

Similarities and Differences in the Expression of Sino-Russian Ice and Snow Oil Paintings' Artistic Conception of the Heilongjiang River Valley*

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Abstract—The rivers in the northeastern region of the Heilongjiang River Valley have long winters. In the cold winters, the surface of these rivers is covered by thick ice layers. However, under the hard ice layer, the river is still gushing and the torrents are rolling. The Heilongjiang River Valley is such a large river flowing in the frigid zone of the earth. Russian art exchanges in the Heilongjiang River Valley are given priority in the national art development strategy. Cross-border art exchanges and comparative studies are closely related to the country's diplomatic strategy and cultural policy. Along with "the Belt and Road" strategy and the warming up of Sino-Russian relations, the promotion and interaction of investigation and comparative research on Russian ice and snow oil painting landscapes in the Heilongjiang River Valley, and the promotion of the exchange and cooperation of Sino-Russian art, have become an important research direction.

Keywords: *Heilongjiang River Valley, Sino-Russian ice and snow, expression of artistic conception*

I. INTRODUCTION

After the Russian ice and snow oil painters in the Heilongjiang River Valley were inspired by an unavoidable emotion caused by the touch of life, often they have to go through a period of quite intense, even long and repeated "inner activity", to make in-depth, detailed and repeated descriptions of the things he reflects, to form a subjective understanding with a clear tendency, and even to see the object they want to paint in their souls. That is to say, in the end, they can achieve the "inside view" of the characters and images, that is, using the "eyes of the mind" to see through the ice and snow scene objects described by themselves, to a degree that can be touched.

The second stage of Sino-Russian ice and snow oil paintings in the Heilongjiang River Valley is to transfer the inner visual image or emotional image into a kind of usable preliminary sketch. This is the creation and composition of Sino-Russian ice and snow oil paintings in the Heilongjiang

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River Valley. This step is usually carried out with sketches. Good ice and snow painting masters often draw dozens of preliminary sketches in order to reach a solution that they are satisfied with.

II. A STUDY ON THE EXPRESSION OF THE ARTISTIC CONCEPTION IN SINO-RUSSIAN ICE AND SNOW OIL PAINTING LANDSCAPE CREATION IN THE HEILONGJIANG RIVER VALLEY

A. *Cross-boundary ice and snow oil painting landscape creation big data survey and cultural and artistic creation identity*

Because the investigation on artistic expression in Sino-Russian ice and snow oil painting landscape creation in Heilongjiang River Valley was not thorough enough in the early stage, it is necessary to carry out further big data investigation and comparative research. Through a cross-border big data survey, a comprehensive survey literature review was carried out from the definition of Chinese-Russian ice-snow oil painting-related creative methods, artistic conception expression, inheritance perspective, and ice-snow culture and art identity, it can solve the problems related to the different creative methods of cross-border snow and ice landscapes and the creative identity of regional ice and snow art creation.

B. *Case data investigation and comparative study of cross-boundary ice and snow oil painting landscape creation techniques*

Investigation of case data and comparative research can discover and master the characteristics and similarities of the creative techniques of ice and snow painters in the Heilongjiang River Valley. In the early period of consulting all kinds of literature, Zheng Yi, Xue Zhiguo, Zhu Wei, Zhao Kaikun and other famous ice and snow painters have made great achievements in the nationalization of ice and snow oil painting landscape creation in the Heilongjiang River Valley in China. The painter Zheng Yi blends the realistic painting language of Russian realism into the creative methods of Chinese ice and snow painting and mainly uses realist creative methods. Zhu Wei's pursuit of the overall composition of the picture in the creation of ice and oil in the

Heilongjiang River Valley is summarized by straight-line composition, emphasizing the overall spatial contrast in the picture, and good at the rhythmic contrast of the points, lines, and planes in the operating picture. Zhao Kaikun summed up the vast expanses of northeast snow with the expression of emotion combined with nature, making the snow and ice in the Heilongjiang River Valley look more open and far-reaching. Xue Zhiguo made people feel the expression and creation of the impressionistic color language on the creation of ice and snow painters in the Heilongjiang River Valley. Through cross-boundary case data investigation and comparative research, it has far-reaching significance for the reference and exploration of China's snow scene creation methods.

C. Carrying out the cross-boundary and in-depth investigation on the theoretical literature and practical process of the creative method of ice and snow painting landscapes in the Longjiang River Basin, and finally setting up a database through collection organization and comparison study

The investigation can deeply understand Sino-Russian ice and snow creation techniques, styles, representative painters and creative characteristics in the Heilongjiang River Valley. It is of great theoretical significance for China to analyze and explore the snow and ice oil painting landscape creation in the Heilongjiang River Valley.

