

Research on the Influencing Factors of Oil Painting Creation in Visual Cultural Context

Wu Linfeng

Secondary Art School Affiliated to Xinjiang Art Institute, Urumqi, Xinjiang, 830000, China

Keywords: Visual culture; Oil painting creation; Bride media technology

Abstract: We are in an era of cultural transformation, and the new cultural era is characterized by image and video factors. With the development of visual culture, we have entered the era of images in an all-round way. Images have become an important form of media communication today. Images surround the visual world of people's lives, and they affect all levels of modern life. Contemporary artists' paintings are also increasingly using image resources. The expansion of images has brought new vitality to contemporary art, brought opportunities for the creation of contemporary Chinese oil paintings, and provided a new space for the development of images in contemporary Chinese oil paintings. With the establishment of consumer society in China, media such as movies, TV, internet and commercial books have become an important part of our lives. The dramatic expansion of images has changed the way we see and know the world and people's aesthetic habits. The rapid development of visual technology brings double pressure to contemporary oil painting on shelves, and at the same time injects new vitality into the development of oil painting on shelves. This paper mainly takes the contemporary visual culture and image technology as the research background and vision, and takes the creation of contemporary Chinese oil painting as the basic point, focusing on the analysis of contemporary Chinese oil painting creation under the visual culture background. In the process of integration and development, the development space of contemporary oil painting creation will be broader.

1. Introduction

We are in a period of cultural transformation. The rapid development of science and technology has brought visual media into thousands of households. Various dynamic and non-dynamic visual images and image culture such as TV, advertising, animation, etc., accompany all aspects of our lives. How subjective consciousness can be seen everywhere in our age and is closely related to contemporary life, it has become an indispensable part of our life. In my country, there are also some art researchers who have done some research on the problem of image turning. Mr. Lu Hong believes that there are three important reasons for the image turning of contemporary art. The second is the creation of contemporary artists through mass culture, through the combination of internal expression needs and the development of contemporary art and culture; the third is the development of new media technology and the formation of new ideas. The pictorial turn of contemporary artists has created favorable conditions. China Since the 1990s, many developed regions in China have entered the consumer society. Countless commercial advertisements appear in the streets, newspapers, magazines, the Internet and TV, and a large number of popular books - including comics, films and multimedia products also emerge as the times require. Whether we like it or not, China is in the age of visual culture. The prosperity of visual culture and the rapid development of visual technology have not only changed the way of living and experience of the public to a large extent, but also changed the way and concept of creation of artists to a certain extent. Under the guidance of new ideas and concepts, they carried out practical explorations with practical significance, and it was such practical explorations that promoted the new development of traditional oil painting art. Contemporary oil painting artists should consider how to better and faster to adapt to the requirements of the times and complete the heavy task of history. This requires contemporary artists to think about how to continue to improve their artistic creation ideas, improve their creative methods, and make their artistic creations "advance with the times" based on their

original creative ideas, creative habits and creative methods.

2. Description of the age of visual culture

2.1. Interpretation of visual culture

"We collectively refer to the culture with image symbols as its constituent elements and visual perception as its external manifestation as visual culture." This explanation highlights the most basic feature of visual culture—visual factors. Or that images or images dominate our culture. At the same time, we can cite countless examples to prove that a new cultural form has emerged. Images carry the information of thought, culture and life through intuitive visual images, and have the advantages of transcending time, space, region, and nation, and it transcends the aesthetic limitations of general modeling. Images are generally completed by photography and digital synthesis techniques and methods, and appear in the form of static images, moving images and virtual images. Their specific value lies in recordability and authenticity. unattainable. Regarding the expression of shape in painting art, China and the West have different cultural backgrounds. From the big philosophical concept, we can perceive one or two from Laozi's "big sound and sound, and the elephant has no shape". ", "to write the shape" theory. It can be seen that Chinese oil painting is no longer a form of shape in Western oil painting, but an image of an image language. This kind of modeling "learning from nature and getting the source of the heart", although it also requires an objective face of nature and a sincere observation, but the artistic language is the embodiment of the painter's personal inner feelings. Visual culture has become the most significant phenomenon and even the mode of culture in a new era. Some famous scholars in our country take visual culture as their main research direction in cultural studies. The proposition of "aestheticization of daily life" has also attracted widespread attention and heated debate in the aesthetic circle. In fact, the evolution of this aesthetic approach is brought about by visual culture. The massive expansion of images and images has changed the way we view the world and understand the world, which in turn has changed our aesthetic habits.

