

Artistic Conception and Emotions of Jiangnan Gardens in Imagery Oil Paintings

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Abstract

The art of oil painting, which originated in Europe, has been developed in China for more than 400 years since it was introduced to China in the Ming Dynasty. As one of the most popular types of paintings in the world, oil painting has undergone the development and renewal of several generations of Chinese oil painters, who have continuously explored a road of oil painting with Chinese characteristics. Since the 1950s and 1960s, when the “nationalization of oil painting” was proposed, Chinese oil painting has gradually formed a style of imaginative oil painting, which mainly focuses on writing, through the exploration of many oil painters. As a representative of ancient Chinese garden art, Jiangnan Garden, with its unique garden design method and concept, contains the highest pursuit of aesthetic spirit of ancient Chinese intellectuals. Jiangnan garden is an important heritage of world culture. Therefore, how to express Jiangnan gardens becomes a good entry point for imagery oil painting.

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Through analysis, this paper explores the Chinese understanding and pursuit of aesthetics in imaginative oil painting, the intrinsic connection between Jiangnan gardens and contemporary oil paintings, especially how to express the mood and embodied emotions in Jiangnan gardens through oil paintings. In order to provide useful inspiration for oil painters.

Introduction

Oil painting has various connotations and extensions. In the West, oil painting originated from religious culture/aristocratic culture, experienced the transformation and promotion of industrial civilization, and became the mainstream of easel painting in the world. In the process of adapting to the spiritual needs of the times, attributes such as “modernity”, “contemporaneity” and “internationality” have been derived and integrated with various cultural origins to create a new cultural identity for contemporary oil painting.

Jiangnan garden art is an important part of China’s splendid culture, embodying the wisdom, imagination, creativity and expressiveness of garden makers throughout Chinese history. At the same time, garden art also contains the thoughts, religious beliefs, socio-political systems, cultural and artistic values of the forefathers of all generations. Of course, it has gone through the history, as well as the process and stages of development, prosperity and decline. The social value, artistic form, aesthetic value, and future value presented in this process are all recorded one by one in numerous Chinese garden works. Gardens are the carriers of Chinese history and culture, and they are visible museums. Therefore, Jiangnan gardens are an important part of my research. As an externalization of traditional Chinese culture, the use of Chinese painting in gardens seems to be smoother and more harmonious, because of its previous relationship with poetry, calligraphy, painting and printing in local culture. Therefore, when oil painting encounters gardens, it is of research significance to find out how to create opportunities in conflicts and contradictions, and how to integrate with the traditional Chinese culture carried by gardens. In the process of creative practice, contemporary oil painting, compared with western oil painting, has formed a different form of artistic expression with Chinese oriental cultural characteristics. It utilizes the expression of western oil

painting to focus on oriental thinking and oriental culture. It has special significance to the development of oil painting art, especially to the development of Chinese oil painting. Therefore, the study of introducing the artistic factors of Jiangnan gardens into contemporary oil painting has its special significance. It not only enhances the oriental art elements in oil paintings, but also enhances the oriental cultural significance of Chinese oil paintings; at the same time, it expands the subjects and styles of contemporary Chinese oil paintings, enriches the diversity of the works, and has a positive significance to our contemporary oil painting creation. At the same time, contemporary oil painting has also become a cultural carrier for the extension of Chinese garden art, and has played a role in promoting the development of Chinese garden art. Therefore, this research work contributes to the development of contemporary oil painting, especially the development of imagery oil painting. It also contributes to the promotion and dissemination of Chinese classical aesthetic culture.

Research Objectives

Regarding the current research on the art of Jiangnan gardens and contemporary imagery oil painting, there are a large number of theoretical studies and materials directly related to Jiangnan gardens. There are also many theoretical and practical studies on imagery oil painting. However, research on how to use the language of oil painting to represent the Jiangnan gardens as an element of contemporary oil painting creation and how remains relatively little. However, in terms of creative practice, many artists have integrated the art of Jiangnan gardens into contemporary imagery oil painting. Some of these artists have made remarkable artistic achievements. Earlier, such as Wu Guanzhong, Wang Huaqing, etc., have incorporated the artistic elements of Jiangnan gardens into their pictures and interpreted them in their own way. After years of exploration, there are now a large number of oil painters with Jiangnan gardens as their subject matter, such as Zhang Xinquan, Qian Zhaofeng, Zhou Jianjie and so on, who pay more attention to the expression of mood and emotion in their oil paintings expressing the painting subject matter of Jiangnan gardens.

