

Study on the Development of “Oil Painting” in Newspapers

Yu Sun^{1*}, Yafei Fan¹

¹ Fine Arts, Zhejiang Normal University, Jinhua, China

Email Address

841553994@qq.com (Yu Sun), 1759598806@qq.com (Yafei Fan)

*Correspondence: 841553994@qq.com

Received: 27 October 2022; Accepted: 23 December 2022; Published: 24 January 2023

Abstract:

Social action is produced under the guidance of ideas, ideas are the ideas expressed by keywords. The analysis of a certain keyword sentence in the article, combined with the context, to judge the type and significance of a certain keyword, compared with the previous research and analysis of representative people or representative articles, is more objective. This paper tries to explore how oil painting is accepted in China as a Western import by using digital humanistic method.

Keywords:

Oil Painting, Newspapers and Periodicals

1. Oil Painting Is One of the Main Types of Western Painting

As an imported painting, oil painting originated in Europe in the 15th century. It is generally believed that it was gradually introduced to China with the increase of missionaries, overseas study and international exchanges after the Ming and Qing Dynasties. [1] But in fact, when we searched the database of ancient Chinese books, we found the word “oil painting” recorded in ancient China, which indicates the behavior of “painting with oil”. At the same time, records of painting with “walnut oil” in ancient China were found.

2. “Oil Painting” in the Database of Chinese Basic Ancient Books

The word “oil painting” is retrieved by the database, and the usage times of the past dynasties are counted and the context information of the core keywords is understood, so as to determine the usage types and changes of “oil painting” in different ages. Moreover, through the deep advancement of the text, it sorts out the introduction and acceptance of “oil painting” in our country.

2.1. Statistical line chart of “oil painting” in the Database of Chinese Basic Ancient Books

There are 480 oil paintings in the database of Chinese Basic Ancient books, with the following frequencies: 5 in the Northern and Southern dynasties, 0 in Sui, 24 in Tang, 2 in the Five Dynasties, 38 in Song, 2 in Jin, 23 in Yuan, 49 in Ming Dynasty, 331 in Qing Dynasty, and 6 in the Republic of China.

2.2. Literature on the term “oil painting”

Oil painting first appeared in the records of the northern and southern dynasties, were included in < history of the later han dynasty >, < Song book > and < Book of the Southern Qi Dynasty >. Among them, the term “oil painting” is used in combination with the vehicle terms “ping car” and “mica an car”. Examples include “Grand nobleman, nobleman, princess, princess, Feng Jun oil painting ping car” and “The Queen rode in an oil painted mica Ann cart”. It can be seen that “oil painting” was used as a decorative means to decorate cars. (Related: Yufuzhi). Since then, the combination of “oil painting” and vehicles has been very stable, and the main part of the meaning of “oil painting as a decoration” appears in the ancient book library.

During the Tang period, in addition to the previous words used in conjunction with cars and vehicles, “oil painting” in Tongdian was also used in conjunction with “Xizang” (a food storage device), “Liangyuan Anche” and “uttar” (wooden shoes made of uttar), which appeared in some daily necessities. As for the “oil painting ribbon” mentioned in Tongdian, the original text mentions the evolution of the automobile system, which also proves that “oil painting” as a decorative means is strictly regarded as a symbol of distinguishing identities. [2] The painting ribbons in the chariot are also mentioned in the Old Tang Shu of the Five Dynasties.

Recorded in the song dynasty appeared “oil painting ji”, made from wood painting lever handle halberd, the new three volumes recorded in the oil painting decorative pattern of “water wen ling flowers and fish”, “too often for leather gift 83 volume” on the flat, yellow house Ke Lou four pillars are oil paintings, left tsing lung right white tiger “building, rides in the” great chariot” with “gold silver leaf red square, canvas, At the same time, the term “oil painting pearl” appeared for the first time in the fourth volume of Qing Yilu, the oil painting pearl is a traditional food, namely fried Yuanxiao. [3]

After the yuan dynasty in the “oil painting saddle” “oil painting Nian harness.”

Even to issue “Nian use oil painting” the Ming dynasty, xiaohong record had entered a “painting raincoat,” which the south ship age 4 volumes detailed painting painting material used in the system of the ship is what kind of raw material preparation, proved that the ratio of oil painting in tung oil mixed pigment production of decorative paint. In the same period, vessels such as “oil boat” and “oil boat” appeared.

In the Qing Dynasty, the popularity of textual research led to the sharp increase of the word “oil painting” in this period, the number of entries exceeded the sum of the word frequency of all previous periods. Among all the valid items of “oil painting”, “oil painting” in the modern sense accounted for 166 items, accounting for 55.6% compared with the total number of 331 items in the Qing Dynasty, which also proved that there were multiple reasons for the high-frequency of the word “oil painting” in this period.

Therefore, the use of the word “oil painting” in ancient books can be roughly divided into three categories:

2.3. The reason why the term “oil painting” reached its peak in the Qing Dynasty

In all documented in the literature, which travel diary class takes up nearly half of all the documents, the loaded items than major, which accounts for the navigation

above, 77, “righteousness to the British and the French than the four diary article 13,” three chau diary article 18, are all included in the literature of the highest frequency of three references.

