

Study on the development of Chinese oil painting color language under the fusion of Chinese and Western painting

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Abstract: *Color is not only the linguistic element of human perception of the world, but also the starting point of artistic perception and artistic analysis. As an important part of art language, it together with modeling language constitutes the indispensable core language of visual art, which not only affects the artistic expression of the whole creation, but also affects the artist's spiritual world. Due to the development of different cultural systems in China and the West, there are also some differences in color language systems, mainly in its own color language characteristics and usage. Since the 20th century, the color language in Chinese painting has shown the tendency to learn from Western art, which has also led to the fusion of color concepts of Chinese and Western painting to some extent. In this process, whether Western painters or Chinese painters, the attention and research on the color system of Western oil painting occupy the main part of painting theory. However, despite many achievements, Chinese painters' study of the localization of oil painting color is still difficult to carry out. Therefore, the development of Chinese oil painting color language needs to be re-examined and positioned.*

Keywords: *oil painting; color language; Chinese and Western painting*

1. Collision of Chinese and Western paintings

Because of the different cultural origins and aesthetic ideas between China and the West, if Chinese painting is subjective and confirmed, then western colors are objective and scientific, and the differences and possibilities of integration between them can promote the development of Western color systems on the Chinese land. In the context of the collision and fusion of Chinese and Western painting, it can be seen that after impressionism, Western artists began to study classical soy sauce tones, hoping to open up the exploration of light color, they accepted the influence of western modern science and technology, as well as the classical art and modern image of the East, the color of painting embodies the strong expression and pursuit of subjective spirit, which to a certain extent changed its language appearance. Since modern times, due to the loss of literati painting and the introduction of Western painting, Chinese artists have re-examined the traditional writing law of Chinese painting, abandoned the previous method of color setting, tried to learn from Western classical painting and impressionism, and reformed the traditional color setting law of Chinese painting, which caused many thinkers and artists to talk about at that time, although the controversy is constant, but it is obvious from 19 Since the introduction of Western painting into Chinese art at the end of the century, their color "invasion" is precisely in this particular historical period of the final disintegration of Chinese feudal society, which not only plays a special role in Chinese art, but also guides the Chinese people to interpret the language system of Western painting gradually from wrong reading to identity, from imitation to absorption, from mutual understanding to complementarity.

2. The development and characteristics of Chinese painting color

Unlike the West, the color of Chinese painting is more dependent on the ideological and ethical rules of ancient philosophy. In fact, China has formed its own unique concept of color, and it has been applied to etiquette, hierarchy, world-class use and other social aspects. During the Spring and Autumn Period of the Chinese War, the original painting theory combined with Yin and Yang five lines formed the Chinese five-color system. [1]

2.1. Color of folk painting

Under the influence of Confucian philosophy, color, as a symbolic combination, becomes a symbol, which is particularly important for folk creation and art. Compared with Chinese painting, folk painting relies more on primitive instinct than on rational constraints. In addition, the principle of happiness let folk artists use black, white, red, green and other extreme colors, such as folk toys, paper-cuts, annual painting and so on. At the same time, often hold a variety of activities affecting the formation of folk art color concept, such as drama, dance, dragon dance, lanterns, etc. , they are the most vital component of the folk image, more naturally from the instinctive color table[2].

2.2. Color of the court painting

Court painting, in a broad sense, refers to the creation of painting art around the life of feudal empire and the management of administrative resources, the emperor is the organizer of court painting, cultural entertainment reflects the emperor's aesthetic sentiment, is the embodiment of the talents of outstanding artists of all generations. The application of painting color in court painting mainly focuses on technique and function, which is consistent with the concept of "color by class" in traditional painting. And "with the class of color" advocates is the summary of color and emphasize the inherent color of the object of creation, the inherent color described here is more the creator's subjective inherent color. In a word, the traditional color setting method of "giving color by class" summarizes the basic aesthetic principles of Chinese painting color language. For example, the color used in The Emperor's Map of the Past Generations is roughly based on Zhu Sand Red, Zircon and Turquoise, with black and white forming a steady, distinct and elegant atmosphere. In addition to ordinary characters, landscapes, birds and other topics, court life also has a variety of forms of expression, including etiquette, diplomacy, military and other special elements. As a result, the theme of court painting is more extensive.

2.3. Colors painted by literats

"If the color of Confucianism is related to the imperial aristocratic style of the Tang and Song Dynasties, then the appearance of ink painting is not only related to Confucianism, but also with the color of Taoism (and the color of Zen) is inextricably linked, therefore, the literati painter must be distinguished from the brilliant colors of the court painters, as well as the bright colors of folk painters." [3] There is a special classification in Chinese painting, that is, aesthetic interest. In this social group, there are many educated people who are cut off from their jobs, derogatory or tired of bureaucracy, but most of them are well-educated.

They depict the glory of nature in simple tones and express the charm of painting in lyrical ink. In painting, the emphasis on color simplicity, ink dispersion, with a strong subjective feeling.

