

The Artistic Form and Language Characteristics of Bai Yuping's Painting Texture

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Abstract

As a representative of the 'Northern School' of Chinese landscape painting, Bai Yuping is adept at using extremely thick and thin texture to record the great rivers and mountains of his country, ultimately creating a strong contrast in the picture, creating a special visual sensation for the viewer and creating an emotional resonance between himself and the viewer. Due to Bai Yuping's special organisation and use of the language of texture gives his landscapes a special charm. On the one hand, this charm is due to the episodic effect of the writing brushstrokes, which to a certain extent breaks down some of the compositional elements of the original picture and expresses his personal emotions; on the other hand, Bai Yuping uses a combination of paint and brushstrokes to express the texture. These two aspects are important features of his language of texture, and the use of texture in his paintings gives his work a certain aesthetic expression of imagery, which has an important influence on his unique artistic language and individual expression. Through the analysis and study of the use of texture language by Mr. Bai Yuping, one can give new blood to one's landscape oil paintings, inject new ideas into one's works, and gain certain insights from them, so that one can better apply them to one's own landscape oil paintings.

Keywords: texture language, oil painting creation, scenery

1. Introduction

Bai Yuping has devoted his life to the spiritual pursuit of artistic creation, and he has travelled extensively in the north and south, visiting many of the great rivers and mountains of his country. After years of exploration and accumulation, he has gradually developed his own language of oil painting, with distinctive stylistic features, especially in the understanding and application of the language of texture, which has developed his own unique style. His use of extreme thickness and flatness to create strong contrasts in the texture level has created a special visual sensation, which has enabled him to gain a high status in the field of landscape painting in China. His works use skilled techniques to express his inner world of thoughts and feelings, and he has always insisted on sketching in nature to develop his own artistic concepts. He has since become a representative of the 'Northern School' of Chinese landscape painting, blending traditional Chinese culture with Western culture to form a very individual artistic style.

2. The Artistic Form of Bai Yuping's Painting Texture Language

As one of the languages of painting, texture not only brings a distinctive visual effect and meaning to the picture, but also conveys the artist's ideas through the work. An analysis of Bai Yuping's landscape oil paintings shows that the language of texture presented in his images brings us a strong, bright and pleasant feeling. Although the overall composition of the picture is relatively simple, Bai adds a lot of details, such as the contrast between the texture of the earth and the sky: the earth uses a thick texture, while the sky uses a flat, thin grey tiling to form a sharp contrast between the texture of the sky and the ground; this makes the picture. The contrast between the

texture of the sky and the ground is striking, giving the image a simple but uncomplicated beauty. The visual suggestion of space, which catches the viewer's eye, makes the picture reflect the meaning of vastness and majesty in its simple form, and it is this treatment that makes the picture more far-reaching and long-lasting, the yellow land in his works contains undulating, staggered gullies, smooth or steep ground. Bai Yuping uses an oil painter's knife to create scratches between the paints and then makes some adjustments with a brush, paying close attention to preserving the traces of the texture of the oil painter's knife when making adjustments, and also to the changes in the thickness of the oil pile. This is to make the picture more vivid and harmonious. The language of texture presents a very abstract feeling, and the thickness of the paint pile creates a corresponding texture relationship. In order to create a strong visual sensation in a painting, the emphasis is on the thickness of the pile, as a thick pile will not reflect the rhythm of the painting. Bai Yuping focuses on the contrasting relationship between the thickness and thickness of the texture in the picture, and the use of the oil painter to pile up the paint to create the colour block shapes, which Bai Yuping calls colour clusters, which are a mixture of rich colours, with no isolated blocks of colour and no fixed pattern of colour block junction.

Bai Yuping's language of texture incorporates the unique spirituality and humanistic connotations of the Chinese people, but also combines the realistic concepts of Western landscape painting and picture organisation to create a transcendent picture that infects the viewer with a poetic feeling that expresses Bai Yuping's nostalgia for his homeland and his love for his national culture. Bai Yuping's decisive use of brushwork, unique oil-painting knife expression, and strong colour block stacking techniques have enriched the language of texture, providing a new direction for the development of modern landscape oil painting texture expression.

3. Features of Bai Yuping's Painting Texture Language

Bai Yuping's landscape oil paintings are the result of the absorption of traditional Chinese culture and Western oil painting materials. The works have vivid images, subtle compositions, a combination of knife and brush, rich colours, a sense of life, and the spiritual connotations of Chinese landscape painting, the works also incorporate traditional Chinese painting concepts, where artistic beauty and natural beauty merge. The works he creates have a unique language of texture, presenting a distinctive painting style, yet expressing the artist's humanistic sentiments.

