Diversity of Color and Semantic Communication in Oil Painting

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Abstract
As one of the most important means of expressing language and artistic conception in modern oil painting design, color embodies the connotation and characteristics of oil painting art, making it an indispensable element in modern oil painting design. In modern oil painting design, color is not as intuitive as words or graphic images, but color has rich semantics and strong appeal, which drives people's emotional changes. The transmission of color semantics is the communication and interaction with the audience's psychology. Therefore, the study of visual expression of color semantics is the main way for us to apply color. This paper mainly from the oil painting color performance and contrast to discuss the different emotions embodied in the works. The contrast of color is an important aspect of oil painting performance. It plays a vital role in the picture effect, emotional expression and emotional transmission of oil painting. This paper holds that in oil paintings, the color on the screen all reveals the author's feelings and inner world, and only by integrating the feelings into the works, such oil paintings are alive.

Key words: Artistic Conception, Modern Oil Painting, Color Performance, Semantics

1. Introduction
Art originates from life. Artists' creative activities are inseparable from color. People who have studied oil painting know that color is the most important plastic element and the most expressive means in oil painting art. It is the symbol of emotion, the most emotional characteristic and the most infectious artistic language. After impressionism, with the development of oil painting art, modern artists pay more and more attention to the expression of personal emotional concept and subjective spirit in oil painting creation, and more and more painters and works focus on the expression of color emotions, which makes the expression of emotion in oil painting more abundant and the means of color expression more diversified. However, how to make better use of color emotion in oil painting creation to express the emotional connotation in oil painting works, we need to sublimate painting to the height of ideological spirit to think and analyze.

Oil painting has rich color expression and brush strokes, which belongs to visual art. The importance of oil painting is the ideological theory expressed by oil painting and the expression of the author's inner feelings, as well as the perception and rational observation of social phenomena. The color in oil paintings is the best link between the author and the reader, because color can directly convey emotions to people, directly convey the artist's psychology, and at the same time, it can make the viewer feel the emotional tone of the works for the first time.

The color in oil painting is the vitality of a work. Firstly, it has the ability to express space. In oil painting, besides the change of shape and perspective, it can also express the spatial level of the picture by the change of color. Secondly, in oil paintings, color has the function of shaping body and active picture. In oil painting art, color can be shaped by warm and cold color blocks. The observation and expression of color in oil paintings have the same law. Its rich connotation lies in properly displaying the relationship between colors, complementary color, light and shade, harmony of the picture and so on. One of the most important is the relationship between cold and warm colors, which is an important factor of rich colors and the most charming part of oil paintings.

As an important factor in the beauty of painting form, color is closely related to human life because it has emotional expression. It has been deeply integrated into all aspects of people's life, and is often used by oil painters to express the rich emotional content of their works in their own creation. Bai Juyi, a great poet, once said, "If you are touching, don't start with feeling." It is science that convinces people with reason, and art that touches people with emotion. What the oil painter left on the screen during his creation is the real emotion of the oil painter, which is unique to him. Oil painters convey the universal emotional truth to the public in order to achieve mutual emotional resonance.

Dutch painter Van Gogh's Sunflower, as shown in Fig. 1, in this work, the author gives the soul to the color. The picture is mainly yellow and orange. The petals and stems are delicately outlined with green and blue brush strokes. The yellow and orange brown colors and sculptural techniques all show the beauty of hope and sunshine. Beautiful world, as if bathed in the strong sunshine. These colours, such as hot sunshine, come from his heart, but exclude dark tones and projections. Therefore, there is a dazzling and bright feeling in the painting, which is the brightness and emotional power from the colour itself.
Emotion is the soul of a painting and the most fundamental motive force for a painter to create. Excellent oil paintings can give the audience a strong visual impact. Or sadness, or moving, these are the power conveyed by the author through emotions, and these emotions need a lot of elements to support, of which color is particularly important. When viewing an oil painting, the viewer considers the ideological content and emotional direction of the work. For an oil painting, everyone understands it differently. The only thing an artist can do is to enrich the emotion of the work.

