

The Research on the Expression Path of Freehand Brushwork Spirit in Contemporary Oil Painting Creation

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Abstract: The traditional Chinese freehand brushwork spirit is the core aesthetic rooted in China's local literary system. Different from the creative thinking of mechanically recreating objects in Western realistic art, freehand brushwork pays attention to conveying feelings with objects and expressing the spirit with form, and advocates that the creator's subjective feelings and objective objects should blend with each other, which is also the core spiritual power to support the continuous inheritance and development of Chinese traditional art. Nowadays, Chinese and Western arts are deeply blended, and the localization and nationalization of oil painting have become the mainstream direction of domestic art creation. If we blindly apply the Western realistic and abstract solidified creation mode, it is difficult to create an artistic style with local cultural characteristics. In order to enrich the oriental aesthetic connotation of contemporary oil painting and improve the language system of localized oil painting art, this paper takes the core characteristics of the traditional freehand brushwork spirit as the breakthrough point and combines the unique material advantages of oil painting media to deeply analyze the aesthetic fit relationship between them. The paper further interprets the contemporary cultural value of the integration of freehand brushwork spirit into oil painting creation by exploring four practical paths, namely, image modeling, translation of pen and ink, construction of virtual and real artistic conception, and accumulation of creators' accomplishment, so as to provide feasible theoretical reference and practical ideas for the innovative transformation and localization of traditional aesthetics in contemporary oil painting.

Keywords: Freehand brushwork spirit; Contemporary oil painting; Creative expression; Artistic translation; Localization creation

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1. Introduction

It has been more than 100 years since oil painting entered China. During this development, it has been exploring the path of learning from foreign techniques and integrating local culture. Therefore, localization

and nationalization innovation have become the core research direction in the field of contemporary oil painting. For a long time in the past, domestic oil painting creation basically referred to the Western art system to build a creative framework, and most of them followed the Western fixed paradigm in terms of modeling logic, color expression, and spatial processing. As a result, many works have the problems of aesthetic convergence and weak cultural characteristics, and it is difficult to show the unique artistic aesthetic temperament of our nation.

Freehand brush painting is the core essence of China's traditional painting and calligraphy, which embodies the local aesthetic thinking and artistic ideas that have been developed for thousands of years. This aesthetic characteristic of attaching importance to verve, neglecting appearance, attaching importance to emotion, and neglecting description is in line with the development trend of weakening mechanical realism and paying attention to subjective expression in contemporary oil painting. Against the backdrop of cultural construction in the new era, emphasizing cultural self-confidence and making the past new, it is an effective practice to combine the spirit of freehand brushwork with the depth of oil painting creation. This paper, based on the aesthetic convergence of the two, combined with the current mature situation of freehand brushwork oil painting creation, explores the modern expression path of the freehand brushwork spirit, interprets its cultural heritage value, and helps traditional freehand brushwork aesthetics and oil painting media achieve deep integration and coordinated development.

2. The aesthetic logic of freehand brushwork spirit and contemporary oil painting creation

Popular people often classify the spirit of freehand brushwork as a unique technique system of ink painting art; in fact, it is a comprehensive aesthetic concept that runs through all kinds of traditional arts in China. The core of this artistic thinking is to jump out of the physical bondage of objective images, no longer rigidly reproduce the external form of things, but instead rely on artistic creation to convey the spiritual understanding and emotional sustenance of the creators, and finally achieve the artistic realm of both form and spirit and the unity of things and me. This aesthetic characteristic of attaching importance to subjective expression and pursuing the charm of the picture is highly compatible with the innovative development direction of contemporary oil painting, which has laid a solid aesthetic foundation for the integration and development of the two.

In the context of diversified development of contemporary art, oil painting has already broken the traditional single creative mode of realism. It is no longer the only criterion for artistic evaluation to accurately reproduce objective images. Emotional expression, aesthetic personality, and artistic conception have gradually become the core pursuit of oil painting creation. Oil painting media has good material tolerance and artistic plasticity, rich brushwork texture, delicate color changes, and flexible modeling space, which can well inherit the aesthetic core of freehand brushwork spirit and provide a high-quality carrier for the modern expression of oriental freehand brushwork aesthetics.

It is not a simple application of the superficial combination of traditional Chinese painting composition and ink patterns, but a deep integration of aesthetic thinking and creative ideas. Today's oil painting can rely on its own media advantages to transform the traditional aesthetic logic of freehand brushwork, so that local traditional aesthetics can complete the innovative transformation with the help of modern art forms, and build a solid theoretical support for the practical application of freehand brushwork creation methods^[1].

