

Analysis of the Language Characteristics of Oil Painting on the Long March of the Red Army

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Abstract

The founding of the People's Republic of China in 1949, to 2019, to have 70 years, 70 years, we feel, the rapid development of the motherland, people rich and strong changes, but we can not forget the ancestors for us to consolidate the foundation. An view of the 70th anniversary of the founding of the era background, as well as the contemporary university academy of fine arts for scarce revolution s artistic thinking, this article mainly discusses the oil painting of the red army long march subject matter, this paper roughly divided into three parts, the first part, about the red army long march is the subject of the painting, under what conditions, namely to do some interpretation of the era. The second part is about the language characteristics of the long march oil paintings of the red army, that is, connecting with the western school of painting, analyzing the composition, color and techniques of the long march oil paintings of the red army, as well as the connection with the western school of painting. The third part as a summary, that is, the connotation of the long march spirit, and how to carry forward the long march spirit.

Keywords

Long March; Era; Oil Painting Themes; Oil Painting Creation; Techniques; Long March Spirit.

1. Under the special background of the times, oil paintings on the theme of the Red Army Long March have been produced

1.1 The distinctive significance of the times in oil paintings

The oil paintings on the subject of the Long March reflect the heroic life of a nation and the history of the growth of the Communist Party of China, as well as the history of the development of an army and the birth of the People's Republic of China step by step. It combines the historical literature and embodies the research system of combining the elements of writing with the image. In the long-term appreciation of the Long March oil painting theme works, most people understand that the Long March theme oil painting works, mostly by the Soviet Union, roving exhibition painting school influence, but in fact, the Long March theme of oil painting works to accept the source is not a single, which is obviously influenced by the Niederland painting school, Dutch painting school, romanticism and other painting schools, summed up the significance given to it, presented is a materialistic dialectical view of history, reflecting the hard work of the Chinese Communist Party Chinese At the same time, combined with the needs of social and political culture in peace years, it has a positive and correct impact on the promotion of socialist core values.

In today's world, the economy and politics are highly prosperous, the cultures of all countries respect each other, the world is developing multipolarly, the world culture is beautiful, the beauty of beauty, beauty and common, peace has become the theme of world culture, but it does not mean that there is no conflict of interest between countries, local wars still occur from time to time, therefore, the study

of the Red Army Long March theme oil paintings, not only to praise the Party and the people's arduous anti-Japanese war historical process, but also to warn of the new era of peace and development. As a unique artistic theme, the oil painting art of the Long March theme has rich value and practical reference. Combined with personal life, because of the birth in Ganzhou City, Jiangxi Province, Yudu County - the starting point of the Red Army Long March, coupled with 4 years of oil painting learning, for the Red Army Long March theme oil painting works have their own unique understanding, as a prerequisite for the development of the Red Army Long March theme oil painting language characteristics as the object of study.

The spirit of the Long March into the oil painting, through rigorous composition, rich colors, unique strokes, with the picture as evidence of history to record the great struggle again and again. In the study of the Long March oil paintings, by looking for relevant literature, selected a series of oil paintings that show the classic battle with pictures, namely, oil paintings with the Red Army smashing the Third Anti-Siege of the Kuomintang from 1930 to September 1931, respectively, The victory of the Red Army against the Siege (Cui Kaixuan, Zheng Hongyu, Zhang Wenyuan, Ai Xuan), as well as the oil painting with the blood war Xiangjiang as the painting background, "Blood War Xiangjiang" (Zhang Qingtao), and the failure of the fifth anti-siege, The oil painting "We will definitely come back" (Sun Lixin) and the oil painting "Strong Crossing Wujiang" (Wei Chuanyi) with the Central Red Army's strong crossing of the Wujiang River as the background.

These works restore the real historical scene, mostly using realistic methods, combined with the sincere feelings of the painters, recording and inheriting the spirit of the Long March, the performance of the Chinese Red Army hard work, courage to move forward, with firm faith, for the great socialist cause of the scene.

2. The language characteristics of oil paintings on the subject of the Red Army Long March

2.1 Experience in creation

Through four years of undergraduate study, contact with oil painting this type of creative form, and then because of the Long March theme series of oil paintings have developed a strong interest, began to try to the Red Army Long March theme as the theme of painting to create their own works.

