** *Comprehensive material painting, as a unique form of easel painting, is the innovation of modern art language for the development of the times. The development of comprehensive material painting in China has broken through the formalism aesthetics in traditional art, reflecting the innovation and inclusive practice of Chinese artists who dare to be the first and write first. Chinese artists have been breaking through the stereotypes that restrict artistic creators. Chinese artists have been breaking through the stereotypes that restrict artistic creators. In the exhibition of comprehensive material painting works recently years, many artists have explored the thinking expansion of comprehensive material painting creation and the vitality of the art era. With the Chinese various of art realities and objective facts during practice as its foundation, Chinese comprehensive material painting boldly breaks through the subjective limitation of " Chinese essence and Western utility ", and serious judgment and rational analysis are provided in the process of creation. Chinese comprehensive material painting takes absorbing the excellent traditional culture of our nation as the inner logic, meanwhile, it integrates the national spirit of the imagery with the expressive value of the times, creating new cultural significance and context of the times through multiple material languages.*

**Keywords:** *Comprehensive Material Painting; Material Language; Localization Practice*

## 1. Introduction

The concept of comprehensive material painting, formed in 2010 and originated from the "mixed media" in the West firstly, includes oil-based materials, water-based materials, two-dimensional collage of plane and various common ready-made products in life. With the wave of reform and opening up in the 1980s, Chinese comprehensive material painting began to adapt to the artistic transformation and inelastic demand of the development of Chinese contemporary art, and also opened an important step for Chinese easel art to integrate into international art.

## 2. The Evolution of the Artistic Concept of Comprehensive Material Painting

In a sense, artistic creation can be said to be the pursuit of individual thoughts and ideas. In the scope of individual self-discipline, we excavate the essence of semantics and ideas of art surface form language. Therefore, both art practitioners and academics, under the guidance of the theory of conceptual art, believe that art is an independent individual life, and art itself has an independent ontological formal framework. In the process of improving art level, many Western art masters have made the best of proportion, light and shade, color and other fields in many kinds of art paintings, such as figures and landscapes. In a certain period of time, they have formed a subjective sense of " can be sensed but not expressed in words". In addition, later generations cannot surpass the "specialization" of painting. At the beginning of the 1880s, the exhibition of "New Spirit of Painting" appeared. David Hockney, Willem De Kooning, Francis Bacon and other contemporary art heavyweights, as well as a group of German artists of New Expressionism, were eager to break through the shackles of this conventional concept of art, and each made his own efforts to let painting enter the three-dimensional category. Totally new breakthrough has been made from the formal language to the material language. The connection between painting and nature has been established through the directional material language itself, painting began to show the social attributes that cannot be copied. Material language also began to cross the barriers of text communication, with its inclusiveness and diversity to establish a new cultural exchange system. In a certain sense, exploration of the concept evolution of western modern art plays a lighthouse leading role in the system establishment and concept formation of comprehensive materials in China. The evolution of the concept of comprehensive material painting

cannot be completed in a day. It is difficult to read the works of art in detail just because of the seeming integration of Chinese and Western ideas, which is either "seemingly in harmony with each other, or lack of aura".

### 3. Diversification of Material Language

Art is by no means an eternal existence. Therefore, if comprehensive material painting wants to build its own cultural context system, it must rely on the expression and thinking integration of material language, and reflect the vitality of contemporary Chinese comprehensive material art through artists' thinking about life and more profound artistic practice to establish their own material language theme selection and language integration. This is a kind of performance of cultural value system rooted in the soil of Chinese culture, connecting history and reality, painting and society, imagery and performance of local art form.

