

Contemporary Oil Painting Art and Art Market in Real Life

Qisheng Liu *

Liaoning Communication University, Shenyang, 110000, China

* Corresponding Author Email: liuqisheng12321@126.com

Abstract. Since the reform and opening up in the 1980s, in the context of cultural exchange between China and the West, Chinese culture, art, and ideological concepts have undergone tremendous changes. Under the influence of Western painting, the development of oil painting art has further explored and studied modernist painting. At the same time, under the influence of Western modernist painting art, Chinese oil painting art has also shown a phenomenon of a hundred flowers blooming, such as the diversification of artistic styles and the diversification of painting language types, thereby creating the birth of various new painting schools. In the context of globalized art and culture, contemporary Chinese oil painting has also begun to go global. However, the development of contemporary Chinese oil painting is still criticized by the art of easel painting and photorealistic painting. Faced with the booming art market and the diversification of evaluation standards, how to understand the current situation and trends of contemporary oil painting art development is a question worthy of our in-depth research and reflection.

Keywords: Contemporary Chinese Oil Painting; The Art Market; Exploration; Art Language; Thinking; Globalization; Research.

1. The Significance of Contemporary Oil Painting Art in Real Life

Contemporary art is a special social ideology and spiritual production form that transitions from the material world to the spiritual world. Through practical production activities, the comprehensive social life of humanity can be reflected, that is, the relationship between production and thought. At the same time, it is also a spiritual product that creates beauty to meet people's spiritual aesthetic needs. Simply put, contemporary oil painting art is the organic product of people's comprehensive psychological activities of cognition, emotion, ideals, and ideas. It is the visual expression of people's real life and spiritual world, including literature, painting, sculpture, architecture, music, dance, drama, film, folk art, craft, etc. Art is created, it is a symbol of people's progress, a driving force under pressure, and in life, it allows all living beings to break free from convention. Contemporary oil painting art evolves into a magical artist through a combination of arduous efforts and innovative ideas, thus creating an outstanding work of art. Fundamentally speaking, it is inspired by a desire for survival, and it is a product of survival of the fittest. However, everyone's aesthetic standards for art are also different. What exactly is art. At the moment when human feet land, people are filled with curiosity. When people's curiosity is greatly satisfied and cannot describe the scene or thing in front of them except for magic, the effect displayed is the beginning of the gradual formation of artistic forms. Simply put, things are dead and people are alive. When people express their thoughts and talents through things, they are creating art. If the created result provides the public with visual satisfaction or auditory enjoyment of perfection, it is a stunning artwork. Many times, people who understand art say that art is art, while those who do not understand art say that art is garbage. How can we understand this issue of ideological contradiction.

In the early 1980s, oil paintings known as "local realism" emerged in the gradually revived Chinese painting world. From the perspective of artistic form at that time, rural realism still belonged to the realistic style centered around the academy. Its transformation from "scar art" to rural realism was a change in the subject matter of Chinese realistic painting art, as well as the emergence of a new artistic style. It became the mainstream of realistic painting at that time and a unique artistic landscape of New China when it entered modern society. However, the theme of rural realism has been a means

and expression form of Chinese oil painting creation for a long time. Since experiencing the "scar art" in the early stage of reform and opening up, to local realism painting, and then to the birth and development of the "new generation" art, artists have shifted their focus from critical realism to a broader historical, cultural, and artistic space, and have also paid more attention to the development of art commodity culture and popular art culture in the market economy environment. Starting from 1990, a large number of "new generation" painters emerged, expressing the daily activities of modern people with a new perspective and attitude towards life. They combined academic painting techniques with realistic expressionist style techniques to create a batch of contemporary art works and entered the Chinese painting world, leading the emergence of new painting art styles. Therefore, China's oil painting creation began to gradually shift towards the creation of popular urban themes, and realistic painting naturally bid farewell to the countryside. Their works also take contemporary art expression forms as their creative themes. At the same time, popular culture, consumer culture, and media culture have become resources for them to explore the language of contemporary art. This contemporary urban art theme is precisely the material that artists want to express the portrayal of public life, and it is also a unique pastoral classical sentiment of artists. The difference is that this classical sentiment will no longer be a single form of expression in future painting styles, but will become a form of entertainment or ridicule for the masses.

2. The Influence of Contemporary Oil Painting Art in Real Life

The rapid development of the economy has brought many opportunities to society, but also brought many problems to contemporary art, especially contemporary artists who have learned to enter life and express their works in a new way through popular elements and uncertain artistic expressions. When artists live in cities where material desires are soaring, the artistic forms expressed in their works are closely related to the development of economic and cultural processes. So, the expression form of contemporary painting art works cannot be separated from the creative materials provided in real life.

The art works of contemporary urban folk life have always been a highlight in the creation of contemporary oil paintings in China, and it is also the material for the creative practice of these artists. At the same time, it has achieved the transformation of more daily life scenarios into artistic painting language, making contributions to more oil painting creations. For the study and exploration of contemporary Chinese oil painting art, folk customs are an indispensable index and label, and also an important entry point for interpreting and showcasing Chinese oil painting to reflect Chinese culture and ethnic issues. The essence of art popularization is an attitude of artists towards the common people in social life, which also indicates that the main goal of artists is to express more vivid and vivid daily life of the masses. The various tangible and intangible forms reflected in urban folk customs are closely related to the creative content of artists. For example, urban folk customs, as a cultural heritage of society, are in a long-term process of change. It constantly fluctuates and evolves with the development of society and changes in lifestyle, and always adapts and influences all aspects of people's lives. At the same time, contemporary Chinese oil painting creation has strong national and contemporary characteristics, and is constantly growing and playing a crucial role in criticism. It appears in oil painting creation in different artistic language expressions and plays a solid supporting role in the development of contemporary Chinese oil painting creation.

