

On the Differences in Subjective Expressions in Contemporary Freehand Landscape Oil Painting

Lele Chu, Lingxi Zhou

ZheJiang Normal University, Jinhua 321000, China.

Abstract: Nowadays, freehand landscape oil painting has become the most important painting in China. Artists create unique artistic works by subjectively experiencing the scenery and objectively depicting it. This article focuses on the differences in subjective expression in landscape oil painting from life, providing more creative possibilities for freehand landscape oil painting.

Keywords: Freehand oil painting; Landscape painting; Subjective expression

1. Introduction

Oil painting and landscape painting have a long history, and since Impressionism, painters have been exploring innovative expressions in oil painting creation through landscape painting. At the beginning of the 20th century, China began to learn Western oil painting. Western oil painting was localized in China and became the most important painting in China today. Freehand landscape oil painting is an important product in achieving the localization of oil painting. Mr. Liu Gongliu strongly advocates for freehand brushwork oil painting, and he explicitly states that “freehand brushwork oil painting is a form of creation.” Therefore, it is particularly important for Chinese freehand brushwork oil painting to improve the subjective expression of freehand brushwork landscape oil painting artists and embark on a new path of freehand brushwork landscape oil painting.

The landscape painting performed by mature oil painters is also a process of painting creation, with both freehand brushwork and vivid imagery. Oil painting and landscape sketching are the main ways for contemporary landscape oil painters to complete their works, as well as an important method of oil painting practice. Through sketching, it can enhance the painter’s intuition and sensibility, change the way the painter observes the world, exercise the painter’s perception and expression in terms of shape and color expression, and improve the painter’s freedom to express their own emotions.

2. Differences in subjective expression in freehand brushwork oil painting

Freehand landscape oil painting from life is a complex creative process, and different painters may use different methods to create differences in the subjectivity of the painting. In addition to the different tools used by painters in selecting materials, the selection of landscape materials by painters in the process of sketching can also cause differences. The source and object of sketching play a fundamental role in the final result of the painting.

In addition, the painter’s handling of the objective and subjective relationship of the painting can also lead to differences in subjective expression. After obtaining observation results from objective objects, the painter often first thinks about the image of the painting in his brain, completing the transformation from objective object images to image images. This process, through intuition and perception, combined with his own experience, produces different choices, segmentation, composition, and arrangement and combination of points, lines, and planes for objective scenery. The tendency of color and the expression of tone, including the painter’s own emotions, can also affect the painter’s perception of observing scenery. The painter’s painting techniques are the product of experience formed through long-term painting and sketching practice. On the one hand, this is the summary of the painter’s experience in the long-term painting process, which has unique characteristics and artistic value; On the other hand, these experiences will constrain the painter’s expression, posing risks to conceptualization and patterning in the sketching process. So, in terms of painting techniques, in the process of oil painting landscape painting, it is the painter’s choice of expression methods, and at the same time, patient observation and rich emotional experience are also needed to break the constraints of traditional techniques. This will make the process of oil painting landscape painting no longer a simple repetition of techniques, and make art have the vitality of expression.

3. The painter's subjective changes to objective objects during the process of sketching

One is the arrangement of the screen composition. In the process of sketching, painters usually subjectively discard or add some scenery during the composition of the picture, and their subjective consciousness plays a major role in this process. The composition of sketching works depends on the objective existence of the sketching objects, and is also the source of subjective choices and transformations by painters. In terms of composition, painters need to choose elements from objective scenery for picture composition. Under the influence of the objective existence of the object and the painter's subjective emotions, composition presents objectivity and subjectivity in sketching, which is the beginning of the painter's innovation in painting. Compared to the realistic existence of objective objects, the composition of sketching images should reflect both painting and artistry. The composition of painting works will be arranged around elements such as emptiness, harmony, fullness, and contrast that need to be conveyed by the relationship between the images. These emotional expressions rely on the subjective emotions of objective objects and painters, and are specific, connected to objective objects, and different from the real existence. The composition arrangement has strong subjectivity and freedom. The composition in oil painting landscape painting needs to break the constraints of objective objects and rely on the painter's subjective emotional choices to freely combine the composition of the picture. This combination can not only extract typical objective objects from the perspective of the picture, but also highlight the painter's subjective choices and artistic concepts. The composition of a painting is the fundamental carrier for conveying the artistic quality of the work. Oil painting and landscape sketching is not only a process of painting practice, but also a process of completing and generating oil paintings. Therefore, it is inevitable for painters to make subjective adjustments to the composition of their works during sketching.

