

Article

Research on the Intervention and Integration of Calligraphy Aesthetics in Oil Painting Creation

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Abstract: From the comparative perspective of Eastern and Western art, this paper discusses and analyzes the unique aesthetic characteristics of Oriental calligraphy. We will focus on the use of brush skills in calligraphy, the clever arrangement of cloth and the layout of calligraphy art, all of which are crucial elements in Eastern calligraphy. Through the detailed analysis of these typical aesthetic characteristics, we will further combine with the current situation of Chinese oil painting creation in the new era and explore how to extract the beauty of form in calligraphy and apply it to oil painting creation. This process not only involves the modern transformation of traditional art forms, but also involves how to find new creative inspiration and expression techniques in cross-cultural artistic exchanges.

Keywords: calligraphy; paintings; fuse; nationalization

1. Introduction

In the early days, calligraphy and painting were mainly narrative functions or text functions. With the progress of social civilization, their aesthetic functions gradually became prominent, and eventually they moved toward pure artistic expression and individual spiritual pursuit. Although the two forms of artistic expression are different, but the recognition of formal beauty does have something in common, such as the flexible use of the form laws of point, line, surface, square, height, curvature, length and so on. Oil painters can broaden the painting language of oil painting and increase the expressive force of works through the study of the formal beauty of calligraphy. The intervention of the formal beauty of calligraphy in the creation of oil painting is one of the problems worth thinking about in the process of the nationalization of oil painting in China.

2. Present Situation of Chinese Oil Painting Creation

Oil painting, as a form of painting originating from the West, how to integrate with the context of Eastern painting has aroused extensive discussion since the founding of New China. In the early years of the founding of New China, this topic first aroused a heated debate. Wu Zuoren's "Understanding of the Nationalization of Oil Painting", Dong Xiwen's "From the Expression Method of Chinese Painting to the Chinese Style of Oil Painting", Aicitic's "Talk about the Style of Oil Painting" and other articles have deeply discussed this issue. The consensus of these discussions was that painters should use realistic techniques to depict the life of the people of New China and emphasize the social function of oil painting. The second great discussion took place in the 1970s and 1980s, during which one of the most influential painters was Mr. Wu Guanzhong. His three articles, "The Formal Beauty of Painting", "Sweet and Bitter Remarks on the Practice of Oil Painting" and "Tutu Yangyangtutu -- Miscellaneous Remarks on the Nationalization of Oil Painting" respectively expounded his views on this topic. Mr. Wu Guanzhong put

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forward: "The traditional forms are diverse and constantly developing. The nationalization of oil painting is not a simple imitation of traditional forms. First of all, I do not adhere to the form, but the pursuit of artistic conception, Oriental mood and national temperament, as well as the common emotional experience with fellow countrymen. People will never forget their mother and will always miss their hometown, and the core of this emotion is nostalgia for hometown, which is the aesthetic habit of the nation." Wu stressed that the use of lines and the Oriental characteristics of colors must be considered in order to pursue Oriental sentiment and national temperament. He argued that under the background of the new era, oil painting creation should not only master the expressive force of colors, but also integrate the freehand spirit of calligraphy.

Due to the differences in regional culture between the East and the West, the forms of artistic expression also show different characteristics. Oriental art pays attention to "brush and ink", "artistic conception", "Yin and Yang", and pursues harmony and unity with nature. While Western aesthetics follows the principles of "imitation" and "reproduction", which form the basis of Western realistic painting. In fact, in the creation of contemporary Chinese oil painting, the fusion and transformation of Eastern and Western artistic elements has become the norm, and the combination of Western reproduction art and Eastern image pursuit has also taken root in mainstream exhibitions. Obviously, the starting point of aesthetic research should transcend national boundaries. Although there are differences between eastern and western regional cultures, they have something in common in the essence of artistic aesthetic pursuit.