Figure 1. Van Gogh's Sunflower (Source: Encyclopedia Britannica)

2. Overview

The historical conditions of the early development of oil painting laid the realistic tendency of the classical oil painting. In fifteenth Century the European Renaissance, humanism for criticism of religion, with a focus on the positive requirement of social reality, many famous painters to gradually get rid of a single Christian classic theme creation, to observe and direct depiction of the then life figures, landscapes, objects, so that the works of religious subject with the reality of secular factors with obvious, some artists fully depict real life real. Renaissance painters inherited the Greek, Rome's artistic concept, which not only focus on work to describe an event or fact, but also reveals the antecedents and consequences of events or facts, thus forming a typical plot and pay attention to the idea of creating typical image art. At the same time, the painter also explored the application of anatomy, perspective in painting, the function of the distribution of the picture and darkness, and formed the scientific principle of the modeling. The use of human anatomy to the figures in the painting are as real as accurate proportion, shape, depth and space structure; establish perspective focus make painting form through the composition of the illusion, instant visual perception and reality in the directional scenery in the same darkness; make images in a unified picture issued the main source of light, forming a clear hierarchy from the near to the distant. The artistic theme of humanism and the pursuit of realistic modeling concept cannot be perfected in other kinds of paintings, because the limitation of tool materials, and the performance of oil painting tool materials is suitable for fully representing the two. As a result, classical oil painting has become a long - made and highly realistic look (Weiss, 1982; Kim, 1980).

Some oil paintings in the seventeenth Century emphasized the light perception of oil painting, and created the dramatic atmosphere of the picture with the contrast of color, cold and warm, contrast of light and shade, contrast of thickness and layer. Caravaggio Italy painters before he ordered painting in the light of harmonious effect, he strengthened the picture contrast between light and dark, often with a large dark background picture plane off a bright foreground figure, feel the light. Spanish painter el. Greco will be treated as objects in mottled light, he is not from the shade two decent shape dark distribution but from discontinuous scattered, the color changes in temperature also form a continuous change, continuous pen dignified, color level of permeability in extrusion of each other, the screen gives a whirling effect, some even filling a mysterious and disturbing atmosphere. Holland painter Rembrandt also put the light as a means of expression of people's mental state, he made many portraits, figures are shrouded in dark blocks, only show brightness important part of face, hands and other distinctive. He used the calm color in the dark with thin layers, the dark is deep, light painting is
coated with thick and painting knife pile method, resulting in heavy volume. At the same time, the use of strokes was also explored by many painters.

The development of oil painting had a new trend in nineteenth Century, mainly the change of oil painting color. The earliest British painter Constable J. directly with the painting in the outdoor painting, rich colors, with fine brushwork in his local color to blend into juxtaposition, distinctive color, the picture is the classic brown tone brighter. The color of the color - color color wheel poles can enhance each other principle lightness and strength in juxtaposition, in later scientific understanding, but Constable with observation of the natural emotion obtained in practice and the principle of complementary color, in part by. His work has inspired the French painter Delacroix e.. Delacroix dominated the creation with the idea of romanticism and created a large number of thematic paintings based on the historical events of the time. He will be more applied to the complementary relation between the creation of color performance, using active strokes, contrast color in many parts of the picture, enhances the color brightness and gorgeous feeling, forming a shock when painting style. Many painters of the French Barbizon School of landscape painting in the natural climate conditions of different understanding of the relationship between landscape light color, natural color and environmental color, realize color to reflect the time, environment, atmosphere, foil art theme, constitute a major significance of artistic conception and emotion regulation. A large number of landscape paintings have drawn a particular color atmosphere, such as natural wind, rain, morning and twilight (Wiley, 1998; Faxon, 1991).

The European oil painting in nineteenth Century has a clear School of art, although it is mainly embodied in the theme and content of the art, but oil painting techniques also have their own features. Like the neoclassical painting images focus on rigorous and solid sense, the classical traditional style rule; romanticism around the theme of the tragedy, and strive to tension in color, brushwork and movement factors composition lines create painting plot; a focus on the expression to the figure in the painting mood, more pictures in the green, purple, a sentimental, green tone quiet mood. Although the modern painting of the face is relatively rich, but have the overall characteristics of the realistic, their common performance: a painting is a unity of art form, color tone unified picture the local color, local color form a harmonious relation in transition in the gradient of each other, there is no isolated color; basic strokes it is used for shaping the image of the exposure level is limited, and unified in the long or short, or some orderly disposition; unified images were depicted at the centre of the composition, formation and effect of real horizon isomorphism.

