

Comparative Study of Sino-Russian Ice-Snow Oil Painting Art Creation Language*

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Abstract—The Sino-Russian art exchanges are in a priority development position in the national art development strategy. Cross-border art exchanges and comparative studies are closely related to the country's diplomatic strategies, cultural policies and other issues, along with the "the Belt and Road Initiative" strategy and the rise of Sino-Russian relations. The promotion and interaction of the comparative study of Sino-Russian Ice-Snow Oil Painting art creation language and the promotion of Sino-Russian art exchanges and cooperation have become important research topics.

Keywords—*Ice-Snow oil painting; art exchanges; comparative studies*

I. INTRODUCTION

As a special visual expression method for the visual arts of "Ice and Snow", the Ice - Snow Oil Painting Artistic Language uses line, color, light and structure to express the expression methods and artistic techniques of Chinese and Russian ice and snow painting art creations, and discover different creative tactics, language expression methods, and innovative characteristics of them.

It has been several hundred years since the oil painting art emerged as an independent painting, and many snow scenery themes emerged during this period. Many painters of different styles and stages in history created a large number of outstanding works with ice and snow as their themes. Bruegel Pieter, known as the pioneer of European independent landscape painting, is a forerunner of the landscape of snow scenery painting. Gustave Courbet is a representative of the French realism art movement in the nineteenth century. His snow paintings are very excellent. He depicts native customs and natural scenery in his homely manner. His printings are with bright colors, and he pays attention to the expression of air and light. Many impressionist painters are obsessed with the snow scene. The wonderful light changes in cold winter have inspired endless creativity. They are keen to express the blue projection of objects in the snow, looming colors and white atmosphere of snow. In Impressionist Monet's works "Ice drift" and Camille Pissarro's "Frost", the snow shows harmony and lyrical effect in the paintings.

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II. LANGUAGE CHARACTERISTICS OF CHINESE ICE-SNOW OIL PAINTING ARTISTIC CREATION

A. *The Intuitiveness of the Image of Ice and Snow*

Intuitiveness is one of the prominent features of Chinese ice-snow painting artistic creation language. Excellent composition always depicts various vivid and moving artistic images. These images can be directly perceived by the viewers, whether it is ice-sand painting landscape creation or ice-snow theme creation. The viewer can directly feel the artistic image of ice and snow from the screen. By drawing and observing in the winter nature, the painters can have a more intuitive feeling of "image". In the actual creation of Chinese ice-snow oil painting, painters use the inherent form of nature to process and refine, and finally more subjective and imagery images fall into the actual picture, making the picture with more natural tension and expressiveness of ice and snow.

In the language of ice-snow oil painting art in northern China, the description and expression methods and artistic techniques of creating ice-snow oil painting art forms have their own development laws. Artistic expression techniques and methods as ice-snow painting creation are not products of a same era, but products of many eras and products of a long history; these techniques and means are neither abolished nor replaced by new means and techniques; On the contrary, they are gradually formed, enriched, developed, and perfected. The expression methods and techniques of ice-snow painting art creation have reached the current level of creativity after a century of development. An ice-snow painting work is a form of expressive ice and snow creation. This created form is for our senses to perceive and for us to imagine, and what they represent is the human thoughts and feelings.

B. *Imagery Expression of "Chinese-Western Combination"*

Through the case data and comparative study of the Sino-Russian ice-snow oil painting artistic creation survey, we can discover and master the creation characteristics and similarities and differences of Chinese ice-snow painters. The author's early access to various aspects of literature shows that in North China, there are a large number of famous ice-snow painters such as Zheng Yi, Xue Zhiguo, Zhu Wei, and Zhao Kaikun, who make gratifying achievements in the localization ice-snow oil painting artistic creation. Zheng Yi integrates Russian realistic painting language and Chinese aesthetic thoughts and focuses on figurative and realistic methods. Zhu Wei pursues

the change of natural light, pays attention to black and white contrast, summarizes with straight line composition, and is good at operating point-to-line relationship. Zhao Kaikun sums up the concision and holiness of snow in large handwriting, making the snowland look more open and far-reaching. Xue Zhiguo makes us feel the color language's expression and creation of Chinese poetic culture. Under the continuous creative efforts of contemporary ice-snow painters, they lay a solid foundation for our future collection of historical images and creative theoretical research. The case survey and comparative research have far-reaching significance for the reference and exploration of the snow scene creation method in China.