3.1 Decisive and Crisp Brushwork Texture

As the language of painting created by the artist, brushwork is a major form of expression used to express artistic images and convey aesthetic ideas. The brushstroke texture has two connotations: firstly, as a form of composition of the picture, it is an external factor in shaping the form, organising the blocks and mastering the looseness of the picture; secondly, as an element carrying the artist's thoughts and emotions, the brushstroke texture presents different texture forms by taking its own unique melody and other external forms, expressing the artist's unique artistic expression and aesthetic tendencies.

Through my appreciation of Bai Yuping's landscape paintings, I believe that another distinctive feature of Bai Yuping's landscapes is the vertical and horizontal texture of his brushstrokes. In his landscapes, there is a significant difference between the aesthetic tendencies of portraiture and still life painting, as he emphasises the contrasting texture of the brushstrokes, and the use of different size brushes, squeegees, brushes and sponges to create different brushstroke effects, further revealing a rich visual and tactile language and tactile forms of painting. In *Autumn in Caojiagou*, Bai often uses different brush strokes to render texture, using the brush to flatten the sky, while some of the rocks and slopes exposed beyond the earth are more richly brushed. In his works, he uses different ways of expressing the forms of the rocks, such as rubbing, sweeping, thwarting and scratching, together with the loose and jumping brush strokes of the trees next to him, dotting the front of the picture. This use of brush texture creates a strong visual effect for the picture, and the viewer is drawn to this brush texture. Because of Bai's long-standing skill, he is able to retain some of the natural texture of the picture with ease, which reveals the uniqueness of his painting language.

Another distinctive feature of Bai's landscapes is the combination of brushstrokes and texture, with the stiff pig-bristle brush being Bai's favourite expressive tool, which can be used to represent mountains and rivers, and then blended with a soft brush to soften the texture. This effect can be seen in the snowy ground and pond in *Chuan Ch'iu Yu*, where he uses the brush to outline the hazy trees to create interest in the picture, a technique that demonstrates the distinctiveness of his paintings. Bai Yuping's emphasis on contrast between thickness and thinness is evident in his work, and a careful analysis of his work reveals a very clear contrast between thickness and thinness, bringing every detail to life, and this contrast in texture gives the viewer an immersive experience.

3.2 Unique Combination of Scraper and Brush

The landscapes of northern Shaanxi are undulating, with many rugged gullies, and depicting them requires a different technique of expression. When Bai Yuping was working on his oil paintings, he found that oil paints were not as fluid as ink and wash, making it difficult to express his inner emotions. After absorbing the elements

of Chinese painting, he found that the squeegee was as smooth on the canvas as a brush on Xuan paper, allowing him to work as smoothly as he wanted, giving the picture the spirit of traditional Chinese culture in the landscape. Bai Yuping often uses the squeegee in his expressions, which allows for richer and more harmonious colours and a more realistic texture to the objects. He would dip colours of varying shades of warm and cold directly onto the top of the oil painting knife, and with a single stroke and a slight modification, the shapes of the hills were expressed on the canvas from a distance, and the texture of the hills and rocks were expressed very well, and where the knife marks had been scraped, the soft bristle brush was used to articulate them, making the picture more harmonious and comfortable.

The contrast between thickness and thinness in Bai Yuping's paintings is so subtle that a careful analysis reveals subtle relationships that the viewer cannot find any pattern in each work, giving the viewer the feeling of wanting to see what is going on. The use of the scraper in the painting can be forward or backward, whether it is a hill, a ravine or a wide flat area all have different knife techniques, giving the picture a more realistic texture and colour. The brushwork is very similar to that of Chinese painting, as the trees appear to be random, but the shapes and features are all there, and the combination of the scraper and brush strokes creates a richer atmosphere.

Bai Yuping's artworks are atmospheric and full of charm, all using scrapers and brush strokes to show a thick texture of texture with a personal artistic style. The endless landscape can be seen through the work 'Highland Silver', where the path next to the trees in the close up scene is expressed by the natural fluidity of the squeegee strokes, using the brush and squeegee to paint the texture of the oil painting, making the warm and cold, black and white, rhythm and hierarchical relationships in the picture clearly expressed. The mixture of colours gives fluidity to the distant mountains, and then uses a single stroke to carve out the trees, interspersing trees in both close and distant views, both large and small, making the scene vibrant and dynamic, an effect that has been subjectively processed by the artist, making the perspective relationship between the trees clear and highlighting the depth of the scene, giving a sense of immersion in the scene. The overall colour palette is black and white, with the calligraphic quality of Chinese painting and the mood of Chinese ink painting. In another work, *The Unknown Village*, the texture effect of the picture brings a strong visual impact and a feeling of being in the scene. Through the fusion of the scraper and colour, the picture has a three-dimensional feel, with the texture of the mottled hills and rocks clearly visible, with large and small gullies between the hills, flat and sloping terrain, the oil painting knife shows rich colour changes on the picture, and the parts scraped with the knife. This is then adjusted with the brush to create a contrasting relationship of thinness and thickness, giving the image a formal beauty that is more durable and endearing.

