

The Innovation of Yunnan Modern Heavy-Color Painting Materials and the Construction of Art Language

Jinfang Liu^{1*}

¹ College of Plastic Arts, Kunsan National University, Gunsan, Krea

Email Address

446292917@qq.com (Jinfang Liu)

*Correspondence: 446292917@qq.com

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Abstract:

Yunnan modern heavy-color painting began in the early 1980s, mainly by the first batch of Yunnan painters Ding Shaoguang and Jiang Tiefeng and others. Chinese painting lines and shapes combined with western colorful modern painting materials make the picture more visual, refreshing and pleasing to the eye. Most of the picture content of Yunnan modern heavy-color painting reflects the history and culture, customs and natural scenery of the local ethnic minorities in Yunnan. The local ethnic characteristics are strong, and the ancient and modern techniques integrate the eastern and Western painting languages, so that the picture is very rich in perspective, and the picture is colorful, beautiful and artistic. Based on the characteristics of Yunnan modern heavy-color painting, this paper expounds its innovation and language construction approach, for reference only..

Keywords:

Yunnan, Modern Heavy-Color Painting Materials, Innovation Path, Construction of Art Language

1. Introduction

China's modern heavy-color painting has a long history. It belongs to a complex, which is composed of many factors such as natural beauty, life beauty, form beauty, technique beauty, material beauty and artistic beauty. And the Yunnan modern heavy-color painting formed, has a distinctive artistic characteristics, is a prominent performance of the art of Yunnan. "Courage is valuable, but soul is essential" is the motto of Mr. Li Keran, a famous Chinese painter and poet. In 1980, this sentence was used by a group of local painters in Yunnan to oppose and criticize the art situation at that time. Its "courage" can be said to be a rebellious spirit, and the "soul" can be said to be the significant thing of an artistic expression, which form that is back to nature. It was created by a large number of professional painters in the early 1980s, including Ding Shaoguang, Gu Xinwen, Jiang Tiefeng and Liu Shaohui, so on and so forth. The visual beauty of lines and colors interweaving enhances the ontology of painting, makes the picture visible, has a great impact, and gives people a fresh and

new feeling about it. At the same time, it integrates the essence of Eastern and Western culture and painting language. Inheriting and spreading the connotation and spirit of the integration of Chinese and Western art. Yunnan modern heavy-color painting has vivid lines, colorful and diverse styles, rich shapes, and full of vitality. It mainly shows the rich history, culture and natural scenery of Yunnan's local ethnic minorities, as well as the praise for the eternal love of mankind.

2. Analysis on the characteristics of Yunnan modern heavy-color painting materials

2.1. The form of composition is mainly planarization

The composition methods of Yunnan heavy-color painting are mainly based on focus perspective and scatter perspective, realizing the transformation from two-dimensional plane space to multi-dimensional space expression, successfully breaking through the limitations of time, space, proportion and shape, and providing people with endless daydream of multi-dimensional space.

2.2. Forms of Line are rich and diverse

The line itself not only has a sense of direction, but also has a certain movement, so the control of the line is very critical. No matter the length, straightness, square or circle of the lines, as well as the thickness, strength or shade, they will be interwoven in the picture, forming the interspersed, overlapping and combination of the lines. These lines are full of expressive meaning and emotion, which can arouse people's association, make people have different feelings, and enhance the artistry and appeal of the works. [1]

2.3. The shape is distorted and exaggerated

Yunnan's heavy-color painting, by means of deformation and exaggeration, carries on the single processing to the more complex object image and body, the pure processing, not only can it carry on the concretization, the abstract description, but also can make it have more rhythm and beauty of overlap, constitute a machine extremely wonderful world.

2.4. The color is very decorative

Color is generally divided into two kinds, that is, painting color, decorative color, among them, painting color is spatial and perceptual, and decorative color is subjective, rational, a conscious product of the plane.

