

A Study of Color Expression Voice in Imagery Oil Painting

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Abstract: The artistic language of image oil painting is very unique, combining both the inherent charm of traditional Chinese painting and the external expression of western oil painting. The color expression language in the imagery oil painting can well convey the artistic spirit and cultural symbols in the oil painting, and is an extremely important visual form voice in the oil painting art work. The color expression language of the imagery oil painting has rich emotional characteristic elements. It carries many different regional cultural attributes and profound emotional connotation. As the soul language in a painting, color can fully express the author's inner emotions. This article will briefly analyze the concept and meaning of imagery color, the voice characteristics of color expression in imagery oil painting, and put forward the expression of color imagery in image oil painting.

1. Introduction

In the category of traditional Chinese aesthetics, image oil painting is a common vocabulary. Intentional oil painting mainly emphasizes the unity of man and nature, and focuses on combining objective natural objects with human subjective feelings, thus creating a unique artistic conception. Image oil painting is the product of the comprehensive integration of China's traditional aesthetic ideas with Western oil painting. It is a new type of oil painting that is different from China's traditional ink painting and Western oil painting. Image oil painting pays more attention to the concept of "integration between man and nature" that reflects traditional Chinese art, and pursues vivid charm. In the creative process of imagery oil painting, the creator uses color to express the charm of the painting and create an artistic conception. The image oil painting has a different artistic conception from the traditional ink painting, the charm of traditional western oil painting, and has rich artistic connotation.

2. The Concept and Meaning of Imagery Colors

Imagery oil paintings pursue inner temperament, do not deliberately depict the appearance of objects, and follow objective facts more, which is a certain difference from expressionism. The color language of the imagery oil painting can well convey the artistic and cultural spirit in the oil painting, and constitutes the expression carrier of the rich emotion of the imagery oil painting. The colors in the imagery oil paintings carry the author's rich emotional metaphors, express different cultural attributes, and bring more rich color experience to people [1].

The use of colors in image oil paintings has absorbed the traditional Chinese concept of "integration of man and nature" and Lao Zhuang's idea of "blindness in five colors". Intentional oil painting uses this traditional aesthetic concept to give full play to its own characteristics in color expression. The process of depicting objects goes beyond the appearance of reality and beyond the shape of the shape of the object itself. The image oil painting sublimates the color to the spiritual level, and pays attention to the "freehand drawing with color". "Form" is an important way to express the color of image oil painting, and it has a great relationship with "body".

3. The Voice Characteristics of the Color Expression in the Imagery Oil Painting

3.1 Poetic

The use of color in imagery oil paintings draws on the color conception in traditional Chinese painting concepts, pursues the aesthetic concept of nature, absorbs the expression method of ink painting to a certain extent, and breaks the traditional western oil painting's concept of being limited to the description of objective objects [2]. The image oil painting no longer depends on the inherent color and shape of the object, and pays more attention to expressing the beauty of poetic painting. It contains the implicit and restrained temperament of traditional Chinese painting. Intentional oil painting has a hazy beauty. In order to present this hazy poetic beauty, the painter unified the colors of the painting as a whole, and adopted the form of blurring to convey the vivid and calm atmosphere of the scroll, allowing people to integrate into the scroll.

How to embody poetry is the main point of the creation of a painting. The soul of a painting is reflected in its poetry. The poetry expressed by the imagery oil painting is implicit and restrained, but it contains the power to invade people's hearts. Intentional oil painting, in a subtle and rich poetic mood, gives viewers full imagination space, creating an atmosphere for viewers to resonate with the creator's soul. Therefore, in fact, the essence of imagery oil painting expression is the appearance of poetic culture.

3.2 Creativity

The image oil painting in China is very creative and contains rich national characteristics. The aesthetic expression characteristics of the imagery oil painting color contain creativity. The color creation of the imagery oil painting has a unique aesthetic view. When creating imagery oil paintings, painters need to follow their inner true feelings, constantly explore the beauty in nature, and create oil paintings with rich color culture. The color expression of the imagery oil painting is subjective and contains the author's rich creative meaning. The author breaks the shackles of the object's color and shape, breaks the necessary cross between the shapes, and uses various lines and colors to interpret the object [3]. In the creation process of the intentional oil painting, the creator will subjectively adjust the color of the object on the basis of knowing the objective things, expressing unique emotions, color principles or abstraction, or exaggeration, or variation.

3.3 Locality

The color expression of imagery oil paintings pays great attention to the local culture of objects. For the same object, different creators have different interpretations. The expression of the color of the imagery oil paintings in China has distinctive Chinese national characteristics and is an innate Chinese temperament, which contains ancient oriental aesthetics, which is very different from the concept of western oil painting colors serving the spatial form. Imaginative oil paintings can be purposefully selected for color combinations, can properly ignore or weaken the spatial characteristics of objects, and make reasonable use of the virtual and real changes in the color of objects. The creation of imagery oil paintings in our country embodies the concept of "the ink is divided into five colors", which gives the oil painting a sense of mystery. Imagery oil paintings use seemingly simple colors to express a comfortable picture. The color of the imagery oil painting is a good expression of the aesthetic standards of China's oil painting art. The poetry and creativity contained in it reflect the characteristics of traditional Chinese painting [4].

