

Analysis on the Techniques of Xu Beihong's Landscape Oil Painting

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Abstract

This paper analyzes the techniques of Xu Beihong's landscape oil painting from three aspects: pen, knife and color. In terms of pen, Xu Beihong's landscape oil painting is not carried out completely according to the brushwork of "pendulum", but "pendulum", "point", "wipe", "hook", "dye" and other brushwork methods are used together, and the brushwork has a strong writing and lyricism. Some techniques in Chinese painting, such as "point chaos" and "rendering", are borrowed and used in his brushwork. His use of the knife is similar to that of his brush, so it can be said that "the knife and the brush have something in common". His use of color in landscape oil painting is mainly influenced by some impressionist painters, but also has its own characteristics: pay attention to the combination of color and modeling; The use of color elegant, against pure color and raw color, some works also pay attention to the inherent color, subjective color and emotional color.

Keywords

Xu Beihong; Landscape Oil Painting; Oil Painting Techniques.

1. Introduction

Xu Beihong is a well-known modern Chinese painter. He is also regarded as the founder of modern art education in China. Xu was good at painting landscapes. He studied classical painting in France. After eight years of study, Xu Beihong brought the techniques of Western painting, including oil painting, back to China. This paper attempts to study and analyze Xu Beihong's landscape oil painting techniques.

2. The Use of Pen

For landscape oil painting, the use of pen is an indispensable component. On the one hand, it embodies the painter's unique aesthetic, on the other hand, it also carries the painter's emotion. Xu Beihong's brushwork in landscape oil painting has its own characteristics, which are mainly reflected in the following aspects:

2.1. To "Pendulum" Mainly, Blend "Point", "Wipe", "Hook", "Dye" and Other Pen Methods

For Xu Beihong's oil painting brush, some theorists think that basically "pendulum" mainly. "Pendulum" brushwork is undoubtedly the most commonly used and basic brushwork in Western oil painting, which can be divided into horizontal pendulum, vertical pendulum, oblique pendulum, cross pendulum, cross pendulum, parallel pendulum, forward pendulum, side pendulum, etc. Xu Beihong studied the excellent tradition of Western oil painting assiduously in Europe, and he can be said to have mastered this "pendulum" brushwork very skillfully. Many of his landscape oil paintings have adopted this "pendulum" brushwork. Especially in the landscape oil paintings he painted when he was studying abroad and when he just returned from studying abroad, this kind of pendulum stroke is the most used. For example,

in 1923, Xu Beihong painted a landscape oil painting *Riverside*. In this painting, many strokes of "pendulum" are used. The water surface of the river uses horizontal strokes, while the reflection of the trees in the river uses vertical strokes to contrast the horizontal and vertical strokes. The grass and small objects on the river bank are painted with slanted and lateral strokes.

Thanks to the learning and inheritance during his stay in Europe, the stroke of swing is one of the most commonly used strokes in Xu Beihong's landscape oil paintings. However, in the author's opinion, the method of "swinging" is certainly a very important method in Xu Beihong's landscape oil painting, but he does not emphasize only a single "swinging", but at the same time "swinging" and "point", "wiping", "hook", "dyeing" and other brush methods are very flexible to blend together. These methods and skills of his pen are determined according to the specific characteristics and performance of the object to be displayed, the object image is suitable for using "pendulum" to express with "pendulum", suitable for using "point" method to express with "point", suitable for using "wipe" skills to paint with "wipe", and not blindly mechanical, single to take "pendulum" pen method. Specifically, it is undeniable that Xu Beihong's early landscape oil paintings were influenced by European classical oil painting techniques, and basically took "pendulum" as the main work.

2.2. The Use of "Point", "Rub", "Hook", "Dye" and Other Methods

For the oil painting pen, the appearance and use of different forms of dots is also a more commonly used method. The most used points in oil painting are round points, square points, elliptical points, irregular points and so on. The author believes that in Xu Beihong's landscape oil painting, the typical representative of the brushwork of "dot" should be "Ginkgo Tree" painted by Xu Beihong during his sketching period in Qingcheng Mountain from late July to late August 1943. This landscape oil painting can be called the representative work of Xu Beihong's late landscape oil painting, especially for the main body of his painting -- Silver Yao Yao Tree, which is almost perfect. His depiction of the main object of the painting (the ginkgo tree) is successful and detailed, and other parts are omitted. The shape and color changes of the thousand-year-old ginkgo tree are very complex, and the shape of the large house near the tree is not very simple.