3. Analysis of Formal Beauty of Calligraphy

3.1. The Beauty of the Pen I

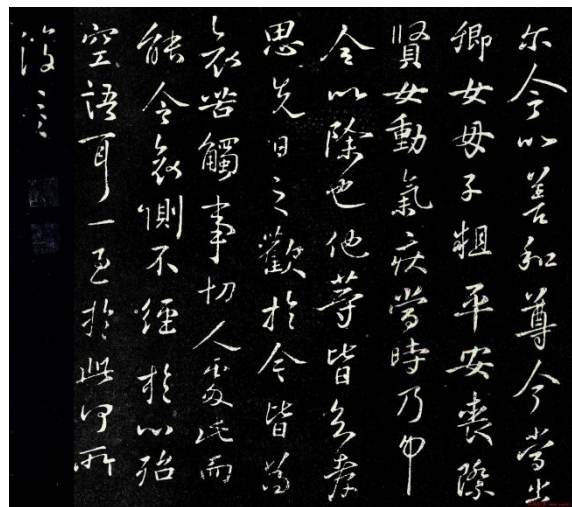


Figure 1. Wang Xizhi, Ladies' letter.

The reason why Chinese characters can rise to the height of art is inseparable from the brush we use to write. Our brush is made of animal hair with a long blade and is used by the center and side. The lines written are light and slow, but firm and soft, which is very charming. Ming Dynasty Fengfang "Pen Moji" said; "The book has tendons and flesh, tendons born in the wrist, wrist can hang, then tendons and bones connected and powerful, bone born in the finger, refers to can be solid, then the bone body firm and not. Blood is born in water, meat is born in ink, water must be new swab, ink must be new grind, then dry wet stop even and fat thin suitable. But the great prophet pen and ink, all the beauty will follow." From this passage, we can see the characteristics of Chinese calligraphy. The wrist is suspended when handling the pen, and the scope of control of the pen is increased. Compared with the traditional Western oil painting, the movement is more

relaxed and the operable space is stronger. When writing, stippling is flexible, fast and slow, and the pen is free to go, which is suitable for the outline of lyric expression.

3.2. The Beauty of Structure

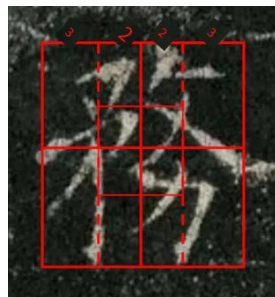


Figure 2. The beauty of structure in calligraphy.2

Han Dynasty calligrapher CAI Yong said: "If you want to structure a font, you must be like a thing, like a bird, like a nymphs eating food, like a mountain like a tree, with vertical and horizontal support, and the use of appropriate degree, you can be called a book." It can be seen that the ancient people's understanding of calligraphy is the concept of pictograms, that is, using abstract symbols to express the image of life or emotional consciousness. The structure of calligraphy is the distribution and interpenetration of strokes, in which the black part is Yang, the gap part is Yin, and the form distribution of the black and white part is the beauty of calligraphy structure. The inscriptions and concepts on the bronzes of Shang and Zhou Dynasties are magical and ingenious in layout. The beauty of this kind of beauty cannot be understood with geometry, perspective and golden ratio in realistic art. It has an ineffable flavor, and only by heart can we feel its freedom and mystery, or by spiritual selflessness and meditation can we explore its artistic conception.

4. The Law of Formal Beauty of Calligraphy Is Involved in Contemporary Oil Painting Creation

The form organization of oil painting creation is to process natural objects and integrate them into the picture, so as to attract the attention of the viewer, so that the viewer can produce a sense of visual pleasure and produce a musical rhythm and rhythm in the vision. Although the expressive force of color in oil painting is one of the important factors that make this kind of painting full of charm, such as the overlapping of color layers, the slight difference of tone and so on, but with the intervention of calligraphy aesthetics in contemporary oil painting creation, the formal beauty organization structure of the picture and the temperament and charm of the pen have a new space for development. Integrating the law of formal beauty, whether it is calligraphy or oil painting creation can make viewers have aesthetic resonance, it can be said that the two are heterogeneous and isomorphic artistic expression.

In the context of contemporary art, the combination of oil painting and calligraphy is not only a formal innovation, but also a deep exploration of cultural connotation. The beauty of the lines and rhyme of the rhythm of calligraphy blend with the colors and light and shadow of oil painting, forming a unique visual language. Through this integration, artists can not only show the charm of Eastern culture, but also convey the visual impact of Western art.