3. The innovation of Yunnan modern heavy-color painting material

Every work of art is the child of every era, and is often the mother of our emotions. The generation and development of any art school is not achieved in one move, but in the corresponding era background, the value of the mainstream ideology and emotion is reflected, and it is a kind of intuitive expression of ideas. By sorting out the historical context of the development of Yunnan modern heavy-color painting materials, the causes of its style characteristics can be interpreted from the perspective of sociology [2]. From the macro point of view, we can think and discuss the whole development context from the historical point of view. According to the development

of Yunnan heavy-color painting materials, it can be summarized into four stages. The details are shown in Table 1.

Table 1. *Yunnan modern heavy-color painting material development context.*

Phase	Time	Representative person	Main contents
The first Phase: Borrowing from the past to the present	Early 20th century	Lin Fengmian, Zhang Guangyu, Pang Xunqin, et al.	Inspired by the western modern art, the pioneers of studying abroad gradually rejuvenated, reformed and improved the traditional Chinese heavy color painting in terms of ideas, in order to explore new forms of expression.
The second phase: Return to home for construction	In the 1940s	Liao Xinxue, Xiong Bingming, Liu Ziming, Yao Zhonghua, et al.	The National Art College (founded by Lin Fengmian) moved to Yunnan to promote the development of local art in Yunnan. After studying abroad, a large number of artists returned to their native land. Influenced by the art of the pioneers who stayed abroad, local artists gathered their ideas and created local themes through the combination of various Chinese and Western techniques. Yunnan move to the public view.
The third phase: Data collection	1960s and 1970s	Huang Yongyu and his students: Jiang Tiefeng, Liu Bingjiang, Zhou Ling; Zhang Ding and his students: Ding Shaoguang, Liu Shaohui, et al.	With the support of national policies, Yunnan's political environment and regional culture continue to attract a large number of foreign artists to be stationed here to carry out sketching and creation. Is a small Yunnan modern heavy color painting creation and accumulation stage.
The fourth phase: with The Times of creation	After the reform and opening up	Ding Shaoguang, Jiang Tiefeng, Zhou Ling; Liu Shaohui, Chen Chongping, et al.	Advocate "art for The Times, for the freedom of art". All kinds of national art organizations strongly encourage artists to systematize and scale the heavy color painting movement. For example, the Great Hall of the People in the capital, such as the heavy color movement; With the spectacular appearance of many large Yunnan heavy-color mural works such as Song of the Forest and Water Splinting Festival -- Hymn of Life, Yunnan modern heavy-color painting has gradually attracted wide attention. After a series of heavy-color activities, such as the organization of the application agency, the establishment of heavy color painting club and the holding of painting exhibition, the relevant artists jointly created Yunnan modern heavy color painting school, which occupied a place in China's modern heavy-color painting. It is the exploration and innovation of internationalization and nationalization of heavy-color painting.

To sum up, the four development stages are closely related, and they have a close relationship with each other. They influence each other, integrate and inherit each other. Combined with the background of The Times, the relevant content is sorted out and analyzed.

3.1. Take inspiration from natural scenery

In the 1950s, there was a nationwide upsurge in supporting the frontier and sketching. Yunnan, with its unique regional culture and artistic achievements created by local artists, constantly attracted many artists (such as Huang Yongyu and Zhang Ding) and many of their students to sketch on the spot.

3.1.1. The establishment of Yunnan modern heavy-color painting carrier

Huang Yongyu is a famous painter who integrates poetry, calligraphy and painting. His artistic achievements are high and he has great literary accomplishment. His works are often related to literature, with the help of literary expressions, which has a strong spirit. In 1956, deeply attracted by the national characteristics and regional culture of Yunnan, he created a set of woodblock works based on *Ashima*, a long local narrative poem, while sketching in the field. This set of traditional woodblock watermark paintings vividly and delicately show the unique interest, lasting appeal and charm of our country's ethnic minorities, as shown in Figure 1- Figure 4.



Figure 1. Ashima.



Figure 2. Blow the whistle.



Figure 3. Weaving.



Figure 4. He was swept.