The second is to change the color of the screen. Every color block, stroke, and tone on the canvas emanates from the depths of the painter's soul. Every excellent landscape oil painting sketch contains the inspiration and spiritual connotation of the painter, as well as a unique understanding of color. It can be said that it is the subjective color of the painter's subjective consciousness that makes our landscape oil paintings more thoughtful and interesting. The subjective color application in oil painting landscape painting is influenced by several factors. The visual experience formed by painters through observing objective objects, that is, the color relationship directly obtained in the depicted objects, varies from person to person, and different painters have different perceptions of the same object's color; Painters have different emotional states when sketching, and the use of colors in painting directly reflects emotions, which is the manifestation of the painter's inner thoughts; The different habits of painters in using colors are obvious and formed over a long period of time. This inertia, like the composition inertia in painting, is undeniable. The grayscale, amount, unity, and comparison of colors are all a process of habit development, which greatly affects the painter's choice of color in oil painting landscape sketches.

The third is the adjustment of the image shape: in order to make the image more harmonious or interesting and formal, painters often subjectively and consciously change a certain shape. Subjective adjustments are also being made to the appearance of objective objects, making the appearance and structure of the scenery in the picture more in line with the needs of the picture. The image of scenery in painting is specific, and it needs to meet the overall needs and present the appearance characteristics of the scenery in the picture. Therefore, every specific appearance in the oil painting landscape sketch picture needs to be studied and adjusted. The fourth is to control the overall structure and rhythm of the picture: the unity of rhythm beauty and rhyme beauty achieves form beauty, and form beauty is the internal and external expression of the landscape oil painting work. The sense of form in a painting is formed by the artist's artistic processing of objective scenery. The mastery of form directly affects the infectivity of a painting. Painters can create infectious works by subjectively grasping the artistic conception of the picture.

Ultimately, through multiple subjective choices from the above aspects, the painter achieves subjective changes to objective objects in the process of sketching, achieving artistic differences in the sketching images.

4. Conclusion

The different subjective processing methods used in contemporary freehand oil painting landscape painting practice present different visual results, which can reflect the richness and diversity of artistic expression. The diversity of subjective choices provides a vast space for the subjective expression of oil painting landscape sketching. Painters need to constantly explore, move with emotion, and strive to showcase

the artistic value of contemporary oil painting landscape sketching works, adhere to integrity and innovation, and achieve the development of oil painting art and individual painters.

References

- [1] Susan Langer Emotions and Forms [M] Beijing: China Social Science Press, 1986
- [2] Zhang Wenhao Observation and Expression Methods in Oil Painting Landscape Sketching [J] Art 100, 2010 (06).
- [3] Cao Ruizhen. The use of freehand language in contemporary oil painting landscape sketches [J]. Dagan, 2022 (04): 152-154.
- [4] Zheng Jiangle. Subjective Expression in Oil Painting and Landscape Sketching [J]. Youth Years, 2022 (02): 49-51.
- [5] Li Hongfeng. The Application of Freehand Language in Contemporary Oil Painting Landscape Sketching [J]. Artist, 2021 (04): 36.
- [6] Zhou Zhiyu Color Sketching: A Series of Featured Courses in Famous Chinese Higher Education Institutions [J] Hubei Fine Arts, 2008 (9).