2.2. The arrival of visual culture era

After the Second World War, visual culture has almost become synonymous with popular culture, especially in the world after the 1970s. For western readers and audiences, the powerful impact of visualization has never been interrupted since Picasso painted the Young Girl of Avenon at the beginning of the 20th century. In the face of this kind of human culture turning to vision, many scholars began to describe it with various concepts, and they used postmodernism, consumerism, post-industrial era, media technology and other concepts to relate to visual culture. The most prominent feature of postmodernism is that it is a visual culture in which images and pictures are not only intertwined but also interchangeable. Traditional culture is dominated by literal logic, and literal logic is longer than the deep dimension of expressing spirit, which forms the elite consciousness of traditional culture focusing on depth; However, visual culture is based on image logic. Image logic appeals to perceptual intuition, which is a flat and non-deep civilian culture. Objectively speaking, visual culture is a global cultural phenomenon, not just a unique cultural phenomenon in the west. Even in a developing country like China, with the advent of the consumption era, visual culture has gradually risen to the dominant position of culture. The composition of contemporary visual cultural symbols is no longer a process from subject (person) to object (image) but from object (image) to subject (person). This just makes Chinese contemporary oil painting not only form a very counterpoint relationship with Chinese contemporary culture, but also surpass painting itself, making it a cultural way with social practical significance, completing the social function of contemporary oil painting creation under the background of visual culture, and perfecting itself in constant change and development.

3. The influence of visual culture on contemporary oil painting art creation

The arrival of the era of visual culture has brought about great changes in our lives. The brand-new visual experience has opened a mysterious door for the development of contemporary art. Contemporary art is in an era of diversified development, with diversified creative ideas and methods. Now many of our artists are innovating for "innovation" and working hard to highlight "personality". Driven by such a mentality, the content of their works is becoming more and more empty, the artists are becoming more and more utilitarian, and the artistic creation environment is becoming more and more market-oriented. Contemporary China has long entered the visual age and entered the social culture dominated by image culture, but we have not paid attention to it. With the change of times and the development of various social cultures, the appearance of images is no longer attached to words in a graphical way. In some specific fields, a large number of words have become a supplementary narration of images (such as the explanation of pictures in painting exhibitions, and the text dialogue in films and television). For a long time, Chinese oil painting has followed the creative method of "from life to art" Life's sketching gain. Visual references. Although many artists also use cameras to collect materials. The image of the picture is mainly based on the reality, but only takes the photo image as the picture. The development of art is eternal in the aspect of paying attention to people's problems, and will not change because of the development of modern scientific and technological means. The development of technological means can only improve the expression form of creators' attention to people's problems. As the most sensitive nerve in society, artists constantly experience the creation by using modern scientific and technological means between their dual feelings of life and art. Therefore, we should be more aware that the creation of modern images and contemporary art always takes "human problems" as the core. The relationship model between visual culture and oil painting creation is shown in Figure 1