Foreign theorists, architects, artists in the whole art research, there is no foreign artists will be Jiangnan gardens into their imagery oil painting practice, and there is almost

no relevant literature. The expression of Chinese literati gardening thought, the expression of natural philosophy, the spatial expression of landscape literati painting, and the Chinese view of heaven and earth in the Jiangnan gardens are all relatively rare. In view of this, the purpose of this paper is to focus specifically on the introduction of Jiangnan garden art factors into the creation of contemporary imagery oil paintings, as well as to study the impact of the creation of contemporary imagery oil paintings, in an attempt to find effective methods and paths for introducing Jiangnan garden art factors into the creation of contemporary oil paintings.

Literature Review

Through combing and analyzing the relevant literature, this paper finds that imagery oil painting mainly focuses on the following aspects in the performance of Jiangnan gardens: firstly, the artistic reproduction of the gardening methods of Jiangnan gardens; secondly, the in-depth excavation and inheritance of the cultural connotation of Jiangnan gardens; and thirdly, the fusion and innovation of the imagery oil painting techniques and the elements of Jiangnan gardens. These studies have not only enriched the expression methods and aesthetic connotation of imagery oil painting, but also provided new perspectives and ideas for the inheritance and development of Jiangnan gardens.

Research Methodology

Literature research method: Based on the collection, organization, and review of literature related to oil painting research, Jiangnan garden research, and Chinese culture and aesthetic spirit, the theoretical basis of this article is sorted out.

Image analysis method: In response to this research topic, a large number of image materials of Jiangnan gardens were consulted, and a large number of oil painting works were collected and classified. Oil painting works with imagery oil painting characteristics and the introduction of Jiangnan garden factors were selected for research and analysis.

Case analysis method: Interpret the positive impact of Jiangnan garden factors on contemporary oil painting creation through representative artist cases.

Field investigation method: Conduct a field investigation of the current situation of Jiangnan gardens and conduct comparative research on oil painting works.

Results

Brief description of Jiangnan Garden

Jiangnan garden is an important part of traditional Chinese gardens, famous for its unique style and exquisite skills. It is characterized by the combination of natural beauty and humanistic beauty, emphasizing the harmonious coexistence with nature. The design concept originates from nature, focuses on wholeness and coherence, and adopts techniques such as “the virtual and the real” and “to see the big with the small” to create a “step by step landscape” mood. In the elements of gardening, the Jiangnan Garden attaches importance to the design and use of rocks, water and trees, architectural vignettes, garden paths and paving, etc., emphasizing the local conditions and the growth of plants to create the scenery of the four seasons. At the same time, the Jiangnan garden also uses contrasting techniques, such as large and small space contrast, to enhance the sense of hierarchy and depth of the landscape. Overall, the design of Jiangnan garden is a comprehensive art, which needs to take into account the natural environment, humanistic spirit, practical function and other aspects, in order to achieve the beautiful vision of harmonious coexistence of man and nature.



*“The Wang Shi Garden “,
Suzhou, first built in the Ming Dynasty*

Intended Oil Painting

Imagery oil painting is the positive attempt of Chinese oil painters to nationalize oil painting. As a new creative concept and art form, Chinese imagery oil painting is generated in the spirit of national culture and art, and is extremely rich in Chinese national characteristics and aesthetic character. Imagery oil painting emphasizes artistic creation with Chinese imagery way of thinking, presenting unique language charm, reflecting the spiritual pursuit of imagery and imagery picture form, which makes it different from other types of oil paintings. Kandinsky said that “the analysis of the elements of art is the bridge to the interior of the work”. Therefore, the study of the formal language of imagery oil painting can make people understand the art works at a deeper level and grasp the basic principles and methods of artistic expression.



