

The Expressionist Characteristics of Chinese Local Oil Painting Integrating the Freehand Brushwork of Traditional Chinese Painting

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doi:10.56397/AS.2024.02.07

Abstract

Oil painting is a foreign type of painting that was introduced to China in the early 20th century, and has since blended and collided with traditional Chinese culture. In this process, oil painting also formed an independent artistic language different from Western painting, and freehand brushwork was explored by Chinese painters through borrowing, absorbing, and constantly innovating. Starting from introducing the origin and characteristics of the “freehand brushwork” in Chinese oil painting, this article analyzes the main factors that affect the “freehand brushwork” in Chinese oil painting and its future development trends.

Keywords: oil painting language, freehand brushwork, artistic features

1. Foreword

Expressionist paintings focus on promoting oneself, revealing the soul, expressionist painters believe that, “The world exists, simply copying the world is meaningless.”

True art should achieve “It’s not reality, it’s spirit.”, “It’s a performance, not a reproduction”. The entire potential of artists lies within subjective illusions, seizing the illusion also captures the meaning of the world.

Expressionist oil painting abandons traditional artistic principles, pursuing a distorted reality, transforming and exaggerating objective reality, transforming reality into magic, pursuing a ghostly and distorted reality, expressionism regards painting as a tool for expressing pure emotions and inner world, they emphasize the absoluteness of self perception, denying rationality, they hope to use art to vent their anger and passion in their hearts, strive to express the inner contradictions of contemporary people.

Since the formation of expressive oil painting in China, it has hardly formed its own cultural centric stance. In order to distinguish it from Western expressionist oil painting and establish it in the aesthetic value system of our own nation, it is necessary to learn from the expressive painting language in Chinese freehand brushwork. The expressive painting language in freehand brushwork is derived from the spiritual resources of traditional Chinese culture and is an important factor in the independence and uniqueness of Chinese painting. This article proposes the language of freehand brushwork in China, with the aim of establishing a cultural centric stance in China. In the exploration of expressive oil painting language, it aims to establish a cultural spirit that is closely related to the inheritance of traditional Chinese culture.

Chinese oil painting expressionism tends to focus on the essence and value of human beings, emphasizing their spiritual beliefs and human dignity. Our generation of workers exploring the expression of oil painting language believes that incorporating freehand painting language with Chinese spiritual inner temperament into expressive oil painting is a favorable factor for Chinese expressionist oil painting. This article starts from a historical perspective and combines current theories, deeply expanding the evolution and existing status of expressive oil painting in China. Just as art historian Pan Yaochang approached the issue of art history, when it comes to art history, it is the process of studying the development and changes of art, drawing from it what we need, which is

the content that this article aims to reflect. Furthermore, it is the extension of the edge of the discipline, in order to demonstrate the theoretical manifestations we are exploring.