As for the technique analysis of "Ginkgo Tree", the author believes that the most important thing is Xu Beihong's use of "dot" technique in brushwork. Especially in the expression of Ginkgo leaves, the brushwork method of "dot" is very prominent. "There are many forms of dots." Mustard Garden Painting Notation "summarizes the dots into 32 kinds: intercharacter dots, one-character dots, chrysanthemum dots, plum dots, large mixed dots, small mixed dots, rattan dots, pepper dots, etc. Point, in the application can be divided into two methods of order and disorder. Disordered dots are widely used in paintings." [1]From the perspective of the artistic relationship between the density and gathering of "dots", the "dots" used in the near and upper right corner of the ginkgo tree, especially near the center of the picture, are dense and clustered, while the "dots" used in the far part of the ginkgo tree, especially in the upper left corner of the picture, are more open and free. This method of artistic treatment and aesthetic view with "dot" obviously comes from the Chinese painting tradition of "airtight, sparse and movable horse". It shows that he has mastered the artistic laws and principles of the appropriate and harmonious distribution, and achieved a unique artistic effect different from that of Western oil painting, and vividly reflected the artistic style with Chinese national characteristics and style.

The brushwork of "erasing" is sometimes applied to the distant sky and other parts of the expression. For example, in his 1923 landscape oil painting "River Bank", the distant blue sky is adopted by "erasing", which effectively expresses the texture and transparency of the blue sky.

The brushwork of "rubbing" is often used by Xu Beihong in the expression of tree trunks, branches, weeds, etc., in landscape oil paintings. In early December 1939, Xu Beihong painted the landscape oil painting "Indian Cow Landscape". At that time, he had just arrived at the International University of Santi Nikotan, India, and was moved by the beautiful exotic scenery he had never seen before, so he painted this landscape oil painting. In this work, several groups of weeds on the banks of the river and weeds around Indian cattle are used to "hook" the pen method. From the point of view of pen skills, after he adjusted the color of the pen, he made bold efforts to hook out the shape and direction of the weeds. Because the weeds are under the sunlight in winter, the light part of the weeds tends to be warm colors, mainly bright gray with yellow and red tendencies, while the backlight part tends to be cool colors, mainly dark gray with purple tendencies, and mixed with green and blue. For this contrasting color relationship, Xu Beihong has to use at least two different pens to show the different color relationships between the light and the backlight, and the light and the dark part. Of course, for the unique shape of weeds, nature should win with the pen, supplemented by color. The "hook" brushwork is one of the most effective techniques for painting, and it is also true for landscape oil painting. Xu Beihong often used the "hook" brushwork to represent branches and tree trunks in landscape oil paintings. For example, he painted "Bird's Eye View of Jiao Mountain" and "Jiming Temple Road" in 1934, "Three Trees in the Himalayas" in Darjeeling, India, from late March to early July 1940, and "Jizu Mountain Temple Courtyard, Yunnan" in Dali, Yunnan, from late February 1942. In these works, there are images of trees, and the branches and trunks of the trees are all painted with "hook" strokes. Xu Beihong's other landscape oil paintings in which the images of trees appear also use this brushwork when representing branches and trunks. Xu Beihong made good use of "dyeing" and "rendering" brushwork, mainly in 1935 "Night" and "Rosy clouds", 1936 "Scenery of Huangshan Mountain" these three landscape oil paintings. From the source of investigation, the Western classical oil paintings also pay attention to "dyeing", mainly "mask dyeing". Chinese painting pays more attention to "dyeing". There are not only "covering dyeing", but also "parting dyeing", "high dyeing" and "low dyeing". The procedures and steps of "cover dyeing" in Western classical oil painting are very strict, generally "cover dyeing" over and over again on the monochrome base of good modeling, which takes a long time, and must wait for the previous cover color to dry before the next cover color, which is generally not suitable for one-time oil painting. "Night" this small oil painting is obviously completed in a one-time oil painting, that is to say, the "dyeing" brush method used in his work is completed when the color is still wet, therefore, this "dyeing" method obviously comes from Chinese painting.

