

The Localization of Oil Painting

About the Innovation of Liu Yilin's Oil Painting

(Picture: "I and inside of me")

Eastern painting spread like gunpowder, which originated in China, to the West; Western industrial civilization like the gunpowder, and the East and the West are in the painting. This is the view of the artist Liu Yilin, whose innovative features of oil painting is the foundation of the art.

Liu Yilin is a traveller, a practitioner, writer, poet, and sculptor. He painted 2000 oil paintings within a short period of time and without any artistic training. His time in art is short and time in painting even shorter, a situation incompatible with logic. This state of developing oil paintings is intrinsically linked to the spiritual and artistic realms presented by the oil painting itself. The criteria for judging any work of art is always quality rather than quantity but it is an extraordinary phenomenon if the quality is high and the quantity is even higher. Liu Yilin's paintings are exactly this.

According to Liu Yilin there are three realms to the design. The first is to learn from each effort thanks to the teacher and experience; the second state is "support" and , so-called "My Ironic noble spirit", to transcend the reality and difficulties; and the third realm is "without gain" to the painter "for the Day Loss", "a day is a day regardless of effort.

Yilin's oil painting creation can be described as "gain nothing." He was not taught how to paint but he has become a spontaneous and natural "straight sense" artist able to reach metaphysical levels of thoughts and technologies. As a part of the Eastern civilization an artist idea of the integration of man and nature enters the oil painting in a 'spilled' state. Therefore, the "oil" in the oil painting is no longer of the west, but becomes a specific creation of the East, the same as other Chinese paintings. At the same time the technical has not lost its own characteristics but is integrated in the thought of "harmony between man and nature". And in Liu Yilin works the oil painting moves from the "exotic" to the "local.

(Picture: Blue birds)

Figurative and abstract designs in past oil paintings have been different. Figurative abstraction manifests as "incapacitated", and oil painting on the other hand moves forward into ideology. The only way is forward. Some even think that abstract art is contrary to the painter's innermost artistic senses, and that it can reduce the visual image of oil painting colour and lines and more toward the perceptual direction of music, rendering abstract painting to more like the emperor's new clothes.

Liu Yilin's oil painting is a revolution and his abstract is the image of the East. He is excellent at drawing out the "elephant" in the design and placing it in the art. His oil painting is affirmed, the mood is affirmed, his theme is affirmed, and all his "affirmations" are impersonal but intimate experiences. They reach out and strike their audiences. "The origin of all things is water," is an illustration and the subject is clearly abstracted. The author uses a group of fish to surround a circle in the middle; a small mouth and a small fish, which is an unprecedented picture in this type of painting. It expresses the theme that "the origin of all things is water." At the same time the fish are completely abstract, unlike any fish of his predecessors. However, the fish are still fish and cannot be read by people.

(Picture: The origin of all things is water)

Liu Yilin creates the state of "harmony between man and nature", making the "less" in the oriental aura possible for oil painting. There are two meanings here. The first is that there is a kind of "less" in the painting technique, which is to push the figurine behind or beyond the figurative to the extent that it abstracts distinct from the Chinese calligraphy. It is concise with a sense of strong movement. For example, his "blue flying bird" has a blue picture and a bluebird. The birds are not painted with a brush but are "written" with a painting knife. All the figures are composed of calligraphic sensations, full, which is "less." The second is the picture where there is a "less." We know that oil

paintings are often made up of colour blocks and not lines. If there is "less" Chinese painting on the canvass but the background of the painting must be "Chineseized." This means that the background of the colour blocks should be Liu Yilin's". In his work Rivers under the New Moon, there is a crescent moon, with a river and the night on the screen. There are only two wonderful lines with a rice paper-like background with nothing but completeness.

(Picture: New moon under the river)

In addition to the concept of oil painting and connotation of ideas relating to specific techniques, there are two main points. The first is the body, which has a degree of recognition, innovation, and non-repetition. All of Picasso's painting techniques are very general, but he has attracted worldwide attention because he created a unique shape. The second is colour. Oil painting rather than Chinese painting has its own strong colour. In Van Gogh's paintings, almost all of the body are very ordinary, realistic, slightly deformed, and there is no idea, he could attract worldwide fame, but he does because his colours wins soul. Liu Yilin's oil paintings have entirely innovative forms and shapes. Every figure he presents is not found in the industry. His painting "Benevolent" body goes far beyond Picasso's and Dali's but naturally. The same applies to the colours which is very different from that of his predecessors. Many of his painting tools are self-made. He has his own special needs. His early morning flowers are examples. The flowers are first coloured and then painted deep inside, and then he adds colour to the outside. The result is impressive but not staggering, very harmonious, beautiful, and strong.

(Picture: Early morning flowers)

Finally, Liu Yilin's paintings fit contemporary human hearts. Good art in the East can hardly get rid of harmony between man and nature. The art of harmony between man and nature is almost always closely linked with the present life. China now has a much older population and people need sunshine and energy. Liu Yilin is a "cultural man of action," his paintings are undoubtedly his spiritual temperament. And although these works have gone far in terms of concepts and methods, they are still strange and intimate, strange and warm, and have no destructiveness, weirdness, impetuosity, and insignificance, about them. They are filled with vitality and although it uses the oil for painting, it is already an organic part of contemporary art in China.