

General Discussion on the Influence of Regional Culture of Northern Guangxi on Creation of Oil Painting

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Abstract: There is a long and profound history of over 300 years in western countries in oil painting with precise art space, prominent perspective of colors and sound contents of painting system including natural and human landscapes, which brings people good implications in art and stimulates the optic nerve. As a result, the pleasant aesthetic delight is generated accordingly. This paper conducts a general discussion on the various influences of humanistic and regional culture on creation of oil painting and considerations are given to the creation of oil painting.

Introduction

Northern Guangxi of China, with rich natural resources, is endowed with beautiful environment with a time-honored cultural tradition and history. The beautiful regional natural environment resources such as misty rain over Lijiang River, gorgeous mountains and beautiful rivers, pastoral scenery, karst landform, red land based pond also provide many favorable conditions for oil painting creation in northern part of Guilin. Historically, there were many popular scenic spots in northern Guangxi attracting many celebrities and people of ideals and integrity since ancient times, so many celebrities and literary men as well as poems and paintings were generated , so it is necessary to study the art creation.in oil painting in northern Guangxi.

1. Analysis on the Artistic Characteristics of Landscape Based Oil Painting in North Guangxi

China has a vast territory and abundant resources with great differences in regional culture. The local artistic and cultural contexts created by China's traditional oil painting are also different. In the Northern part of Guangxi, it directly connects the Xiangjiang River and the Li River, especially the unique scenery on both sides of the Lijiang River, which also add a colorful coat for the northern part of Guangxi. Since ancient times, many men of letters conducted creation by observing scenery in northern Guangxi, such as famous painters Shi Taozheng and Jingjiang Wang, which had brought the landscape in northern part of Guangxi profound culture and attracted many celebrities such a s Qi Baishi, Xu Beihong and Li Kelan for creation of masterpieces. Therefore, the regional elements of the northern Guangxi are outstanding, and the art style created accordingly is also quite unique and memorable.

1.1 Artistic Characteristics of Painting and Poem in Southern Area

There are subtropical landscapes in Northern Guangxi with unique scenery in hills in south areas. Therefore, the topics related to hills in south area is popular such as Zhang Dongfeng, the painter, is the representative in pastoral painting and poems and his woks are designed to highlight the local scenery and the paintings are characterized with local scenery, which can be a result of his high level of processing in art and the pursuit of popular style in creation. The language of oil paintings by Zhang Dongfeng is rather rich and the successful elements in creation are taken into consideration, which include the painting style in a gentle and poetical manner. Besides, the portray

of human emotions and humanistic spirit is precisely to the point, which the connotation is truly lifted to form the supreme artistic state of integration of humanity and harmony, line based shape and lingering charm of Chinese ink painting. His oil painting represents the style of oil painting in Guilin, Guangxi, emphasizing integration of more intention and fantasy elements on top of traditional oil painting techniques, forming a natural feeling of "childish beauty" [1].

1.2 Artistic Characteristics of National Painting Style

The artistic characteristics of national painting style of oil painting is prominently demonstrated, for example, the minority Nandanbaikuyao mountain village(the Baikuyao nationality) adores nature and the people there live in harmony with nature and they are kind and simple with the purpose to live a free and happy life. As a matter of fact, the natural life in the folk is consistent with the Chinese traditional thought and art culture. For example, Xie Lin, the modern painter, pursues a open personality in oil paintings creation believing that colors are redundant, which reflects that the philosophy of "integrating various elements without much exaggeration" and "perfect color are made without colors". For example, his famous masterpiece "Nandan Paintings" has a vivid description of the scenery in Northern Guangxi and his inspiration for creation comes from the comparison of white and black to show the vast space, while as for the portray of figures, he uses the outline sketch technique. The rough and detailed description of people of Nandan minority is used in oil painting creation, though the mad brushwork is done in portray, the scenery is natural and unrestrained with rich ideological contents, which is the result of integration of aesthetics and philosophy^[2].

1.3 Landscape Based Painting and Artistic Expression for Life

The northern part of Guangxi is endowed with unique environmental advantages and rich connotation in local national culture. The nature based painting can be made as scenery can be seen anywhere, which forms a artistic characteristics in scenery painting from nature with lifestyles. It can be said that the connotation of painting from nature in creation of humanistic landscape and natural ecological environment based landscape is rich, which is a re-creation process by the painter for the aesthetic images of landscape. From the perspective of north part of Guangxi as a whole, the nature based painting and the artistic expression of life is clear and the colors used pretty brilliant. Such as the low buildings built in the village signify the connotation and topic of the painting. The "spirit shown by showing intents" initiated by Wang Keju is the control of the western expressionism with abstract way in expression and artistic contents in art's a result, the aesthetics in painting in western countries is taken into consideration from the subjective and objective perspective. Besides, the integration of all elements in aesthetics is unified and the connotation in lifestyle is confirmed with the purpose to achieve the harmony and unity between nature and human. This is a process to consider the Chinese traditional culture and establishes the relationship of nature and human clarifying the possibility in localized oil painting creation[3].