After consulting and searching relevant research data in China and foreign countries, it was found that no one has studied in this field. A large number of investigations and comparative studies on the creation of cross-boundary ice and snow oil paintings in the Heilongjiang River Valley, eventually establishes a database of Russian ice and snow oil painters in the Heilongjiang River Valley to fill the gaps in China's research. Through the final organization, it is found that there is no investigation and comparative study on the creation of ice and snow oil paintings in the Heilongjiang River valley in China and foreign countries.

III. A STUDY ON LANDSCAPE CREATION OF CROSS-BOUNDARY ICE AND SNOW OIL PAINTINGS ALONG THE HEILONGJIANG RIVER VALLEY

The ice and snow oil painting landscape painter creation situation in Heilongjiang River Valley is different in different regions and different cross-boundary. Regarding the comparative study of Sino-Russian snow landscape oil painting in the Heilongjiang River Valley, most scholars have studied from the aspects of landscape painting and figure painting, and have not referred to the characteristic theme of cross-boundary Heilongjiang River Valley ice and snow oil painting landscape creation. The research is now a blank area, and there is no available special comparative research results on the investigation of Sino-Russian snowscene creation in the Heilongjiang River Valley.

Cross-boundary ice and snow oil painting landscape creation along the Heilongjiang River Valley has been studied in foreign countries. There are many ice and snow oil

painters in the Russian Far East area. Russian snow oil paintings have a unique and noble status in the history of world art. Kolicak Leonid Valeryevich, a meritorious painter and an academician of the Russian Academy of Arts and Sciences. His creations are mainly based on snow scenes in the suburbs of the Russian Far East. The colors are simple, the pictures are fresh and warm, and beauty can be found in ordinary and simple life. From 1960, he began to determine his creative theme-ice and snow landscape oil painting, and eventually became one of Russia's top ten ice and snow landscape oil painters. The creation of Russian snow scene oil paintings not only has a strong realistic color, but also pays great attention to the overall expression and color use of the picture. Through the investigation and comparative study of the Russian Far East, it has far-reaching significance for the absorption and reference of the development of snow scene creation in China.

IV. HISTORICAL AND CULTURAL CHANGES OF SINO-RUSSIAN ICE AND SNOW OIL PAINTING LANDSCAPE CREATION IN HEILONGJIANG RIVER VALLEY

The historical and cultural changes can be seen from following aspects:

- Definition of related creative methods for ice and snow oil paintings in Heilongjiang River Valley;
- Definition of individual case techniques and creative viewpoints of Sino-Russian ice and snow oil paintings in Heilongjiang Basin;
- Investigation of snow and ice creation in various regions of China and Russia in Heilongjiang River Valley;
- Finding out the historical, economic, political, and cultural factors of the differences in Sino-Russian ice and snow oil painting landscape creation in the Heilongjiang River Valley, and summarizing the regular understanding;
- Comparing the historical and cultural changes of Sino-Russian ice and snow oil paintings creation in Heilongjiang River Valley, and analyzing the similarities and differences.

V. THE METHODS AND CHARACTERISTICS OF SINO-RUSSIAN ICE AND SNOW PAINTING LANDSCAPE CREATION IN HEILONGJIANG RIVER VALLEY

First, because the natural environment, socioeconomic, cultural background, historical starting point, and other aspects of the Heilongjiang River Valley are quite different, the traditional creative thinking and artistic behavior of ice and snow oil painting landscape painters in the Heilongjiang River Valley of the two countries are different. As a result, a variety of art forms have been formed. Second, China has Han culture; Russia has Russian culture and Jewish culture. These diverse cultures converge in the Heilongjiang River Valley where they continuously collide and merge to form a unique Sino-Russian ice and snow oil painting landscape

creation in the Heilongjiang River Valley. Third, under the mutual exchange and influence of the "Sino-Russian Snow and Ice" culture, the researchers have investigated and compared the creative methods and characteristics of the snow and ice heritage in the Heilongjiang River Valley, and analyzed their commonality and personality. In summary, it reflects the diversity, imbalance, and international characteristics of the snow and ice oil painting landscape creation in the Heilongjiang River Valley.

VI. SINO-RUSSIAN ICE AND SNOW PAINTING LANDSCAPE DEVELOPMENT STRATEGY IN HEILONGJIANG RIVER VALLEY

A. *Chinese and Russian scholars jointly carry out research on Sino-Russian ice and snow oil painting landscape creation in Heilongjiang River Valley*

This part includes the following aspects:

- Jointly carrying out research on Sino-Russian ice and snow oil painting landscape creation in the Heilongjiang River Valley, and striving for scientific research projects and research funds in their respective countries.
- Making full use of its own geographical advantages to carry out a comprehensive and comparative study on the creation of ice and snow oil painting landscapes across the Heilongjiang River Valley.
- Joint inspecting and sharing of achievements
- Strengthening various forms of Sino-Russian art exchange.

