

# Analysis of Texture Construction Method of Picture Language in Oil Painting Teaching

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**Abstract:** In essence, painting language refers to the various artistic methods and forms used in the process of internal emotional communication and artistic expression of art. It requires students to carefully observe and think about their own personality, form a pictorial language in the process of imitation and creation, and learn how to use it. Taking the importance of constructing the texture of the picture language in the teaching of oil painting as the starting point, this paper analyzes some basic construction methods of the texture of the picture language, hoping to provide some references for the development of oil painting teaching.

**Keywords:** Oil painting teaching; Picture language; Texture build

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## Introduction:

In the creation of oil painting, it is very meaningful to establish a “texture” and return the painting to its own language. Especially in the teaching of oil painting, while teaching basic techniques and painting language, how to make a painting more attractive, which involves the “texture” of a painting. In order to reflect the personality characteristics of painting language in creation, teachers need to emphasize students’ personality and creativity, guide students to understand the characteristics of painting language, and use painting language to actually create, so as to form their own painting characteristics.

## 1. The significance of the construction of oil painting language texture in teaching

Contemporary art shows unprecedented diversity in terms of style, style, creative techniques and subject matter. The variety of contemporary art is huge, and there are few traditional techniques and creative methods that can ensure that a work is called art, but people’s exploration of painting has not stopped. Painting is not only the superposition of lines and colors, it is a three-dimensional concept, and the so-called picture language and texture construction are very basic elements of painting. Distilling texture construction as the most quintessential language of painting, it is to bring the viewer an experience of “presence” beyond brushstrokes, traces and color layers, which is often achieved through the local characteristics of the picture and the hidden bottom color. In a cycle of constant smearing and dissolution, overlay, the creator seeks to convey a unique visual style and find more diverse possibilities in painting. Mr. Wu Guanzhong said that artists are the biggest group of people yearning for beauty. The duty of the artist is to show others the faint sorrow about the fate and future of mankind carried in the blood of the body, and to infect others and cause deep thought. In the creation of oil painting, when the external formal elements, such as points, lines, surfaces, shapes, colors, line textures, etc., are connected with the painter’s heart, the viewer can deeply feel a certain power poured out of the painting, and the essence of the artistic ideal is reflected in these touching moments<sup>[1]</sup>.

All artists are constantly exploring their own personal style of art. Collecting and refining creative materials in life is the criterion of all creation, and for oil painting creation and teaching, these cannot be separated from the core and soul of oil painting. In addition, the creative process of painting interacts with the painter’s emotions, imagination, perception and memory, and the creator uses his artistic experience to create, and uses the medium of artistic language to turn the specific artistic content into an artistic image. The artist’s tentacles as the nerve of society must always be sensitive, which includes the rapid awareness of the details of art, as well as the awareness of new visual images in life and the perception of the meaning contained in them. In the teaching of oil painting, it is necessary to guide students to understand more profound problems in the language of painting, and encourage them to directly feel the flow of “traces” in the pen through rich practical experience, become more keen, no longer limited by pure knowledge, but can

more deeply understand the brush strokes, color layers, structures, etc. that constitute the texture of the picture, so that their own artistic aesthetic ability can be sublimated.

## **2. The main way of constructing the texture of the picture language in the creation of oil painting**

### **2.1 Reflect the interest of handwriting and retain the sense of traces**

Sometimes, when leading the viewer or student to find the inner sensibility of a work, there are many places that are difficult to express in words, and the action trajectory generated by the sense of handwriting and traces and the huge operation of the color layer constitute an important basis for the production of picture language. It is worth mentioning that many times the paintings that shock people are rarely the kind of paintings that are called hearty, too skillful with the pen, and skillful in their technique to appear very “neat”, on the contrary, the paintings that are full of handwriting, retain traces, and even have a crooked and hesitant tone, but have more moving spiritual flashes. And these painting languages also reveal a mood of depression or entanglement or sadness. Between logic and non-logic, certainty and uncertainty, what looms on the background color is always the things that belong to the essence of painting - structure, line, brush stroke, color, these different painting factors pull each other between parts, overlapping and symbiosis, through all traces to show the complex and simple form of oil painting art, and construct the “texture” of painting itself.

