

# The artistic conception of Chinese freehand oil painting in the context of East West integration

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**Abstract:** with the further development of cultural globalization, culture has realized the integration and development, which also puts forward deeper requirements for the integration of Chinese and Western painting. Chinese freehand oil painting is the product of the integration of Chinese and Western painting. It reflects the freehand spirit of traditional painting, has a strong aesthetic consciousness, and also integrates the gorgeous colors of Western oil painting, forming a new freehand expression technique. Based on this, this paper analyzes and studies the artistic conception of Chinese freehand oil painting under the background of the integration of East and West, for reference.

**Key words:** East West integration; Chinese freehand oil painting; Artistic conception presentation

## Preface

Chinese freehand painting is a new school of painting, which inherits the characteristics of traditional freehand painting and creates a unique personal style. Chinese freehand brushwork oil painting has rich philosophical implications, upholding the traditional Taoist aesthetics, and presenting unique oil painting characteristics through unique traditional philosophy. Freehand oil painting does not pursue form, but pays more attention to the expression of emotion, and reflects the author's inner feelings through the scenery in the painting.

## 1 The birth and development background of freehand oil painting

### 1. Basic conditions for the birth of freehand oil painting

The origin and development of Chinese painting is based on Chinese philosophy. The philosophy of Chinese traditional freehand oil painting is the same as that of the current freehand oil painting. The traditional freehand brushwork in China pays more attention to the simple aesthetics of Taoism, advocates the natural beauty as the core, pays attention to the dialectical relationship between inaction and action, and mainly takes nature, simplicity and simplicity as the thoughts of Taoism, which is also the basic aesthetic taste of Chinese freehand brushwork.

### 2. The birth of freehand oil painting

Oil painting was introduced into China by missionaries in the Ming Dynasty. However, due to the low efficiency of information exchange and underdeveloped communication channels, their aesthetic concepts and values are different. The vast majority of Chinese people find it difficult to accept the characteristics of Western oil painting. They believe that western oil painting has no charm and that oil painting has strong limitations on the development of Chinese painting art. After a certain period of development, oil painting has gradually been accepted and familiar by Chinese people after modern times. However, due to the national conditions at that time, most Chinese people paid more attention to pen and ink and were not good at realistic depiction. Xu Beihong proposed at that time that western realistic painting was in line with the current situation of the development of painting in China at that time, and the leaders of China's art circle also encouraged the creation of realistic painting. After the development and reform of the country, oil painting has gradually changed from individual to collective, and has been transformed into the main means of publicity. More people begin to understand oil painting, but the research on the combination of eastern and Western painting has become less.

### 3. The development of freehand oil painting

Since the reform and opening up, China's painting has changed to focus on realism. On the Internet, we can learn about different styles of painting schools and appreciate different types of painting schools. Under the background of the new era, China's painting world has shown a state of letting a hundred flowers blossom, integrating western culture and traditional culture, presenting a new way of oil painting creation. As a new way of creation, freehand oil painting is the focus of the development of painting in recent years. The development of Chinese oil painting is different from that of Western oil painting. It has experienced classical, modern and modern stages of development. The connotation of painting art in different stages of development is different, and the artistic appearance is also different. Freehand oil painting is a developing school of painting. Its organizational behavior is spontaneous, but the direction of painting is also gradually clear. Chinese traditional freehand brushwork pays more attention to charm, which shows that people in traditional culture pay more attention to charm. Freehand painting can show the essence of painting. After absorbing the traditional painting ideas, we can choose the advantages and characteristics of Western painting, abandon the defects of traditional painting, and achieve innovative development. Only in this way can we uphold the principle of taking its essence and removing its dross.

## 2 The connotation and basic form of freehand oil painting

### 1. The connotation of "writing"

Freehand oil painting pays more attention to "writing", which mainly focuses on the grasp of brush strokes, and reflects the randomness

and contingency in freehand painting. Traditional Chinese painting stresses verve, and believes that God is the most essential content in painting. Freehand brushwork pays more attention to reflect its spiritual characteristics, and it is particularly rare to believe that God is the most essential content in painting. Only under the condition of grasping the main characteristics, can the image in the painting be flexibly transformed to reflect its spiritual connotation, which is very important. In freehand oil painting, it is very important to grasp the main characteristics and pursue a flat artistic conception. The traditional western oil painting has exposed the pen, and they exposed the stroke at the turning point.

#### 2. The connotation of "meaning"

“Yi” in freehand oil painting also refers to verve and style, which is mainly to depict and depict the painting that has been done. In ancient China, it will be divided into four categories, namely, capable product, exquisite product, divine product and elegant product. Through the four categories, we can understand the charm of painting and understand the connotation of painting from simple to profound. However, how can we grasp the charm? Qi Baishi once said that only by paying attention to sketching can we express freehand brushwork, and only by understanding the image can we understand the charm connotation, which is a process of in-depth understanding.