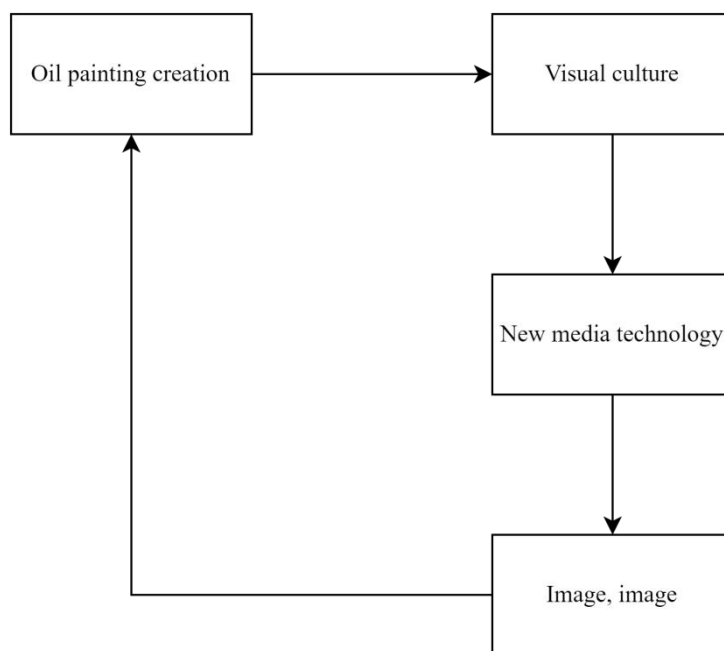


Figure 1 Relationship between visual culture and oil painting

3.1. Lack of spiritual connotation under the influence of mass consumption culture

Since the end of the 20th century, China has entered an era dominated by mass consumption and dominated by mass media. At the same time, it is also a cultural era of diversified development with practical spirit as the value orientation. While making every effort to express their feelings, artists pay more attention to the aesthetic taste of the public. In the creative activities aimed at the public's aesthetic taste, the later generations of painters used different forms and means to seek new breakthrough opportunities from both the public's aesthetic taste and the rich cultural connotation.

In the eyes of many scholars, such a delicate relationship between art and image culture is a unique cultural phenomenon of this era, and it can also be said to be a unique artistic phenomenon of Chinese contemporary art. It monopolizes our visual cultural life and penetrates our ideology. Its emergence makes us find that we who have the dominant power are moving towards passivity. It is not difficult to find that various cultures, including art culture, are being impacted by image culture, which makes the thoughts of oil painting artists have new enlightenment and they are trying to find a new direction, Constantly explore the deeper relationship between image culture and contemporary oil painting art. Carefully examine images, especially contemporary art. After walking from the shelf to the shelf, art and images have been closely combined. Consumer culture is a relatively stable common belief in consumption formed by people in their long-term economic life, that is, a cultural norm that restricts residents' consumption behavior or consumption preference. According to different ethnic groups, regional differences and even more factors will lead to different consumer cultures. At present, the discussion of consumption phenomenon is no longer limited to the economic category, it has expanded to all aspects of society. The large-scale collection of images and images and the mechanical reproduction and production have replaced individual aesthetic creation activities. The era of hand-made simple individual expression that can symbolically express inner feelings and ideas has been replaced by large-scale realistic machine reproduction. The shock of ideas and emotions expressed by visual images has been reduced to the satisfaction of senses and desires, We have gradually forgotten the unique rational thinking in the words and language images, so our visual habits have gradually adapted to observing and changing life with the production mode of modern machines. This trend has become prominent with the rapid progress of modern science and technology, until the human living environment and cultural environment have been completely changed.

3.2. Aesthetic pursuit and artistic standard confusion in the context of visual culture

With the continuous deepening of my country's reform and opening up, the rapid economic development has greatly improved the people's material living standards, the rapid improvement of material living standards and quality, and the further emancipation of the mind. People are gradually saying goodbye to the ideal before the reform and opening up. Puritan-style ideas and concepts of life under the constraints of ideology. With the advent of the consumption era, as consumerism is an inevitable ideology in the current society, secularization has rapidly grown and spread. The theory of bachelor degree popularizes, simplifies and popularizes art, and reproduces the simple and simple real life of small people. In the age of consumption, under the influence of popular culture and commercial culture, aesthetic concepts are inextricably linked with social and cultural life, and art and life are more and more closely related. Artists turn their aesthetics into the concern of real life, and real life has also become the aesthetic object of the artist. For example, in Liu Xiaodong's works, his oil paintings use many photos of life. From his creations, we can see that he does not use photos as a way to collect materials for image creation, but moves the photos in daily life into his own. On the canvas, it simply and directly reflects the theme of this era, showing the overall appearance and social environment of this generation. He popularized, simplified, and popularized art, and reproduced the simple and simple real life of small people. The marketization of art is most likely to breed the secular consumerism and hedonism of art works. The pragmatism brought about by the marketization of artworks has caused the impetuous creative mentality of the artists, which has seriously affected the deepening of the creators' ideological understanding and the rigidity of the creative methods.