2. The Characteristics of Freehand Language in Oil Painting

Due to the fact that the form of objective objects in the human brain exists as a subjective form. From the perspective of form of expression, the externalization of subjective thoughts can lead to deviations from objective objects. Therefore, freehand oil painting emphasizes human subjective emotions and is a self inspired way of thinking from the inside out. Freehand oil painting has its unique charm and expression. “Freehand brushwork” — expressing emotions, there is a unique spiritual appeal and exciting. It makes people think of “the five mountains are shaken by the vigorous writing”. “元气淋漓障犹湿” (Tang dynasty poet Du Fu 712-770) mean “The moisture and color of the brush are full and smooth, and the landscape barrier depicted seems to be still fresh and moist.” The state of splashing ink and dancing brush makes it seem as if the author’s human feelings are materialized on the picture. “The expression method of painting changes into pen and ink according to traces, and is revealed to people and everyone through a process of ‘writing’.” I personally prefer freehand oil painting because it integrates Chinese traditional culture into Western oil painting. The most notable features of its expression language are: (1) Not seeking a realistic reproduction of the surface form of objective things, but seeking an in-depth study of objective things and integrating them into his own thoughts and emotions to form a “real” form that expresses the artist’s personal emotions and ideas. (2) After pursuing the external presentation of many modeling elements, a visual image with rich emotional connotation, vitality and formal beauty is formed. Qi Baishi has a famous saying, say: “The beauty is between similarity and dissimilarity. Too much like kitsch, to not resemble the original is to deceive the world.” “As long as it is absolutely very similar and never resembles the object, this is a true painting.” What he said is actually to express his views from the perspective of artistic expression. From the perspective of artistic expression. “Too similar” lacks generalization, which makes the author easily constrained, and it is difficult for the artistic expression language to be used, so the appearance and form presented in the work are easy and is not vivid enough. And “not like” lacks a credible visual image, making it unconvincing. Therefore, between similarity and dissimilarity, there is a “degree” within which the artist can play. Traditional Chinese painting is mainly based on the perceptual thinking of expressing emotions through borrowing objects. The expression of the painter’s emotions is derived from all things in nature and integrated into the inner nature and cultivation, thus transcending the natural objects. Its generalization of the beauty of the objects and the expression of personality arouse people’s emotional resonance. The purpose of the artistic expression of Chinese painting is to emphasize psychological harmony and the harmony of the overall picture. When analyzing western painting from the perspective of harmony, it pays more attention to the harmony of external expressions, that is, “physical” harmony and individual harmony, emphasizing the integrity and beauty of individual things. The introspective mode of traditional Chinese aesthetic consciousness, as well as the emphasis on emotion and experience in aesthetics, the emphasis on lyricism in art, and the relaxation and exaggeration of the body to achieve spiritual resemblance in artistic expression. “Creation of nature”, “Create the environment with your heart”, “Use your hands to guide your heart”. From the Wei and Jin Dynasties, Chinese painting focused on spiritual resemblance, and gradually developed into freehand brushwork. “Artistic Conception”, it is an important category of traditional Chinese aesthetics. Scenery is created by the heart. As long as the mind is connected, one can understand the sense of artistic conception. In terms of painting methods and expression methods, traditional Chinese painting has formed unique painting characteristics and styles, and has a unique aesthetic perception method and artistic aesthetic awareness. However, these works of art that reproduce reality and express emotional ideals through aesthetics, and realize the mutual objectification of subject and object in imagination, are the comprehensive products of the artist’s image reflecting the perception, emotion, ideal, idea and other psychological activities of real life and the spiritual world. It is also their special creative way of grasping the world characterized by emotion and imagination. Through the specific techniques of the painting process and the form of the works, the subtle emotions condensed in the works have independent aesthetic values. As the art of Chinese oil painting learns from foreign things, it continues to be based on the foundation of local life, using the profound connotation of Chinese culture, the painter’s extensive cultural accomplishment, and giving full play to the excellent traditions of the Chinese nation to create local oil paintings. Draw the independence, directionality and life-like humanistic characteristics of language. Therefore, in the course of the century-old development of Chinese oil painting, we have always explored the integration of East and West, classical and modern, rationality and sensibility, science and art in a diverse and complementary artistic landscape. Local oil painting art naturally combines oil painting and Chinese painting. The combination of formal techniques, tradition and personal emotional experience, emphasizing attention to social culture and natural life, creates spiritual and freehand effects that are in line with China’s traditional aesthetic consciousness, and local oil paintings with Chinese flavor, forming it has gradually perfected the local characteristics of Chinese oil paintings with the spirit of the times, local colors, individual characteristics and national characteristics. The spiritual connotation reflected is the artist’s attachment to the traditional national culture and the ideal pursuit of

the oriental traditional culture. It is the highest state of pursuit of artistic perfection.