3.3 Aesthetic Expression of Colour Layer Build-Up

Bai Yuping's landscapes are all winter or autumn scenes from his hometown, with a very harmonious and comfortable overall palette and rich and subtle colour variations that immerse the viewer in the beauty of the landscape. When creating his works, Bai Yuping is proactive in dealing with the colour tones of the picture, which are all piled up in one colour layer to produce a different texture effect, and then uses high grade grey to cover the bright colours to make them more stable, and also pays attention to the use of natural light and intrinsic colours, subjectively emphasizing the colours of the picture to give it a thicker atmosphere. In painting the sky, we use very soft colours or colours similar to the subject, and then use grey colours to overlay the overpainting, with the base colours of the canvas colliding with the colours of the objects, making the colours less monotonous and appearing very integral and atmospheric.

In the classic work *Mountain Bones*, we can see the sky and the mountains in a uniform warm yellow, with the dark and light parts of the mountains overlaid in colour transition, the sky partly warm, the mountains partly cool and warm, black and warm grey for stacking, making the effect of the texture of the mountains softer and the effect of the picture overall. In the other work, *Autumn Over Spring Tide*, the method of unifying tones is used, with the sky and earth being warm yellow, giving a warm feeling and making the effect of the painting more harmonious and unified. The bright colours in the near scene and the dark colours in the distant scene blend with each other in a subtle articulation, and small parts of the bright colours are thickly stacked in the colour layer treatment, forming a strong contrast between thin and thick layers and light and dark, and by shaping the layers of objects, the mountains show a rich by shaping the layers of objects, the mountains show a rich texture and a sense of thickness, and the colour purity gradually decreases on the distant scenes, giving the picture a more layered feel and enriching the characteristic texture language of the work.

4. The Role and Significance of the Language of Texture in Bai Yuping's Landscape Paintings

4.1 Enhancing the Expressiveness of Oil Paintings

To enhance the expressiveness of the painting and to express the painter's inner feelings, the painter needs to express the texture of different objects in a reasonable way according to the image of the object being depicted,

so that the object can be perfectly shaped and expressed. The different textural properties of the objects on the screen can be differentiated intuitively by creating different textures, which not only enriches the details of the texture of the picture, but also enhances the visual beauty and impact of the whole work for the viewer. When the painter is creating, the shaping of texture is the process of combining and refining the subject and the object, of integrating one's thoughts and feelings into the texture of the picture, of expressing one's subjective ideas in their entirety, which makes the whole work not only infectious, but also richer and more delicate in the expression of the shades of the picture. The texture of the material, as a language of painting, can form an overall expression of the objective world with the organic softness of colour, light and shadow, space and other painting languages, and also allows the painter to express his inner emotions in the objects. In the work *Morning Light in Chuandi Village*, the picture makes a clear contrast between the light and dark parts, using two colours, black and white, to enhance the morning light of the village through the black of the distant mountains, the yellow-grey of the house makes the texture of the house texture more realistic image, you can see the mottled sense of brickwork, a wisp of smoke in the distance, adding to the visual beauty, rich in life, giving people a feeling of being there.

The texture of the painting can be used to enhance the visual impact of the image, while at the same time enhancing the unique artistic expression of the painting. The 'direct painting method' has a special performance in this regard, as it is highly plastic and has a thick pile of function, which allows the viewer to resonate with the painting in terms of viewing and to have a sense of being there. The sense of touch is the expression of tactile texture in oil painting. In the process of creating an oil painting, no matter whether it is a rich subject or a complex image, as long as the painter uses the texture of the different images in a correct and rational way, the artistic expression of the painting can be enhanced and the effect of shaping the object can be achieved with half the effort. The painter Anselm Kiefer focused on Germany in the aftermath of the Second World War. He often uses a variety of media to create a particular texture in his work, which is visually striking and powerful. Traditional texture is incomparable to this. This stimulating and intense visual effect of texture becomes a characteristic of the artistic style, confirming the expressive and infectious power of oil painting texture in the work.

4.2 Important Means of Emotional Expression

At a time when human society is very diverse, the art of oil painting, while reproducing the objective world, is also more inclined to the subjective expression of the painter's inner world. Emotional expression and formal aesthetics are indispensable and interrelated in a painting, and they enable the artist to achieve spiritual satisfaction and soothe the soul.