3. The development and characteristics of Western painting color

Every change in the use of western color is always restricted or encouraged by aesthetic perception, and the development of color theory, pigment improvement and technological progress often create conditions for change. Therefore, if the development of traditional Chinese painting color clues are often attached to metaphysics, Confucianism, Taoism and other philosophical concepts, then the development of Western painting in general belongs to the field of science, as Leonardo da Vinci said, "painting is a science", but also closely related to the color, perspective and anatomy of photography, determine the western oil painting color in the form, color and harmony of light. After impressionism, Western painting has undergone remarkable changes in color perception.

3.1. Sixteenth century - Renaissance

In the Renaissance, oil painting color in a certain style to break through the old road, began to pay attention to oil painting color light and shadow and light and dark. Creators begin to explore the beauty of nature, and nature in the bright colors, bright strong, smooth colors, and therefore increased subjectivity; For example, Leonardo da Vinci's Mona Lisa chose a blue-green cool hue in a visual vision to complement its complexion, adding a progressive color -- near-warm, far-cold, far-off, near-real Enriches the picture sense of space. [4] For example: Const Burr, his works mainly describe the natural scenery and working people. His landscape paintings break through the shackles of classicism and show the purity of nature with simple naturalism. Its representative work, Valley Farmland, is now in the

Victoria Museum, and the unflattering tones in the picture clearly feel the truth of great nature feel.

3.2. Seventeenth century - Baroque

During the Baroque period, the typical representative figures of oil painters were Rubens, Rembrandt and Claes. After they established the subject matter of painting, they used special pigments to deepen the subject matter. In modern art, pigments can also show some special connotations and meanings. Rubens focused on the creation of myths, religious art such as *The Resurrection* and *The Apocalypse Judgment*, and many of his creations were quite wanton and perfect. Rembrandt was a great Dutch artist, and he opened his own workshop and created masterpieces of art on subjects such as religious painting, custom painting, landscape painting and portraiture. The commission also focuses on the colors used in specific situations. He also specialized in oil painting genres and portraiture, and in the history of European painting, he made a revolutionary contribution to the art of oil painting, showing a special visual feeling and recreating the connection between light and color. So the paintings he created are very real.

3.3. Nineteenth century - Impressionist period

In the 19th century, painting entered the era of impressionism. Impressionist period art works mainly highlight the ever-changing colors of nature. During this period, the German poet Goethe creatively divided the colors into cold and warm colors, representing different emotions. Therefore, impressionist artists in the creation of the time must carefully study the integration and change between warm and cold tones, emphasizing the relationship between light and dark. If the painting changes the cool and warm tone, it can show instant flicker and rhythmic tone, and thus more lively. At the beginning of the 20th century, impressionist-dominated oil painting colors emphasized the practical significance of color. The dark blue and deep purple background of the impressionist painter Gao More's masterpiece "The Soul of the Dead" symbolizes the end of life and fills the picture with mystery. Impressionist painters began to focus on nature, focusing on the deep impression of something. When they create oil paintings, they look for ways to express their emotions directly and release their instincts to color. Color transcends the picture and causes the heart to echo. For example, many of the paintings created by the post-impressionist painter Van Gogh have added vivid hues, sunflowers, and the application of yellow systems such as lemon yellow and orange to the blue background contrasts to show visual impact and enhance the effect of the picture[5].

4. The development of color language in Chinese oil painting

The development of oil painting language in our country comes from the study and practice efforts of many artists, and the results enrich the presentation of oil painting language, but all of these are based on the horizontal development of color language, based on the deep development of color language, these efforts are far from enough. The color of oil painting is different from the color in daily life, the color of oil painting is more reflected in the harmony between pigments. On the one hand, it shows the artist's mastery of artistic color, on the other hand, it also reveals the artist's own wisdom, education, emotion and other spiritual information. In oil painting, color not only has materiality, but also carries spiritual elements, giving a certain degree of cultural. Oil painting pigments not only represent the artist's color combination, joint processing and creative application, in most cases, is the collision of color in the artist's soul, the viewer's appreciation of painting should not only come from the naked eye, but also through the "heart" of the depth of oil painting perception, that is, the spirit of the creator behind the color information.

However, in the modern period of material foundation development, some artists show impatience and utilitarian artistic behavior in their artistic creation, and gradually show the materiality which is different from the charm of color itself, which leads to the gradual weakening of the spiritual application of oil painting language and restricts the development of oil painting language. This phenomenon is caused by two main aspects. On the one hand, from people's needs and aesthetics, people are more and more inclined to "shape" the whole art, relying too much on the aesthetic, artistic sense of social life, on the other hand, from the artist's understanding of color culture, some artists strive to create "colorful and wonderful" visual effects, improve the purity of color and view Construction of color, in fact, color is not different, more colorful, color expression language is more complete, only in a specific environment, under the influence of people's own physical psychology, in order to form color preferences and taboos, thus, to give color has a certain humanitarian significance. However, people's preference for the material properties of color, habits and aesthetic standards are not static, it is particularly important to study the color has a relatively stable spiritual culture, only in this way, the development of Chinese oil painting language can continue and improve.

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