3.3. The influence of the development of visual culture on contemporary oil painting creation

With the huge impact of visual culture and the profound influence of digital technology, some new art forms have emerged in oil painting creation. Artists in the era of reading pictures paid great attention to the visual impact of pictures, and flat, constitutive, blurred, and cartoonized modeling schemas abound in their paintings. Some artists blindly and mechanically use a large number of pictures made by image technology to copy, which makes the painting lack its due connotation. In the process of painting creation, if there is a lack of subjective initiative, blindly simply depicting

images and mechanically copying them will eventually make the artist's creative ability weaker and weaker. To achieve a creative composition in painting, we need to summarize and refine the image creatively, express the color creatively, and make choices about the shape. It is not advisable to simply copy the image on the picture into the canvas. . There is a famous saying: the beauty of painting lies between the like and the dissimilarity, too much likeness is kitsch, not like it is deceiving the world. In this era of rapid image dissemination, putting the content of the picture directly on the canvas makes the process of oil painting skip the author's thinking process in the process of creation, and the painting becomes simple and mechanical, without connotation. Through the enlargement of the specific image parts and the weakening of the contrast of the details, the characters in the works have a sense of strangeness relative to the world. As a traditional oil painting art, the creation method has withstood a great impact, and at the same time, it has also radiated new contemporary vitality under the promotion of modern technology.

4. Conclusion

We live in an era where imaging technology is highly developed and image acquisition and reproduction are very convenient. The lens replaces our eyes, and the information enriches our minds. Under this background, the traditional oil painting art has lost its former dominance in the art field, and the oil painting art field is facing unprecedented challenges due to the invasion of image technology. The image turn of contemporary Chinese oil painting has gradually grown up under the background of rapid economic and social development and cultural change, which reflects the theme of the times and the mainstream culture of the society. Artists use all kinds of existing images as the materials of artistic creation, and their creative inspiration also comes from images. Undoubtedly, images have become an indispensable element in artists' artistic creation, and the passion of painting triggered in the process of reading images has created the inherent requirement of sublimating images into art by painting means. The change of values, aesthetics and visual methods in artists' creation has made the expression forms of contemporary Chinese oil paintings more diversified. They use realistic photos to create, draw lessons from and misappropriate images with special significance. It's just that artists' personal accomplishment and aesthetic understanding are different, and their painting scenes are also different. Paintings are different in different situations. And the quality of the environment, whether there is or not is the basis for distinguishing whether a picture of a work is a sketch or a creation. The perfect combination of art and technology has positive value of the times. For contemporary oil painting art, the premise of its existence is to keep the final visual style and traditional painting technology. The involvement of digital technology in creative activities is only a reasonable supplement and help, thus strengthening the picture effect and shortening the creative cycle. The attempt to pay more attention to the expression of ideas and personalities while not changing the original intention of creation is completely in line with the development and requirements of contemporary art creation. In the process of integration and development, the development space of contemporary oil painting creation will be broader.

References

- [1] Jiao Jiejie. Research on Chopin's piano music style from the perspective of romantic aesthetics [J]. Journal of Zhoukou Normal University, 2018, 35(1):4.
- [2] Wang Panpan. Research on the current situation, problems and countermeasures of aesthetic education in local colleges and universities from the perspective of aesthetic education [J]. Zhonghua Handicraft, 2021(5):2.
- [3] Huang Yinli. Based on Aesthetic Education to Improve Students' Ability: A Research on the Teaching Practice of Aesthetic Reading in Junior High Schools from the Perspective of Aesthetic Education [J]. Reading and Writing (First, Late), 2019, 016(022):36.
- [4] Tang Yun, Jin Xiaoshui. Research on the Functional Orientation of Oil Painting Creation in the Context of Hunan Visual Culture [J]. Drama Home, 2018(33):2.

- [5] Li Kaiyue, Zhang Zhiqiang. Research and Analysis of Western Paintings in Art Textbooks for Primary and Secondary Schools in my country--Taking Zhejiang Fine Arts Publishing House's Art Textbook for Grades 1-5 (2012) as an Example [J]. Journal of Xingtai University, 2019, 34(1): 4.
- [6] Pan Daosheng. On the Combination Path of Oil Painting Creation and Chinese Tea Culture Inheritance [J]. Fujian Tea, 2018(1):2.
- [7] Zhang Lei. Research on oil painting creation courses in colleges and universities from the perspective of multiculturalism [J]. Art and Design: Theory Edition, 2021(2):3.
- [8] Liu Jinping. Analysis of Visual Cultural Factors Involved in Chinese Oil Painting [J]. Tomorrow Fashion, 2018(4):1.
- [9] Yu Jiuqi. Research on Northeast Oil Painting Art from the Perspective of Visual Culture [J]. Journal of Jilin Academy of Arts, 2019(6):7.
- [10] Wang Xue. Research on the Expression of Regional Characteristics in the Creation of Oil Painting Landscape [J]. Short Stories: Original Edition, 2017(7Z):2.