

The widening of the field of view and the use of media in pictorial vision

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Abstract: *Oil painting in China's local development breaks the shackles of traditional formal language and further highlights the innovation and turn of oil painting's iconography. This paper will focus on the rebellion of pictorial vision against tradition, the widening of the boundaries of vision and how pictorial personality uses the medium.*

Keywords: *schematic vision; widening of visual field; use of media*

1. Introduction

Throughout the emergence and development of oil painting, the expansion of the medium and the reorganization of the value of the formal language by many Western artists has become a solid foundation and barrier for the reconstruction of contemporary iconography. The broadening of the public's aesthetic vision of oil painting can be traced to its initial state and subversive expansion in the development of Western oil painting. The variations of rock painting, wet fresco, Tempera and mixed techniques are the forms of pictorial expression before the emergence of oil painting, which are the periods of their expression of objects in terms of pictorial aesthetics. The three Renaissance masters and the Venetian master Tintoretto of the same period used irrational perspective and spatial viewpoint to reverse the dramatic effect of the picture, and in the 16th century, a group of painters such as Grunewald realized the aesthetic characteristics of the nation, and the visual form began to improve qualitatively. After the 17th century, the development of oil painting was influenced by religious and political factors in the superstructure of European countries, and the artistic expression was grand and magnificent, rich in unrepeatability vitality, but the teaching paradigm of oil painting's graphic form language also laid the foundation for the true depiction of objects, the return of classical rationality, the balanced and steady artistic style, and the horizontal collision across time and space in the Renaissance period, which became the dominant force in the following century^[1].

2. Aesthetic characteristics of the schema

The dominant force in the subsequent century. In different centuries, a number of excellent works came into the viewers' field of vision, and in the process of viewing them, their pictorial presentation mostly shifted to exaggerated and strong contrasts in terms of stylistic steadiness, exuberant and enthusiastic colors, and meticulous portrayal of characters to show the humanistic concern that began to be injected into the corner of society. The emergence of Impressionism in the 19th century represented a new aesthetic view and a reconfiguration of the pictorial style. With Monet, Renoir, Degas, Pissarro and others, in contrast to the representation of the formal language of oil painting in the interior before the 19th century, they began to give the eye the most natural and subjective pursuit, the illumination of light and the nuances of color, allowing them to ignore the contours of objects and increase the oil painting pictorial aesthetics to capture the instantaneous feelings of objects in nature, unconsciously immersing themselves in the pictorial style of the paintings. Monet's Sunrise - Impressions, the Water Lilies series, Renoir's capture of the accidental, fleeting and fleeting nature of the images, and the uncertainty of the objects, became the reference objects for many artists in the mid to late 19th century to learn and change. In this era, the aesthetic vision of pictorial style began to break the previous definition of the solidified thinking of oil painting in terms of shape, structure and color, and began to return to the artist's sense of self-expression in creating oil paintings, combining scientific experimental principles and allowing the subject and object to play their full role, which became a huge leap in the development of oil painting theory and practice.

1945 was the point around which Western oil painting began to rebel greatly against tradition, to pursue the independent value of art itself, to tend to the expression of diverse languages, and to launch a new round of challenge to the viewer's aesthetic visual receptivity. The subjective manifestation of artistic individuality became a powerful proof of the widening of graphic aesthetics. Various art schools such as Fauvism, Cubism and Expressionism set off a reconstruction of the expression of oil painting, and at the same time showed an impact and stereotyping of the value of contemporaneity. The development of Western contemporary art after World War II has broken the inherent concept and tradition of oil painting, individuality, self-expression, the purity of abstraction, and the creative means of daring to be a pioneer, all of which have become examples of learning for this genre of oil painting today in terms of connotation and outreach. In the long time line, the extension and development of the aesthetics of the style has always been closely dependent on the development of oil painting's self-discipline and other-discipline.