3. The Reasons for the Emergence of Freehand Oil Painting

The development of Chinese oil painting began in the “introduction period” during the Wanli period of the Ming Dynasty in the late 16th and early 17th centuries, when missionaries brought images of the Madonna, and to the “teaching period” when missionaries in the Qing Dynasty recruited Chinese apprentices from the middle of the 17th century to the first half of the 18th century. After experiencing the “imitation period” in the middle and late eighteenth century, the late eighteenth century to the beginning of the nineteenth century was the most important “adaptation period” in the history of Chinese oil painting. Chinese oil paintings moved from imitation to the stage of creation and mastery, and gradually formed styles. Patterns of transplantation and active variation, the works created by the painters not only lose the essence of oil painting but also show signs of the integration of Chinese and Western paintings. In the mid-19th century, Chinese society was increasingly affected by Western capitalism and foreign culture. The “Tushanwan Art Workshop” became an important sowing ground for Western art in Shanghai. From the 1860s to the 1940s, the art gallery in the 1900s, over a period of more than 80 years, famous modern painters such as Ren Bonian, Zhou Xiang, Ding Jing, and Zhang Chongren were cultivated who played an enlightening role in China’s modern art education. They also directly influenced the oil painting in the early Republic of China. The development and exploration process of “nationalization” of Chinese local oil paintings. Later, with the establishment of the Shanghai Academy of Drawing and Art in 1911 and the birth of the National Beijing Art College in 1918, the education form of Western painting in China shifted from “painting method” to “life sketching method”, which was full of patriotic feelings and the times. Responsible overseas students promoted the development of Chinese oil painting during the Republic of China. By the end of the Qing Dynasty, early painters who studied in Japan gradually acted as a main force in the dissemination of Western paintings in the mainland. Li Shutong, a student representative studying in Japan, was the earliest pioneer to introduce Western art into modern Chinese art education. He was engaged in cultural, educational and religious undertakings. His achievements have been tempered by time and are still passed down by future generations. In addition, there are some painters who studied in Europe and the United States, such as Li Tiefu and Li Yishi. At this time, Western oil painting not only had rich resources of more than 500 years of traditional oil painting, but also had emerging modern trends of thought. Facing the flourishing Western oil painting art, artists combined Western oil painting art with local culture according to their own artistic orientation, forming different artistic styles, which became the budding period of the development of Chinese local oil painting. During this period, artists based on their artistic styles different, it can be roughly divided into the realist group, represented by Xu Beihong, a group of artists who pay attention to the realistic techniques of Western oil painting. First there were Li Tiefu, Feng Baigang, etc. And later there were Li Yishi, Yan Wenliang, Chang Shuhong, Lu Sibai, Wu Zuoren, Li Ruinian, etc. Then and there is the new school of painting, represented by Lin Fengmian and Liu Haisu, which aims to integrate Chinese and Western paintings. Xu Beihong introduced the techniques of Western realistic oil painting into traditional Chinese painting to reform traditional Chinese painting. Lin Fengmian and others injected the nutrients of local culture into the Western oil painting they learned, using the traditional aesthetic consciousness of the Chinese nation to create a large number of subjective and artistic works. Oil paintings that focus on expression. Oil painting, a foreign type of painting, has gradually been integrated into the Chinese cultural system. Entering the 20th century, we also experienced the rise of new art societies represented by the “Tianma Club” in the 1920s and the “Juelan Society” in the 1930s. The “fit” proposed by Liu Haisu, a member of the “Tianma Club” Argument. Wang Yachen advocated creating “Chinese oil paintings”. Pang Xunqin, the founder of the “Juelan Group”, proposed “using new techniques to express the spirit of the new era” and other ideological influences. It can be said that since the early 20th century, various schools and trends of European oil painting poured into China, and oil painting creation has flourished in China. How to make Chinese oil paintings meet the needs of specific local situations has become a matter of concern in the domestic oil painting circle. Especially since the reform and opening up, China’s political situation has undergone tremendous changes and China’s economy has developed rapidly. Sino-Western cultural exchanges have increased, and various foreign art schools and creations have the lifting of the ban on formal works provides Chinese oil painters with the opportunity to understand Western art schools and new trends of thought in multiple forms and through multiple channels, and can better use them as a reference for oil painting artists to change their artistic styles and update their creative thinking. With the development of the economy and the expansion of people’s horizons, many artists have begun new explorations in response to the current problems faced by Chinese oil painting. Innovation is an eternal theme in artistic creation. As Chinese oil painting artists continue to deepen their creations, excellent oil paintings continue to emerge. Chinese oil painters hold unique traditional Chinese cultural and ideological foundations and continue to innovate in learning and reference. The artistic language of oil painting with Chinese cultural characteristics gradually formed, and the “freehand brushwork” of oil painting became an important way for Chinese oil painters to explore art. With freehand brushwork as the core, the original philosophy that reflects the unity of life and life is the spiritual context of traditional Chinese literati

