

The Artistic Language of the Different Schools of Painting in Oil Painting

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Abstract: *The art language of oil painting is commonly understood as the painter expressing his own thoughts through various techniques, materials, and techniques. In the history of human development, there are a large number of artists who love art in every period, and the history of human art civilization is formed by the works created by these artists who love art with some art language and their own style. These artists, with their distinctive personalities, use their own artistic language to express their emotions and their understanding of art, making their works vibrant and dynamic. I think we should learn and understand the language of different schools of painting in different periods, study their artistic language and artistic expressions, and combine the current social and environmental factors to express the artistic language in our works. And to make the viewer resonate with the artist, there must be very accurate artistic language as support.*

Keywords: *oil painting, oil painting style, artistic language*

1. Introduction

For oil painting, because it expresses the painter's thoughts and is the crystallization of the painter's ideas, oil painting is a language in itself. The language of oil painting, which originates from the West, is even richer; it includes shape, color, brushwork, texture, texture, composition, composition and so on. If you are a Chinese oil painter, you must not only master these techniques but also integrate Chinese cultural traditions and the Chinese aesthetic spirit into them to form your own unique oil painting language. In addition, the rhythm and rhyme of the language narrative in the picture, specifically the balance of the whole, the coordination of shape and composition, etc. are all crucial factors. The process of making an oil painting is the creation process in which the artist consciously and skilfully selects and uses the materials used to master oil painting, the techniques that can express artistic ideas and form artistic images. The development of oil painting has gone through several periods: classical, modern, and contemporary. The oil paintings of different periods are governed by the artistic ideas and techniques of the times and present different faces.

2. Analysis of the artistic language of oil painting

2.1. The meaning of the artistic language of oil painting

The creative process of oil painting is the painter's particularly skillful mastery of the language of oil painting they have mastered, which in fine terms means using their skilled materials, techniques, and so on to express their ideas about art. The language of oil painting is how an oil painter thinks about, merges, and breaks down many different elements in the creation of a work, in such a way as to bring a direct visual impact to the viewer while at the same time provoking deeper reflection on the work and further infecting the viewer. [1] The painter presents the content that needs to be communicated to the viewer in various forms. Artists can choose to use different elements of artistic language to serve the purpose of their work. In general, the choice of artistic language depends primarily on the subject matter of the work and the content the artist wishes to express.[2]

2.2. The value of the study of artistic language in oil painting

For an artist studying oil painting, we should know the artistic language of oil painting. We should know the different artistic languages that have emerged in the social context of various periods, so that we can have a deep understanding of the artistic language, understand the different artistic languages

from different periods, doctrines, and schools, learn and apply this knowledge better, and perfect our artistic language of oil painting.

3. The artistic language of different schools of painting

3.1. The linguistic expression of neoclassical painting

Neoclassicism is said to be based on the classicalism of the 17th century, and at the same time, it is also called revolutionary classical because of the close connection between this movement and the French Revolution. Neoclassicism began to break through on top of classicism, but there would still be shades of classicism. Serious in its choice of subject matter, neoclassicism believed that art must be made from reason and that the artist's own thoughts and emotions were not valued, but more for the purpose of proclaiming reason, law, and the state rather than the individual artist. The leading figures of neoclassicism were David and Engel, and one can feel from their paintings that most of the scenes they painted were major events and important heroic figures. They were guided by the aesthetic views of the Renaissance, and they worshiped the ancient style, nature, and reason. Their paintings do not pay much attention to the use of color and focus more on sketches and outlines. In Angell's paintings, always gives a natural visual feeling, and it is a very enjoyable state to enjoy the neoclassical art language while the spirit is completely liberated. In particular, his work "Fountain" is a painting of a nude woman, but under Engel's brush, there is nothing wrong with it. When you see this painting, you will admire the beauty of the lines and the texture of the skin, which can make people feel relaxed and comfortable, which is extremely rare in the subject of painting nude women. It is easy to paint a nude woman in a vulgar way, but under Engel's brush, the lines and skin of the woman's body look beautiful and atmospheric, which makes people appreciate it very much.