3. The expression path of freehand brushwork spirit in contemporary oil painting creation

3.1. The remolding of image modeling and the optimization of screen body language

Image modeling is the core creative feature of traditional freehand brushwork art, and it is also the most basic and intuitive way to realize the freehand brushwork spirit in contemporary oil painting creation. Traditional freehand brushwork pays attention to the simplification of the complex, attaches importance to the spirit and disregards the shape, and will not blindly pile up and copy all the details of the image. The creator will refine and reasonably choose the objective scenery in combination with the creative theme, focusing on the verve temperament of the image itself, so that the overall modeling can serve the charm and emotional expression of the picture, thereby avoiding the limitations of Western-style realistic creation, which is too realistic and rigid.

In the body treatment of contemporary freehand brushwork oil paintings, most of the creators no longer cling to the fine structure of recreating objects, but instead focus on grasping the overall shape and capturing the temperament of the picture. As for the body treatment of contemporary freehand brushwork oil paintings, most of the creators no longer cling to the fine structure of recreating objects, but instead focus on grasping the overall shape and capturing the temperament of the picture. The same is true for character creation, which pays more attention to the expression of charm and body rhythm, and appropriately weakens redundant details such as skin texture and pleats, so that the character modeling can get rid of the trivial feeling of local depiction, and the whole is more unified and lyrical ^[2].

3.2. The translation of pen and ink and the reconstruction of visual language

Brush and ink aesthetics is the core essence of traditional freehand brushwork art, and the artistic charm of traditional painting mostly comes from the ups and downs of lines, the dry and wet levels of ink color, and the dynamic changes of pen rhythm, which together constitute the unique aesthetic system of oriental painting. There are no traditional creative media in oil painting, such as ink painting and rice paper, but the creators can change the writing texture, rhythm, and level of traditional ink painting into a form that adapts to the oil painting material through technical flexibility and visual language adjustment, which is also an important technical path for freehand brushwork oil painting creation ^[3].

Oil painting does not have traditional creative media such as ink painting and Xuan paper, but the creator can change the writing texture, rhythm charm, and level change of traditional ink painting into an expressive form that adapts to the oil painting material through skill adaptation and visual language adjustment, which is also an important technical path for freehand brushwork oil painting creation. In the process of creation, brushstrokes can be kept in a relaxed and agile state, and rich and natural texture effects can be formed by changing the speed of brushstrokes, the strength of lifting, and the density. With long and short strokes staggered and partially left blank, it can produce a dynamic aesthetic feeling similar to pen and ink writing, get rid of the visual defects of Western-style painting, which is too regular and rigid, and make the oil painting picture show a stretched and light artistic texture.

As for the treatment of color and texture, freehand brushwork oil painting is no longer limited to the inherent color of objects, but continues the traditional creative thinking of freehand brushwork coloring with the environment and setting colors according to the situation. The creator will not mechanically reproduce the color appearance of real objects, but will flexibly adjust the tone level in combination with the overall picture atmosphere and artistic conception, and enrich the details of the picture by relying on the contrast of

cold and warm colors, the transition of shades, and the contrast between reality and fantasy. With the help of Bo Tu mask dyeing, multi-layered coloring, local scraping, dry brush painting, and other multiple techniques, we can simulate the visual effects of ink smudging, ink accumulation, and dry brush flying white. Relying on the flexible characteristics of oil painting materials, the cross-media conversion of pen and ink charm is completed, and the contemporary innovative expression of freehand visual language is truly realized ^[4].

3.3. The construction of artistic conception and picture space

The artistic conception shaping is the aesthetic goal that traditional freehand brushwork art values very much. It is the core feature of the oriental space concept that pays attention to the integration of reality and emptiness, and it is the core feature that opens the aesthetic gap between it and Western realistic painting. Today's freehand brushwork oil painting is gradually stepping out of the rigid spatial framework of Western focus perspective and fixed viewpoint, and instead absorbing the layout idea of traditional landscape painting. Artists are no longer obsessed with the absolute accuracy of perspective, nor will they deliberately pursue the simulation impression of three-dimensional depth, but pay more attention to the connection of the whole picture and the unity of the overall atmosphere. The composition stage will take the initiative to soften the perspective gap between the near, the middle, and the far, so that the picture level is more peaceful and soothing, and the overall artistic conception is more open and transparent, which is in line with the unique aesthetic taste of oriental painting ^[5].