painting. It emphasizes technique and Analysis on the Validity of Value Achievement to express the subject-object relationship of “the unity of things and myself” and the realization of the consciousness of myself, things, heaven and man. The artistic realm of “unity of man and nature” forms an organic integration of “transformation” and “co-prosperity”. This unconscious and concentrated triggering of artistic expression concepts subconsciously is a comprehensive reflection of education, temperament, techniques, etc. It is also the spirit of the Chinese people that is portrayed. It is also the spirit of the Chinese people that is portrayed. Just like “Zhuangzi ‘Autumn Water’ Chapter” expressed philosophy: “Using fish to swim freely in the water to express the artistic creator’s feeling of happy mood and enjoy”. Among them, “fish”, “plum”, “lotus” and “orchid” and other “objects” are all achieved by the artist’s personal expression in the process of refining the modeling objects, and “the freehand brushwork”. The tranquility of blending emotions with nature. “Following the purity of natural things”. Create and refinement then “Cultural symbol for the reproduction of all human beings”. Starting from the charm of life in all things. Through the cadences and ups and downs of the calligraphy and the phantom traces of the charm of the brushwork. Condensing a highly free temperament. Express the temperament and soul of general and abstract objects. Perfectly achieve “the merit of creation”. Thus, creating a beautiful chapter of life that flows like walking clouds. In the self-indulgence of keeping one’s nature. The transfer, connection and echo of the brush strokes create traces of graphics on the canvas to express the movement of the language state. With his inner free-spirited and unrestrained writing style. Exquisitely control the good balance between the expressiveness of graphic symbols to create random and smart dynamic pictures. It can also be described as “Abstract Expressionism” painting. Its main purpose is to express the rich emotional power in the creative act and give abstraction a profound humanistic flavor.

As Mr. Guo Beiping, the founder of the neo-realist romantic school of contemporary Chinese oil painting, stated: “The rigorous exploration on the canvas excites me, as does the changes in ink stains on the rice paper and the literati’s brushstrokes. What I find most are the similarities between China and the West.” The essence of this painting thought he followed promoted the expressive language of his oil paintings, which emphasized the vividness of color and brushwork to create characteristics. Emphasize the intention of brushwork and the contrast between lines and colors. The characteristics of the modeling language in terms of techniques are “cadences and ups and downs, reflecting the penetration and flow of breath”. He integrated the clear, lyrical poetry, implicit and concise style of Chinese culture into his works, and settled on a higher freehand realm based on profound realistic modeling.

This conclusion can be seen in the legend:



Picture 1.



Picture 2.

Picture 1: Expression of sketching: The writing uses rhythm and rhythm to convey the flow of spirit.

Picture 2: Color grading process: layered coloring with brushes

Note: The above illustrations are from the author’s study materials at Xi’an Academy of Fine Arts.



Picture 3. Originated from the Internet

4. Artistic Characteristics of Freehand Oil Painting

The so-called “freehand brushwork” is a unique term and artistic expression rule in Chinese art theory. Generally, artists are required to use subjective ideas to guide and express the artistic conception of picture language and composition, without seeking realistic simulation of details or realistic appearance, but pursuing pure essence. Similarity, using virtual content to express the charm of realistic objects, and pursuing the aesthetic taste of the inherent charm of objects. Freehand painting, with its swaying brushwork and flying ink colors, as well as the characteristics of straight and straight brushstrokes, the contrast between the brushwork, lines, gathering and dispersion of the creation and the meticulous painting can directly reflect the charm of the depicted scenery and express the author’s emotions. It has become the most pleasing type of painting among traditional Chinese paintings. From the combination of this unique artistic expression technique in traditional Chinese painting with oil painting creation, combined with the analysis of German Expressionism and Neo-Expressionism that focused on the expression of subjective emotions, we interpret Kandinsky’s abandonment of the fetters of reason and his pursuit of visual artistic expression. The direct feeling of the rhythmic rules, the creation of color, form and space combinations that express meaning through emotion, and the task positioning of lines, colors, space and movement to directly reflect the artist’s own subjective spiritual activities, rather than through the visible images of nature express directly. Its similarity with the Chinese freehand tradition only lies in the production techniques and the concept of painting. This freehandism and the cultivation of the artist’s own character implicit in freehand painting highlight the artist’s psychological and spiritual quality, and the rich accumulation of knowledge revealed are all similar in approach. They all show a clever fit with different approaches but similar effects. Therefore, some Chinese expressive oil painters naturally borrowed local artistic resources and incorporated them into their creations, resulting in Chinese freehand oil paintings. Because Chinese oil painters do not stick to the details of objects, they have expressive freehand brushwork, pay attention to the “spiritual resemblance” of objects, use large brush strokes to summarize the overall structure, and have clear color blocks, which make them different from Western expressions in concept and interest. This has prompted some Chinese oil painters to explore in the direction of freehand brushwork. The painters use freehand brushwork, use refined brushes, and concise color blocks to accurately draw the shape and dynamics of objects, making the picture full of rhythm, and combining the artistic conception of oil painting and traditional Chinese painting. Combining Western aesthetics with Chinese aesthetics, selecting inspiration from nature, expressing one’s inner emotional experience and soul’s calling in its own unique form, and expressing the “artistic conception” where scenes blend and are natural. “Beauty” makes people unable to help but blend into the scene of the picture. Therefore, Chinese oil painters explore freehand brushwork and expression as a form of expression for the overall creative ideological appeal, integrating Western composition, perspective, light and shade into the picture, embodying the expressiveness of the Chinese traditional cultural spirit, and striving to strengthen the emphasis on internal emotions. Expression, in a modern form full of emotional meaning, after a lot of practice and exploration, integrates the characteristics of freehand oil painting of the national culture, and promotes the broad space and bright prospects for the development of Chinese national oil painting.