III. PERFORMANCE CHARACTERISTICS OF TRADITIONAL PAINTING LANGUAGE OF RUSSIAN ICE-SNOW OIL PAINTING CREATION

The composition language of Russian ice-snow oil painting creation has an instantaneous characteristic. The Russian ice-snow oil painting creation can only represent the diversity of the infinite objective life in a limited space. It can only represent a point in the time flow of moving objective things, that is, an instant. Due to the limitation of time and space in the creation of instant ice-snow oil painting art, being concise, general, and focused are the characteristics and requirements of Russian ice-snow oil painting artistic creation language. Only in this way can it be more expressive and typical. The process of collecting Russian ice-snow oil paintings is like a battlefield. The real exercise enhances painters' creative accomplishments and makes painters acquire this language ability during the process of collecting. Only after that, can ice-snow painting be created, which is totally different from photo creation. When the language is poor or there is no idea, the author prefers to go to the actual nature to draw. The author has particularly rich experience and feelings every winter to nature. Through the collection of snow scenes and sketches in the field, painters can truly recover the artistic expressiveness and soul-touching things that once had, and regain the touching impressions when creating ice-snow paintings.

There are many outstanding ice-snow oil painters Russia. The Russian ice-snow oil painting art also has a unique and lofty position in the history of the world art. Russia spans Eurasia and is located at high latitudes. Most of the year, the earth is covered by snow and ice. Nature creates an exaggerated fantasy world of ice and snow in Russia, which gives artists endless inspiration and gives a deep and vast artistic conception to paintings. The snow paintings of artists represented by roving exhibitions depict the vast and beautiful Russian land. The artistic conception of the picture is solemn, beautiful, vast, dignified and poetic. Savrasov's "The White-billed Crows Fly Here", "Suharlev Tower"; Hirschkin's "Winter", "Rare Birds in the North"; Kuinji's "The Snowy Peaks of the Caucasus"; The depiction of snow in Levitan's "March", "Early Spring" and other works show that Russia is spacious, vast, peaceful and full of poetic snow scenes, expressing the artist's feelings about nature and life.

Contemporary Russian famous ice-snow painter Kolishk Leonid Valeryevich is a meritorious painter and a member of the Russian Academy of Arts. His creation mainly focuses on

ice-snow scenery on the outskirts of Russia's Eastcurio. He uses simple colors so the picture is fresh and warm and he can discover the beauty from ordinary and simple life. The Russian People's Artist Semenisin Vasily Nikolayevich, from the beginning of the year 1960, he began to determine his own theme of creation—ice-snow oil painting, and eventually became one of the top ten oil painting artists in Russia. The Russian ice-snow oil painting creation not only has a strong realism color, but also attaches great importance to the overall expression and color of the screen. The comparative study of Russian ice-snow oil painting artistic creation language has far-reaching significance for the absorption and reference of the development of Chinese ice-snow oil painting art creation.

The creation of Russian ice-snow oil painting art is one of the main themes in oil painting creation, and the main form in which oil painters experience the winter life of ice and snow. The aesthetic value of the ice painter is whether the painter expresses his aesthetic ideals perfectly and enables the depicted scene to convey the human charm and winter life atmosphere, and whether the aesthetic taste of the nation can be reflected. Through the depicted scenes to express feelings, guide the viewers to participate in the resonance, and give beauty to enjoy. The creation of Russian ice-snow oil painting art is an observation that oil painters attach great importance to, and is a means to experience winter nature, experience life, experience and improve one's qualities. In a sense, the artistic creation of Russian ice-snow oil paintings is not only the paintings, more importantly, is experiencing and brewing the mood in the heart.