Comprehensive material painting belongs to the field of painting, and material is its most basic language feature. Material is the artist's rational choice, and is his own pure creation of the conception of the work, the establishment of the object image and the expression of the color theme. It is the choice of the essence of materials that directly or indirectly brings the viewer unlimited imagination space to the works of art, rather than simply imprison the appreciation angle and thought on the plane attribute of painting. On this basis, a strong thinking collision between the work and the society, as well as the author and the viewer can be established. In recent years, there are many metaphorical material language applications such as lacquer, gold foil and leather paper in the national art exhibition of comprehensive material painting works. The expansion of the concept of painting will become more and more intense with the process of economic globalization, followed by the cultural community built on the material language. In Tapies' works, we can clearly feel his artistic proposition, that is, dialogue with society. With the help of the expression of material language to construct a kind of ideological system, let the material carrying the works get rid of the inherent material properties, so as to let the picture enter the spiritual world. This requires artists to have a clear understanding and induction of their times and the development of contemporary art, in order to find the foothold and starting point of their own cultural system in the choice and expression of material language.

### 4. Localization Art Practice of Comprehensive Material Painting

Comprehensive material painting is an inevitable trend to conform to the development of Chinese contemporary art and cultural self-confidence. This concept itself goes beyond the limitation of painting types. In addition to the expression of material language and formal language, comprehensive material painting pursues a broader space-time system in narrative, and runs through the times and themes. From the 3rd China Comprehensive Material Painting Ningbo to the 13th National Exhibition of Fine Arts China 2019, there are many paintings showing contemporary cultural confidence and leading the fashion of the times, such as Yang Yang's *Golden Chapter* and Wei Huidong's *When Chuang Tzu Meets Kafka*. In these outstanding works, the viewer can span time and space, enjoy the national customs of all parts of the motherland, and vividly show us the exquisite, dynamic and sublime image of the local art practice of comprehensive material painting.

Artist Yang Yang combines classical and modern, using retro gold and fashionable trend color to fully show the collision between urban women and classical women's emotional elements and spiritual fields. Instead of pursuing to depict women's facial expressions in detail, she uses the form to depict the spirit, making the part subordinate to the subject and the emotion subordinate to the theme. Yang Yang's experience of urban women's life practice for many years has created vivid female images in the picture and brought the audience into the cultural context of the changing times and the tide of social development. In Wei Huidong's *When Chuang Tzu Meets Kafka*, the material is presented as the carrier of emotional expression in the audience's eyes. Behind the theme selection is the deep thought and meditation visible to the naked eye, which is the unrestrained and rendering of localized art practice. Zong Baihua said in his *Aesthetic Walk*: "a work of art is dead and lifeless without the active imagination of the appreciator." To make a work of art alive, it needs the artist's personal philosophical thinking and social experience, which is not directly related to the material itself and the material. Some artists choose to stack the materials continuously, which seems to be heavy but lacks the soul of art, the spiritual appeal of home country and the understanding of the times and culture.

## 5. Conclusion

The artist Wei Huidong explores the integration of traditional culture and contemporary culture from the language system of artistic creation, which reflects the artist's philosophical thinking. The inspiration of art is to extract expressive aspects from the exaggerated description of literary works. It is the capture of the characteristics of uncertainty in Franz Kafka's *The Metamorphosis*. It is also the open mindedness and nihility of the spiritual journey in *The Carefree Excursion* by Zhuangzi, the originator of Chinese Taoism. Wei Huidong combines Chinese and western culture in his works, skillfully connecting art with literature and philosophy. The work is divided into two parts from the middle of the picture. The German version of *The Metamorphosis* transcribed on the right side of the painting echoes with *The Carefree Excursion* printed in movable type on the left side. It seems that two different civilizations have crossed the river of time and brought the viewer's thoughts into a splendid feast of thoughts and civilization. From the quality and texture of the picture, the artist Wei Huidong specially uses the material made of natural wind fossil to cover and dye the leather paper over and over again, which makes the paper produce the traces of time and heavy time accumulation. The inheritance of civilization has become increasingly vague and not "defined" and "recognized" under the erosion of time. At the top of the text are two kinds of patterns: fossil fish and beetle. It seems that you can see the beetle in *The Metamorphosis* who is under great pressure and can't control falling at the end of darkness and the roc who is soaring up nine thousand miles in *The Carefree Excursion*. This is more like a dialogue between two completely different ideologies, it provides a kind of philosophical thinking and humanistic care for the development of contemporary Chinese art and comprehensive material painting.

## References

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