5. The Spiritual Connotation of Chinese Freehand Oil Painting

Freehand brushwork, a unique aesthetic element of traditional Chinese culture, is based on the Chinese people's basic views on form and color in the universe. It pursues the resonance of the soul and spirit through specific content descriptions and expressions of pen and ink interest. Speaking of freehand brushwork, that is, expressing emotions through the use of objects, it is an expressive depiction that organically combines the artist's observation of the objective world and inner subjective emotions. It is the product of the blending of the heart and objects. This is a difference formed by China's long history and profound cultural heritage. Compared with the Western way of thinking and the painting language form with aesthetic meaning, freehand brushwork is a higher artistic realm among Chinese painting forms and is pursued by painters. To some extent, the painter himself has gained greater freedom in creation due to the "freehand brushwork" space, showing the unique aesthetic taste of Chinese painting. The "freehand brushwork" of Chinese painting is not defined by the painting tools, nor is it measured by the speed of painting, nor is it a simple image imitation. To refine the form of beauty, express the "flexible essential beauty" of objects with the help of the "touch" of subjective feelings, and impact the authority of visual dominance with the power of one's own mind. The painter reconstructs the second-level structural relationship of color, form and space combination according to his own ideas and shapes. The understanding of "the beauty of physical properties" and the artist's personal expression are integrated into the picture. Only then can its inner spiritual connotation have real meaning and be truly authentic. It reflects the profound heritage of Chinese national culture. The aesthetic point of view in *Preface to Painting Landscapes* by Zong Bing, a painter of the Southern Dynasty and Song Dynasty, is to "obtain aesthetic enjoyment from nature itself with an empty and quiet mental state", which demonstrates the principle of using perspective to "preserve the shape", as well as a further level of "Inhabiting the appearance and feeling the inner classification, looking for the traces of inner feelings entering the shadow and form" to analyze the expression of "imagery", and finally expressing the expressive function and value of the painting language with "smooth embodiment of the charm", indicating the significance of such spiritual liberation it lies in infecting the viewer through the recreated artistic image. Just like the expressiveness of paintings, it converges to "meaning" and is a direct reflection of human spiritual activities. It comes from the artist's personal consciousness and observation and experience of the real world, and maintains intuition and emotion, subconscious and other subjective experiences, its content has sufficient quality, but it also has a changeable shape of the inner emotional world. Schiller discussed: "Material should disappear in form, objects should disappear in image, and reality should disappear in image appearance." Let's look at the comments of Zhang Yanyuan, an art historian of the Tang Dynasty, in *Records of Famous Paintings of the Past Dynasties*: "The image of an object must be similar in shape, and the shape must be complete with its character; the character and shape are all based on the intention and return to the use of the brush." "Bone" is a kind of power exerted from the inside out when the ink falls on the picture, from the artist's mind and overflows from the tip of the pen. Although perspective is not concerned, it can have a three-dimensional effect and produce a moving power for us. And "qi" is the spiritual connotation expressed by bone method in the painting. Chinese paintings that create artistic conception through the use of brushes are not good at achieving a completely realistic level of the objects depicted due to the limitations of tools and materials and traditional Chinese aesthetic concepts. However, brushes and ink can better express expressions that are in line with Chinese tradition. The effect of spiritual resemblance and freehand brushwork on aesthetic consciousness. Painters can use different brush methods to draw various lines of length, thickness, priority, complexity, simplicity, virtuality, hardness, softness, and dryness, and describe various textures of objects. They can also further use thick, light, dry, wet, burnt, and dry lines. The changes of different ink techniques such as, situ, accumulate, splash and break deeply depict the object. In Chinese painting, the color of the object can be greatly adjusted in order to pursue the overall effect of the picture. Emphasize the simple connotation of "the five colors of ink" (burnt ink, thick ink, heavy ink, light ink and clear ink); advocate the inherent color and abandon the interference of conditional color; consider the rules of "virtual and real to create each other" to explore the appropriate arrangement of virtual and real. The blank space forming the picture becomes the expression of the magical realm, carrying the traditional Chinese philosophical thoughts and creating the characteristics of freehand painting. The key to freehand writing is that the author can cut into life and write about the situation with his heart. Western modernist painting pays attention to spiritual and humanistic historical connotations, emphasizing that painting should focus on the expression of people's inner feelings rather than the description of form. It has conceptual "isomorphism" with traditional Chinese painting. It has a "fusion" with the Chinese image modeling of "similarity and dissimilarity" and the freehand concept of "borrowing things to express emotions and observing things and myself". Today, Eastern and Western cultures have entered a stage of unprecedented active mutual influence and mutual penetration. Chinese oil painting has now broken through the limitations of oil painting itself and has become a carrier that reflects the social reality and cultural reality of contemporary China. Chinese oil painting not only carries the inherent aesthetic attributes of oil painting itself, but also carries the cultural attributes of Chinese society. Many of these oil paintings have been created with high taste and ideological depth of Chinese local culture.