In the fifth year of Tongzhi of the Qing Dynasty (1866), at the age of 19, Zhang Deyi was appointed by the Qing government to join China's first overseas tour group to visit Europe. He traveled with the group to France, England, Belgium, the Netherlands, Hamburg, Denmark, Sweden, Finland, Russia, Prussia and other ten countries, full of world customs. In the isolation of the Qing Dynasty, there is such a civilized another day! This vivid reality opened his eyes. Originally, the purpose of his trip to the Qing government was to get to know foreigners and “explore the advantages and disadvantages”, but Zhang Deyi mainly focused on the observation of the novel culture of Tessie (Europe), in which he became greatly interested in the drama culture. After returning to China, he wrote a Story of the Voyage, detailing his observations.

At that time, the word “oil painting” also appeared in the long condemnation novel “Bad Sea Flower”, which was very popular among the people in the late Qing Dynasty. It can be seen that the people at that time already had some understanding of oil painting.

As a result of the popularity of textual research, the ancient meaning of “oil painting” and the modern meaning of “oil painting” accounted for almost half of the word frequency in the Qing Dynasty. The Qing Dynasty became an important turning point in the history when the word “oil painting” was transformed into the modern sense. [4]

Above from the national government, to going abroad, popular literature and textual research this explains why the qing dynasty from four aspects as the word “painting” in the peak of the ancient books in the library to use, and the period of the republic of China “oil painting” although falling sharply in the ancient books, but all the entry to this righteousness “painting”, the modern newspapers and periodicals index added to the slide. So in fact, the term “oil painting” is still on the rise.

3. “Oil Painting” in Modern Newspapers

3.1. Reasons for the peak in 1930

According to the search, the peak of oil painting keywords in 1930 is not sudden, but the same as the trend of the word “oil painting” in 1929. Moreover, the difference in the number of keywords between the two years is only 6, so to analyze the peak in 1930, we must start with 1929.

According to the distribution map of literature sources in newspapers and periodicals in 1929, it is found that the largest proportion of literature sources related to the word “oil painting” is the newspaper “Art Exhibition”. [5]

The main source of the literature on the sudden rise in oil painting in 1929 is the periodical “Fine Art Exhibition”. “Art” is as the first held in 1929, the Ministry of Education of the development of the national art exhibition and publication, xu zhimo referred to in the foreword “the fine arts is one of the most direct the most powerful education”, and therefore importance is given to the art at the time of the position. This publication also provided a space for free speech for the situation of art at that time, and promoted the academic exchange and publicity of art. The addition of

various talents makes the journal of higher attention and academic value. It is the open space of speech that gives the possibility of the development of painting. Therefore, Western oil painting begins to enter people's view frequently.

Until “Art Exhibition” published the <two Xu dispute> this eye-catching academic event, it was this academic event that pushed Western oil painting to the peak of public opinion, thus the rapid rise of this keyword. [6]

[7] According to the statistical chart of the proportion of newspaper and periodical sources in 1930, Minyan Picture Journal was the newspaper with the largest proportion. This was followed by the Ten-day Historical Data and the Central

Picture. According to the search results, Minyan Picture Journal was edited and published by the North Common People's Speech Society in Beijing in October 1929, and ceased publication in September 1930, the 48th issue. Weekly, also known as Wednesday Pictorial, belongs to the art pictorial magazine. There are drawing, photos, oil painting, laughing forest, bean garden language, gossip, tidbits and other columns. [8] The publication also features paintings by world famous painters and compares Chinese and foreign works. Among them, many oil paintings were also published, such as Rest by French painter Matisse, Parrot by Japanese painter Tarō Zaotada, and White House Poet by Chinese painter Zhang Jiān.

To sum up, oil painting formed a peak point in 1930 for two reasons. On the one hand, the first national Art Exhibition held in 1929 and the vigorous promotion of the “Art Exhibition” newspaper promoted the development of oil painting. In 1930 to 1930 years ago, on the other hand, this time, there are many publications related to oil painting, including special art publications, also has the historical ten-day review such historical records of historical documents and the central illustrated such as propaganda military newspapers have involved the word painting, so oil painting word there is a boom in 1930. At the same time, the term “oil painting” appeared most frequently in Minyan Painting Magazine, which was held from October 1929 to September 1930, making the term “oil painting” become the peak of the whole modern times in 1930.

3.2. Cause of the peak in 1936

In 1936 in the Chinese art will be quarterly, articles written press, in the news: the art exhibition of oil painting on a regular basis than the embassy, 1936 [first issue, on page 78] mentioned in the literature, argues that “he magnified the solid non, old thin today nor”, emphasize in ancient inheritance of draw lessons from the foreign art at the same time to have a unique creation. This article proposed that oil paintings should be exhibited regularly, which was the main reason for the peak frequency of oil paintings in 1936. As a result, most newspapers and periodicals published the works on exhibition in magazines in 1936.

