

The Bride Written by Wang Yidong

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Abstract: Wang Yidong is one of the most powerful representatives of contemporary realistic oil paintings in China. His creations mainly focus on northern rural figures, especially the depiction of rural women. "Bride" is the most representative figure in Wang Yidong's artistic creation, and it leaves the deepest impression on people. This paper analyzes the bride image in Wang Yidong's paintings from the aspects of subject matter, color, emotion and style, and tries to explore his painting style.

Keywords: Wang Yidong, oil painting, bride, red

1. Introduction

Wang Yidong is one of the most powerful representatives of contemporary realistic oil painting in China. His works are fresh and beautiful, simple and heavy, with strong colors. "Bride" is the most representative figure in Wang Yidong's artistic creation, and it leaves the deepest impression on people. Most of the "brides" in his works are the working people when he was sketching in the Yimeng Mountains. He said: "Actually, I am not a noble person, and I am also very vulgar. I like everything about beauty"[1], so he said that the "bride" in the work gives people a state of shyness and excitement, and the character setting of the "bride" itself gives people a feeling of joy and happiness.

2. Subject matter

Wang Yidong was born in the countryside of Yimeng Mountain and loves rural life deeply. He uses the characters and scenery of mountain villages as the subject of his paintings, which contains his deep feelings for his hometown, Yimeng Mountain. The villages, thatched huts, rivers, stones, girls, children, old people and other people and things in the Yimeng Mountains gave him a warm feeling, and even the noise of the countryside and the barking of dogs made him feel the smell of fireworks. These rural materials are very precious to him who later lived in the city, and cannot be imagined with cultural knowledge. Art comes from life, in order to feel life and life more truly, and maintain the original ecological appearance of life. As the saying goes, "It is better to travel ten thousand miles than to read ten thousand volumes of books". Wang Yidong decided to return to his hometown - Yimeng Mountain to sketch. Coming to Yimeng Mountain is not only about painting, but also the source of Wang Yidong's artistic inspiration and his emotions. place of sustenance. Therefore, the women represented in his works have a heavy local flavor.

Wang Yidong chose the villages and figures in Yimeng Mountain as his subjects, among which there are many female figures. The models he chooses are mostly young rural girls between the ages of 15 and 20, and the images are mostly gentle and elegant. Among them, "the bride" is the most representative figure in his oil paintings. "Wedding is the most glorious and beautiful moment in the life of rural women, and it is also a lively and festive festival for the whole village. Rather than showing suffering, I hope to capture and record this beautiful moment. Because, although suffering and tragedy have the power to shock people, but only beauty can directly strike the strings of the soul [2]." For example, he wrote "Auspicious Days" in 1995 and "Sunshine in Winter" in 2004. Some of the girls he writes are individual portraits, and some are brides in wedding scenes. The characters are all fresh and elegant, with gentle and well-behaved appearances, and a firm and kind heart. Most of Wang Yidong's choices are girls of marriageable age. At this time, they are at a turning point in their lives and are about to become wives. For a woman, it is about to leave the comfortable environment of his original life and go to a life that two people face independently. They are both curious and afraid of the future, and women at this stage have the most abundant and complex inner activities. Wang Yidong: "The person I paint is my own world, a subconscious inner activity. You are just standing outside the frame and peeping into other people's hearts. If she knows that she is being watched, that state will be

wrong. This process is very Implicit, the pursuit of subtlety and proportion, there is power in the frame, and the proportion is seen in the effort [3]. “

3. Color

Wang Yidong's paintings are mainly based on classical oil painting techniques, and the rules of Impressionism's use of color are incorporated into the handling of colors in sketches. The colors are strong and subtle, and the contrast between cold and warm, the use of complementary colors, etc. are controlled in subtle changes, so the tone is still the same classical. He often achieves a strong contrast effect by forming clear color blocks and tonal layers through inherent colors. In the same color block, Wang Yidong adopts the processing method of compressing the intermediate tones and increasing the contrast to make the image more eye-catching. In addition, Wang Yidong also pays great attention to the “character” of the color itself. Red is bright and dazzling, but more than enthusiastic and not deep enough; black is unassuming, pure and quiet; black and white have a strong ability to set off others. Wang Yidong's paintings also have rich cultural heritage of colors, and the main colors have special symbolic meanings in Chinese traditional culture. His signature colors are black, white, and red. These three typical colors constitute the tones of Wang Yidong's works. Red is a typical festive color in traditional Chinese culture, and black and white can be said to be the most intuitive and simple colors left by the mountains of Yimeng Mountain. Red is festive and is the most expressive for weddings. Wang Yidong created a large number of works about brides, such as “The Bride” (1992), “The Bride” (1993), “The Bride to Be Married” (1996), “The Bride” (2005), etc., all painted in red. The tone is the main expression, and the red is painted to the extreme. In “The Bride to Be Married”, the bride wears bright red clothes and sits on a stool covered with a large red quilt in the center of the picture. The red bed curtain in the background echoes the red of the bride's dress. The bride's legs are together, her left finger is holding a small flower that hangs naturally on her leg, and her right hand is reaching out to her head as if she wants to touch the small flower on her head, which is a little nervous and cramped. The bride to be married is young and beautiful as if the little flower in her hand is blooming, her head is slightly sideways, her eyes are looking forward, and her eyes are rich. The corners of his mouth were slightly upturned, revealing a smile that was not a smile. The bride-to-be was a little nervous and cramped because of the changes in her life, and her expression was a little shy, suspicious and expectant.