In the process of creation, artists pay attention to the strength and speed of the brush strokes, and express the texture and emotion of the picture through the thickness, shade, dry and wet of the brush strokes. The brushwork of calligraphy gets a new interpretation in oil painting, making every stroke full of power and movement. At the same time, the

use of colors in oil painting also draws on the changes of ink color in calligraphy, creating a profound space and rich layers through the depth and warmth of colors.

This cross-cultural art practice not only enriches the expression techniques of oil painting, but also expands the artistic boundaries of calligraphy. When appreciating such works, the viewer can feel a dialogue across time and space, a blend of Eastern and Western artistic spirits. Through this innovation, artists not only find a new direction for their own artistic exploration, but also provide viewers with a brand new aesthetic experience.

4.1. *The Lines of Calligraphy and the Underlying Links of the Language of Oil Painting*

In today's era, calligraphy is not only a traditional writing skill, but also an art form full of intentionality and even abstractness. It originates from ancient hieroglyphics, which were originally created to record historical events and express human emotions. They are a kind of abstraction and generalization of the image of objects in nature or the inner feelings of individuals. The creation of hieroglyphics is not only writing, but also a kind of painting art, which is the original form of the theory of "homology of painting and calligraphy" in traditional Chinese painting theory.³



Figure 3. Wu Guanzhong, oil painting ,Double Swallows.

In the field of modern art, Mr. Wu Guanzhong's paintings are an outstanding representative. From the perspective of formal beauty, he cleverly draws on the line language in the running book to depict the picture full of Oriental artistic conception. In his paintings, the lines are clean and coherent, and different lines echo each other and open and close smoothly. While retaining the expressive power of color, he maximizes the unique role of lines in painting. In the face of nature, Wu Guanzhong uses lines to shape images, and emotions wander freely in his brushstrokes. He is one of the pioneers who introduced lines into oil painting to express eastern artistic conception. In his paintings, lines are full of a sense of rhythm and rhythm, and he is undoubtedly one of the pioneers of the integration of Chinese and Western art.

Going back to the Tang Dynasty, Han Yu once commented on Zhang Xu's cursive writing: Zhang Xu's cursive writing can not only write the spirit of his own heart, but also express the things in nature intentionally. Zhang Xu expressed his understanding of the objective world through the form of lines, and expressed the self-constructed image space with the help of calligraphy. This way of understanding the world, full of the connotation of Eastern philosophy, is an introverted and subjective spiritual and cultural pursuit. Seen in this light, there is a striking similarity between calligraphy and Western abstract art. As a matter of fact, Western abstract art has been influenced by the ideas of Oriental painting. It can be said that western abstract expressionism draws on the spiritual core of Oriental calligraphy.

4.2. *The Composition Frame of Oil Painting and the Font Structure of Chinese Calligraphy*

The black, white and gray layout of painting composition is the basic skeleton of the picture, which is similar to the structure of calligraphy. The calligrapher Deng Shilu once said that the art of calligraphy can be "calculated white as black". Painting composition is a grand research topic, and here we simply summarize it as the distribution of color blocks on a certain shape. The distribution of colors must not be equal, or it will become a chess board. If the picture distribution wants to look good, it must first have the difference of size, position and shape, which is the abstract structure of painting. It also includes many aspects such as black and white distribution, focus arrangement and color configuration. Here we discuss the distribution of black, white and gray separately. When analyzing the bottom frame of an oil painting, we generally start with the arrangement of black, white and gray blocks. The distribution of black, white and gray in the picture can be upper, middle and lower, left, middle and right, and can also be a mutually surrounding structure, semi-surrounding structure, etc., but also pay attention to its unity, symmetry, balance, coherence and other form elements. All of these overlap with the formal beauty of calligraphy interframe structure. In fact, the frame structure of calligraphy is also composition, which is consistent with the rules of painting works to grasp the structure of the picture, which also represents the similarity between calligraphy and painting forms.

In painting, the layout of black, white and gray is not only related to visual effects, but also carries the transmission of emotion and atmosphere. For example, a large area of black can create a heavy, mysterious atmosphere, while white is often associated with purity and light. Grey, on the other hand, acts as a transition and balance between the two. Through the clever use of these basic tones, the artist can guide the viewer's psychological feelings and make the picture produce a richer emotional expression.