In the process of creating works, first look for material on the subject of the Red Army Long March, after reading a large number of books, as well as watching a large number of documentaries, for the interested text excerpts, for the performance of the spirit of the Long March pictures intercepted, after selecting most of the material, screening, and repeatedly on the character form, clothing, analysis, in the selection process, found that not only the image of the Red Army soldiers can be used as the Long March oil painting theme of the character selection, some simple people's image, For use in the picture, unexpected effects can occur. In the selection process saw a photo, the Red Army because of the need to cross the river, but no boats, the neighboring villagers took down their doors and windows to help the Red Army make rafts. If the villagers as the main figure in the picture, the shock presented is bound to be very powerful. In sorting the selected material found that moving stories abound, but for the screening of material, personally believe that the need to combine the following factors, that is, whether it has enough shock, whether it can reflect the important spiritual connotation, whether it is different, and better performance. After you select the footage, you can begin to outline the scene, which is to depict the scene as a small draft. In the process of depiction, there will be some questions worth thinking about, such as how the main characters are positioned, and uncertainty in the light source, coupled with the number of characters is often large, not easy to depict. I through repeated attempts, many times of short writing, personal summary of an easy to express the experience of the picture. First of all to determine a unified light source, and secondly, try to reflect the event, scene of the main characters to the center of the picture, in the process of reference to the material, the reference material can be appropriately trimmed, as well as the characters in the material in the position of the rearrange. For, how to solve the characters, and a large number of characteristics, can

be in the small draft, fully consider the relationship between the main and secondary characters, secondary characters as long as there is an accurate shape, and the general relationship between light and shadow can be, but also to fully consider the light source, to ensure that the focus of the light source on the main character. At the same time, personally believe that the performance of the Red Army Long March theme of painting, should take into account its documentary nature, it is best to grasp the proportion of the characters, as well as whether the center of gravity is accurate.

At the end of the painting of the small manuscript, you can paint the small manuscript, in a way, on the oil canvas. Regarding the choice of method, the individual is to use the drawing pencil for painting, because the paintable nature of the drawing pencil can greatly improve the fault tolerance when painting. In the process of using drawing pencils, should be light painting, for the light and shadow relationship is only a simple description can be, personal advice, to line separate light and dark can be, so that the oil canvas has a simple, clear figure outline, as well as sketch relationship. Then, the oil painting coloring, the individual is the Western classical painting method, also known as the hood dyeing method, that is, the first analysis of the bright gray contrast between the screen, through black and white colors of the picture coloring, coloring process, attention should be very strict, accounting for all the characters in the picture relations and scenes of the relationship, because this is the whole tone of the picture, so should be as perfect and adequate as possible. After the big relationship between the clear picture, that is, can begin to dye the picture, because of the Red Army characters and Asian character characteristics, in the skin color, should not be too cold, too white. Try to use some, warm, yellow color, so that the picture is more authentic. As for the background control, personally think that should choose the gray color, depending on that era of China is hard work, should not have too many magnificent colors. Dyeing, as accurate as possible, while using more media agents, oil more color less, and constantly improve, and finally draw a work. For the preservation of paintings can be left to dry oil painting after brushing oil, which will highlight the impact of the picture, and then the frame can be saved.

2.2 Analysis of the oil painting style of the Red Army Long March

From many literatures, we know that the socialism and realism that have influenced the creation of revolutionary historical paintings for a long time is a kind of realism that focuses on positive praise and high spirit of revolution. (In 1980, Chi-Yuan published "On some of the problems of "social realism" in art creation.) In fact, the Red Army Long March theme oil painting works are mainly for the documentary Red Army Long March period of the key campaign, with strong realist characteristics, and most of them are historical era as the background of the theme of painting, these paintings are mostly concentrated in some historical turning events, such as the representative "Zunyi Conference" and "Farewell to the Soviet Region." When I looked up the data, I saw that some scholars thought that the Zunyi Conference was "the most historic transformation within the Communist Party of China". Take the "Zunyi Conference" painted by the famous Chinese painter Shen Weiyi as an example, combined with the actual picture, analyzes the composition method used in the oil painting works, the success of the work lies in its accurate and practical display of the scene at that time, as well as a wealth of character depictions, by the image can be seen Shen Wei tightly grasp the character status of the historical figures at that time carried out a detailed task layout and picture, quoting Wei Wei wrote a sentence to outline the relationship between the characters in the picture. Mao Zedong has been "left-leaning error" excluded from the leadership post, sitting on the right side of the conference table, Zhu De, Chen Yun, and other comrades still focus on Comrade Mao Zedong, while sitting next to Comrade Zhu De, Comrade Peng Dehuai wants to explore issues with Comrade Mao Zedong and listen carefully to Comrade Mao Zedong's speech, only Li De far away from the table, sitting at the entrance of the door, constantly smoking, spraying thick smoke next to him. "Through the echo relationship between the characters, this work highlights the theme of the meeting, as well as the revolutionary comrades' enthusiasm for the revolution and the expectations given by the victory, through the analysis of the works of the famous painter Mr. Shen Yi, supporting the painting of the Long March theme in order to ensure complete narrative, as well as documentary nature, should be