In Wang Yidong's 1998 “Noisy Room”, the bride is wearing a red cotton-padded coat, her left hand is on top of her right hand, hanging on her legs together, sitting in the center of the room. In front of her was a table covered with a red auspicious pattern tablecloth, with red candles burning on it. Her slightly bowed head was rosy in the light of the candlelight. The groom on her left was smiling, wearing a large red flower made of textile fabric on his chest, and the groom's face became even redder. Surrounding the bride and groom are numerous elders and villagers, all looking at the two with joyful expressions of blessing the newlyweds. The bride is at the strongest point of the light. She is thinking about her thoughts, showing shyness and anticipation, fear or helplessness. She came from another place and was unfamiliar with everything here, and the quiet candlelight set off her slightly disturbed mood. In the background are two big red double happiness, separated on the back of the two newcomers. The red ribbon above is also a big red flower tied in the middle, which echoes the big flower on Sina's chest. The whole painting is dominated by warm tones, through the candlelight in the center of the painting, the red dress of the bride, the big red flower in the groom and the ribbon, and the red character of Double Happiness, the festive atmosphere of the whole room is brought out. Under the enhanced lighting arrangement, the seemingly lively scene appears very quiet, and the expression of this inner language can be found in the frankly laughing crowd. By enhancing the contrast of colors, Wang Yidong focused on the facial expressions and body posture of the bride, showing that the bride looks out of tune with everything around her. “Actually, marriage in that era was still ‘the order of the parents, the words of the matchmaker’. Most brides had never met their future husbands before they got married, and had no real understanding of marriage. They were ignorant, afraid, and looking forward to marriage. ...” [4] Wang Yidong accurately grasped the feelings of folk women when they got married, and presented the emotional appeal of art.

4. Emotion

The natural expression of true feelings is the highest artistic criterion that Wang Yidong has always pursued. Whether it is the love for Yimeng Mountain or the emotion injected into the paintings, it is

Wang Yidong's true feelings. The characters and landscapes in Wang Yidong's paintings are all based on Yimeng Mountain. After truly feeling the fireworks in the countryside, he chooses models to create. The simple folk customs of Yimeng Mountain provided inexhaustible artistic inspiration and emotional sustenance for his artistic creation.

Wang Yidong's personal strong emotions are expressed through the girls he writes. His series of works on the subject of brides mostly depict gentle, well-behaved, reserved and kind girls, taking them as the protagonists to show the rich inner activities of a woman at an important turning point in her life. The starting point is to express the beauty of the world, and to explore the natural beauty and spiritual beauty in the ordinary world. The characters in his works are serene and peaceful. Of course, understanding a girl's emotions does not only depend on Wang Yidong's personal and subjective analysis of the model's inner world, but also through communication to understand each other, and then tell the model the emotions he wants to express, so that the model can figure it out for herself. Through long-term observation and capturing the moments that resonate with his emotions, Wang Yidong depicts the girls in Yimeng Mountain in his heart, and these girls are beautified in his writing. "Use a brush to capture the most beautiful moments in life, and let the works convey real and moving emotions [5]."

"The Dressed Bride" (1992), "The Bride" (1992), "The Bride" (1993), "Auspicious Days" (1995), "The Drunken Groom" (1996), "The Bride to Be Married" (1996), "The Bride of the Night Watch" (1996), "Auspicious Day" (2002), "The Bride" (2005) and other works, the brides have different emotions, some of them are shy, some are disappointed, some showed a happy smile. Each work is very quiet, and the brides in the paintings are very beautiful, but each bride created has her own inner world. Wang Yidong's love for rural life and his praise for pure spirit are conveyed through his works.

5. Style

Wang Yidong took the road of realistic figure painting, but his style leaned towards classicism. Realistic oil painting requires meticulous depiction of the object of painting. In the process of painting, anatomy, color theory, and optical theory must be considered authenticity [6].

Western classical oil painting has a great influence on Wang Yidong. Perspective, anatomy, the expression of lines, the principle of color, and the superb techniques and expressions of classical oil painting make Wang Yidong understand that painting is not only about paying attention to Inner form, but also focus on spiritual expression. He learns the techniques of Western classical art and integrates the elements of traditional Chinese culture and Chinese folk elements, which enriches the content of the picture and the form is novel, thus forming a unique painting style.

Wang Yidong insisted: "When painting Chinese themes, you have to do it in China [7]". He uses classical realistic oil painting techniques to depict people and things in his hometown. He did not copy the techniques of Western classical realistic oil painting, but explored a path of oil painting belonging to his own country through the study of classical realistic oil painting. He searched for a new language in traditional Chinese culture and art, and used red a lot; he borrowed the ink and composition methods of traditional Chinese painting, and applied it to his own oil painting creation, making the picture with oriental romanticism. Wang Yidong uses classical and delicate expression techniques, and uses colors with strong impact and symbolic meaning to create a simple, simple, youthful and vibrant image, giving viewers a strong and healthy sense of beauty, creating ideal and typical contemporary female beauty. Wang Yidong has formed a unique artistic style with pure style, strong color, profound connotation and simple sentiment through his research on Western classical painting and his superb techniques. Wang Yidong's oil paintings show a strong classicism style, and have the national characteristics of traditional Chinese elements, and at the same time carry forward the national culture.

6. Conclusion

Wang Yidong combines the expression techniques of Western classical oil painting with Chinese national culture to form his own unique artistic style. He is good at capturing the inner world of the characters, and takes his strong feelings for his hometown Yimeng Mountain and his love for the simple working people as the theme of his paintings. He mainly paints in several colors such as black, red, and white, which makes the picture vivid but not rigid, stable but not dull, and makes the picture have a soft feeling. The rich cultural heritage is the source of inspiration for Wang Yidong's continuous creation. He insists on realistic techniques and uses his own national culture as the theme, which

reflects his patriotic spirit. Wang Yidong's dedication to art and spirit of exploration have profoundly influenced many contemporary Chinese oil painters.

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