2.3. The Writing and Lyricism of the Pen

Xu Beihong not only made profound efforts in calligraphy, but also had profound attainments. For painting, calligraphy has the most direct influence on the pen, because calligraphy in a large sense is the plastic art of line, and line is undoubtedly written and sketched with a pen, so online writing and sketching, calligraphy and painting have the most direct common. If the lines in the painting have a certain sense of calligraphy, this kind of line will undoubtedly become a high-quality and high-quality line. In most of Xu Beihong's landscape oil paintings, his brush is more or less written or calligraphic. This is the natural revelation and manifestation of Xu Beihong's profound calligraphy skills and attainments in painting. Based on relatively profound calligraphy attainments, Xu Beihong not only in the use of traditional Chinese painting, but also in the use of oil painting, especially landscape oil painting, has reflected a strong sense of writing and calligraphy. Compared with the characters and scenery in oil painting, landscape oil painting is relatively relaxed and casual because the modeling is not so rigorous, especially in landscape oil painting, trees, weeds and other scenery often appear, according to the characteristics of these scenery, naturally need to use a lot of line modeling to express the

appropriate and appropriate. Therefore, in landscape oil painting, the techniques of line marking and sketching are often used, which provides the carrier and possibility for the play of calligraphic pen. For Chinese painters, as long as the existence of lines, it can reflect their calligraphy attainments and skills.

3. The Use of Knives

3.1. A Combination of "Scraping", "Swinging", "Wiping", "Rubbing" and "Rubbing"

The use of knife is also a very important painting technique in Xu Beihong's landscape oil painting. Ai Cixin once said, "Xu Beihong also likes to paint with a knife. He does not use a soft pointed knife, but a rather hard scraper. His landscape oil paintings "Himalayas", "White Fruit trees of Qingcheng Mountain" and "West Tianmu Mountain" are both "knife and brush" in technique, and have the mood of national art "[2]. These landscape oil paintings given by Aixin are indeed "both knife and brush" in technique, but basically they are mainly brushwork. In fact, most of Xu Beihong's landscape oil paintings are basically "using both brush and knife". Because according to the author's investigation, when Xu Beihong painted oil paintings, he often blended the remaining waste colors into gray with various color tendencies at the end of the painting, and then scratched the appropriate parts of the painting with a knife. Every oil painting of Xu Beihong basically has to be scraped with several cuts at the end, so his oil painting techniques are naturally "both knife and brush".

Sometimes, according to the specific characteristics of specific objects, or in order to express specific feelings and feelings, Xu Beihong basically uses the oil painting knife or even completely uses the oil painting knife to depict and express. According to the author's research, there are three works that can best reflect the characteristics of Xu Beihong's knife in landscape oil painting: Indian Cow Landscape painted in early December 1939; In November 1935, he painted Scenery on the Li River and Scenery in Guilin.

3.2. Writing, Lyricism and Passion on the Knife

For landscape oil painting, the painter expresses his feelings in the chest, the meaning in the heart and the thoughts in the brain through the writing on the pen and the knife. Most of Xu Beihong's landscape oil paintings are lyrical. From his landscape oil paintings, we can also taste the lyricism in his knife. It is with the characteristics of writing and lyricism with pen and knife that the painter will not be confined to the objective form of the object in the concrete painting practice, and will let go of the brushwork to express and express his emotions in his heart, so the passion of the painter will be reflected in his works. As far as passion is concerned, the use of the knife is more obvious than the use of the pen. In the practice of landscape oil painting, painting with a pen is normal, while painting with a knife is abnormal, that is to say, painting with a knife is generally used in a few cases, while painting with a pen is used in most cases. It is the "non-normality" of painting with a knife that will burst out the painter's passion for painting. Therefore, in contrast, in Xu Beihong's landscape oil paintings, using a knife can better reflect his painting passion than using a pen.

4. The Use of Color

4.1. The Characteristics of Color

4.1.1. Absorb the Advantages of Impressionism

Xu Beihong's landscape oil paintings also pay special attention to the use of color, forming their own distinctive color characteristics. Xu Beihong mainly learned and inherited the color advantages of Impressionism in landscape oil paintings, so his landscape oil paintings have

some characteristics of Impressionism. For example, his landscape oil paintings have rich color changes and pay more attention to the contrast between colors. Just as Feng Fansi said: "The colors of Xu Beihong's oil paintings are rich, colorful and brilliant. His tone is pure and simple, deep and powerful, sonorous sound, deep in the Yiyun, vigorous see show pull. In his use of color to see the classical art of elegance, calm, simple, robust, but also see the impressionist art of sunny, bright, gorgeous, light, active, graceful, empty and. He really absorbed the best tradition of Western European oil painting art, picked up the strength of hundreds of schools, and integrated, not only reached the world's oil painting technical level, but also has a place beyond." Although Feng Fansi's words are overpraised, there are also pertinent words in them. The use of color in Xu Beihong's oil painting has indeed reached a considerable height. Although he inherited and learned the traditions of Impressionism, he also saw the defects of Impressionism very clearly. As we all know, Impressionism made a revolutionary contribution to the color of oil painting, and since then the color on oil painting has become extremely rich. However, the author believes that impressionism succeeds in color, but also fails in color. Impressionism pays too much attention to and emphasizes the change of color, resulting in relative neglect of the importance of modeling, because of the emphasis on the independence of color language, and weaken or even blur the existence of the body, which is the biggest weakness of Impressionism. Xu Beihong also said: "In recent times, Chinese scholars like to use large amounts of money, scribbling, pretentious impressionism, because of simplicity and loss of ambiguity, no inspection function, the disease can not be through the mind." Xu Beihong here pointed out that Chinese impressionists "lost ambiguity", that is, refers to the inaccuracy and fuzziness of modeling. Therefore, Xu Beihong's landscape oil paintings not only have the advantages of impressionism, such as rich color changes and color contrast, but also overcome the weaknesses of Impressionism. He pays attention to the relationship between colors, but also attaches great importance to the importance of modeling.