David's most perfect classical work, *The Death of Socrates*, shows Socrates, seated in the middle of the twelve apprentices, drinking poisoned wine in order to stand up for the truth and refuse to flee. Socrates exclaims: "I have been condemned by the state, and if I flee, the law will not be obeyed and will lose its validity and authority. When the law loses its authority, justice ceases to exist." This expression bears a high resemblance to the devotion of Christ, in that David uses Christian painting to render a sense of sublime atmosphere to a non-religious subject, and this tragic theme is expressed in the same way that David's firmness and aspiration to embrace the truth and uphold morality may also contain a critique of the injustice of the French authorities. Human beings' adherence to morality stems from the judgment of rational thought and from the regulation of themselves by the law. This is not only the linguistic connotation of David's painting but also the stance and mission of David's painting.[3]

Neoclassicism is mostly based on heroic stories, with the rationality and seriousness of ancient art, as well as high morals and mission. With its depiction of ancient stories, Neo-Classicism embodied the realistic quest of the revolutionary era, thus completing the transformation of classicism. It was the cultural weapon of the French Revolution, a harbinger of victory. At the heart of the neo-classical aesthetic of painting were rational thinking and the perfection of the legal system. Although neo-classicism flourished with the development of political lines, it did not weaken its original intent of rational scrutiny and legal restraint. The figures in the picture were created by the artist through careful design. Every space had to be transformed to stand up to scrutiny. Detailed depiction of detail was an essential skill of the classical painter, and the ever-changing spaces also make a huge visual impact on the viewer. The essence of the neo-classical style is rationality and method. As mentioned earlier, rationality refers to the painter's active refinement and reconstruction of reality. The painter is able to control his emotions and use reason as a guide to portray his objects calmly and rigorously, shaping them in accordance with the rules of the pursuit of a perfect artistic image. Neoclassicism is a system of perspective and anatomical plastic art that constitutes the academic orthodoxy of Western painting, which is the opposite of realistic painting that thinks with the eye and is faithful to facts and to sensual feelings. The absolute permanent stability of painting was also sought by the Classical painters as a corollary to the ultimate quest for rationality and legitimacy.

3.2. The language of expression in Romantic painting

The revolution of neoclassicism prompted the emergence of Romanticism in the 19th century, and the artworks during this period pursued more of a release and liberation of individuality. In Romantic oil paintings, what plays a decisive role in the creation of art is the artist's personal emotion and the

artist's rich imagination. What they pursued was not just the beauty in reality, but the beauty in their mind's fantasy, and what they pursued more was to express their emotions through their art language and works. The artworks of this period, these works have a strong subjective nature pursuing a dynamic and spiritual beauty. Romantic works are more unique in the language of their works, artists like to find unique things in life, and many artists like to seek creative inspiration from some literary works. It opposed the rules of classicism, rational thought, and the suppression of individuality. The achievements of German Romantic painting are mainly reflected in landscape painting, and Friedrich is its representative painter. Landscapes of mountains, coasts, and monasteries were often found in his works. Many painters began to pay attention to oriental elements, and these works with oriental elements became an important embodiment of European artists' departure from classicism. Romanticism in the nineteenth century was a complex artistic and cultural phenomenon, the yearning for fantasy ideals and the unknown mystery of the future, which was very unified in European art. In his work "Two Men Watching the Moon in the Mountain" we can also see more about his painting level. The whole painting creates a very strong sense of atmosphere, with a very stable tone and well-drawn details, giving a strong sense of immersion to those who view this work.[4]

Romanticism believed in a strong affirmation of human feelings and individuality, daring to love and hate, emphasizing 'feelings above reason' and 'conviction above reason'. Romantic works are full of passion and the characters have distinct personalities. Romantic oil paintings are also very colorful, with artists often using strong, highly saturated colors with vibrant brush strokes to represent people and events while using such strong color expressions borders on 'black and white contrast. Romanticism has had a strong and lasting influence on later generations and can be found in philosophy, literature, and other arts, where Romantic ideas continue to emerge. In painting, Romanticism had a profound influence not only on the content of the composition but also on the form in which it was created.

