

The Beauty of Oil Painting Muscle and Expression of Emotion

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Abstract: Oil painting has been evolving since its inception, and texture, as one of the languages of oil painting, has also been developing and enriching. While artists have inherited the texture of oil painting, they are always striving to explore the various aesthetic sensations that can be created by different materials. The texture accompanies the process of creation, both flat and permanent, and produces different effects through the fusion of techniques to create different artistic styles and forms of expression, such as Rembrandt's smooth transparency, Monet's hazy shimmer, etc. This also allows the connoisseur to gain different aesthetic interests and rich visual effects. The texture of an oil painting conveys a certain emotion or mood to satisfy the aesthetic needs of the connoisseur, so that the intuitive feeling of texture and its emotional expression are organically combined, which is the deeper value of texture.

Key words: oil painting; texture beauty; emotion

1.The beauty of the form of oil painting texture

The figurative texture effect can be used in oil paintings to create a specific environmental effect of things and to depict things figuratively, which is essentially an imitation of the texture of the surface of things and is expressed through painting to achieve the most realistic expression of the surface characteristics of things.

In the creation of oil paintings, the effect of imaginary texture is to deepen and refine the characteristics of objective things in order to express them objectively, which can enhance the artist's expression of things in oil paintings and is an artistic language to serve objective things. It tends to euphemistically express the objective image of things, and expresses the forms of things more purely, making the works more artistic. Among contemporary oil painting artists, more of them prefer and are more adept at using this method of creation.

The abstract texture effect focuses on the fusion of the artist's emotion and the work to create a special form and content, not focusing on the similarity to the surface texture of real things nor on the material characteristics of real things. The artist's emotional will is placed in the form and content of the work, which is often expressed in the presence of many abstract elements in the painting and serves the expression of the form, so that the artist's emotion is combined with the scene to achieve a consistent atmosphere and a more unified expression of the painting. In post-impressionist and modern painting, abstract texture was used in a wide variety of ways. Just as the artist Henri Matisse said, "In order to

express myself more fully, I will use color as I please," so too is the use of texture in oil painting.

The surface of a scene is organized by identifying the characteristics of the material, and then it is broken up according to the situation and reassembled to form a texture effect. Material texture tends to express the nature of things and focuses on the characteristics of materials. Tactile texture can be divided into tactile texture and visual texture according to the different sensory perceptions. Visual texture is expressed in the texture and smoothness of the painting surface, which changes the viewer's experience.

2.The expression of oil painting texture – Rembrandt, Monet and Cézanne oil painting texture as an example

Rembrandt brought the beauty of oil texture to its fullest extent, combining the heavy Venetian overpainting with the thick, opaque brushstrokes of Rubens' brilliance in a harmonious and unique way. In most of Rembrandt's works, he uses not only expressive thick paint, but also multiple layers of overpainting, using not only large brushstrokes but also light rubbing techniques, giving the layers of texture not only a sense of rhythm but also an extraordinary force in the multiple overpaintings. In "Danae" Rembrandt uses transparent, light, warm brown in the dark areas, which is transparent and deep, and opaque, heavy forms in the light areas, which are fused with white and egg wash, and the edges of the bed and pillow are beautifully detailed, in which white is evident against the fullness and gentleness of the human body, and the texture of the fabric and

hair is imaginative and dynamic. In fact, Rembrandt's paintings are not very thick in pigment, but rather rich in contrast, and the combination of multiple layers of paint gives the texture of the work a unique style.

Monet was a famous French painter who is known as the "leader of Impressionism". In his paintings, Monet usually used gouache base, light gray or rice canvas, and applied thick paint directly to the canvas in bright, clean colors. Monet had created a series of works with water lilies as the subject in his early years, and the colors and brushwork in "Water Lilies" echo each other, and the texture of the painting and the artist's brushwork follow the structure of the painting itself, which has a special meaning. In the painting, the author does not just consider the objective, but also gives expression to his emotions in the work. The focus of Monet's water lilies is not on the fine and rigorous outline of the subject matter, but on the fact that the forms are hidden beneath the brushstrokes, the heavy texture of his brushstrokes makes us rethink our thinking about the relationship between the front and back of the object, and the use of brushstrokes to summarize the shape, which seems very random and irregular. But in this interplay of brushwork, texture, and color, the entire painting is so unified. Under Monet's brushwork, texture is even more expressive than brushwork.

Cézanne, the famous Impressionist painter of the late 19th century, was fond of painting scenes in pale gray underpainting. In his first drafts, Cézanne used quartz ink brushes to draw the structure of his paintings, then used group colors to sketch the outline of the subject, followed by a slightly wider brush to follow the relationship of the forms in a more orderly way, with a firm, definite, and very orderly rhythm. For example, in the work "Young Man in a Red Diaper", a cream base is used, and the overall thinness of the painting is the main method, in which the highlighted areas on the face of the figure and many color connections are naturally exposed to the base color of the canvas and other colors to make the overall harmony of the painting. The contrast between the solid and the fictional, the transparent and the opaque, the thick and the thin paint with the brush makes the objects have the beauty of ups and downs, and the painting also has the beauty of texture.

3.The expression of emotion in oil painting texture

As the development of the spiritual world of human beings, art directly expresses the painter's emotional thoughts in the depths of his soul. Therefore, the effect of texture in oil paintings is not exclusively made consciously, but is the beauty of various types of texture created unconsciously by the author in the process of painting. In this regard, our teacher has mentioned many times in our daily classes that it is necessary to keep certain unconscious mechanical strokes in painting, which can help to make the painting more natural and have special use in the expression of things. In the texture of a painting, the artist's accumulated life, self-cultivation and emotions can be expressed in the changes in painting. Such works make our senses enjoy the beauty, and through the association and imagination of people, achieve the effect of resonating with their feelings. The different variations of the texture of the work give the viewer different sensations: the vertical texture is quiet and noble, the inclined texture is dynamic and fast, the linear texture has a strong sense of direction, the dotted texture is quiet, and the curved texture is soft, so that the viewer can feel and understand the process of the artist's inner development in the texture.

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