adapted to the historical situation to arrange the relationship between the characters, at the same time for highlighting the main content of the event, should reasonably grasp the relationship between the characters, as well as the character's subtle expression, in order to achieve the record of the real event."

A complete display of power. Regarding the techniques used in the oil painting works of the Red Army Long March, the original author himself.

The summary is more accurate, "line-based modeling, with a hard print line and volume structure of the combination of light and dark" (Shen Yi historical oil painting works Jilin Fine Arts Publishing House, Shen Weiyi "approaching the Zunyi Conference"), but also a well-known critic commented that "military oil painters mainly to adhere to the realist method of oil painting creation, but they continue to break through the traditional oil painting language, looking for new entry points." (Yang will come to Li Xiang.) Xu to the group. Guo Xinghua. Talk About Military Art -- Dialogue Military Artist Chinese Art, 2018, 8. 39.), "Zunyi Conference" this work is a highly skilled expression of spiritual connotation of the work.

Combined with Gaoquan's oil painting "Northward". Northward is, China's famous painter Gao Quan in 1996 to create oil paintings on the cloth, depicting the Red Army farewell to the masses, embarking on a new journey, all the way north, to the north of Shaanxi, the scene, the picture to use strong perspective performance techniques, Reflecting the Red Army team magnificent, vast in fact, through the picture can be found that the creation of the picture is quite similar to the Western realism painting school, the whole picture with documentary methods to depict the event, focusing on the picture visual center, with strong contrast between light and dark highlights the details, so that the picture can have a shock feeling, color rigorous and simple, there is no strong color jump, so that the picture documentary more prominent. In the course of the Red Army Long March, there are also all kinds of difficult battles, such as "Blood War Xiangjiang", "Battle of Lushanguan", "Four Crossings of Red Water", "Snatching the Dadu River", "Strong Crossing of the Wujiang River", "Crossing the Jinsha River" and "Flying the Yanding Bridge" and so on. The painting techniques used in the painting of the painting "Flying the Bridge" by the painter Liu Guojun, which also have a rigorous study of perspective and the proportion of the characters, the picture depicts the scene of the Red Army heroically resisting the enemy, the characters stand on the bridge, each character has a strong dynamic, but its foothold is very strict, for the color control is equally unorthodox, simple and smooth. In addition, in the appreciation of Zhang Qingtao painter's painting of Xiangjiang 1943, found that although the author will not be Mao Zedong led a series of leaders in the center of the picture, but through fine portrayal and false contrast techniques, also showed their leadership position, which more corroboration of the Long March theme oil painting works are documentary, for historical scenes, high restoration, for the event has a rigorous study, another whole work, through 4 years of fine painting Only successful, more reflected, for the repeated consideration of the picture, in terms of color is also the pursuit of the greatest restoration of the color of the object, with a smooth and simple color, the picture of the character's description, but also reflects the work of the character temperament control, in the depiction of the great leader, with peaceful means, so that the characteristics of ordinary soldiers on its body to highlight, more echoing the Chinese army is the people's army this characteristic, making the whole picture more harmonious. Through the research, the authors of the Red Army Long March oil paintings all respect a kind of flat technique, and a kind of painting method of Western realism painting school, with simple and soft strokes, depicting the picture, the character shape is strict, the character proportion is perfect. One of the important functions of art is the retelling of history, precisely because many of the authors of painting the Red Army Long March have adopted this kind of

The depiction is more conducive to the transmission of the red spirit, it is easier for us to remember history.

