

On the Influence of Western Expressionism on Contemporary Freehand Figure Painting

Le Wan

Zhengzhou University of Science and Technology, Zhengzhou, 450000, China

Abstract: Since modern times, China opened the opening door to the outside world, various Western-style ideas were introduced into our country. Influenced by western foreign ideas, Chinese painting is also facing the problem of transformation. Western painting emphasizes the use of painting techniques. In the process of mutual influence between Chinese and Western painting ideas, the knowledge and principles related to body structure, perspective relations and anatomy have also been deeply integrated into the expression techniques of Chinese painting, and promoted Chinese figure painting to take a crucial step. Therefore, this article is completed after a comprehensive investigation and research, combined with the specific connotation of Western expressionism, analysis of its influence on contemporary freehand figure painting.

Keywords: Western Expressionism; Contemporary; Freehand figure painting

Introduction

As an important school in the history of art development, expressionism has had a profound influence on the expression of people's subjective thoughts and the development of art. The expressive force contained in it is quite rich, which promotes the transformation and upgrading of Chinese painting to a certain extent. Since contemporary times, many Chinese painters have been influenced by Western expressionism, boldly absorbed it and incorporated it into their works, forming the coexistence of Chinese painting language and Western painting language.

1. The connotation analysis of expressionism

From the perspective of the connotation of expressionism, it first appeared in France in the early 20th century. As the general title of a group of oil paintings, it has played an important role in the process of subsequent artistic development. In the process of the application of expression techniques, it emphasizes the need to highlight the artist's self-feeling and subjective attitude in painting works, and opposes the use of some deformation and exaggerated expression ways in painting, and opposes the purpose of art. In the turbulent 20th century, expressionism, as a reflection of the social culture and the mass spiritual situation, also showed the self-awakening of subjective consciousness^[1]. At the same time, the characteristics of subjectivity and fanaticism of emotion are very obvious. After it is introduced into our country, it also has a great influence on the development of Chinese portrait painting.

Looking at the development history of Chinese art, we can see that the earliest change took place in the 1920s. Under the leadership of Xu Beihong at that time, there were new changes in the expression form of Chinese art. Influenced by western artistic concepts and trends of thought in the 1930s, Western modern language forms were integrated into traditional Chinese art works. After reform and opening up, with the continuous improvement of the degree of opening to the outside world, the influence of western thought on the forms of artistic expression of our country is also more and more great. The subsequent changes, as a continuation of the first, have a more pronounced sense of power. In the subsequent development process, Chinese painters also explored and rethought the ideas contained in Chinese traditional culture. Emphasis is placed on the integration of Chinese traditional culture and foreign ideas, thus forming a new trend of common development^[2].

Chinese traditional painting has a variety of abstract language. Among them, the concept of "similarity and unsimilarity" is a kind of embodiment of abstract language, which also has a very obvious similarity with related ideas advocated in Western

expressionism. Since entering the Qing Dynasty, the painting styles of various schools have become more and more obvious. Although many painters have used some abstract language and expression forms, they found it only after the influence of western modern painting ideas. Under the background of reform and opening up, various western modern art ideas entered China, which further enhanced and broadened the horizon of painters and stimulated their enthusiasm for creation. Under the influence of western expressionism, the creation of Chinese traditional freehand figure painting has been affected to some extent. Artists want to break away from the simple and traditional artistic expression, and actively explore some new forms of artistic expression. The integration of Western expressionism into the creation of freehand figure painting inspired the painter to pay attention to the abstract beauty. Actively absorbing foreign nutrients, exploring and innovating traditional Chinese art forms of expression, can have a very far-reaching influence on the development of painting art.

2. Analysis of the influence of Western Expressionism on contemporary freehand figure painting

2.1 The influence of Western Expressionism on the modeling of contemporary freehand figure painting

After analyzing the works of some western artists, it can be known that many of their works show a strong sense of distortion, and their shapes are extremely exaggerated. Compared with traditional painting works, this kind of works often give people a strong visual impact, let the viewer feel more expressive force. By analyzing the movements and expressions of the figures in the painting, it can be found that their body language often reveals a feeling of helplessness, depression and sadness. The artist made a simple treatment from the aspect of modeling, and gave a general description of the work to let the audience feel the sadness and pain^[3]. In the contemporary painting circle of our country, there are many painters influenced by Western expressionism thought and effective use in their works. For example, Liu Qinghe, Wu Yi, Wang Yanping and other painters can be said to have developed gradually with the introduction of Western expressionism. It can be found from their art works that the traditional Chinese ink painting can also be innovatively expressed by means of diversified ways of expression to experience a unique aesthetic taste. In painter Li Xiaoxuan's works, we can not only find the artistic expression form of traditional literati painting, but also explore the influence and characteristics of Western expression thought. For example, Li Xiaoxuan's "All Living Beings in the City" series of works all show a kind of dark and grotesque emotion. People in the city are helpless and helpless, which can be said to be in the same vein as the works of western expressionist painters at the beginning of the last century.