The balance between reality and fantasy is especially critical in the process of creating a picture. At present, most freehand brushwork oil paintings focus on the main body of the picture, soften and blur the foreground area, shape the core scenery in full detail, and moderately weaken the secondary parts such as the background, fog, and picture edge. It should be noted that the blank canvas of oil painting is not simply kept, but relies on low-saturation color spreading, texture weakening, and gradual color transitions to create a virtual visual position, so that the picture has a natural sense of breathing and spatial extension. The layout mode of alternating reality and density can effectively broaden the aesthetic imagination space of the picture, set off the subtle and long-lasting charm, and make contemporary oil paintings form a highly recognizable national aesthetic style.

3.4. The accumulation of creators' literacy and the guarantee of creation landing

If one wants the spirit of freehand brushwork to be deeply integrated with oil painting media, it depends not only on the application of techniques, but also on the professional skills and aesthetic accumulation of the creators. The comprehensive artistic accomplishment of the creators is the key support for the long-term and stable development of freehand brushwork oil painting. Simply imitating the surface painting techniques can only achieve the similarity of visual forms, and it is difficult to achieve the unity of charm and connotation. The only way to make the freehand brushwork spirit and oil painting language deeply fit and blend together is for the creators to have a solid traditional aesthetic foundation and mature oil painting control ability.

Artists need to study China's traditional aesthetic system for a long time, and gradually understand the modeling rules, brushwork charm, spatial logic, and the creating environment of traditional freehand brushwork, so as to truly understand the artistic core of unity of form and spirit, balance between reality and reality, and integration of scenes. In the continuous aesthetic accumulation, we should establish localized artistic cognition and gradually break out of the long-term solidified aesthetic habits and creative thinking of

Western-style realistic painting^[6].

4. The time value and cultural heritage significance of the spirit of freehand brushwork in contemporary oil painting creation

It is not only about how to learn from and transform the freehand brushwork spirit into contemporary oil painting, but also that it is the continuation of China's excellent traditional culture in contemporary artistic creation. Oil painting is an imported art medium. If one wants to truly take root in this cultural soil, one needs to absorb their own aesthetic genes and complete a deeper localization transformation. The aesthetic pursuit of the combination of things and me, which is carried by the spirit of freehand brushwork, can inject China's unique spiritual temperament into oil painting, help it get rid of the imitation of Western artistic language step by step, and gradually establish a painting expression system with local characteristics^[7].

With the coexistence of cultural diversity, artistic creation pays more and more attention to the expression of national identity. The combination of freehand brushwork spirit and oil painting provides a realistic and feasible direction for how traditional culture enters contemporary art. It is not to reproduce the style of ancient painting as it is, but to transform the ideological connotation of traditional aesthetics into artistic language in line with today's context, on the premise of preserving the expressive force of oil painting materials, so that traditional aesthetics can respond to the aesthetic needs of modern people and complete a transformation for the present.

The development of freehand brushwork oil painting makes oil painting more possible in spiritual expression, which can not only carry the observation of real life, but also convey the unique lyrical charm of oriental art.

5. Conclusion

The spirit of freehand brushwork condenses the aesthetic wisdom and cultural heritage of China's traditional art after thousands of years of accumulation. It is also an important cultural foundation for contemporary oil painting to promote localized innovation and realize national development, and provides key support for building an independent artistic discourse system of domestic oil painting. This paper, based on their aesthetic correspondence, systematically sorts out four core practice paths: image modeling, pen-and-ink translation, artistic conception creation and accomplishment accumulation, and at the same time supplements and explains the cultural value of the times when they are integrated, and builds a complete research framework from technical practice, aesthetic integration to value sublimation^[8].

The combination of freehand brushwork spirit and oil painting media is a deep blend of creative concept, artistic style, and aesthetic thinking, and is by no means a superficial creation that simply piles up traditional artistic symbols. Contemporary oil painting is rooted in the local cultural soil, and the value of traditional freehand brushwork aesthetics can be deeply explored, which can break through the shackles of the inherent paradigm of Western painting and create an oil painting style with both oriental aesthetic charm and artistic characteristics of the new era. In this paper, we mainly focus on the overall path exploration and theoretical induction, and then people can continue to expand the research dimension by combining more creative cases with different themes and styles, further enrich the theoretical system of freehand brushwork oil painting, and help the nationalization, high quality, and long-term development of contemporary oil painting.

Disclosure statement

The author declares no conflict of interest.

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