Oil painting art in China's development process has a hundred years of history, the 18th century China has been reduced to a semi-colonial and semi-feudal society, the whole society is in turmoil, the people are struggling in complex contradictions, the economy is backward, the nation suffered

humiliation. Because of the establishment of the Communist Party of China, so that the people in the heat of the water to be freed, along with the stability and reunification of the country, after 1949, oil painting gradually began to flourish, Chinese oil painting early learning the Soviet style of art, especially in the early days of the founding of New China some works. So the Red Army Long March question

The vast majority of oil paintings are realistic styles. But then, on April 28, 1956, Comrade Mao Zedong mentioned a very important proposition for cultural prosperity in the expanded Politico meeting, which said that culture should be "a hundred competing and a hundred flowers in bloom" to make some changes in the artistic style, such as Zhan Jianjun's "Five Strongmen of Wolf Tooth Mountain". The depiction of the picture no longer has the real scene sex but is rich in some symbolism, the author will be the five strong men and the mountain stone together, so that the figure like sculpture, standing, not afraid of hardship, more reflects the revolutionary warrior's kind of fortitude, as well as in order to defend the country

The selfless dedication of home and people, through direct painting of the characters, as well as for the character shaping, with unique techniques to make the character image fortitude, with a clear sense of block, to make the picture more stressed, this expression, reflects the Western romantic style of creation. However, this style is only a flash in the pan, because in the days that followed, we were subjected to a severe test, that is, the Cultural Revolution, the Painting of the Cultural Revolution

Painting, due to ideological constraints, began to produce the same form of art, that is, "scar art", in this period, the traditional methods have been greatly limited, the painters of art unified display of the form is "red."

Bright, tall" but that doesn't mean artists give up their insistence on inner faith, just art

Art style, the same, most of them have documentary characteristics, with smooth strokes to depict the picture, the picture continues to return to the style of realism. After the 21st century, with the great project of reform and opening up, the rapid prosperity of the economy, politics, culture, life has also seen a significant improvement, this time the works of art, it presents a diversified way of development, the Long March theme of painting, was given a variety of ideas, applied to different forms, at the same time in the creation of the material based on the content has become more extensive, and the Western painting schools of the concept of transmission, all echo. But always in order to depict the long march this history of struggle carried forward the spirit, unity is reflected in: the Chinese Red Army hard work, tenacious struggle, for the people to throw their heads and blood, dedication to the revolutionary youth content.

Long March oil painting theme, will always appear in the important selection of contemporary art, no matter what kind of change in the aesthetic style of the times, this theme, the spiritual content of the rich meaning, can be applied and a variety of creative techniques, will endure. Because the Long March theme of this material selection, is irreplaceable. It is the work of a generation, but also need to be passed down from generation to generation.

3. Conclusion

3.1 The spiritual strength embodied in the oil paintings on the subject of the Red Army Long March

Spirit is the force that guides the development and transformation of a nation and an important pillar on which the country depends, General Secretary Xi Jinping said, and the spirit of the Long March "is to put the fundamental interests of the people of the whole country and the Chinese nation above all else, to firmly believe in the ideals and beliefs of the revolution, and to firmly believe in the spirit of the inevitable victory of the just cause". (Xi Jinping's Speech at the Congress to Mark the 80th Anniversary of the Victory of the Red Army, Xi Jinping, People's Daily, October 22, 2016 08:53). General Secretary Xi Jinping's speech included the connotation of the spirit of the Long March.

Chen Wei, of Shanghai University's School of Fine Arts, wrote in Fine Arts, "The long march theme paintings release the history of the Long March and the arduous course, showing a kind of indomitable and arduous spirit of the revolution", in fact, the Red Army Long March theme of oil paintings, its original intention and connotation, is to show the spirit of the Long March. In that war-fighting era, in the course of the Long March, the Chinese Red Army, carried out large and small meetings and campaigns, Zunyi Conference, Yan'an wind movement, blood war Xiangjiang, four red water, flying over the Dingqiao, strong crossing the Dadu River, with these historical scenes as the theme, depicting the Chinese Red Army step by step blood and tears journey, is the painter's appeal.

In the new era of society, we should bear in mind the history, "don't forget the first heart, remember the mission", let the spirit of the Long March, has been spread, carry forward and develop the spirit of the Long March is conducive to the stability of national politics, social harmony, economic development and cultural prosperity, choose the theme of the Long March as the subject of oil painting, but also a major feature of Chinese oil painting, representing art and politics, culture is inextricably linked. Generations of Chinese oil painters, always adhere to their own inner beliefs, because of feeling the fire, because the heart of the spirit of the Long March, so committed to art, to pin the heart of the long march spirit of long-term longing.

As contemporary college students, we should pay tribute to those artists who choose the theme of the Long March oil painting, because it is precisely when they combine historical documents with art that we have a deeper impression on the national spirit, and we should also put the spirit of the Long March on our shoulders, with their own professional studies, to contribute to the people of social services, do a good job of socialist successors.

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