The aesthetic field of pictorial style is constantly searching for, highlighting, and strengthening the inherent structural, color, and spatial relationships implied in figurative oil paintings, and the direction that painters constantly try and focus on is how to organize abstract object-combination relationships to break the pictorial aesthetic fatigue caused by the picture without completely stripping away the characteristics of the subject and object. The development of Chinese painting, compared to traditional painting, has been more and more successful.

3. Periodic characteristics of the schema

The development of Chinese painting, compared with the tradition, has shifted to the independence of art itself, to the originality of human beings, and to the release of the essence of artistic personality. As a branch of this art, oil painting has also taken a new direction, showing the authenticity of the painted object, an artistic goal that has been pursued since the introduction of oil painting to China, with the power and simplicity of persuasion and understanding integrated into the object. In the beginning, the style seemed to present authenticity, a primitive return to visual impressions, the only measure conveyed by oil painting^[2]. The emergence of multimedia and intelligent technology greatly influenced the way the viewer's eye reads images, believes in intuition, and discriminates between patterns in a way that is constantly formed and re-formed, in a retrograde manner, but with the intention of the past and the present.

With the popularization of high-tech images, contemporary Chinese oil paintings have begun to express and splice subjective imagery throughout the spatio-temporal framework. Although the picture is partially conveyed as figurative, when viewed as a whole, it is the existence and display of non-realistic objects in time and space. Color plays an important role in the expansion of the aesthetic field of view. In oil painting, the straightforward use of color has always been an important criterion for evaluating paintings in the graphic aesthetic. We cannot deny that the complete liberation of color by the Impressionists and subsequent painters has gradually made the viewer realize that color itself is a kind of art, as Van Gogh said, "Color itself can express something. Color in oil painting can play the role of explicit and implicit metaphors, and it connects different expressions. Just the acidic red and blue can express strong emotions and highlight the application and display of symbolic calligraphy, and it also proves that in the composition of the picture, the dotted line is no longer the only way to express color in oil painting.

4. Visual experience of graphical style

The use of color does not require a specific angle of painting, so it can be wielded and squeezed to form a random richness of the picture. The flat and careless composition in oil painting, the random division of the spatial composition of the picture, and the screening and grasping of the viewer's psychological characteristics are all challenges to the aesthetic vision and boundaries of the painting style in contemporary oil paintings. In the intrinsic relationship of the formal composition of oil painting, little by little, the figurative expression is separated out through the use of numerous media to show the abstract reorganization process. The repeated overlaying, superimposing and staggering of colors not only enhances the purity of the pictorial perception but also presents the viewer with a different aesthetic field of view. The reconfiguration of the oil painting schema in the contemporary art environment has used its own action to liberate color again, to re-broaden the local view of space, to reorganize the structure, not bound by any expressive intention, art is intuitive and pure. The boundary line of aesthetics is opened step by step in the schema.

The schema of oil painting gradually replaces images and ideas with visual satisfaction - the "pleasure of looking" in the face of a real copy. It was here that self-expression and the true dignity accorded to art began to take on an intermingling quality that went hand in hand with the times. Pictorial individuality was broken up and reconstructed in the late 19th and early 20th century in Chinese and Western oil painting with a rich and swift state of affairs. In the new order of the times, the definition of pictorial individuality is judged by the difference of individuality in the overall structure, shape, space and perspective of the picture. How to emphasize the tension and illusion, rhythm and jump in the visual senses has become an issue that cannot be ignored in the expression of pictorial personality. In the presentation of oil painting, the uniqueness of the medium used triggers the change of pictorial personality.

5. Conclusion

The difference of the times will bring about different cultural orientation of the country, and the visual ability of the viewers to read the pictures will gradually be different from each other. In the expression of the pictorial personality of oil paintings, the rational use of how to choose the medium becomes an inevitable problem^[3]. The pictorial sense shown by the third viewpoint-camera and lens in today's society has become a human visual field, which can be generated at any time. The development of Chinese oil painting in terms of pictorial personality cannot be separated from this artistic sphere.

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