



The Study on Modern Painting "Light and Shadow" Reflection Techniques

Sheng Wang

Academy of Arts, Jiangsu University, Jiangsu 212013, China

1207697716@qq.com

Abstract: Among the reflection factors of modern painting, light and shadow occupies an important position. In the arts, the art of light and shadow presents different types of souls. In the oil painting, the use of light and shadow can realize image of the shape, the atmosphere contrast and graphic ideas. Painters can choose different expressions of light and shadow according to the characteristics of the work to achieve light structural arrangement and design rationalization. Based on this, this paper aims to study the reflection of "Light and Shadow" in modern painting and analyze the artistic content of "Light and Shadow".

Key words: modern painting; "Light and Shadow" reflection techniques; research

1. Introduction

Light and Shadow comes from nature, and its application in the art of modern oil painting can fully make up for the imagery blank in oil painting. In the actual creation of the artist, it is possible to express the work through the visual and psychological understanding of light and shadow, and let the appreciator mentally resonate with the works of art through design, and provide psychological sustenance for the works of art. With the variability of light and shadow, artists could exhibit the artistic expression of oil paintings.

2. The impact of "Light" and "Shadow" on oil painting

"Light and Shadow" have a relatively big impact on oil paintings, under different lighting and projection angle, the appearance of oil painting varies. Details are as follows in Table I and Table II.

Table I Oil paintings under different lights

Light type	property	Light processing	Masterpiece
Lighting and candles	warm light	Impressionist technique, thick yellow tone, create visual conflict	"youth"
Natural light	warm light	Modeling show, glorious transition to the dark, flickering.	"Lamp in front of Magda Lina"

Table II Oil painting with different angles of projection

Projection Type	Intensity	Features arts show
Flat under shadow	weak	Images focused, strengthening shape, full of abstract meaning
Under constant light and shadow sidelight	strong	Three-dimensional sense of strong, clear image building, a strong sense of reality
Under backlight light	strong	Transform rich color shading

3. The reflection techniques of "light and shadow" in Modern oil painting

3.1 Image deformation

The application of "Light and Shadow" in oil painting could achieve image deformation and realize images atmosphere. Based on this kind realistic way of oil painting, the movement of lighting sources can be utilized to improve the drawing object so that the object of the expression is more logical. In Picasso's painting "Girl playing Mandolin", Picasso changed the fixed light source, with the idea of the illusion of space, and determined the light source on the upper arm side of the screen of the character. Situation has been modified so that the upper part of the screen gives a sense of trauma. If Picasso had not processed like this in his creation, and instead to increase the description of volume of the upper arms in a realistic manner, then the light source of the figure would be at the elbow. Compared to that, the Edge processing that was treated had made the line of sight more reasonable, and the forearm remained at the direct light source of uncertainty, in the form portrayed as close to the

canvas. Based on this process the mandolin in the same plane can be made to cover the the screen and block the abused light [1].

In addition, there is also a body shape becomes "invisible elephant," which comes from the word "moral", the actual meaning of the invisible elephant is that meaning has no intention, and changes come from scratch. The changes in oil painting picture expression should not be too deliberately, yet it should not be an exaggeration, specific morphological changes shall cover various attitudes. The essence of this kind of creative approach is that most magnificent image has no image. Like Zhao Jun Chao's "Hanyang Yuan", it also took such kind of creative approach, the abstractly treated and recombinant deformed picture became simple and lively, and still kept the harmony [2]. As shown in the following figure:



Figure 1 Zhao Jun Chao's "Hanyang Yuan"

3.2 Subjective reflection of pictures

The subjectivity of "Light and Shadow" is reflected in the application of modern paintings, and in practice made the realist painting detached from reality, achieved the combination of emotion and art form in the process. In the oil painting space, the body of painting is the direct or indirect emotional experience of the artist's inner world to the objective world. The integration and expression of light and shadow in the picture is

able to show the gap between reality and the ideal life. It is also a way to reflect the subjective picture. The subjective concept of oil paintings departed base on the truth, but it could change the traditional concept of painting. And this kind of painting style is different from the three-dimensional painting, with less attention to the art style of painting techniques [3].

When studying Matisse's painting works, we can feel an intuitive artistic expression of light and shadow from the picture. This kind of artistic expression is neither the change of volume or space in traditional realistic painting, nor the revelation of light and shadow in the abstract school. The actual form is that it set objective objects as the core, and the light and shadow in the objective world were analyzed, blend, integration, and eventually became the plane of the screen color. As shown in the picture below, Matisse's "Red Harmony", in this painting, there's green scenery outside the window, and the distance to the green and red was exchanged, achieved the change of light and shadow. From a closer look, the red appears bright, while from farther away, it looks blue, and each color from a distance can appear blurry.



