

My Way of Seeing

-- Research on Spatial Expression of Landscape Oil Painting

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Abstract

As an important branch of Western painting system, landscape oil painting has an important position in the history of Western painting. The expression of space in landscape oil painting has formed a complete painting language system in many aspects after hundreds of years of development. From the space system of iconology in the middle ages, to the illusory space system gradually developed and perfected in the Renaissance, and then to the flat space system after Cezanne, the landscape paintings of each period have their own characteristics in space performance. This paper selects representative paintings of different periods to analyze the space. Through the comparative analysis of the representative works of the three periods to explore the performance of space in landscape oil painting, guide us to be used in personal painting.

Keywords

Landscape painting, space, Iconography, erspective, Planarization.

1. History and Development of Western Landscape Oil Painting

After people have observed the nature, they began to describe the nature. In the early Western painting, there was no independent category of landscape oil painting. Most of the content was religious painting or portrait painting. Landscape oil painting only appeared in some figure paintings as background or foil, such as the landscape in Pompeii's ancient castle painting. It was not until the 16th century after the Renaissance that landscape oil painting emerged as an independent painting genre in the European painting world and gradually developed. (I mainly study landscape painting, which also includes the scenery as "background". I will give a supplementary explanation here.)

2. Analysis and Summary of Representative Works of Space Concept in Different Periods

2.1. Image Period

In this period, I take Giotto's work "escape to Egypt" as an example, through the analysis of the "background" of the landscape, expounds the landscape painting space in the image period. Giotto is a pioneer of Renaissance art. His paintings try to reproduce the effect of three-dimensional space on the plane, so that the image in the painting has a sense of volume and quantity. His work "escape to Egypt" is a triangular composition of the picture, which adopts the angle of horizontal and slightly upward view. The two hills and the Virgin Mary in the center of the picture form a right triangle and an isosceles triangle with the ground respectively, which forms a stable structure by using the repetition of the triangle composition, which gives people a strong feeling. The "overlap", which makes the spatial relationship of the three clear at a glance, and also makes people clearly distinguish the spatial relationship of each object.

Through the relationship between the overlapping of the ground gullies and the position of the figures and hills in the picture, we can see that the first thing is the ground, followed by the Virgin Mary, the light colored hills, the dark hills and the sky. In the same way, the overlapping relationship between the position of the figure and the donkey and the ground position can be analyzed, and the position relationship of the Virgin Mary, the passer-by and St. John can be analyzed.

The five characters in the picture have different shapes and actions, all of them are full-body characters, two or three people in a group echo each other, and the three groups of characters are scattered, forming a wonderful visual effect. Among them, the color blocks with different areas of clothing and halo form the spatial depth and density contrast on the position. However, the four trees on the mountain are almost the same in spatial relationship, no matter in distance or in size, they are clearly depicted with trunk, crown and leaves, and there is no position relationship with the objects around them, which shows that Giotto's painting still retains the application of medieval iconology.

The painting system in the Middle Ages only grasped the basic external outline and general characteristics of the object image when describing the object, and the picture only had the length and height but not the thickness extending inside, which made the expression form of painting space in a two-dimensional plane space. Giotto's painting is not a flat spatial relationship, but the use of overlapping method to express space, so that a single object in the picture has a certain depth of space, forming a concave convex feeling in the picture, thus producing a two-dimensional and half-dimensional space.

2.2. Illusory Period

From the Renaissance to the second half of the 19th century, Western painting has been in the exploration of the imitation of the real world and the deep expression of space. In that period, physics had found the law of focus perspective of real space. Light diffused on the object and imaged after being photographed into the human eye through straight-line transmission. Due to the different spatial distances of different objects, the farther the object is observed, the narrower the visible range of the human eye area will be, resulting in the visual effect of near large and far small. If the parallel lines in space are not parallel to the plane in vision, they will converge at a point far away and produce vanishing points. In painting, people began to use the space concept of focus perspective to create the vertical feeling of the picture, and the space composition of painting has changed.