The space concept of the picture in the series of paintings is not very strong, but more attention is paid to the performance and decoration of lines, and it is integrated into the Chinese language of ink and wash painting realm and the sense of folk color language. Through a strong and bright way, it changes the elegant rules of traditional ink painting freehand and lyric, bold use of color contrast, simple and bright,

extremely western modern meaning and more distinct spirit of The Times. This way of expressing lines, colors and processing pictures is also inherited by the main leaders of Yunnan modern heavy-color painting such as Jiang Tiefeng and Liu Bingjiang [3].

Huang Yongyu's main contribution to Yunnan modern heavy-color painting materials is that, inspired by Lin Fengmian, he first used Gaoli paper, which can be processed and rendered many times, as the main performance carrier. In the 1970s, Premier Zhou Enlai proposed to decorate some hanging paintings in hotels. Huang Yongyu then used Gaoli paper to create a series of heavy color paintings with folk flavor and some Western painting characteristics, such as the paintings Lotus Flower and Mountain Ghost. His creative experiments laid an important experience for later generations [4]. Gaoli paper is a kind of paper similar to rice paper (Figure 5). It has small water permeability and low water absorption. It is easy to draw lines, texturing and smelling. Gaoli paper can even be used as a synonym for Yunnan modern heavy color painting materials.



Figure 5. Mountain Ghost.

3.1.2. The establishment of the expression form of Yunnan modern-heavy color painting

Zhang Ding, who had no background of studying abroad, was deeply influenced by Picasso and Zhang Guangyu, and practiced folk art. He said that no matter where he goes, how tight and hard the war is, the first thing to do is to collect folk ceramics, native cloth, woodblock New Year pictures and paper cuts. In the 1960s, he went to Yunnan with his love and feelings for local folk art. Yunnan's unique natural environment and primitive and simple cultural customs gave Zhang Ding the latest visual experience. The modeling rules and formal beauty of western modern painting seem to find an excellent correspondence in this place. He used the collected materials to create a series of art works for the prototype (Figure 6), and held an art exhibition entitled "Picasso and God Temple".

His works use the color ink of Chinese painting as the medium, and integrate the exaggeration and deformation technique of cubism concept into it. The lines are rigid and contain the blade interest of folk woodblock New Year paintings. The Chinese and Western expression techniques in "Picasso and Town God's Temple" (Figure 7, Figure 8) are also the main origin of Yunnan modern heavy-color painting. The flat and simple way of "coming down from the lines" is also inherited by the Yunnan modern heavy color painting artists such as Ding Shaoguang and Liu Shaohui, which has a good leading significance [5].



Figure 6. Part of Zhang Ding's art work *Cangshan Pastoral Song*.



Figure 7. Zhang Ding's art work *Cangshan Pastoral Song*.



Figure 8. Zhang Ding's art work *"Dai Ethnic Woman in Market"*.

4. Construction of Material Language of Yunnan Modern Heavy-Color Painting Artistic Language of East And West Culture

4.1. Humanistic artistic language

Humanism is a new trend of artistic thought that appeared in the Renaissance era of the West. It advocates all people-centered, opposes religious theocracy, advocates individual liberation, advocates freedom and equality. The essence of Oriental traditional art lies in the spirit, which pays attention to the spiritual essence, grasps the essence, and pays attention to the essence, the individual's special experience of real life and life, emphasizes the embodiment of personality characteristics and the pursuit of vivid. Compared with the West, the East began to attach importance to the expression of personal emotions long before it. Today, the world is increasingly advocating peace and development, opposing power politics and hegemonism, and valuing spiritual civilization above material civilization. Yunnan modern-heavy color painting materials are mainly centered on humanity, praising the love of human beings and the beauty of nature, and paying attention to the inheritance of spiritual culture, which is consistent with the thought of Chinese and western art. The appearance of Yunnan modern heavy color painting has completely changed the understanding of "only ink painting" in China in the western painting circles, and has attracted the attention, recognition and concern of the Westerners. For example, Ding Shaoguang, a modern heavy-color painter from Yunnan, is the most representative. His works have been selected by the United Nations for many times and printed into stamps to be issued around the world. In Yunnan modern heavy-color painting, although different painters have their own unique painting styles and characteristics, but they all have one thing in common, that is, based on national culture, they reproduce the charm of traditional heavy-color painting with the contemporary art form recognized by the West, namely exaggeration, deformation and geometry, and express human imagination and emotion. Chinese and Western cultural backgrounds are very different, but beauty has something in common, and there is no insurmountable gap between the them [6].