How to guide students to understand the things under the surface of the painting form requires the establishment of its visual library and conceptual library. In the early stage, through solid professional knowledge and strict skill training, we understood and grasped the regularity of things, such as - in terms of academic logic, the brushwork of point, line, erase, swing and sweep was derived in the development process of oil painting, and a rich way of using the pen was formed. The expressiveness of oil painting is also highlighted from this rich brushwork. In the teaching process, students should understand that for painting language materials, people who are really sensitive to painting language materials will use a careless way to show a serious thinking and deep reflection on real life, which seems to be random sketching, but without losing regularity. That is to say, as viewers often say, in the restraint, the unique edge of the artist is retained.

### **2.2 Attach importance to color layer management**

Color layers are actually layer-by-layer sequences that the painter presents through the use of media in his work. It is very important to express language in oil painting, and what we call color layers today is not exactly the strict color expression techniques left over from the Middle Ages or the Renaissance. The subtle light and dark and varied brushwork in Renaissance works are intriguing with amber shrouded in oil. The color layer beauty of oil painting changes with the times. Even in some abstract works, the beauty of the color layer is not as strict as that of the Renaissance or other contemporaries, but the beauty remains. Like the Impressionists, they sought warmth and cold in outdoor light, and maximized the performance of oil paints, overlapping layer by layer, and applying thick brush by stroke. Moreover, the color layer and the color layer are constantly staggered, transparent, and exposed to produce a special texture and color layer beauty. For example, in the painting “The Church of Rouen”, Monet uses the painting method of thick colors layered on top of each other, showing the subtle changes vividly, and many small bumps on the close picture stand in front of the painting.

This shows that the sense of moving the pen under the control of the pen power brings the “handwriting” and “trace” of oil painting, which can make the viewer have a certain order in his psyche, and the emotional induction of appearance or fluctuation or movement, these painting factors are the creator’s processing and operation of the picture language. At the same time, it also reflects the maturity of the individual’s artistic aesthetic judgment, and maintains the balance between the relationships through the feel. While gazing at the artwork, we will also find that the painter shows relaxation or heaviness, clumsiness or dexterity in a certain detail of the picture and the color of a certain part, which indicates that the brushstroke is a response to individual emotions and temperament. The undulating color texture generated by the surface layer can bring beauty, and the rhythm and rhythm carried by the brushstrokes can bring rich psychological feelings to the viewer. But brushstrokes, colors, etc., the ultimate point is emotion.

Therefore, when teaching oil painting, teachers should guide students to express their emotions when creating, and guide students to throw away stereotypical painting skills in practice, not rigidly draw scenes, but portray their emotions about things. For example, in the teaching of landscape painting, teachers can first use multimedia to display some oil painting landscape paintings to broaden students’ creative vision, and use exquisite landscape paintings to train students’ appreciation ability, so that they can clearly create a medium that carries people’s feelings. After that, from the appreciation of oil paintings, a clear purpose of creation is derived, not to

paint for the sake of painting, but to create for the sake of expression. In this way, students can integrate feelings and pursuits into their works, and express their unique feelings through painting <sup>[2]</sup>.

## **Epilogue**

In the creation of oil painting, the use of picture language maintains the vitality of the work, so the teaching of oil painting should pay attention to guiding students to develop the ability to construct the picture language and picture texture. In the process of pursuing personalized language, it is necessary to fully understand and carry out a lot of practice, only by truly facing the ever-changing nature and seeking the combination of subjectivity and objectivity, so as to temper their artistic feelings, in order to constantly break through themselves, and finally find their own personality expression, as well as their own artistic language.

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