IV. METHODS AND REGIONAL CHARACTERISTICS OF ICE-SNOW OIL PAINTING ART CREATION IN HEILONGJIANG RIVER BASIN BETWEEN CHINA AND RUSSIA

1. There are great differences in the natural environment, socio-economic, cultural background, historical starting point and other aspects of Heilongjiang River basin regions. The traditional creative thinking and artistic behaviors of the ice-snow painters of the two countries are all different, thus forming their own diverse ice-snow oil painting art creation. China has Han culture, and most of the ice-snow oil painting art creation methods are based on the expression of "imagery" combined with Chinese and Western cultures. 2. Russia has Russian culture and Jewish culture. These different cultures converge in the Heilongjiang River basin and form a unique Sino-Russian ice-snow oil painting art creation system. The Russian ice-snow oil painting art has a long history, and most of its creation methods are based on inheriting the outstanding traditional methods of creation and innovation of the oil painting masters in the country. The picture not only has a strong traditional style of realism, but also pays great attention to the expression of the whole picture and the use of color; 3. Under the influence of the interaction of the "Ice-snow" culture, the author analyzes the commonalities and differences by investigating and comparing the creation methods and characteristics of the Heilongjiang River basin ice-snow oil painting inheriting art from the two countries and summarizes the characteristics of diversity, unbalance, and internationality reflected in the language of ice-snow oil painting creation. 4. Russia's regional ice-snow oil painting art creation is an

indispensable part of the world's regional ice-snow oil painting art. It has a history of more than 1,200 years and plays a decisive role in the history of world art. The regional ice-snow oil painting art itself is a foreign artistic creation in China, and it gradually becomes a part of China's ice-snow painting and it experiences a long process of learning, absorption and growth. In recent years, China's "ice-snow theme" has gradually developed into a new star with a distinctive style of national oil painting.

All in all, through the comparative study of Sino-Russian ice-snow oil painting artistic creation language, we truly understand different styles and techniques, representative painters and creative languages of ice-snow oil painting art in northern China and Russia. It plays an important role in the art history changes and inheritance and protection of national temperament. It also plays an important role in inheriting and developing the Sino-Russian ice-snow oil painting artistic creation language. The painting styles of Sino-Russian ice-snow oil painting art creations are deeply discussed in terms of historical development, regional culture, painting language, forms and techniques, which have important aesthetic values.

The Russian ice-snow oil painting art has an important influence on the language of Chinese ice-snow oil painting artistic creation. This article adopts theory combined with linguistic analysis methods of artistic works to discuss the ice-snow painting artistic creation differences between China and Russia in terms of expression techniques and artistic language. Through the reference literature, theoretical basis, and analysis of the development of Sino-Russian ice-snow oil painting creations, the paper focuses on the comparative study of heritage and aesthetic art language between Chinese ice-snow oil painting artistic creation and Russian ice-snow oil painting artistic creation.

V. CONCLUSION

The comparative study of Sino-Russian ice-snow oil painting artistic creation language is unique theoretical literature of the regional culture of China and Russia. It provides theoretical data for China to learn from and explore the creative methods of ice and snow and fills the gaps in the academic field; By investigation and comparative study of the creative language, the author finds that it has an important significance and realistic aesthetic value in prospering the ice-snow oil painting creations of the two countries and strengthening the exchange of fine arts between the two countries; The in-depth comparative study of the language of Sino-Russian ice-snow oil painting artistic creation is beneficial to our further exploration and understanding of the ice-snow oil painting artistic creation culture of China and Russia, and provides a theoretical basis for our country to absorb and learn from the ice-snow creation methods. The author combined the artistic achievements and the theoretical connotations of the Sino-Russian ice-snow oil painting artistic creation to compare and study to manifest cultural values, historical values, folk values and artistic values of ice-snow creation. It provides a reference for Sino-Russian art exchanges and cooperation and multi-cultural communion by exploring the historical causes of Sino-Russian ice-snow oil

painting artistic creation language and local artists' art exchanges, artistic conflicts and communion.

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