Through the mutual understanding and understanding of aesthetic language and aesthetic principles to describe the common humanistic spirit of mankind, it can build a bridge in the exchange of Chinese and Western cultures, generate resonance and

exchange ideas. The theme of art should be eternal, instead of being bound by temporary political and commercial interests. For example, to show the beauty of praising virtue and punishing vice, to show the maternal love, paternal love, erotic love, fraternal love, and love for all things in the world. This eternal, common, and beautiful theme will produce a beauty that transcends time and space, and let your works remain immortal forever. For the works of Yunnan modern heavy color painting, most of them are the expression of humanistic spirit, regardless of whether the artistic language absorbs and integrates the West culture, but its adherence to the unique style of Chinese art is consistent. Similarly, contemporary fine arts also need to constantly reform and innovate, but in the process of creation, we should also pay attention to maintaining the deep investment in the spirit and culture of the work. Artists should use art works to convey symbols of modern culture, as well as positive and correct values, so as to arouse the resonance of the audience's aesthetic, spiritual and spiritual world, and reflect on various problems. Such art is an art style with cultural connotation and depth, and it will be renewed over time.

4.2. Imagery and abstract and figurative art language

Since ancient times, both Chinese and Western painters have enjoyed abstract expression. In the early western art creation, especially in the classical era, it strictly followed the basic principles of perspective, light and dark, anatomy and so on, and accurately and scientifically reproduced the objective world of three-dimensional space on the two-dimensional plane. Since the development of modern art, there has been a gradual emergence of exaggerated and deformable expression techniques for the pursuit of abstract and decorative effects. The reasons are mainly reflected in two aspects. First, the appearance of western photography technology gradually replaced the realistic function of painting, prompting painters to create. Secondly, at the end of the 19th century and the beginning of the 20th century, the encounter and convergence of Chinese and Western art led to a large number of modern western art learning from the East, and painters also paid more and more attention to highlighting subjective thoughts and feelings through painting. However, because of the differences between Chinese and Western cultures, although Chinese art is attractive to many Western artists, they often show works that are completely different from Chinese oil painting when they absorb the advantages of Chinese art. Traditional Chinese painting pays attention to form, spirit, meaning and qi. This abstraction often hovers between "like" and "non". It is not "nature" or the abstraction of "nature", but the expression of "image" (as shown in Figure 9).

Western pictures have a more exaggerated sense of abstraction (as shown in Figure 10). They summarize and refine objects in the natural environment, pursue simple abstraction of points, lines, surfaces or geometries, and often make people unable to understand the content of the picture because of its simplicity [7]. Yunnan modern heavy color painting combines concreteness, imagery and abstraction, which is the illusion of spirit and color. "Ten miles are different days", and "one mountain is different tribe". Yunnan's dense forests and deep mountains still have religion, mythology and music, etc., which makes artists unable to truly understand its unified and regular visual expression, and the form and structure of Yunnan modern-heavy color painting material works come from this.



Figure 9. Kai Liang Ink Splashing Fairy.



Figure 10. Kandinsky's abstract painting of Western drama

4.3. Artistic language of the epochal character and nationality

The name of Yunnan modern-heavy color painting fully reflects its national characteristics and the characteristics of The Times. The nation belongs to the world. We should respect the cultural connotation and spirit of our own nation and keep it unique in order to occupy a seat in the international community. Its national characteristics are as follows:

4.3.1 Democracy at the background level

As a form of nationalized art, Yunnan modern-heavy color painting is the renaissance of traditional Chinese folk culture, the artistic results created by the combination of Chinese and Western culture by innovative artists, and a flower of art with great vitality that naturally blooms on the deep land of Yunnan.