3.3. Expression of the language of realism in oil painting

The realism art movement began after French Romanticism. In this period, artworks focused on the expression of art in reality. Artists preferred to use realistic techniques, hoping that people could see the essence of the phenomenon. Realism refers to the art form that depicts real life more realistically and is sometimes referred to as realism. In terms of subject matter, realism abandoned the mythology, ancient heroes, legends, and pie-in-the-sky fantasies of neoclassicism. It leans more toward the reality of life and opens up the scope of the subject matter of artistic creation. In terms of artistic expression, it paid more attention to natural beauty and realistic beauty and pursued a realistic approach. It portrays nature in a fifty-fifty manner, reflects real life, advocates paying attention to the lives of ordinary people, and describes nature. The representative painter is Kubert, whose representative work "Ornan's Funeral" has many characters in it, they have different occupations and different expressions, and Kubert depicts their demeanor in a very dynamic way, the funeral he painted is the funeral of ordinary people, he is concerned about the people's life, realistic concern about the people's life and customs and present it through realistic techniques to produce a very shocking picture. He is concerned with the life of the people, and the customs of the people and presents them in a realistic way.

French realist painter and representative of the Barbizon school. Born into a peasant family, Millet later settled in the village of Barbizon, south of Paris. He painted many works depicting idyllic landscapes and peasant life and is known as a great peasant painter. Miller's painting style is simple and dignified. His images are neat, dignified, memorable and sculptural. In his quest for overall harmony and unity in the picture, he strives for integration. His artistic language is very calm and stylistically simple. The painting style is simple and calm, and the colour treatment is rich and harmonious, full of sincerity and touching power. Viewing his works often immerses one in the artistic mood he creates. Miller's representative works include *The Gleaners*, *The Evening Bell* and *The Shepherdess*. *The Gleaners* is Miller's masterpiece, a realistic, intimate, naturalistic and imaginative work. The painting depicts three women harvesting sheaves of wheat in a field. The women are dressed in simple clothes and wearing headscarves. Miller does not depict her figure face down, each taking pains to gather ears of wheat to provide food and clothing for their families. The technique is very simple throughout the work. The clear sky and the golden fields of wheat are in perfect harmony. The rich colours are unified in soft tones, showing us a charming rural landscape. The images are beautiful, serene, profound and thought-provoking. What Miller was after was true beauty. He believed that beauty exists in the human mind, not in the human body or appearance. Obviously, Miller did not want to impress through the appearance of his characters. He was impressed by the mind and will of the people he represented, not by the technique and form of the painting. It is what touches the heart that is most valuable. Millet did

not paint many men in his work. He prefers to paint rural women. Some of them are picking sheaves of wheat, some are sewing, some are looking after children. They are a very realistic representation of women. Miller disliked all imaginary, false and grandiose images. He always insisted on truth and purity, on the truth of his own personality, on the truth of the feelings of the characters in his works, and on the truth of rural life in his paintings.

3.4. Impressionist painting language expression

The artists of this period advocated the innovation of art forms, and the paintings gave people a certain visual enjoyment. The paintings of this period are closer to the direction of modern painting. Monet, as the first painter who sketched from nature, liked to use color and light to express his impressions of things but did not focus on the actual shapes of objects. Therefore, when enjoying Monet's paintings, we can feel the independent color relationship in the paintings. After Impressionism, Post-Impressionism emerged. The artists of this period emphasized the need for artistic images to be significantly different from the archetypes in life, i.e., to realize the imagination from objective to subjective through a certain subjective imagination. In fact, they emphasized the expression of the artist's personality, a personality that was very free in its expression and not limited to the actual appearance of things. Monet was the leader of Impressionism, and his masterpiece "Water Lilies" can be clearly seen as a characteristic of Impressionism, with very beautiful colors and natural and vivid light. This work, Water Lilies, has a hazy, dreamy, misty aesthetic, with the sense of light and color interplaying to produce a very beautiful effect. It is the combination of light and color that is most perfectly expressed in Monet's work, and it is the combination of light and color that makes for a delicate and subtle, rich and gorgeous picture. A closer look at Monet's work shows the varied appearance of the same object in color, and the Water Lilies group also reflects this characteristic, filling the water lilies with infinite vitality.

