

Art sociology analysis of Liao Jichun's painting color

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Abstract: The sociology of art is with the help of the analysis and research methods of sociology, taking the universal connection within the society as an opportunity to analyze the soil of art and its development state, and to study the cultural situation and social situation. This paper takes Liao Jichun 's painting color as the research object, puts his works on the basis of specific social and historical conditions and aesthetic feelings, and explores the influence of society on the color of Liao Jichun 's various periods, as well as the personal and national ideological artistic conception reflected by the color fusion.

Keywords: Art sociology; Liao Jichun; Color Studies

The research of art sociology is neither a simple theoretical application nor a rigid theoretical model, but relies on the sociological research of local art cases, and conducts multi-angle research on Chinese academic studies on this basis. The formation of personal artistic thought is always influenced by the social and cultural living environment, and the social style and aesthetic appeal have a profound influence on the personal aesthetic taste and style. Liao Jichun is one of the pioneers of Taiwan oil painting, a pioneer of Taiwan's new fine art, and has made important contributions to the development of Taiwan painting art and fine art education. In Liao Jichun 's artistic career, because of his special influence of the Times background, he has a strong sense of independence and Xinming art style, which is most praised as the performance of color in Liao Jichun 's oil painting, and art historians praised Liao Jichun's oil painting with the "the magician of color". Liao Jichun once said: "I use the simple and strong color to give more color sense with comparison and emphasis. At the same time, in the composition of the lines, I pay attention to the interest of modeling, not to write the impression of a certain time, but to show the color I hope to show." The bold and unrestrained brushwork and gorgeous colors in Liao Jichun oil painting are like a world full of lyric and imagination, bringing viewers hope, happy feelings and interesting artistic conception.

1. Liao Jichun's life background

One soil and soil feed one person. Liao Jichun was influenced by the family environment and the artistic background in his hometown since childhood. Water is the lifeblood of civilization. Daxi, Taiwan, not only enjoys the reputation of the local rice warehouse, but also is a hotbed for breeding many modern artists. Liao Jichun was born in 1902 in Zhenliao, Hulu dun, on the north bank of jia Creek, from a poor family. His father made a living by farming and died at the age of 30. The mother relied on the embroidery pattern to support the family until her death. Therefore, the embroidery pattern depicted by her mother is the budding work that Liao Jichun had a strong interest in painting. Taiwan's embroidery pattern has the artistic characteristics such as exquisite layout, harmonious colors and fine workmanship. The artistic features of these embroidery patterns have a subtle influence on the application of Liao Jichun oil painting color. Mother's painting embroidery and gourd pier and other local carving artistic background, let Liao Jichun had a strong interest in art. So, how did Liao Jichun's paintings reflect the personal and national thoughts and artistic conception through color fusion?

Under the guidance of Tian Bian and such a tolerant and friendly teacher, Liao Jichun was very free to the creation of oil painting. Liao Jichun's oil paintings in this period were basically a direct depiction of the objects. He paid more attention to shaping the volume of the image. So in the use of color for the inherent color, in the brightness of color is also dark. During this period, his works include "Naked Woman", "Self-Portrait" and other works, all of which used realistic expression techniques, and developed solid painting skills and expression techniques of faithfully reproducing the objects. From Liao Jichun 's Naked Girl painting at that time, it can be seen that his works not only have no shadow of the teacher 's painting style, but also have different painting styles. But the Tokyo School of Fine Arts was filled with French outer light schools. Outer school is a bright painting style showing outdoor light

changes on the rigorous realistic picture. Japanese representative painters are Qinghui Kuroda, Yoshiuro Kumi, Miyuro Okada, Wada, Fujijima Takeji. With Kuroda entering the Tokyo American School, the foreign light school became irreplaceable as the authority and tradition in the Western painting department. In 1928, Liao Jichun created "The Courtyard with Banana Trees", depicting the courtyard scenery in front of his home and a fragment of his daily proximity to life. There is perspective and light feeling in the picture, the light feeling is not very strong, it is relatively soft. The changes of light and shadow, refraction, light and shade contrast brought between the courtyard images add a trace of decorative meaning to the picture. Taiwan's unique southern scenery is also quiet, showing a red and green atmosphere. The color use of this work provides a new opportunity for Liao to explore the color, and also opens Liao's depiction of Taiwan's local customs.