#### 3. Two basic forms of freehand oil painting

Both eastern and Western paintings include their own unique and complete theoretical system. Among them, Western painting covers the composition, light source color, plane composition and other elements. Traditional Chinese painting stresses verve, ink and composition. First, it is a freehand oil painting with western culture as the carrier. The freehand oil painting with western culture as the carrier is mainly based on Western artistic elements, including the selection of composition, light source color, artistic conception and other elements, so as to make the choice of painting elements and express the freehand effect. For example, maodaizong’s works weaken the light and dark modeling, adopt the characteristics of Western color, and belong to the characters with western culture as the carrier. Secondly, at this stage, China’s freehand oil painting takes the oriental culture as the core, which shows the characteristics of traditional painting. It needs to draw advantages and disadvantages from the traditional Taoist ideology and culture, pay attention to the development of aestheticism, and follow the characteristics of elegance and steadiness, so as to improve the quality of painting creation. At the same time, the vast majority of painting creators are literati, who can show the value characteristics of high situation. For example, Wu Guanzhong’s paintings are based on Chinese land, and his works contain his strong feelings for the motherland. The emotion and artistic conception of his paintings are derived from traditional Chinese painting, showing an obvious Oriental cultural color. From his paintings, we can see the characteristics of Chinese ink.

### 3 Integration of Chinese and Western painting art in Chinese freehand oil painting

The integration of Chinese traditional painting and Western oil painting has produced a highly characteristic freehand oil painting. Among them, the freehand oil paintings represented by Xu Beihong are praised by more people, which is also the main melody of the development of Chinese freehand oil paintings. Freehand oil painting includes several characteristics: first, similarity and dissimilarity. Qi Baishi once said that the subtlety of painting lies in its similarity and dissimilarity, which vividly summarizes the actual presentation expectation of freehand brushwork. Second, write the general idea. This requires the painter to resonate with his personal subjective feelings, so as to express his personal thoughts and feelings, and improve his aesthetic ability. Third, cut the complexity and simplify it. Freehand brushwork puts more emphasis on generalization. By breaking the shackles of traditional images, it shows the deep integration of personal emotions and external things.

China’s freehand oil painting is the integration of Western oil painting and Chinese freehand spirit. It combines the advantages of painting and can reflect the localization of aesthetic characteristics. In the process of painting freehand brushwork, generations of painters have created an innovative style of oil painting. Freehand oil painting can mainly show the following characteristics: first, it emphasizes the traditional painting pen, writing and pen touch, so as to highlight the spirit of freehand brushwork. Second, integrate the language characteristics of Western oil painting materials and depict them with structured modeling, so as to highlight the sense of modeling. Third, emphasize the artistic expression of painting and create a good artistic conception. Fourth, it highlights the planarization implication of traditional Chinese painting, and endows the picture with more connotation by the dialectical relationship of black and white, virtual and real.

From the perspective of techniques, Western oil painting and Chinese ink painting have some similarities in freehand brushwork. The similarity is that they have created characteristics for Chinese freehand brushwork oil painting. On the one hand, Chinese and Western paintings can express their feelings and express them effectively, showing a sense of ink dripping. On the other hand, the techniques of Western brush and dry brushwork are similar to those of traditional Chinese painting, which can also reflect a certain painting effect. In addition, Chinese and Western painting techniques also have the characteristics of complementarity, which can not only improve the color expression, but also show the language characteristics of oil painting, avoid the phenomenon of imitating the effect of pen and ink, simplify the light and dark levels, and leave more blank. The freehand brushwork of traditional Chinese painting and the mature oil painting color of the west can represent the different characteristics of Chinese and Western painting art. It should be noted that oil painting is different from traditional Chinese painting. If you can weaken the color and strengthen the pen and ink, it will lead to relatively monotonous color and lack of balance.

## 4 Artistic conception expression of Chinese freehand oil painting from the perspective of the integration of China and the West

### 1. Creating a poetic environment

Chinese freehand oil painting inherits the artistic conception of traditional painting, emphasizes the fusion relationship between books and paintings, and realizes the fusion of painting and poetry, so as to achieve the ultimate goal of blending feelings and scenes. However, the presentation of poetic artistic conception is not a simple thing. It still needs to create rich cultural connotation with simpler pen and ink, show the internal meaning of the image, and use rich practical experience to transform it into a more stylized and emotional resonance work, so as to bring more audience imagination and resonance. The works of highly accomplished painters often have a distant artistic conception, which can bring infinite phenomenon space to the audience and produce corresponding resonance. The audience can immerse themselves in the picture through subjective experience and feeling, so as to feel the true meaning of the picture.