*Oil Paintings on the Jiangnan
Region Wu Guanzhong*

Research questions

Oil painting has diverse connotations and extensions. In the West, oil painting began with religious culture/aristocratic culture, went through the transformation and promotion of industrial civilization, and became the mainstream of world easel painting. In the process of adapting to the spiritual demands of the times, it derived the attributes of “modernity”, “contemporaneity”, and “internationalism”, and fused with various cultural origins to create a new cultural identity for contemporary oil painting.

Jiangnan garden art is an important component of China's splendid culture, which embodies the wisdom, imagination, creativity, and expressive power of Chinese garden builders throughout history. At the same time, garden art also includes the thoughts, religious beliefs, social and political systems, cultural and artistic values of philosophers from previous dynasties. Of course, it has gone through the development of history, as well as the process and stages of development, prosperity, and decline. The social value, artistic form, aesthetic value, and future value presented in this process are recorded one by one in many Chinese garden works. Gardens are the carrier of Chinese history and culture, and are visible museums. Therefore, Jiangnan gardens are an important part of my research. As an externalization of traditional Chinese culture, the use of Chinese painting in gardens seems to be smoother and more harmonious, as it was previously related to the poetry, calligraphy, painting, and printing of local culture. So when oil painting encounters gardens, how to create opportunities in conflicts and contradictions and how to integrate with traditional Chinese culture carried by gardens has research significance. In the process of creative practice, contemporary oil painting has developed different forms of artistic expression with Chinese Eastern cultural characteristics compared to Western oil painting. It utilizes the expression forms of Western oil painting to care about Eastern thinking and Eastern culture. It has special significance for the development of oil painting art, especially for the development of Chinese oil painting. So the study of the introduction of Jiangnan garden art factors into contemporary oil painting has its special significance. It not only enhances the Eastern artistic elements in oil painting, but also enhances the Eastern cultural significance of Chinese oil painting; At the same time, it also expands the themes and styles of contemporary Chinese oil painting, enriches the diversity of works, and has a positive significance for our contemporary oil painting creation. At the same time, contemporary oil painting has also become a cultural carrier for the extension of Chinese garden art and played a promoting role in its development. So this research work is helpful for the development of contemporary oil painting, especially the development of imagery oil painting. It also contributes to the promotion and dissemination of Chinese classical aesthetic culture.

Discussion

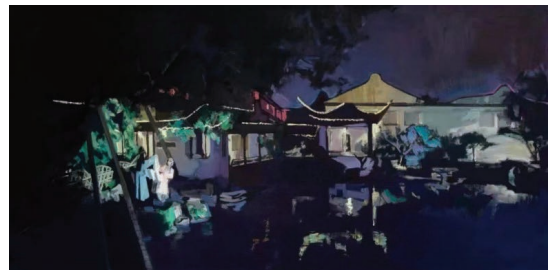
The Commonality between oil painting of imagery and Jiangnan Gardens

Oil painting of imagery painting emphasizes on the expression of the inner spirit of the painting object, while the Jiangnan Garden expresses the aesthetic temperament of quietness, rich in natural and humanistic aesthetics through the layout of plane and space, plants, man-made mountains and rocks, water system, plants, animals and other elements. Both of them share the same core of spiritual pursuit, which provides a possibility for oil painting of imagery to realize the theme of Jiangnan Gardens.



Garden at night (Wang Shi Garden)

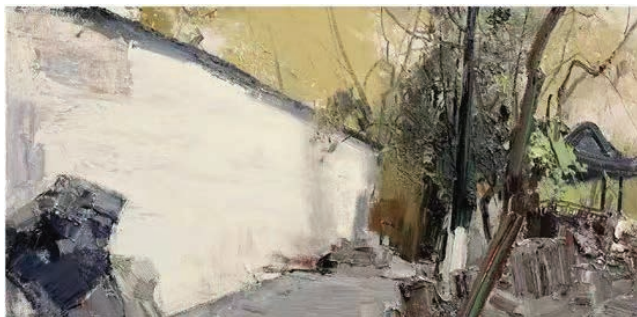
*Oil Painting on the Night Scene of the
Nethersole Garden, "Frightened
Dream", by Wu Xiaofei*



Imagery oil painting how to express the mood of the Jiangnan garden

Color and application

Painters can reflect the changes in the landscape of the garden in different seasons, different weather, and different angles of sunlight according to the skillful handling of color.