From the beginning of the end of the nineteenth Century, has undergone a fundamental change in Western painting. The relatively narrow artistic function and integrated realism of traditional oil painting have reached the high degree of saturation of their own system, so they tend to break up in the transformation of philosophical concepts and artistic concepts. Oil painting is no longer the principle of creating the art of imitation of nature and reproducing nature, and the artistic image of the artist's free construction is regarded as a new reality. Artists no longer depict nature through the form of oil painting, but regard oil painting as a medium to express their spiritual and emotional world, and construct works by imagination and fantasy. After the Impressionist school, three painters first abandoned the traditional oil painting model. V. Van Gogh makes a strong, bright color full of strong sense of force with an acute and unrestrained stroke, showing uneasiness in his heart. P. Gao is made up of a symbolic color and shape. The space of the work is contrary to the traditional form and has a non-descriptive and mysterious atmosphere. P. Cezanne explored the art image with geometry, creating a picture of a world rich in its own order. Their works have become a symbol of the upheaval of the oil painting. Figure 2 shows the work of P. Cezanne. In figure 2, it shows the work of P. Cezanne which is sourced from the Encyclopedia Britannica.

In twentieth Century oil painting, from different artistic ideas of different genres, and restrict the art forms a variety of tendency, factors of traditional painting techniques in the form of art is often used as a concept to be strengthened, and even to the extreme, a form of painting language is highly valued by. For example: the main body and neglect the color for free structure Cubism; focus on the strong color

The effect of equilibrium state in the Fauvism; through the disorderly use of color and brushwork expressive expressionism distorted psychology; abstraction of pure color in the point, line and surface composition; and pigment random rejection, splashing, dripping on the canvas of abstract expressionism etc.. In the last hundred years, modern western oil painting schools have been numerous and successively replaced. As long as the tools and materials of oil painting are used as the molding medium, the artist can create an arbitrary picture of oil painting (Tinari, 2007; Aton, 2002).

With the continuous expansion of the concept of art, the combination of oil painting materials and other materials leads to a comprehensive art that does not belong to a specific painting species. Therefore, oil painting is also losing its status as the main painting species in the West.
Figure 2. The work of P. Cezanne (Source: Encyclopedia Britannica)

3. Semantics of Color

Color has a unique charm in oil painting, and color plays an important role in the formation of picture appeal and the transmission of spiritual connotation. However, the emotional expression of color is also an important symbol to determine the success of the picture. Colors make the world colorful, people's lives are full of colorful breath, at the same time, emotions and colors are always in harmony with each other, mutual influence, also let oil painters have a strong desire to express. When color exists as a natural phenomenon, it is only a physical phenomenon, and it does not reflect thoughts and emotions. The reason why people have emotional reactions to color is that people have a unique visual and emotional experience of color in their long-term life practice, which is a physiological response of human brain. The brain is stimulated by color to produce corresponding emotional associations of color, thus producing different emotions such as happiness, sadness, calmness and fear. This emotional response proves the richness of color emotions and their real existence in life.

For example, red symbolizes auspicious festivity, glory and victory; yellow symbolizes light, nobility and luxury; green symbolizes youth and peace; black symbolizes solemnity, solemnity, elegance or sadness and despair. White symbolizes mourning in China and purity and holiness of love in the West. They all embody the individuality of the national culture of each country. Color attracts people's visual senses with its natural attributes, but also conveys a kind of emotional information to people's psychology. This is the most rapid way to convey emotional information and expression. It can directly affect people's emotions and change people's emotional associations. This is what color emotions bring us the special psychological and physiological feelings.

3.1. The Meaning of Color Semantics

The semantics of color is the meaning of color. Human perception of color is a natural phenomenon, in this process, we are not only simple feelings, but also bring people a strong visual and psychological impact. Color is a kind of emotional language with strong expressive force. When people face a color, their subconscious will produce a wonderful psychological response, which is the meaning that color should convey to us. When we observe color, we give her symbolic meaning and subtle historical connotation in people's hearts with certain thoughts, feelings, life culture and imagination. In the process of visual communication, color expresses its semantics through a certain combination of brightness, purity, contrast and complement. In today's society, color as the main carrier of information transmission, her semantics has a wide range of social recognition, and oil painting art is the use of this point. Products hope to convey product information through the semantics of color, which is the product's self-expression to the audience, forming a unified style, easy to identify, arouse the audience's interest and attract their eyes.