"Freehand brushwork" combines Western oil painting with traditional Chinese culture and creates a road to the

nationalization of oil painting. In other words, Chinese freehand oil painting is the exchange and integration of traditional Chinese culture and Western culture. In the mid-to-late 1950s, the phenomenon of artistic creation rules appeared in freehand oil painting, such as superficially learning the expression procedures of Chinese painting, single-line flat painting, moving perspective, blank space on the screen, poems and seals, etc. However, the exploration of the art field, deeper research is needed rather than superficial imitation. As a fertile ground for the development of freehand oil painting, the long-standing culture of the Chinese nation provides rich nourishment for the exploration and development of freehand oil painting. Only by further enhancing the understanding of traditional culture and deeply understanding the spiritual connotation of freehand image can we achieve better results. A unique form that organically combines oil painting with traditional Chinese culture. Chinese art pursues the integration of man and nature. The painter's reverie and sentiment are based on the analysis of all natural things. The ideological connection has been connected for thousands of years. The feeling wanders in the mystery of the soul, and the painting seeks to explore the shape, essence and soul. Combination, this expressive technique that prominently pursues the life characteristics and physical properties of nature, summarizes the categories of objects through personality, explores external form combinations that fit the inner true emotions and physical properties, and adds the artistic language expression of structure and rhythm, has an oriental characteristic natural characteristics. Local oil paintings integrate the freehand brushstrokes of traditional Chinese paintings that communicate with the gods. They are also very different from the expression of extra-physical meanings in Western paintings. They do not rely on the transcendent consciousness of chance, embodying deeper logical relationships and relying on the smoothness of Eastern artistic conception. Creation with God as its core is the result of the integration of traditional Chinese national culture and modern Western art. Chinese artists use all the artistic languages of ancient and modern times, including intention, usage, expression, and symbols, to recreate the meaningful characteristics of Chinese oil painting. Because of its intuitive, real, and irreplaceable expressive power, it has become a representative of Chinese society. The most direct, vivid and vivid art form of life and cultural trends of thought has become the national elegance of China's native freehand expressive oil painting.

6. Conclusion

Freehand oil painting is attracting more and more young oil painters to explore. Its unique aesthetic ideas, gradually improved creative methods and nourishment of Chinese cultural concepts continue the freehand characteristics of traditional Chinese painting. The process of nationalization of Chinese oil painting is from practical spontaneity to theoretical consciousness, from the natural requirements of local culture to the artist's spontaneous consciousness, and then becomes a theory to guide the creation of oil paintings, which includes inevitable historical, cultural, political and psychological aspects. internal requirements. Chinese local oil paintings have their own unique characteristics due to the influence of rich traditional culture and folk culture. Therefore, Chinese oil paintings will be more colorful and have the style of the Chinese nation. This is not only for China, but also for the world. As a world unique oil painting school in the painting world, freehand oil painting will surely become a dazzling pearl in the Chinese painting world.

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