4.1.2. The Perfect Combination of Color and Shape

The author believes that the biggest characteristic of Xu Beihong's landscape oil painting color is the perfect combination of color and shape, so as to achieve the "no escape" and "no escape color" of the picture. Because Xu Beihong saw the inaccuracy and fuzziness of impressionist modeling, he paid special attention to the perfect fusion of rich color and solid modeling in landscape oil painting. On the one hand, it is suitable for his profound sketching modeling skills, on the other hand, it is inseparable from his ideological and cognitive realm.

4.1.3. Use Color Elegant, Opposed to Pure Color and Raw Color

Xu Beihong's landscape oil painting with more elegant color, opposed to the use of pure color, raw color. His color elegance mainly refers to the elegance of the relationship between colors. A single color can not be seen whether it is elegant or not. Only in the contrast with other colors can we see the color feeling of a certain color. Although Xu Beihong often used lemon yellow, orange yellow, praeblue, dark red, purple and other bright colors in his specific landscape oil painting practice, the colors he used these colors to create are very elegant. On the one hand, this kind of elegance benefits from his rich cultural accomplishment, on the other hand, it is based on his high aesthetic vision. When he actually painted, he did not squeeze many colors from the palette, only a few commonly used ones, but the colors he blended were very rich and varied. Xu Beihong generally does not use unblended colors such as pure and raw colors. He is most opposed to the use of undeployed "poor red and extremely green" on the picture.

4.1.4. Some Works Pay Attention to the Inherent Color, Subjective Color and Emotional Color

The author believes that Xu Beihong has a unique characteristic in the use of color in landscape oil painting, that is, some of his works also emphasize and highlight the inherent color,

subjective color, emotional color, so as to relatively weaken the portrayal of environmental color.

4.2. The Method of Using Color

Xu Beihong's landscape oil paintings are modded in strict accordance with the scientific law of color allocation. If they are not modded in accordance with the scientific law of color, it is difficult to paint the color of the image to be displayed in painting. For this, Xu Beihong is very clear. Therefore, when he painted, he also blended colors according to the common color law.

Feng Fashi talked about Xu Beihong's experience in using color in oil painting: "Xu Beihong once said when summarizing his experience in using color, 70 or 80 percent of an oil painting is gray, while bright colors account for only 10 or 20 percent. He used painted with dirty color canvas background color, is a gray tone, when he started on the color, looking for tone, quickly find different shades of cold and warm relationship, for further in-depth portrayal of the local ready. He uses the tone to master the overall relationship, just like playing chess cloth in general, the east place a stroke, the west place a stroke, the overall situation in the chest. In solving the local relationship, take the tactics of encircling or stripping bamboo shoots, surrounded step by step, layer by layer peeling, and the most wonderful stroke is left at the back to close the finishing touch. He once said: "Painting is like eating food, the best bite to eat last, the most wonderful stroke to stay at the back."

5. Conclusion

This paper analyzes the techniques of Xu Beihong's landscape oil painting. This paper analyzes the techniques of Xu Beihong's landscape oil painting, mainly from the use of pen, knife and color three major aspects. Xu Beihong's landscape oil painting is not carried out in accordance with the "pendulum" brushwork, but "pendulum", "point", "wipe", "hook", "dye" and other brushwork methods are used together, and the brushwork has a strong writing and lyricism. His use of the knife is similar to that of the pen, so it can be said that "the knife and the pen are common". His use of color in landscape oil painting is mainly influenced by some impressionist painters, but also has its own characteristics.

Xu Beihong's landscape oil painting is one of his representative works of art, which has rich aesthetic implication and reflects his unique painting thought and aesthetic thought. It also has a profound influence on modern art education.

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