2. Analysis on the Influence of Regional Culture of Northern Guangxi on Oil Painting Creation

The regional culture of northern Guangxi has a great influence on the creation of oil painting. The following analysis is made with major focuses on the local natural environment and regional culture.

2.1 The Influence of Local Natural Environment on Oil Painting Creation in North Guangxi

How to portray the image of Guilin has always been a hot discussed topic for painters and the landscape in Guilin fails to be portrayed with the most difficulty in north Guangxi for the reasons: Firstly, the shapes are difficult to be portrayed, there are many stones resembling small bonsai which are grotesque in shapes; Secondly, full coverage of green, Guilin is characterized with green while lacking of other colors; Thirdly, the area of Guilin is not large, as a result, all the details can be observed by painters and the expected connotation by painters can be difficult achieved

especially in aesthetics. Generally speaking, there is rich connotation in expression of humanistic spirit, which basically expressed the state of mind and aspiration for pure scenery. The creation in landscape of Guilin, Karst landscapes and red hills are characterized with subtropical climate. The style of works related to villages and farmlands is unique. All these paintings have fully demonstrated the unique regional characteristics in northern Guangxi^[4].

Painter Ding Yilin is outstanding in the inspiration of oil painting creation, most of which are from traditional Chinese paintings. He is outstanding in the construction of the overall artistic conception in the landscape in Song and Yuan Dynasties. He was deeply impressed by the creation of oil paintings in Northern Guangxi, some of which were inspired by traditional Chinese paintings, especially the overall creation of the landscape in Song and Yuan Dynasties. In the process of creation, he does not stick to the shape of a mountain and a stone, but focuses on the creation and transmission of the overall atmosphere.

From the whole, the creation style in oil painting is simple with simplified lightness in color and the whole structure and outline are exquisitely processed, as a result, the shape building is achieved and lightness of colors is simplified and the setting for color is made by brightness. Generally speaking, The local natural environment has a great influence on the style of oil painting creation in North Guangxi. Generally speaking, creators here pursue a high ideological height, tranquility and serenity in popularity as well as tranquility in passionate emotion. Painting is just a small medium to pursue various goals. In the process of appreciating the painting works, they hope to feel the spiritual connotation and intellectual power emanating from the oil paintings, especially to show the unique subtropical pastoral style in the north Guangxi to form the painting language.

2.2 The Influence of Regional Culture on Oil Painting Creation in North Guangxi

Regional culture has a great influence on the creation of oil paintings in northern Guangxi, in which the cultural spirit conveyed pays attention to the characteristics of sketch and life-style painting, and reflects the creation characteristics by combining the original ecological architecture and residents' traditional living conditions under the background of strong regional characteristics. Painters in northern Guangxi know very well that regional spiritual culture is not reflected in books, but in daily life. It is true to reflect the artist's independent painting perspective and keen aesthetic discovery through painting, and it is also the process of inheriting traditional Chinese artistic spirit. What is shown here is the direction and texture of the brush strokes and the details of the creation of the picture. The connection between color and time is more effective and precise, and the mutual shading effect in color is well depicted. For example, the process to demonstrate painting contents using oil painting knife, brush is the main contents in design highlighting the artistic features of creation [5].

As a matter of fact, there are essential differences between the painting language of the oil painting for North Guangxi and the traditional language. The world formed by the two is independent, the artist has rich spiritual carrier, the individual connotation is pure with a strong sense of rhythm, color and beauty, which show the author's unique understanding of the painting language in the painting works. Oil painter Yan Ping hopes the perfect use of color language in his works of oil paintings, so the tonal contrast of warm and cold colors is reflected, the master of photochromic changes in color intention is given special attention to seek tonal variation in relatively thick colors, including transition and diversity in levels. Finally, the spirit of image agreement is orderly structured, which even reveals the connotation of the Chinese calligraphy.

In the work of a Stone Mountain Named Gantei, Yan Ping absorbed a lot of Chinese painting elements to represent Chinese cultural symbols in the Chinese painting style of dots, hooks and strokes, which emphasized the theme of the work many times and implied the interdependence between human and nature. The artistic charm and cultural impact it brings is not only reflected in the vision, but also in the resonance of the heart, which fully shows the connotation of humanistic care and awakens people's call for vitality and endows art with life. Generally speaking, the concise national spirit in the painting language is innate, which shows human's aesthetic appreciation, thinking and feeling for art, and the exploration of visual image expression language

in the development of painting cannot be achieved effectively. Therefore, in this process, the author integrates the painting language into the essence of painting in a innovative manner, which reflects the originality in artistic creation. On the whole, the artistic styles of art works created based on the scenery in north Guangxi are vividly displayed in a varied manner with differences in connotation in the layout of pictures, shape and techniques and others, which reflects the national styles in north Guangxi and advocates tranquility, vividness and peacefulness. Besides, the distinct national customs and charming national characteristics are manifested in a vivid manner[6].

Summary

There is a profound historical connotation in the art of oil painting in north part of Guangxi and the combination of the two create a new state in aesthetics for oil painting, which conveys the fine Chinese cultural spirit and enriches the social and historical experience. As such, the creation spirit of Chinese oil painting is deeply given full play against the background of regional culture and the height in art and expression level in spirit have been improved to certain extent.

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