For example, the largest proportion is Tianjin Economic Daily Picture Magazine, which belongs to the picture magazine. It was held in 1936 and stopped publication in 1937. Many articles mentioned “the 10th Anniversary Exhibition of Peiping Western Painting School”. [9] According to the records of the newspaper, 1936 was the 10th anniversary of Peiping Western Painting School, so many oil paintings (Western painting) were displayed in the newspaper. For example, the 10th anniversary Exhibition of Peiping Western Painting School special page: Oil Painting by Ms. Liu Jiēlin: Transparency: [Drawing] Vol. 20 No. 19.

3.3. Reasons for decline from 1936 to 1939

From 1930 to 1939, China was in the War of Resistance against Japan, and the War of Resistance against Japan broke out in 1937. At that time, people paid more attention to art and salvation. According to the line chart, in 1937, the number of newspapers decreased greatly, and in 1936, art newspapers related to “oil painting” accounted for a large proportion. They all went out of print in 1937 or even 1936. For example, “Tianjin Business Daily Picture” ceased publication in 1937, “Apollos” ceased publication in October 1936, and “Aesthetic” ceased publication in 1936. This has also reduced the frequency of the word “oil painting”. At the same time, the newspapers in this period played an inspiring role in the Anti-Japanese War, and the themes expressed in many art works at that time were also closely related to it. For example, reading the remarks of “Oil Painting in Paris”, Ye Meiting, “Zhejiang Youth (Hangzhou)”, 1937 [Vol. 3, No. 4, P. 8], pointed out that oil painting mainly played the role of recording, and reminded Chinese people not to forget the Sino-Japanese war through oil painting.

At the same time, the Special Issue of Anti-Enemy Art Exhibition published in 1938 aimed to publicize the Anti-Japanese War and the founding of the People's Republic of China in the form of art, and to arouse the people to participate in the founding of the Anti-Japanese War. [10] The content mainly reflected the atrocities of the Japanese aggressions and the anti-Japanese struggle. Among them, Yu Wenfu and Yu Wenzhi are the representatives of the majority of oil paintings published. For example, Yu Wenfu's oil painting “Go to Kill” depicts the scene of the anti-Japanese soldiers charging into battle with heroic spirit. [11] The leading soldier is bare-chested and holds his sword high, as if shouting “go forward”. Such oil paintings are undoubtedly encouraging our soldiers against Japan and eulogizing their courageous spirit of resistance against Japan.

4. Conclusions

From libraries of ancient Chinese, the word “painting” since the northern and southern dynasties, when the qing dynasty began to change when the transition word meaning, in the period of the republic of China is completely evolved into today righteousness “painting”, and to retrieve the modern newspapers and journals, according to the word “painting” reflect era background change frequency of usage, in what we focus on the period 1930-1939, The use of “oil painting” formed two peaks. The first peak of oil painting frequency was promoted by the national fine arts exhibition, which made the art including oil painting get more attention in the society. At the same time, because the whole society was in a turbulent period of Anti-Japanese War, the “oil painting” also changed.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

- [1] Luo, Y.B. New media under the background of Chinese oil painting development analysis. *Journal of Beijing institute of printing*, 2021, 29(10), 61-63, DOI: 10.19461 / j.carol carroll nki. 1004-8626.2021.10.020.
- [2] Tian, S.F.; Zhou, H. Research on the development process of oil painting nationalization. *Journal of Zaozhuang University*, 2022, 39(03), 128-132.
- [3] Han, Y.S. Digital Technology Empowers humanities Research: A rational investigation of digital humanities. *Journal of Hubei university (philosophy and social sciences edition)*, 2022, 49(5), 142-149, DOI: 10.13793 / j.carol carroll nki. 42-1020 / c. 2022.05.014.
- [4] Ping, S.; Li, S.Y.; Zou, D.J. Based on bibliometrics, the domestic digital humanities research review. *Journal of library journal*, 2022, 44(6), 107-113, DOI: 10.14037 / j.carol carroll nki TSGXK. 2022.06.020.
- [5] Li, Z. The development of Chinese oil painting freehand brushwork tendency problems in research. *Journal of science and art ceramic*, 2022, 56 (01), 50-51 + 41, DOI: 10.13212 / j.carol carroll nki. Csa. 2022.01.018.
- [6] Bao, Y.; Da, L. The development of oil painting techniques and painting styles. *Art Appreciation*, 2021, 03, 153-154.
- [7] Han, Y.S. Digital Technology Empowers humanities Research: A rational investigation of digital humanities. *Journal of hubei university (philosophy and social sciences edition)*, 2022, 49(5), 142-149, DOI: 10.13793 / j.carol carroll nki. 42-1020 / c. 2022.05.014.
- [8] Li, Y.T. Research on the development of oil painting techniques and painting styles. *Art Appreciation*, 2021, 12, 129-130.
- [9] Xu, Q. Study on the historical development of Chinese oil painting. *Future Fashion*, 2022, 10, 107-110.
- [10] Hou, Q. Analysis on the national development of oil painting in China. *Western Leather*, 2020, 42(08), 96.
- [11] Chen, L.Q. The development of Chinese oil painting market under the new normal study. *Journal of arts and literature*, 2019, 04, 19-20, DOI: 10.16585 / j.carol carroll nki MSWX. 2019.04.007.



© 2023 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)