3.4 Simplicity

The image oil painting in China has the characteristics of simplicity and conciseness. The traditional Chinese painting concept has always been known as "win more with less, simplify more with simple". China's traditional painting philosophy advocates that "although colorless, color is better than color." Therefore, our country's image oil painting has absorbed this traditional concept of painting creation, and made full use of simple and concise color expression. In the creation process of imagery oil paintings, in order to create a unique artistic conception, the creators show a

personal charm, highly refine the color of the object, use the least color to express the longest artistic conception, and finally create Simple and eye-catching paintings. Such paintings have simple beauty and simple beauty, and they are similar to the simple and concise style of traditional Chinese painting in China. For example, the image oil painting “Cropland” created by China's famous painter Wang Keju uses extremely concise colors. The entire canvas is filled with a large area of pure yellow and a little green, which brings a strong visual impact [5]. Through this simple and concise color expression, the painter fully conveys the sense of vitality of crops, from which we can also feel the author's respect for life. Wu Guanzhong, a famous painter in China, is also very good at “subtraction” of paintings. He simplified the colors to three levels of black, white and gray, and did not pay attention to finding color deviations between objects, so that the overall picture of the work was more clear, Concise, revealing the charm of the work.

4. The Specific Expression of Color Image in Image Oil Painting

Traditional Chinese imagery, oil painting not only attracts the external expression of traditional Western oil painting, but also absorbs the connotation of traditional Western oil painting. It also highlights the image expression form of traditional Chinese painting concept, which has a strong Chinese artistic color [6]. Our country's image oil paintings well express the beauty of objects' imagery, and are a very vivid expression form of color language.

In the oil paintings of Western writers, we can clearly find that Western painters usually use strong contrasting colors to set a warm color tone for the works. Impressionist oil paintings can well reflect this feature. In the process of creating traditional Chinese ink paintings, the colors used by the creators are usually subtle and intriguing. In most cases, the creators only use ink black. The creator presents rich color layers to the work through various expressions such as dry, wet, thick, light, heavy, dry, and moist. The image oil paintings in China absorb the color expression of traditional ink painting, transforming “ink” into “color”, and also using the simplest colors to express the richest meaning. Expressing rich pictures in simple tones, to a certain extent, enhances the color expression of image oil painting. In addition, China's image oil paintings have increased the proportion of black used in works. Black, as an ominous color in Western oil paintings, rarely appears in the works. This breakthrough in our intention oil painting creation has enriched the color of image oil paintings. Manifestations.

4.1 High-Purity Color Performance

The use of high-purity colors in image oil paintings has certain similarities with the use of thick and splashing inks in the creation of Chinese ink paintings. Traditional ink painting uses thick or splashing ink to create objects with high color purity and high saturation. When creating image oil paintings, painters usually use the color of a certain color for splashing and thickening, fully expressing the randomness of colors on the canvas, creating a gorgeous and gorgeous image. Through this gorgeous and splendid image, we can intuitively feel the fiery emotion in the author's heart. Such imagery oil paintings all have exaggerated color expressions. For example, the painter Zhang Peili's work “Sea Rhythm II”, although the work depicts beautiful and clear sea water, the purpose is to convey the charm of sea water, but the painter does not portray sea water as the blue-green in people's impression, but uses high purity The red is mixed with yellow, showing the crystal clear water flow of the sea, and its beauty is amazing. The author uses a large area of red and yellow pigments to enrich the layered sense of the picture, making the painting simple but not single, exaggerated and not grotesque, bringing strong emotional resonance to the viewer, so that the viewer can experience the powerful power of life.

4.2 Low-Purity Color Performance

The low-purity color expression and the high-purity color expression have completely different characteristics. In works with low-purity colors as the main tones, the authors rarely use high-purity colors, and mostly use blended intermediate and compound colors. These intermediate and compound colors are somewhat similar to the light ink and light color in ink painting. Place. In the

field of contemporary image oil painting, many well-known painters such as Wu Guanzhong, Xia Junna and Hong Ling adopted this painting method [7-8]. For example, in recent years, He Duoling has used gray, which is a low-purity color, to reduce the color saturation of the work as a whole, creating a hazy sense of picture and creating a low atmosphere. . Although the gray tone is too low-key, it is difficult for people to feel the depression. On the contrary, they can experience the charm of “the ink is divided into five colors” through rich levels of change, leaving an infinite space for imagination.

4.3 Special Use of Black

After absorbing the advantages of Western traditional oil painting, China 's image oil painting actively reformed and innovated, broke the color expression of “avoiding black” in traditional Western oil painting, integrated the traditional Chinese color concept, and used black as a key color application In the process of expressing the artistic conception of the picture. It can be seen that the creators boldly and directly applied the “ink color” of traditional ink painting to the image oil painting creation. A variety of ink colors intersperse well against other colors, which enhances the texture of the picture to a certain extent, enriches the layering of the picture, and also brings the spirit of ink painting to the work. From many of Wu Guanzhong's works, we can find that the author uses black to make it fascinating, and the performance of black is even more remarkable. The author vividly and vividly portrayed the unique daiwa, mountains and rocks and other objects in Jiangnan water villages with ink black of different purity, and truly integrated black into the descent of landscape paintings. In recent years, the painter Wu Guanzhong used a large number of black color blocks to depict the roof, crows, and even the distant sky, giving people a sense of reaching the summit. The image is very far-reaching.

Concluding remarks: In summary, as an excellent type of oil painting that combines both the internal charm of traditional Chinese painting and the external expression of western oil painting, image oil painting has a pivotal position in the history of the development of Chinese art, and it requires continuous development and innovation by future generations. The image oil painting in China has evolved from Western oil painting. It has experienced the cultural baptism of the Chinese nation for thousands of years. It is the product of the development of Western oil painting in the context of Chinese culture and has strong Chinese national characteristics. The imagery oil paintings in China have the characteristics of simplicity and conciseness. We should carry forward this unique way of color expression, create better art works, convey the “idea” in place, and fully express the “image”. This article briefly analyzes the concept and meaning of imagery color, the voice characteristics of color expression in imagery oil painting, and puts forward the expression method of color imagery in imagery oil painting, hoping to provide some reference and reference for creators in the field of imagery oil painting.

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