2. The influence of the living environment on Liao Jichun's painting color

First, Taiwan is located in the subtropical island climate area, with abundant sunshine and abundant rainfall and less sunshine time in Japan, so the work presents a relatively cold phenomenon. However, in Taiwan, sufficient sunshine, in the prosperity of the sun, it shows a strong color and a strong contrast between light and shadow. So we present a more lively and bright scenery. In addition, the grass-roots cultural customs of folk temples and houses are also full of special shape and color contrast. These fresh factors of nature and humanities are easy to stimulate the painting talents who return from studying abroad, and create the creative style of self-reliance research through transformation and exaggeration.

Liao Jichun's 1950s to the early 1960s landscape paintings "Little South Gate", "Freshwater", "Spring and Autumn Pavilion", and "Tainan Kong Temple", showed the repeated scenery. This represents his constant discussion and progress in colour and painting style. He loved to depict the scenery of the lake, especially the scenery of the river harbor. The most classic is the 1953 work "Freshwater", which is one of his best. Looking at the white building, the house on the lower right is the freshwater church. The houses downstairs are Fujian families, and the middle is mixed with Japanese houses, which is such a strange architectural combination. Liao Jichun integrated them together in his unique color way, not abrupt, but has a strange chic. When Liao Jichun's "Green shade" was exhibited at the 6th Taiwan Exhibition, Lin Jinhong, a reporter of Xinmin Newspaper, interviewed Liao Jichun with the title of "Local painted in the Green shade". In the article, Liao Jichun's self-statement on the future creation direction: "My main creative tendency in the future is to consider how to transform and exaggerate the described objects under the conditions of beauty, and make the painting content more substantial." Can imagine at this time after Taiwan exhibition, emperor exhibition training, not only have a deeper thinking on the picture, no longer satisfied with the use of realistic brushwork and color reconciliation, but also because Taiwan show to Taiwan local color to encourage trend, and make Liao Jichun in the continuous exploration of Taiwan characteristic style, gradually out of exaggerated shape, configuration tone style. The Taiwan folk relics, temples and folk houses and festival decoration of the accumulated local life and growing environment all vaguely give birth to the color performance of Liao Jichun nourishing the wind and soil of Taiwan.

Second, the subtropical natural customs and special regional cultural landscape have become the powerful factors that inspire Liao Jichun's creation inspiration. Let him practice the natural and cultural dialogue between Japan and Taiwan, from which the personalized art style. In fact, this is an inevitable phenomenon. At that time, the examination of Taiwan art exhibitions, especially the Taiwan exhibitions, all gradually flaunt local colors, and even the imperial exhibitions held in winter were no exception. The creation of local colors in Taiwan has gradually become the creative theme of the painters through the competition. In the work of Shade of the Tree, with abstract painting style, he staggered the branches and leaves, the scene of the light from the cracks between the leaves, simplified to the symbolic lines and color blocks, imagine the sight of the tree shadow change gradually blurred, then the scene seen in his eyes may be presented on the picture, a spatial change of lines and colors. He then created "Still Life", in which he deliberately blurred the outline and distance on the picture, and the image began to emerge under the overlapping of colors. In such kind of works, we feel the color in Liao Jichun's heart like the potential flow, a touch. In the face of the changes of artistic trend, Liao Jichun has his steady pace and innovative talent to do not blindly pursue abstract oil painting, but combined with his own spiritual needs and still retain the demand in the abstract. The most important thing is that Liao Jichun can bring the structure and color of all things to the harmonious beauty of "unity of heaven and man".

Third, the treasure island of Taiwan is imported by colonial rule and many foreign cultures, which constitutes a variety of cultures. Therefore, Taiwan artists also realize that it is key to establish a new artistic appearance based on the life of the Taiwan people. Liao Jichun once said: "My colors are

deceptive, is not loyal to nature." He evaluates his artistic color because he uses his own mood to paint, color is the subjective expression of his emotions, rather than writing things, blindly imitate the color of nature. He can play the color he wants, give the scene any subjective color, and can make the ever-changing color and Hu fusion, bring strong moved to the viewer. Therefore, Liao Jichun's paintings are also particularly free in painting style and skills, and have become more bold and powerful in brush strokes and colors.

3. Conclusion

The sociology of art has its own unique advantages in revealing the sources of real life of art works, explaining the basic views on real life shown by the works, and examining art as a complex connection between social facts and social life. Liao Jichun conveys the inner spiritual artistic conception through the color of oil painting. Although he has experienced poverty and war all his life, his painting always gives him a feeling of hope and happiness. The core of Liao Jichun 's works is deeply rooted in the development of local culture and has deep feelings for his hometown. The scenery of his hometown nourishes the color of Liao Jichun 's painting. His picture never struggle and cry, only to achieve artistic harmony. Look at the earth, see the living, just like his faith, is praise, is an ode, his color charm, has improved the local pattern, to a broader world.

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