3.2. Formation of Color Semantics

Vision is one of the basic physiological characteristics of human beings, but vision is not only a physiological phenomenon but also a psychological phenomenon. As a psychological phenomenon, it has two levels of significance: 1. Visual psychological phenomenon can only be unique to human beings. Psychological
research shows that visual psychology is based on the long-term evolution of animal kingdom; (2) Vision has the functions of sensation, intuition, thinking and emotion, so vision can never be simply understood as visual organs and their functions. A complete understanding of vision should be that visual organs acquire objective objects through the perception of light. Psychological feelings formed by images include two aspects: recognition and understanding. Objectively existing colors provide the basis for people's vision to express certain meanings. Visual understanding of the meaning of colors also requires some guidance from external colors. Then psychological activities will actively endow certain meanings of expected meanings with "colors" according to internal needs, so as to make them truly visual. The meaning of sense.

The external characteristics of each culture have a choice of color. This choice comes from many reasons, such as history, region, race, habits and so on. Therefore, at least within a certain range, in people's long-term social and cultural activities, this kind of semantic consensus has gradually been established. With the continuous development of human civilization, this kind of color semantics is constantly refined and supplemented in human's psychological and physiological activities, and constantly feedback in the relationship between human and environment, thus gradually enriching and becoming the "color semantics" that we have reached consensus and used for communication.

3.3. Research Significance of Color Semantics

Because color semantics is the concrete or abstract Association of color through people's different feelings to nature and life, the formation of color semantics is closely related to people's living environment and habits. Color has more intuitive and rich charm in oil painting art than form and text. So within a certain range, this consensus semantics is established. People can comprehend the semantics conveyed by color according to their psychological and physiological reflections, and the semantics of color changes with the continuous changes of people's psychological and physiological activities.

Therefore, the study of color semantics is particularly important. We know that color is people's subjective reflection of the objective world, and the use of color is the reflection of human psychological activities. So the study of color semantics is the study of human psychological changes. For oil painting art, it is one of the main goals to grasp the psychology of consumers and get consumers' recognition and understanding. For example, the traditional Chinese colors - red and yellow, red is the most familiar to Chinese people. Hanging red silk and satin at festivals or birthday banquets can bring happiness and happiness. In Peking Opera, the red face of "red orchid is good and evil, black and white show loyalty and treachery" is also considered to be absolute loyalty. In addition, there are Chinese folk art paper-cut, lanterns, Spring Festival couplets and so on. Yellow is the symbol of dragon, representing status and dignity. Red and yellow fully carry forward the value of Chinese traditional culture. Applying it to oil painting art, highlighting the appeal of traditional culture, can also express the spirit and attributes of commodities more perfectly, thus arousing resonance. We say that color is an objective phenomenon, because we have a common feeling and accumulation of natural and life experience, so to a certain extent, we can get a consensus on color semantics, and apply this consensus to oil painting art, invisibly closing the distance with readers.

4. The Transmission of Color Semantics

In oil painting art, the first thing we have to do is how to meet the physiological and material needs of consumers. So when we use color to decorate and perfect the packaging, this is the most important point.

1. Symbolism. It's not difficult for oil painting to be eye-catching, but it's not easy, and it's also the most critical, to be different and to reflect the cultural connotation of products and stimulate consumer demand. There are some common understandings about any color in human life. We call it aesthetic habits. For example, in traffic command, red signals mean "stop", yellow signals mean "slow down", and green signals mean "pass". Almost everyone knows this without words; in daily life, white brings purity and lightness, while black conveys solemnity and depth. So usually in the packaging of electronic products, we use cold tones, full of youthful vitality, mysterious, dynamic, and warm tones in the packaging of children's products, feeling warm, warm and full of vitality. Therefore, in oil painting art, we must pay attention to the symbolism of color semantics, so that it can directly express the nature and characteristics of packaging products, and combined with people's experience in color use to inspire people to associate with real life, so as to achieve a stronger communication effect.