3.5. The artistic language in modernist and post-modernist oil paintings

The term "Western modernist art" refers to certain schools of modern art that have developed in Western countries since the early twentieth century - Fauvism, Cubism, Futurism, Dadaism, Expressionism, Surrealism, Abstraction, and Pop Art. The term 'modernism' is associated with a new, non-traditional, artistic idea that is distinct from the past; modernist art is not the same as the traditional art of the past, nor does it include the modern schools of realism, and it is not the same as modern Western art, in which it has only a place. The process of development of Western society gave birth to the emergence of Western modernist art. Thanks to modern science, people began to accept various works of art, and the belief in painting that imitated nature was made shaky by the growing sophistication of photographic techniques. Western art also became rich and varied due to the presence of African and Oriental art. Under the influence of some philosophical thinkers and psychologists, art was not only a representation of things but a true expression of the painter's mind. Modernist art was represented by Cézanne. His works do not overly replicate reality but reflect more harmonious relationships through certain geometric forms. Cézanne's greatest influence on the post-modernist school was his clever use of color and his emphasis on the sense of space and volume in his work. As a result, Cézanne is regarded as the father of modern art and is admired by many modern artists. His work and ideas influenced many 20th-century artists and art movements, particularly the Cubists. For most of his lifetime, his art was not understood or accepted by the public. Through his persistence, eventually challenged all conventional 19th-century painting values. Cézanne's greatest achievement was an unprecedentedly incisive analysis of color and light and darkness, which overturned previous points of visual perspective and removed the construction of space from the impression of color mixing, formalizing the emergence of pure art in the field of painting in a way that no previous school of painting had been able to do. For this reason, he has been called the 'father of modern art. He believed that shape and color were inseparable. Geometric brushstrokes were used to apply color to a flat surface, gradually forming the surface of the painting. He advocated the use of color contrasts rather than lines and shades of light to represent objects. He used masses of color to express the three-dimensionality and depth of the object, shaped it using the warm and cold variations of color, and constructed the image using geometric elements. Vincent Willem van Gogh was a Dutch Post-Impressionist painter. Born into a family of Protestant priests, he was a pioneer of Post-Impressionism and deeply influenced twentieth-century art, particularly Fauvism and Expressionism. In addition, Van Gogh's brushwork is very wild and stark, fully reflecting the spirited heart of the painter. Matisse is a representative of Fauvism and was heavily influenced by Van Gogh and Cézanne. Matisse's paintings are also known for their color. The lines are bold, the shapes curved

and the expressions of the faces exaggerated. It wants to express the heart of the painter through his artwork. Expressionism came into being when the need arose to express a wider range of emotions to the artist. Compared to the previous painters, Expressionism was a more spirited expression of color and a more spirited expression of emotion. Munch's works are highly distorted, shockingly colorful, and littered with disease and death. In terms of color expression, Munch's color expressions are so dissonant that it is disturbing to view the work. In fact, these colors and forms are inseparable from his own experiences, and this work from 1895, *The Scream*, reflects Munch's exploration of emotion, pain, despair, and the depths of the human soul and mind. Although the artist painted multiple versions of the figure in his bold and prominent colors in 1893, this print uses a more striking and powerful palette of black and white. The painting reveals the seemingly palpable anxiety and fear of the figure through its powerful visual impact. In describing his inspiration for the painting, Munch said, "It is the infinite cry of nature" so that different people at different times would have given different languages to the work of art, as the inner experience of the artist varied from time to time.

4. Summary

To sum up, painters in different periods have different ways of expression, but no matter which era they are in, they all have one thing in common, which is to use oil painting to express emotions. As contemporary oil painters, we must know how to express our emotions in oil painting and make our paintings have our own characteristics and social nature through rich imagination in order to have complete research value. Learning and knowing different painting languages is more beneficial to help us find our own contemporary painting language, and the knowledge we learn from previous painting schools can be better applied to our pictures. On the road to learning oil painting, we need to learn relevant knowledge and find our own vivid and characteristic art language, we should be bold and innovative, not stick to the stereotypes, and look at the previous schools of painting are constantly overthrowing their predecessors and forming a new art language based on their innovation. So we also need to keep learning knowledge to enrich ourselves, and carefully observe life to find our own artistic language. We should continue to be skilled in our techniques, read more excellent books and exhibitions, and learn to think and summarise, explore in-depth, and then develop our own unique painting techniques. The learning process may be full of thorns and bumps in the road, but we need to have the tenacity to rise to the occasion and overcome difficulties in order to continue to succeed. The artists listed in this article are all examples for us to follow. We must be practical, paint more and think more, learn the essence of foreign painting based on the traditional painting and cultural spirit of Chinese painting, and then combine it with contemporary painting art trends to experiment boldly and create good paintings that touch the heart.

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