2.2 Influence of Western Expressionism on the use of color in contemporary freehand figure painting

From the perspective of color application, most expressionist painters emphasize the use of large areas of color contrast, black and white contrast and other forms to express their innermost situations. By means of the information conveyed by the color, the audience can deeply understand and grasp the emotion that the painter wants to express. From the perspective of its influence, the effective use of this way of expression can break the traditional realistic norms and convey emotions with bright colors and forms^[4]. Throughout our country contemporary freehand figure painting performance characteristics, also emphasizes from the Angle of color use into their own subjective emotion. In addition, some bold and colorful colors are used for emotional contrast and prominence, thus highlighting the advantages of expression techniques.

For example, the famous Chinese painter Nie Gan Yin once said that his artistic expression techniques had been influenced by Western abstract art for many times, and many American painters also expressed their love for Nie Gan's works. However, compared with other young painters, Nie Gan not only copied the basic concepts of Western expressionism in his painting creation. But combined with the expression of contemporary painting creation, to explore the connotation and characteristics of Western expressionism, effective combination of the two, so as to further enhance the creativity and expression of the work. In his opinion, the opera facial makeup art in ancient China is an epoch-making stage in the development history of traditional Chinese art, which contains the expression form of abstract beauty, but also contains the strong pursuit of ancient culture of people at that time. From the perspective of its influence, facial makeup art has also impacted the softness of traditional Chinese culture to a certain extent. With the help of various exaggerated colors, it shows the sense of power and stimulation in the works, and contains a certain sense of modernity.

2.3 The influence of Western Expressionism on the expression techniques of contemporary freehand figure painting

From the perspective of expressive techniques, Western expressionist paintings emphasize the use of distorted forms and exaggerated techniques to express the deep emotional content of the works. This method of expression has a direct connection

with real life, which is more convenient for the audience to understand and receive. Throughout our contemporary freehand figure paintings, it has also made a breakthrough and innovation in form and content, focusing on pursuing the combination of form and content, and paying attention to expressing the author's true feelings. For example, Chinese contemporary painter Wang Yanping in the exploration of modern ink figure painting, has shown his own unique way of expression. In many of his works, he chose to combine the traditional Chinese line and ink system with Western expressionism. From his works, we can also understand the mood of the author at that time, the sense of loneliness and helplessness for the reality, as well as the melancholy for the reality, which deeply reflects the most real feeling in the hearts of the public at that time, thus further highlighting the inner emotions of the characters and demonstrating the great potential of ink painting.

Conclusion

In conclusion, under the deep influence of western expressionism, it promotes further innovation and adjustment of Chinese freehand figure painting. As a kind of mutual science, art shows the characteristics of mutual is very obvious. For contemporary painters, it is necessary to fully realize the connection between Chinese and Western painting art. Combining some ideas and requirements of western expressionism, this paper innovates the contemporary freehand figure painting to better highlight the charm and expressiveness of Chinese painting art.

References:

- [1] YU Caixiu. Analysis on the Image Expression of Contemporary Chinese freehand Figure Painting [J]. Beauty and Times (Middle),2022,(08):24-26.
- [2] Yang Wei, Li Zhuoyi. Reunderstanding of Modern Chinese freehand figure painting [J]. Beauty and Era (Part 2),2022,(06):90-93.
- [3] Yang Meizhen. Research on Huang Zhou's Freehand Figure Painting Art [D]. Tutor: Li Xiaoan. Shanxi Normal University,2021.
- [4] Liu Rong. A Brief Discussion on the Aesthetic Interest of freehand Figure Painting [D]. Tutor: Ding Mijin. Beijing Forestry University,2020.

About the author:

Le Wan, male,(1990.10.31-), Master lecturer, Zhengzhou Institute of Science and Technology, Fine Arts, Zhengzhou, Henan Province.