### 2. Modeling image characteristics

In freehand oil painting, the depiction of objective things is not a simple copy, but the painter shows the characteristics of things through subjective thinking, from image to Tao, and finally realizes the aesthetic interest of integrating into nature and surpassing life. Excellent freehand oil painting can be expressed by exaggeration and symbolism, so as to express the painter's thoughts and feelings, so as to achieve the unity of subjectivity and objectivity. The modeling of freehand oil painting inherits the characteristics of traditional painting, and also provides a larger development space for the creation of freehand oil painting language. In recent years, freehand oil painting has shown a strong sense of main body modeling, showing a stronger reality, integrating fresh strength into the works, highlighting the freehand flavor of creation. For example, tiezhengqu's freehand brushwork "tieshanbao" is highly refined and generalized, presenting unique modeling characteristics, creating a Western aura of light and shadow, and creating a unique emotional artistic conception.

### 3. Pay attention to brush strokes and ink when using a pen

Western oil painting pays more attention to the use of brushwork. It realizes the separation of art through the initial realistic painting, and gradually forms a unique painting language structure. Traditional painting is mainly based on brush and ink techniques, which has more modern spirit and style. Brush strokes have gradually become the carrier of painters' freehand brushwork, endowing traditional Chinese painting with more oil painting strokes, and using the strength of the pen to show the characteristics of painting. Artistic conception arises from painting, and the two are complementary. The brushwork of freehand oil painting mainly relies on the ink technique in traditional Chinese painting. By creating a sense of massiness and accumulation in the picture, it creates a strong picture feature, bringing a sense of beauty, rhythm and infinite reverie. For example, Ren Chuanwen's painting "the golden pond" combines subjective emotion and scene rendering to express the image of the characters, and creates a mottled, vicissitudes and dreamy atmosphere and artistic conception by integrating the painting language of the same color.

### 4. Highlight subjective color with color

In the creation of artistic conception of Chinese freehand painting, the use of subjective color is very important. Subjective color requires painters to analyze the color of objective objects, use multiple artistic techniques to achieve color transformation, and form colors with both artistry and emotion. Different feelings are formed by describing objective things, and different colors are effectively applied. Western Impressionists mainly use light and shadow changes to express personal feelings, while post modernists mainly use line composition to express, which is quite different from the image that traditional Chinese painting should present. It is not to describe the object, but to express the characteristics of traditional painting by conveying the effect of artistic conception creation.

### 5. Composition presents virtual and real space

In traditional painting creation, the layout of the picture is also called composition, which affects the gas field and movement state of the picture. Composition can also form its own artistic conception, emphasizing the simplicity and implicitness of composition, and obtaining the unity of artistic conception and composition from the overall perspective. If the picture is not composed, it cannot express the artistic conception. If it does not comply with the inner feelings of the creator, it has no value. Therefore, in the creation of freehand brushwork, we should follow the needs of composition, scientifically arrange the layout of creation, generate relatively natural texture effect with the help of oil paint accumulation, and clarify the structural characteristics of space under the condition of following objective things. For example, freehand brushwork master WUGUANZHONG is better at creating artistic conception by using the composition of the combination of virtual and real. In his work Qingdao Red Mansion, he pays attention to the style and characteristics of architecture, can reflect the number of buildings, and presents the depression of buildings in the colonial period, and constructs a relatively vivid artistic conception.

## epilogue

To sum up, artistic conception, as an integral part of freehand oil painting creation, emphasizes more on Western artistic emotion. It is modernism following Impressionism, which can put real emotional expression in the core position and emphasize the unity of subjectivity and objectivity. Compared with Western art, Eastern art pays more attention to creating artistic conception. Chinese freehand oil painting should be based on the integration of Chinese and Western art, express modern culture and aesthetic characteristics, create cultural works with innovative consciousness, conform to the trend of the development of the times, and truly realize the integration and development between cultures.

# Research on the construction of high-quality course "AutoCAD Software Application" in secondary vocational schools

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**Abstract:** The construction of high-quality courses is an important part of China's "Guangdong Province Secondary Vocational Education Quality Project", and is the key to improve teaching quality, update teaching concepts and improve the quality of talent training. This paper analyzes the current teaching situation of the course "AutoCAD Software Application", puts forward the idea of course construction, and probes into the construction goal, construction content and characteristics.

**Key words:** secondary vocational school; AutoCAD software application; high-quality courses;

## Introduction

High-quality courses are one of the effective means to share high-quality teaching resources, and the key to improve teaching quality, teaching reform project and talent training quality in vocational schools. It is of great significance to explore the scientific methods of constructing quality courses to ensure the smooth completion of quality engineering.

The networking construction of high-quality courses and the sharing of teaching resources have broken through the space-time constraints of traditional course learning. So that the exemplary role of high-quality courses can be truly reflected. In combination with the school's orientation, talent training objectives and student sources, the high-quality curriculum design focuses on "cultivating enterprises with high skills and sustainable development ability facing market demand", attaches importance to the formation of students' professional ability, emphasizes the connection between the course content and actual work in the network resource curriculum, introduces real cases in the teaching process and teaching situation, and emphasizes teaching in doing, learning in doing. The combination of teaching and practice can achieve the goal of working at zero distance.

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