4.3.2 Democracy at the object level

The works show the minorities culture, regional characteristics and local customs of Yunnan. The artists have traveled all over Yunnan, constantly broadening their horizons, collecting inspiration and materials for their works, such as natural landscapes, national customs and myths and legends, which are all wonderful and show in their painting.

4.3.3 Nationality at the ideological level

Traditional Chinese culture emphasizes the combination of beauty and goodness, and focus on the function of art in morality and ethics. People accept certain moral and ethical rules, which are different from legal coercion or theoretical understanding. Its acceptance needs to rely on the rendering and promotion of personal emotions, and is a kind of life experience and spiritual comfort and pursuit of personal life. Our country has 56 ethnic minorities, harmonious coexistence is a prerequisite for the sustainable development of a multi-ethnic groups. Yunnan modern heavy-color painting highlights love and peace, which is consistent with the ethic and moral concept emphasized by Chinese national thought. Yunnan modern heavy-color painting material of The Times, mainly in the following two aspects.

Firstly, it is a product of the changing times. Whether in its infancy, or in the process of seeking change; Or it is the stage of its international development. With the continuous improvement of China's international status, Yunnan's modern heavy-

color paintings rise and fall with the pace of The Times, which is of great historical significance.

Secondly, the art form of contemporary era. Yunnan modern heavy-color painting has distinct elements of The Times and national characteristics, which not only makes the traditional Chinese heavy-color painting full of the style of The Times, but also integrates with the western modern art forms. Such as Picasso's free use of lines and space; Modigliani's long-necking women, as well as Viennese separatism with great decorative taste for lines and colors, are appreciated and admired by Yunnan painters. They can find many similarities in form, interest, spirit and temperament. However, this respect is not completely absorbed without any foundation, but artists with their keen sense of art, selectively integrate it with their own national traditional culture in art, artistic innovation. For example, Klimt, representative of the Vienna separatist group, preferred to use complicated clothing patterns to form patterns, so that the picture is more gorgeous and beautiful; Yunnan modern heavy-color painting draws on its aesthetic expression form, and then associates it with the ethnic minority men and women in Yunnan with heavy makeup and full of decorative patterns, showing a kind of ethnic customs which is quite different from the Vienna separatist style.

4.3.4 The prominence of the spirit of the epoch

With the rapid development of The Times, sustainable development has become the focus of research all over the world. "Peace and development" is the theme of the contemporary world, while coordination, innovation and green, sharing and openness are the new development concepts of the current era. Although the appeal of the current era is earlier, Yunnan's Daoyi paintings also show the artistic spirit consistent with the essence of contemporary development, namely "utopia, harmony between nature and man, compatibility, going international", etc. All these spirit are contained in the works, which are the spiritual torch of the candle era and the important vane leading the continuous progress of the new era.

5. Conclusions

Yunnan modern heavy-color painting is produced in the era of cultural collision and integration between the East and the West culture. It is the essence of Chinese national and local traditional culture and the concept and spirit of western modern art. Its development is the process of the accumulation and innovation of historical value by artists of various generations. It presents a development trend of inheriting classics and bringing forth the new. At present, we should keep the consciousness and attitude of cultural inclusiveness, keep in mind the spirit and trend of cultural inheritance and innovation, keep a clear head when creating art, integrate the needs of epoch into the works, take root in the culture, region and tradition, and make many modern art schools represented by Yunnan modern heavy-color painting play the music of the new era in an all-round way. This requires all schools of art to constantly expand the space for the development of art language, to cooperate, mobilize and combine new materials, new technologies and various kinds of art language with modern concepts, to reflect art in all aspects of life, and to achieve an effective cycle of aesthetic and practical.

Conflicts of Interest

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