2. Recognition. Each color is a spiritual carrier, and a specific color will produce a special spiritual appeal. People who live in a colorful world have a great hobby and sensitivity to color. Psychologically, they need to seek stimulation from gorgeous colors, but also pursue the emotional enjoyment that colors can bring to them, and this enjoyment process can firmly grasp people's psychology, thus forming a certain recognition effect. Coca-Cola beverage king, red and white design is full of vitality, but not too much publicity, white in the red background shows a jumping and lively state, reflecting the characteristics of energy drinks, and the red background gives people a solemn and conservative feeling, very eye-catching. So whenever people see red and
white colors, they directly associate with "Coca Cola". Therefore, the pioneer of color can not only deepen the impression of consumers, but also truly reflect the characteristics of packaging products. The semantics of color has deep social reasons. It is inseparable from the development of social culture. Creative and implied color language can go deep into the psychological and emotional expression of oil painting art.

3. Innovation. The traditional cultural semantics of color is also an integral part of oil painting art. Oil painting art largely depends on the sense of nationality and the sense of the times brought by color. China has 5,000 years of brilliant cultural historical precipitation. To excavate and utilize the traditional Chinese color to express the style of packaging products, we need to talk about the perfect combination of color semantics and history. But even for the transmission of the traditional color semantics, we can not blindly pursue the return to tradition, we should give color originality and unique creative expression on the basis of tradition. So the psychological reaction of color to people is not unchanged. Her communication should be characterized by pluralism and diversity. The semantics of color is complex and changeable. We should treat it didactically in two parts. She changes with the changes of politics, times and cultural background. If we can not grasp it accurately, it will cause mistakes in communication, which is counterproductive. For example, black, in traditional Chinese history and culture, always represents deep, sad and depression. But in modern civilization, black is a symbol of fashion, generosity and taste. In oil painting art, we must acutely understand and observe the multi-angle of color semantics. In oil painting art, the use of color lies in innovation, not in personal likes and dislikes.

4. Emotional. Kandinsky said that "color hides a power, although rarely felt by people, but it is real, significant, and senses the whole human body". Color reacts to emotions, stimulates people to associate with certain things and abstract concepts, and drives people's emotional changes. The semantics of color is based on the reaction of color in real life. In oil painting art, the interaction and communication between products and consumers are generated by the amount and contrast of color, which brings about the daily emotional expression of happiness, anger and sadness. Therefore, designers are required to embody the spirit of "people-oriented" in oil painting art, to show concern and respect for human nature in color, and to create a harmonious and warm color environment for consumers. Tea oil painting emphasizes the expression of artistic conception. Simple and profound artistic conception is suitable for the characteristics of tea, which makes consumers feel natural, friendly and peaceful, thus generating association yearning, mobilizing their active mentality, so that they can actively understand the products. This kind of interaction and exchange with humanity reflects our desire for a better future.

The change of color semantics is endless, and the psychological activities of consumers are extremely delicate. With the continuous improvement of people's living standards, we are no longer satisfied with food and clothing, but the quality of life is increasingly demanding, and began to pursue psychological enjoyment and visual satisfaction. Readers not only buy products to meet the physical and material needs, but also require goods to meet the social and spiritual needs, which makes the competition between products more and more fierce. Therefore, color which can make readers produce visual impact in the first time is becoming more and more important in oil painting art.

5. Semantic Expression Based on Visual Construction Technology

The painting style of drawing strokes based on the classical algorithm the main idea is to establish multi-reference images of Gauss Pyramid from the static input graph, Sober filter function is then used in each layer to get the gradient information of the image, thereby establishing a starting point and direction of the brush, and then from coarse to fine gradually realize on canvas by drawing; Gauss filter kernel processing reference image sequence, in order to get the size of the original image and the reference layer sequence; the stroke starting point, first established corresponding to grid and stroke radius, then statistical pixel error reference image corresponding to the area in the current and the sum of the canvas in each grid, if the threshold is greater than the value of a user given the definition of the grid in the region need to establish a stroke center is the starting point and starting point of pixels of the pixel values within the grid area of maximum error The direction of the stroke is judged mainly based on the gradient information at the starting point of the stroke.

