RESEARCH ON THE ORIGIN AND EXPRESSION OF CONCEPTUAL REALISTIC OIL PAINTING IN CHINA

Liu Haotian
PhD Candidate
Lviv National Academy of Arts, Ukraine
Member of Chinese Cultural Management Association Artists Committee
Member of Shanxi Artists Association, China

The existence of conceptual factors at the moment is one of the important criteria that constitutes the contemporariness of art. The development and innovation of realistic oil painting on the shelf has always been the goal pursued and explored by artists. However, in the current rich and diverse social context, realistic oil painting in the category, aesthetic realism forms such as classicism, super realism, and photo realism are commonly used. In this historical context, the combination of concept and realism also gave birth to a novel realism—conceptual realism. It breaks through the single narrative mode in traditional easel realism painting, thus making the picture more breadth and spiritual connotation, and carrying the multidimensional language of concept and spirit.

1. The Origin of Conceptual Realistic Oil Painting in China

In China today, people are familiar with realistic oil painting. This kind of art form with a long history and loved by everyone has always attracted attention. However, with the fast-paced lifestyle and the rapid economic changes of the times, people are flooded by the prevalence of contemporary visual art. It is no longer satisfied with the traditional expression language of realistic oil painting. Artists and people have begun to rearrange the meaning and concepts of realism in the contemporary context. Many Chinese artists have used realism techniques and techniques on the basis of traditional academic art and classical realism oil painting, combined with the integration of concepts and ideas in contemporary art. Put forward the new meaning and concept of conceptual realism.

In China, our realistic oil paintings exist in a special historical context. The development of realistic oil paintings in China is only 100 years old. Under the environment of the early revolutionary ideology, all art serves the revolution and reality. After the reform and opening up, a large number of Chinese artists went to study in the Soviet Union, and the Soviet painting style became the technical beginning of our art education to pick up realistic painting again. However, with the development of the economy, when the confinement of our inner emotions is unblocked, a large number of contemporary Western thoughts and visual arts have flooded people's eyes, causing many people to produce realism and traditions that are outdated thinking patterns, leading to a period of time Vigorously resist the art of realism, and instead understand the abstract and expressive painting forms as concepts, which leads to the separation of concepts and
realism. However, in this predicament, there are still a group of artists who truly love realistic art and still can’t let go of "technique". Under the influence of Western thoughts and thinking about the current era, they choose to face the difficulties and face the easel oil paintings. They accept the current value limitations of realistic oil painting. While retaining the realistic oil painting technology, they have expanded the space and boundaries of oil painting more. Excellent Chinese realistic artists such as Shi Chong and Leng Jun are particularly obvious. For them, realism is a technical means, not the opposite of concept. On the contrary, any concept needs carrier language to be implemented, not performance art, video art, installation art itself means contemporary, they are only contemporary expressions, not different from realism, they belong to the container and carrier of ideas.

2. Shi Chong’s Conceptual Expression in Realistic Oil Painting on the Shelves

Shi Chong was an outstanding conceptual realist oil painting artist in China in the 1990s. He perfectly integrated the on-stand realism oil painting technique with contemporary conceptual ideas. In his works, we can always feel a kind of indifference and tragedy. It shows the artist’s self-thinking about the attitude towards life, which does not have any religious color. This unique sense of distance will generate life thinking and questioning on the viewer itself. The artist transforms the phenomenon of life into human care. It is not difficult to see from his works "Walking Man" and "Young Man in Rejoicing". All of them are separated from the actual ontological state, eliminating all superficial sensory consciousness, and then expressing a kind of inner care for life and the soul. This looming element also implies the reality of human beings and reminds the spirit of people in the information age. The status quo and predicament. Shi Chong's most conceptual approach in his works is to make installation behaviors first, and then create oil paintings on the easel. Obviously, in Shi Chong's works, the installation behavior is the focus of his expression creation and the main medium for transforming concepts into visual forms. The later super-realistic drawing techniques are direct descriptions of visual forms. This new method breaks the traditional framework. As we all know, the biggest feature of installation art and performance art is that they have personal experience and tangibility, and even the viewer will become a part of the work. Shi Chong's artistic performance greatly weakens the sense of distance between the viewer and the work, and eliminates the installation. And under the material interference of performance art, his works can be reflected through spirit and culture. Therefore, in his works, Shi Chong perfectly integrates the concept with the realistic oil painting on the shelf. He has found the best way of presenting contemporary concepts in breaking through the inherent method of the realistic oil painting on the traditional shelf. It also incorporates thinking about life in the unique material perspectives of performance art and installation art. This kind of thinking demonstrates the greatness and sublime of life. It uses a more rational attitude to grasp the essence and phenomenon of life, and integrates the materiality in his works. Perfectly integrated with human nature, it fully embodies the spiritual connotation of the conceptual realistic oil painting on the shelf.

Conclusion: When the two contradictory concepts of conceptualism and realism are integrated and applied, the proposition is redefined, it continues the traditional visual expression ability in the present, and at the same time highlights and explores the aesthetic paradigm in the contemporary context, breaking through the traditional single under the narrative mode of the artist, through the integration of the artist's concept, the traditional realistic oil painting on the shelf has a broader ambiguity and openness.