Emotional expression comes from the needs of nature and culture. With the continuous development of oil painting, the language of texture in works has gradually become an indispensable feature of painting and a way of expressing the painter's personal emotions, presenting its unique and independent artistic and aesthetic effects. The artist expresses his emotions through different materials, making the inanimate texture of the material endlessly fascinating, enriching the language of painting and gradually expanding the artist's thinking and methods of expressing his emotions.

The hometown is the spiritual home of many painters, and is an important part of the subject matter of painting. The rustic subject matter is more likely to express the author's inner feelings and make the work more realistic, and painters will take the familiar hometown as part of their creation, it is what we have experienced and has a rustic sentiment. Bai Yuping grew up in Yuyu County, Shanxi Province, and is very familiar with every blade of grass, every brick and tile, the topography, and the natural environment of his hometown. Most of his painting subjects celebrate his hometown, and the highlands and mountains of his hometown have been an important part of his artistic life, and he uses his painting language to express his emotions for his hometown. Bai Yuping's ideas and emotions are felt when he creates his works, both of which are very important, and he is very fast in the sketching process, all in one go. It is the fast way of sketching that allows Bai Yuping to express his emotions better, reflecting the painter's love for his hometown and showing the regional landscape and humanistic sentiments.

The viewer is able to savour the expression of emotion in the subject matter, meaning and form of the painting. The main means of expression of form and meaning is the shaping of the language of texture in the picture, which takes on the important function of expressing the 'emotion in the work'. The unique value of texture exists. The language of texture, as the language of painting in any kind of oil painting, can only be combined with the theme and content of the work to make it richer in connotation and to convey the author's desired emotional meaning more perfectly.

Whether an excellent oil painting is alive and well, has a rich artistic language and the freedom to express emotions is of paramount importance in the development of art. When creating an oil painting, the artist uses different texture languages to organise the shape and structure of the picture. Only by constantly exploring new

methods of expression can the artist present the innovative and emotional needs of oil painting in a more complete way, and texture language has a unique artistic effect and aesthetic value, which is why it can become an important language for the artist to convey his emotions. The artist discovers the beauty of texture language through continuous improvement and exploration of his paintings, which shows that texture language has a strong vitality and makes the whole work highly expressive. In addition, oil painting texture makes it possible to create a variety of ways of expressing emotion in the picture, making it possible for artists to express their emotions more freely and deeply, with texture and emotion complementing each other and jointly promoting the new development of oil painting.

From the painter's point of view, the best form of emotional expression can be found in the painter's picture. As a very common method of expression in Bai Yuping's landscape oil paintings, texture is able to convey his inner emotions and spirit. Of course, as art comes from life, the expression of texture is in a way closely related to Bai's life. When Bai Yuping painted, he would often produce incidental texture effects on the canvas, which not only had a special formal beauty, but also allowed the viewer to experience the work with more imagination from the uneven texture, adding to the overall atmosphere of the picture and rendering it infectious, and became an important way for Bai Yuping to express his emotions in his works.

4.3 Promoting the Development of Artistic Style

Artistic style refers to the artist's individual, distinctive creative personality and unique artistic language in his or her work. At the same time, artistic style is also diverse, and is closely related to the subjective ideas and objective themes and subjects of the artist's work, as well as to the content and form of the work.

The ultimate formation of artistic style depends on a number of factors, including the social environment, the personal training of the artist, and the language of texture as an artistic form, which is inevitably linked to the formation of artistic style. Bai Yuping's work incorporates elements of Chinese painting, which is the key to the formation of his artistic style, incorporating traditional Chinese ink and wash painting into the language of oil painting. The texture of the oil painting is also diverse and evolving, and it is an important part of the artist's artistic style, as it contains his personal artistic tendencies and humanistic cultivation throughout.

Bai Yuping is one of China's leading landscape oil painters, and through his works we can feel that he uses a variety of techniques to express texture, thus presenting his works with a distinctive sense of historical vicissitudes, thick and strong texture, and the stylistic characteristics presented in his oil paintings are so unified that all of Bai Yuping's works are created by combining various painting materials with the historical and cultural context in which he lives, and he shows us the characteristics of ethnic oil painting in a unique way. Bai Yuping's highly individualistic texture breaks the limitations of 'flatness' and opens up a new historical stage and direction for the expression of texture art.

5. Conclusion

Therefore, we can conclude that the choice of media and aesthetic guidelines can have a different impact on the texture of the artist's work. Each painter has a different background and experience, so that their expressions and styles of painting are distinctive in their own way. The combination of different materials in the artist's creation can give the picture a different texture effect, giving birth to a unique texture charm. All of the above is a complete display of the artist's personal artistic style, and it is an important factor in the formation of personal artistic style in the creation of landscape oil paintings.

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