Meindert hobbema is one of the famous landscape painters in Holland. His work "Midnight Avenue" successfully uses the scientific perspective rule and accurately simulates the focus perspective of real space. The road and the longitudinal trees on both sides of the road extend to the end and intersect with the extension of the blue horizon at the vanishing point; two vertical rows of yellow trees are scattered in the picture, the more tall and clear the front is, the shorter and fuzzy the more backward, which is very symmetrical and full of changes, which makes the picture have an infinite sense of extension. Similarly, the different depth of green ruts on the road in the picture extends vertically to the end of the picture space, and the different spacing between the ruts forms the tight rhythm relationship in the picture and produces a profound sense of space. The author lowers the dark blue horizon, narrows the horizon of the light blue field from front to back, and the two vertical lines of the horizon and the trees form a cross, which produces a stable sense of balance and space. Kandinsky said that "any form of painting uses point, line and surface in creation, and rationally deals with the spatial effect of the picture through the comparison of single and overall blending"[1]. This work shows the form of space through the use of vertical lines, dotted objects and fast surfaces. The introduction of focus perspective in painting makes the space of the picture restore the real space, and solves the position arrangement of the object space in the picture, so that the

concrete painting can accurately simulate the three-dimensional space and form the spatial image conforming to the visual rules. Since then, artists also use optical instruments to assist in painting, and create the real illusion on the retina through the application of optics. In the era of modern film and television images, part of the current teaching is still in the system of creating visual illusion through optical application. We are more and more used to the application of this system, which has a greater impact on the creativity of thinking on a certain level, which limits people's ability to imagine space, but the creative ability is weakened. We can imagine the post Impressionist Cezanne in advance How to break this space.

2.3. Complanation Period

Cezanne is an outstanding representative of Post Impressionism. He attaches importance to the authenticity of color vision, and the shape of the picture tends to be geometric. In his paintings, he advocated using multiple viewpoints and perspectives to depict things. By moving and changing the position of the scene, he tried to make the two-dimensional picture present a four-dimensional space feeling in the form of recombination; the objects near or far away were pulled to the same level in terms of clarity. In his work "Mount Saint Victor", the author places the horizon at two-thirds of the picture. The mountain extends upward from the angle of elevation. The trees in front of it are viewed horizontally. The house in the middle view spreads to both sides with the angle of overlooking. On the one hand, the force that extends to the three sides constitutes the solid form of the picture, on the other hand, it uses the sequence of time to guide the view From the perspective of wandering, the author has a comprehensive understanding of the picture.

The sky is supposed to be something infinitely deep. In his picture, the sky is mixed with the ground, and the green of the trees at the foot of the mountain and the yellow of the field are applied to the sky to form the effect of "one color of mountain and sea", which makes the sky become a big wall and create the feeling of being far away and close to each other. The picture avoids the perspective of focus, and consciously increases the height of the mountain, like a tall wall blocking our view. Although it limits the depth of the picture, it makes the mountain closer to the viewer, thus creating a sense of space where the distance is as close as possible. The blue and purple mountains as a cold color set off the warm yellow on the mountain, while the warm color represents the high point of the convex surface, thus highlighting the mountain Structure and quantity.

The mountains, which are summarized as pyramids, are drawn with square and segmented strokes to draw interrelated color planes. The strokes are connected and overlapped, and the hard edges between strokes are timely revealed. The short and flat strokes paint the images into solid and simple lumps, and form a new sense of order and rhythm in the picture. The colors are gorgeous but unified and coordinated, solid and orderly. In the foreground, several yellowish hills and houses are balanced and have weight. The houses, fields and trees at the foot of the mountain are summarized into square color blocks and strip-shaped thick lines. Among them, the warm yellow lines and color blocks are inserted in the colder green lines and color blocks. The parallel color reflects the endless abyss space. The shape of the mountain and the shape of the brush strokes match perfectly in the structure of the whole picture layout.

3. Conclusion

Throughout the development process of space expression in western landscape oil painting, through the analysis of representative works in the period of image, illusion and face-to-face, it can be concluded that there are many ways to express space in landscape painting, including one-dimensional, two-dimensional, three-dimensional, four-dimensional and even multi-dimensional. With the deepening of human understanding of the universe, the development of social consciousness and the gradual opening of thinking, the expression of space in painting

will be more and more rich, which also leaves more space for future artists to explore. As Rodin said, great artists explore space.

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As a natural attribute, space always exists. It does not become simple because of primitive people's naivety, nor does it become exhausted because of Einstein's profundity. It exists all over the world with the same nature, and appears in various cultures with different faces. All painting arts have tried to explore this factor, but they cannot be perfectly reproduced or expressed. Thanks to those who keep keen observation, follow the inner pursuit, do what they want to do, and draw their favorite paintings.

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