Figure II Matisse "Red Harmony"

The light and shadow in subjective paintings is not an expression, and it becomes the way of communication between artist and paintings, which creates a rich variability on the screen and uses the correct light and shadow to reflect the structured image in the form of unstructured images. As shown in Figure III "Old King", the painter, with the

help of light and shadow, expressed the relationship between the line and block plane [4].

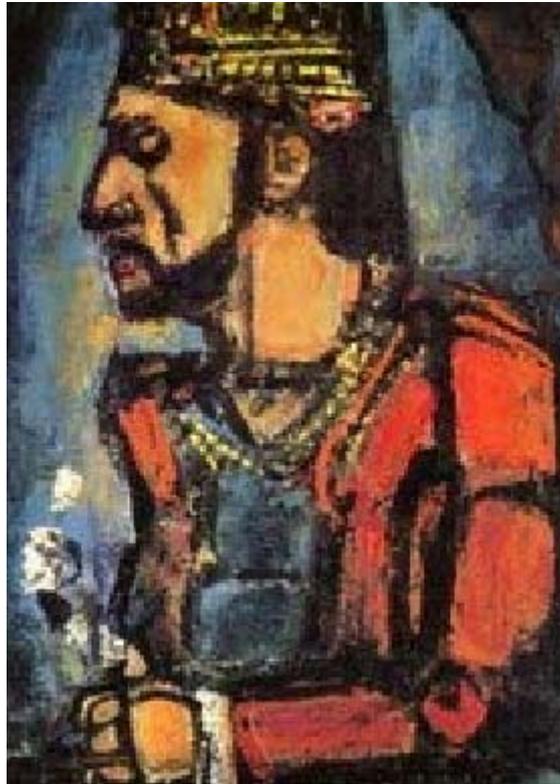


Figure III George.Luau "Old King"

4. The content analysis of "Light and Shadow" in modern oil painting

4.1 The conveyance of psychological feelings

Under normal circumstances, people are accustomed to the objective existence of light around them, thus they would not pay visual attention to these lights. For painter Gauguin, the light in metropolis was completely unattractive, and he rejected such environment for creation. Gauguin himself lived in Tahiti. As Tahiti was sunny, it had a great impact on his oil painting creation, in his work, the outline is relatively clear, the image is relatively bright, with the most simple light, the image is full of fantasy. Gauguin's works actually created a spiritual world of light and shadow, with the utilization of the inner unique lighting changes, and the unprecedented inner light

expression method, he had injected a new life in the development of abstract art. And in his works the structure of light and shadow was weakened, while the contrasts of color was more focused on. Gauguin's oil painting style had a relationship with his inner feelings, expressed a state of joy and relaxation in the actual work [5].

4.2 Personal Experience

When using the technique of light and shadow, the actual experience of the painter will also affect the way of using light and shadow. Overall, the application of light, line, color, composition, etc in oil painting are intended to demonstrate the nature of the object, and the reflected image would respect the self expression of inner feelings, and would not consider too much about its scientific nature. In Western arts, the aesthetic value of art in the presence of different genres share common ground, but they also have differences, as the artist interpret works according to their own knowledge structure and psychological structure.

5. Conclusion

In summary, in modern oil paintings, the artistic expression of "light and shadow" focused on the expressed objects and the rendered images. With the character of "Light and Shadow", it makes the image deformation occur, so that the actual oil painting becomes more abstract. And with the full screen the atmosphere were build, highlighting the relationship of "light and shadow" in the works. Specific arrangements of light and shadow is actually the artist's psychological feelings, such as the creation of a gray color mood, bright color mood and the like. These different applications of light and shadow, are able to make paintings full of emotion, and express emotions. So in the content analysis of light and shadow in modern oil paintings, we need to pay attention to the accumulation of psychological feelings and conveyance of the personal experience.

References

- [1] Pan C T, Chen Y C, Yang T L, et al. Study of reflection-typed LED surgical shadowless lamp with thin film Ag-based metallic glass [J]. *Optik - International Journal for Light and Electron Optics*, 2015, 127(4):2193-2196.
- [2] Ngai P. Light and Shadow of an Inarticulate Age: Reflections on China's Reform [J]. *Economic & Political Weekly*, 2008, 43(52):70-76.
- [3] Ezura K, Sakamoto Y. Computer-generated holograms considering multiple reflection, transmission, and shadow on object surfaces [J]. *Proceedings of SPIE - The International Society for Optical Engineering*, 2004, 8(1):1-6.
- [4] Lewkowich D. Teacher Education in Memory's Light and Shadow: Autobiographical Reflection and Multimodalities of Remembering and Forgetting [J]. 2016:1-19.
- [5] Skews B W. Comparison between holographic interferometry and high-speed videography techniques in the study of the reflection of plane shock waves [J]. *Proc Spie*, 1997, 2869:616-625.