B. *Making full use of Chinese and Russian art exchange resources*

It is necessary to strengthen the exchange of art exhibitions between the two countries through official or private channels, and form a stable art exchange mechanism.

C. *New ideas for Russian art exchange and cooperation in the Heilongjiang River Valley*

Combining the unique geographical region environment and cross-border art exchange advantages of the Sino-Russian Heilongjiang River Valley, field research is the main research path to promote the interaction and exchange of cross-border snow landscape creation between Heilongjiang Province and the neighboring areas of Russia, and then promote the comprehensive strategic cooperation between China and Russia, providing new ideas and references for promoting art exchange and cooperation in comprehensive strategic cooperation between China and Russia.

The emotional expression of the ice and snow oil painting landscape creation in the Heilongjiang River Basin is the most intense stage of the ice and snow painter's image thinking for ice and snow creation. It requires the ice and snow painter to repeatedly ponder the social and era cognitive value and aesthetic value contained in the materials dare to obtain from life, and then through the depiction of

scenery and people, reveal the characteristics of the era, the trend of life development and the author's ideal and aesthetic appeal.

The emotional expression of ice and snow oil painting landscape creation in Heilongjiang River Valley is the most active stage of image thinking. Although there are images in this stage, it is not a practical stage. Therefore, in fact, there are still some details or figures that are not very clear, or there are still omissions. In order to complete the creative intention, the images and pictures in the emotional expression of the ice and snow oil painting landscape creation in the Heilongjiang River Valley must be specifically described. How to express is a technical issue, but the technique of ice and snow oil painting creation is exactly a part of the emotional expression of the ice and snow oil painting landscape creation in the entire Heilongjiang River Valley, and the maturity of the emotional expression of ice and snow oil painting landscape creation in the Heilongjiang River Valley depends on the depth of understanding. In order to gain full expressiveness, when the ice and snow oil painting artist works on paper or canvas, he looks for various changes in "modeling motivation" in order to find the best one. This is the composition of the ice and snow oil painting creation. The material they take from everyday life is often something that is "out of order" and "in disorder". In order to make the composition of ice and snow oil paintings vivid, it can be taken apart like a child playing with building blocks, and then it can be piled up, then take it apart, and try another method. What the researchers must carefully consider is from what angle and at what height to stack it, so that the biggest purpose of the snow and ice painting landscape creation theme can be more brilliant. For the same subject matter of ice and snow oil painting landscape creation, many different processing schemes can be designed, and from which the ice and snow painter's own psychology and the personal temperament of the ice and snow painter are selected. After the ice and snow painter has found the most expressive way of expressing ideas, he started to arrange the composition relationship of ice and snow oil painting creation.

VII. CONCLUSION

The Sino-Russian literature in Heilongjiang River Valley was collected and sorted through data practice surveys. In-depth investigations and comparative studies on the creation of ice and snow oil painting landscapes in the two countries of Heilongjiang River Valley were conducted, and finally a database was established. An in-depth comparative study of the cross-border Heilongjiang River Valley ice and snow oil painting landscape creation will help the researchers to further dig and understand the ice and snow oil painting landscape creation culture of the Heilongjiang River Valley, and provide a theoretical basis for China to absorb and learn from the ice and snow creative methods. Combining the artistic achievements and theoretical connotations of the ice and snow oil painting landscape creation of the Heilongjiang River Valley, it can carry out a comprehensive and in-depth study that reveals the cultural value, art history value, folk

value and art value of ice and snow creation. The investigation and comparative study on the creation of ice and snow oil painting landscapes in the Heilongjiang River Valley is a theoretical literature on the unique regional culture of the Heilongjiang River Valley. It provides theoretical data for China to learn from and explore the methods of creating snow and ice oil painting landscapes in the Heilongjiang River Valley, and to fill the gaps in this field in the academic world. Investigation and research on the Russian ice and snow oil painting landscape creation in the Heilongjiang River Valley found that it has important significance and realistic aesthetic value in prospering ice and snow oil painting creation in the river basin and strengthening the art exchange between the two countries. By exploring the historical reasons for the artistic exchanges, artistic conflicts, and communion between the creation of ice and snow oil painting landscapes in Heilongjiang River Valley and local ice and snow oil painters, it provides a reference for Sino-Russian art exchange and cooperation and multicultural integration.

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