These factors will be calculated to stroke rendering algorithm, which can draw the high light region and shadow region, have certain light visual effect for stroke model in vision, transparency and other factors also introduce the edge, trying to draw closer to the effect of stroke painter hand drawing style. Strokes from the visual perception of it, some sensitive areas often exist in image information, such as human face, close range photography scene in golden point. When the painting effect, if in the area of the style of drawing is rough, it will greatly damage the ornamental effect, so we need to do according to the importance of regional boundary constraints to some extent. According to the distribution of the image to determine the importance of each region boundary extraction strength, then extracted by the boundary constraint to stroke.1) first use face region. The search is adapted to the circular region of the face detection technology. As a hot topic in the field of computer vision, face detection algorithm has been developed very perfect. This paper uses face detection
technology for face detection. In general, the eyes and the surrounding parts are particularly sensitive, while the eyes usually in the upper part of the circular region in addition to do. At the same time the enhanced circular area, need to consider the asymptotic effect and its surrounding roughness. According to the above analysis, based on the circular area and its surrounding detect faces are as follows: the importance of parameter setting will face unified semi-circle set importance parameters alpha 1, the second half is set to a region 2. at the same time in the circular area of the outer circumference, in accordance with the pixels from the center is proportional to the distance the importance parameters decreased gradually, at 2 times the radius of the center distance The pixel point, the point of the importance of parameters is reduced to 0.2) near the focus. The scenery landscape vision map, visual focus of general position in the image center is lower, so the importance of detection is similar to the above method in this area. Usually in close range image on the upper part of the 2 golden points.

Above close focus detection method. The experiment result of the author’s work: Country Morning is shown as following figure 3.

![Figure 3. The experiment result of the author’s work: Country Morning](image)

### 6. Conclusions

With the achievements of psychologists such as Nietzsche, Freud and Kant in psychology, some artists began to realize that the artists wanted to express their inner feelings and emotional consciousness through the painting language of shape and color, rather than copying the real things they saw in their eyes. From the post-Impressionist era, the artists' consciousness of using color to express their subjective feelings and thoughts has gradually become strong, thus subjective color has a distinctive definition in the painter's eyes. For example, Van Gogh's works attach great importance to the expressive power of color. Van Gogh hopes that people can feel the strong feeling brought by the pictures in his works. He uses colorful lines to express his fanatical heart and make the color emit strong appeal; Cezanne's works do not use the sketch relationship in color, but emphasize the characteristics of color itself, such as the combination of cold and warm colors. Later, the modern art program "accurate depiction is not equal to reality" was put forward. Painters made more efforts to get rid of the traditional way of expression and imitation of nature, and also to follow their own inner world emotional catharsis.

With the gradual strengthening of the artists' consciousness of expressing their subjective emotions and thoughts by using color and giving them a distinctive definition of subjective color, it fully proves that the artists also pay more and more attention to individuality consciousness and subjective emotion in their painting creation. Subjective color is characterized by subjectivity, symbolism, expressiveness and decoration.

For artists, art is a way of expressing their own thoughts and feelings and reproducing things. It is a creation of their own spirit. Van Gogh can be said to be the founder of "subjective expression". From his works, we can feel the eruption of his inner feelings, strong personality and unique pursuit in form, and use strong colors to highlight the strong emotional expression originating from the deepest heart. His work "Crow on the Rye" shows signs of tension and uncertainty everywhere, like a silent desperate book composed of strong colors and exaggerated strokes.

Color itself has its own language, different colors symbolize different information, reflecting different personality characteristics and subjective colors, yellow cannot help but remind people of elegant, bright, brilliant, happy, mature, rich symbols; red cannot help but remind people of dynamic, exciting, bright, fearful, nervous symbols; Green is the symbol of vitality, hope and future. Color can not only symbolize things, but also symbolize Abstract ideas. With the development of subjective color, the symbolic feature of subjective color is
fully displayed. For example, Gauguin and Van Gogh painters are particularly fond of using symbolic colors to create.

Goethe thinks that color has the difference of "positive" and "negative". He thinks that red, orange and yellow can produce a positive, exciting and joyful mood, while blue, green and purple on the contrary can produce a depressive, sad and depressive mood. In order to fully express their subjective emotions in their works, painters will use a variety of expressive languages to express the picture, such as using curves to separate or overlap the color of the picture, and combining the beauty of the curve with the color to create a feeling of peristalsis.

Artists give more life to works of art with color. In my opinion, the use of subjective colors in artistic creation is the necessary means to convey the artist's inner emotional world. The artist expresses the deepest and most touching aspect of the inner world to the objective things with the artist's unique painting language, so that the audience can feel the artist's inner spiritual feelings in the creation, so as to reach the goal. To the purpose of artistic communication. It is the purpose and requirement of the semantic expression of oil painting creation to depict one's most real subjective feelings and consciousness with colors that highlight one's individuality.

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