In the composition, the artist also needs to consider the treatment of light and shadow. The direction and intensity of the light, as well as the shape and length of the shadows, all have an important impact on the three-dimensional and spatial feel of the picture. Through the guidance of light, the focus of the picture can be highlighted and the visual impact can be enhanced. At the same time, the contrast of light and shadow is also an important means to form the rhythm and rhythm of the picture. The use of lines in composition can not be ignored. Lines can be the outline of the object in the picture or the texture in the background. They not only outline the shape of the object, but also guide the viewer's eye flow and enhance the dynamic sense of the picture. Changes in the thickness, curvature and density of the lines can have an impact on the overall effect of the picture.⁴



Figure 4. Wu Guanzhong, oil painting, Hometown Morning.

The layout of black, white and gray in the composition of the painting, the treatment of light and shadow, and the use of lines together constitute the abstract structure of the picture. Through the careful arrangement and clever combination of these elements, the artist creates artistic works that are both beautiful and expressive. All of these are similar to the grasp of the interframe structure in calligraphy art.

4.3. The Effect of Force in Calligraphy on the Shape of Oil Painting

In artistic creation, whether it is calligraphy or oil painting, the contrast of points, lines, surfaces and black and white is the key to constitute its basic elements. Once the specific position and area of these elements in the picture are determined, the artist also needs to skillfully create a quiet or dynamic picture atmosphere according to the theme and emotion that the work wants to express. The creation of this atmosphere makes the whole picture have a potential sense of power, a dynamic potential energy. It is the existence of the overall "force" and "potential" that gives the work of art a vivid motive force, so that the viewer can "look at the potential from afar" and feel the inner tension of the work when appreciating.

In nature and human society, the existence of this "force" is everywhere. Traces of this "force" can be observed from the trend of the flow of mountains and rivers in nature to the evolution of various cultural phenomena in human society. For example, in the art of calligraphy and seal cutting, the upright and solemn sense of power shown by oracle bone inscriptions and gold characters is a typical manifestation of "power". Another example is that through the re-creation of oracle bone inscriptions and the use of stirring strokes, the central axis of the font is changed, thus demonstrating the dancing power of the font. The dynamic beauty shown by the changes of strokes and lines is precisely the invisible existence of "force" and "potential" in the works of art, which makes the works present a meaningful form, allowing the viewers to feel the profound connotation and emotional expression behind the works in the process of appreciation.

In the creation of oil paintings, artists can also create a "force" effect through the use of color and the treatment of light and shadow. For example, through the contrast of cold and warm colors, the key points in the picture can be highlighted and the flow of the viewer's eyes can be guided, thus creating a visual "force". And the light and dark changes of light and shadow can strengthen the three-dimensional sense of the object and produce a spatial "potential" of the picture. This kind of "force" and "potential" created by color and light and shadow are similar to the changes of strokes and lines in calligraphy.

In the process of artistic creation, artists often need to carefully arrange and deal with these elements to achieve the best performance. Whether it is calligraphy or oil painting, artists need to skillfully use these basic elements to integrate their own perception and emotion of life into their works, so as to create artworks with strong personality and appeal. This grasp and application of "force" not only reflects the artist's skill, but also the direct expression of his inner world and emotions. Through the works of art, a silent communication is established between the artist and the viewer, enabling the viewer to feel the artist's emotions and thoughts across the boundaries of time and space.

5. Conclusion

Calligraphy and painting are the external forms of artistic expression. Calligraphy takes characters as the object of expression, while oil painting is the carrier of modeling. The appearance of the two is different, but the beauty of form is similar. Calligraphy undoubtedly represents the roots of our culture, while oil painting has gradually merged with local art in the Eastern context. In this era of surging art, the creation of new forms of work is the pursuit of artists. We cannot simply imitate objects like naturalism, nor do we need to create empty abstract art concepts. Instead, we should find our own inner artistic track and focus on reality and emotion from the experience of life. At the same time, we should return to the traditional culture of our nation, and draw nutrients from

excellent forms of expression from the perspective of the new era to empower artistic creation.

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