Author: Zhou Jianjie "Tui Si Yuan No.1"2019



Author: Wang Wei "Yuan Shi"2019

Same scene, different colors, showing different seasons, conveying different emotions both negative and positive

Stroke, texture and line

Strokes, texture and lines are important means of expression in imagery oil painting. Due to the special properties of oil painting materials, different strokes and lines can be made by different tools in the process of painting. At the same time, the introduction of some other materials and expression techniques, these can realize the texture and characteristics of various objects in the garden of Jiangnan. The different textures of the objects in the garden can be expressed through the changes in oil painting strokes, texture and lines.



Author: Qian Zhaofeng "Summer Solstice."

Through the properties of oil paints, the texture of different objects can be expressed.

Handling of white space and virtual reality

White space is originally a Chinese painting expression technique, by leaving a blank part in the picture, it leaves space for the audience to imagine, and this technique



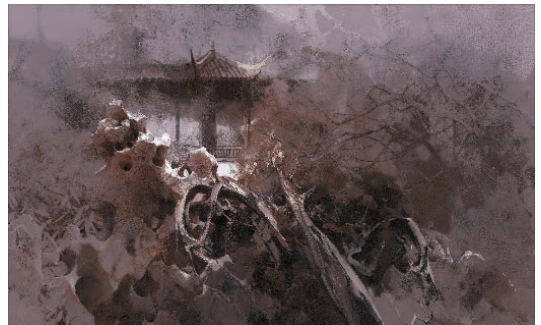
is also widely used in the imagery oil painting nowadays. Through this kind of white space and the treatment of reality and falsehood, the focus and interesting places in the picture are highlighted, which can better convey the mood of the Jiangnan garden.

Author: Dai Jiafeng "Garden No.1"

The large flat surface area is treated without too much light or structure of the object, giving a unique viewing experience.

Space layout

The spatial layout of Jiangnan gardens focuses on the contrast between reality and falsehood, and the hidden and shown make up for each other. Imagery oil painting often draws on this layout principle in the garden when expressing the spatial layout. Through the composition and use of color, the oil painting creates a picture that is both visually logical and imaginative. Such a picture can lead the viewer to deeply explore the mood of the garden expressed in the picture.



Author: Qian Zhaofeng "hear autumn"

There is no strong focal perspective, and the scattered perspective of Chinese painting is used to show a special spatial relationship.

How Imagery Oil Painting Expresses the Emotions of Jiangnan Gardens

Abstraction and generalization

Imagery oil paintings often distill the characteristics and essence of Jiangnan gardens through abstraction and generalization, and convey the author's embedded emotions in a simple pictorial language. Chinese paintings often emphasize on giving emotions to the objects. Imagery oil painting also often draws on this method, through the abstract and generalized expression of the author's emotions into the picture, so that the audience can find the author's desired emotions in the picture.

Emotional and spiritual expression

Imagery oil painting focuses on the inner spiritual expression of the object. Painters have greater subjectivity and freedom in the expression of emotions. Painters can convey the historical and cultural information and the spirit of the times contained in Jiangnan gardens by means of metaphors, symbols and other techniques.

Conclusion

Imagery oil painting is very suitable for expressing the mood and emotion of the painting theme of Jiangnan Garden. Imagery oil painting is a road explored by the nationalization of oil painting, which is suitable for development in China and has Chinese cultural characteristics. Through the clever use of color, texture, brush strokes, lines, spatial layout, light and shadow, etc., it shows the unique mood and emotion of the Jiangnan Gardens, and demonstrates the natural, humanistic and artistic beauty of the Jiangnan Gardens. This is a very successful achievement in the exploration of nationalization of Chinese oil painting, and I hope that imagery oil painting can take the Jiangnan gardens as the carrier of painting, providing more perspectives and ideas for oil painting creation.

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