3. The Scenery of the Contemporary Chinese Oil Painting Art Market

Based on the stable development and monetization of the contemporary oil painting art market in China over the past 20 years, it can be seen that the Chinese economy is experiencing sustained and rapid growth. It also provides a favorable external environment for the healthy and orderly development of the Chinese oil painting art market. So, currently art investment is also becoming one of the three major investment methods on par with real estate investment and securities investment. The Chinese oil painting art market is an emerging market that is currently showing strong expansion

momentum and gradually moving towards standardization and institutionalization. Overall, the composition of the art works in the Chinese oil painting market can be divided into two parts. The first part is the works of the deceased older generation of painters, such as Chen Baoyi, Lin Fengmian, Xu Beihong, Liu Haisu, Pan Yuliang, Guan Liang, Chang Shuhong, Wu Dayu, Wu Zuoren, Zhang Chongren, Xi Dejin, Zhou Bichu, Zhu Yuanzhi, Chen Yifei, and so on. The second part is the works of three generations of oil painters, including Zhao Wuji, Wu Guanzhong, Quan Shanshi, Jin Shangyi, Luo Zhongli, Chen Danqing, Ai Xuan, Yang Feiyun, Xu Mangyao, Zhang Xiaogang, Liu Xiaodong, Wang Yidong, Fang Lijun, Zhou Chunya, Chao Ge, He Duoling, Leng Jun, Mao Yan, Zeng Fanzhi, Yu Xiaofu, Xu Weixin, Xin Dongwang, Sun Weimin, Guo Runwen, and others, who are currently active in the oil painting industry in China and overseas. It can be seen that the artistic tastes derived from each historical period are different, which also reflects the characteristics of the contemporary Chinese oil painting art market.

Artists like Zhang Xiaogang, Yue Minjun, Wang Guangyi, Fang Lijun, and others have all grown up in the same group. After their works are recognized and appraised for their value, they will all be art items that major auction houses are willing to promote.

4. The Growth Process of Contemporary Chinese Oil Painting Art Market

From the current auction situation of the art market, various data in the art market include the total transaction amount, transaction rate, current market price, increase and decrease, etc. It can be concluded that the contemporary Chinese oil painting art auction market can be divided into five major regions. The first is the overseas art market, mainly New York in the United States and London in the United Kingdom, with New York as the center; The second is the art markets in Hong Kong and Taiwan, with Hong Kong as the main market; The third is the Beijing art market in China; The fourth is the Jiangsu Zhejiang Shanghai art market, with Shanghai as the center. The fifth is the art markets in Guangzhou and Shenzhen, China, with Guangzhou as the center. The Chinese oil painting art market in these five regions also presents the following characteristics: firstly, some painters of high priced art tend to be younger, while representative works of some famous artists remain at high prices for a long time; The second is that the Chinese oil painting art market is mainly distributed in two regions: overseas and Beijing; Thirdly, the Chinese oil painting art market is not yet mature and stable, lacking more scientific and effective management and rational analysis; Fourth, most collectors are blind and immature, which will lead to the possibility of foam in the oil painting art market; The fifth is that Chinese oil painting artworks have significant differences and ethnic characteristics compared to overseas artworks; The price gap between contemporary Chinese oil painting and contemporary Western painting art is constantly narrowing, indicating that Chinese oil painting art is inseparable from China's overall national strength; Seventh, contemporary Chinese figurative oil painting still holds a value advantage in the art market and is loved and collected by the majority of people.

The entry of contemporary Chinese oil painting artworks into the London art market indicates that they have broken through the last stronghold of the Western art market, providing industry insiders with broader imagination for the future market and full of expectations for the market situation of contemporary Chinese oil painting artworks in the future. On the other hand, it will also bring worries and concerns to people. Because when many priceless artworks are produced, too many foam will be generated. Once the foam bursts, someone will pay the price. So, there is a possibility of facing three major risks. Firstly, there is a risk of counterfeiting. Currently, there are various forms of counterfeiting in the domestic oil painting art market, mainly imitated privately by painters as ghostwriters; The second is the risk of monetization. The galleries, artists, and foreign institutions that occupy a major position in Chinese oil painting transactions are mainly focused on sales and rarely repurchase from the market. So when collectors want to sell oil paintings again after purchasing them, they will inevitably encounter many problems such as long monetization cycles, narrow audience, and falling prices, which will also have a great negative impact on the collection of contemporary Chinese oil painting art works; The third is the risk of storage. Firstly, the volume of

oil paintings is generally large, making it inconvenient to carry and transport, and the storage space must also be large. Secondly, the pigments used in oil paintings are prone to fading and have a short storage time; Another issue is that oil paintings also have very high requirements for storage environment, requiring constant temperature and humidity. Any slight mishandling can cause oxidation or cracking. Finally, the cost of repairing oil paintings is also very high. In terms of mounting, the restoration work of oil paintings requires more targeted attention to the problems existing in the works. A slight mistake can damage the overall style of the oil painting and ultimately affect its value.

Acknowledgments

It can be seen that a reasonably priced oil painting artwork should have emerged during a long and stable historical process. Meanwhile, the growth process of China's contemporary oil painting art market still requires time and more scientific and rational analysis and continuous improvement.

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