

Exploration on the Development and Characteristics of Composites Painting in the Contemporary Art Ecology

¹Wang Jingjing

¹Dept. of Global fine Arts, Kyonggi University, Korea
82960818@naver.com

Abstract

The ecological expression of art in modern society takes the harmonious developmental relationship between man and nature as an element and combines it with the various manifestations of painting as an expression of ecological artistic development. The necessary relationship for the harmonious development of nature is accurately articulated, and the ecological changes in people are expressed in integrated materials that inspire human reflection. In the pursuit of material pleasures, mankind is neglectful and indifferent to the environment. The development of composite painting in art and ecology is a process that more reveres the harmony between man and nature as well as satisfying the creative value of the work. After systematic evaluation and research, people have engaged in various structural forms of composite art painting development in the long history of art development, focusing on the integration of environmental and ecological culture. In the process of nature education going through development, the comprehensive practical development of nature education is enhanced and efforts are made to feel new ecological art ideas and new ways of valuing environmental protection. In this paper, an observational study of eco-art will be carried out, starting from the theory of hierarchical division and analyzing the contradictory relationship between man and nature. Recognize nature, understand it and feel it through eco-art painting. The analysis of the contradictory relationship between man and nature is combined with the identification of various types of information that give value to the environmental protection public, and the combination of ecological painting and nature art to achieve an upgrade of the environmental protection idea of the value of painting.

Keywords: Eco-art, Painting material, Developmental characteristics

1. INTRODUCTION

With the spread of mechanized production value levels, China's overall economic level is developing rapidly. An irreconcilable contradiction between economic values and the environment has arisen, with serious environmental problems in many regions. As a result, the relevant authorities have begun to realize the importance of environmental values and have begun to organize environmental assessments and environmental remediation, but are still influenced by the environment around urban and rural areas. In the face of the harsh changes in the environment, people began to seek ways of development in line with the ecological environment, and in this state of mind, the creation of contemporary art ecological painting was born. It is a process of refining the construction of the ecological level of nature from the comprehensive perspective of

Manuscript received: November 26, 2022 / revised: December 4, 2022 / accepted: December 9, 2022

Corresponding Author: 82960818@naver.com

Tel: +86-10-8752-3057, Fax: +82-508-930-3057

Professor, Dept. of Global fine Arts, kyonggi univ, Korea

Copyright©2022 by The International Promotion Agency of Culture Technology. This is an Open Access article distributed under the terms of the Creative Commons Attribution Non-Commercial License (<http://creativecommons.org/licenses/by-nc/4.0>)

the ecosystem, with reference to the relationship between the natural ecological balance of development and the concerns of the human ecological value base, and with the requirement of fully awakening the natural ecological and survival value base. The process of human and nature conservation requires a full understanding of the processes and opportunities that exist in the natural life and continued development of biological populations, analyzing the value of short-term interests, and understanding the space for the development of ecological civilization. In the face of the relationship between contemporary art and ecological development integration, full cognition and development is needed to use natural resources and wisdom values to stimulate the awakening of human nature consciousness, break the existing value space and strengthen the use of deep space values. Facing the harsh environment, human beings need to analyse the various problems that exist in the environment from a comprehensive cognitive perspective.

Students is a systematic project, with classroom teaching and extra-curricular education and guidance as the At present, the various types of pollution produced by industrialized production have led to damage to natural resources, and companies are overly motivated to pursue economic values, and there is shirking of responsibility in the face of various problems. People ignore the importance of the natural environmental resources around them, lacking a clear sense of reflection and the ability to consider problems from a macro perspective, and there is a certain amount of lag and depravity. In the development and construction of contemporary eco-art, painting is represented in a traditional, archaic way. It analyses people's needs for the environment from a public perspective, analyses the values and sense of communication that ecological painting brings to the table, and refers to the value base and visual approach of public education to present content that can be easily understood and expressed in the form of ecological painting.

Along with the rapid development of China's comprehensive economy, production and construction have caused various impacts on the environment, and this contradiction has shown an increasing trend, with environmental problems in various regions becoming more and more serious. Although the state has begun to pay attention to environmental protection issues and environmental management, but due to the conditions of various factors, some urban areas still have serious damage to the surrounding environment and no one to manage the situation. If small environmental pollution is not treated, it can lead to irreparable and serious consequences in the long run. The creation of artistic ecological painting requires complete technical support to improve and enhance the various ways of structuring production and life. In the face of increasing pollution and resource scarcity, people are beginning to appreciate the importance of environmental protection. In the construction of a number of environmental organizations, there is a need to carry out adequate research on the various series of works, to work on the protection of natural resources, animals and plants, and to develop the activities of regional environmental organizations and social groups. The creation of ecological paintings requires an accurate understanding of the various situations of ecological civilization art and putting oneself in the position of actual ecological analysis. For example, understanding water pollution, analyzing the pollution of rivers in the Changbai Mountains and understanding the growth of the surrounding flora and fauna. Learn about the various important players and links in the biological chain and analyse the value base of the ecological circular economy and how the chain is maintained. For example, ecological vegetation conservation, ecological fertilizer composting combinations, etc. Understanding the causes of climate warming and analyzing the different ecological conservation projects that need to be carried out in different seasons [1]. To analyse the foundations and norms of ecological organization construction according to the way environmental information is built, to reinforce the value of creative thinking and to strive to strengthen the reconciliation of the conflicting levels of relationships between ecological nature and man through the accumulation of environmental knowledge. In the assessment of integrated materials related to ecological conservation and human intervention, efforts are made to create different types of artwork by making full use of painting techniques and colour processes.

In the creation of contemporary art ecological paintings, attention needs to be paid to the integration of ecological painting foundations, to the management of environmental protection in line with ecological development, to the close ecological construction, to the clarification of the creative thinking of ecological painting, and to the analysis of the functional characteristics of the educational value from the public perspective. With the joint participation of social production, environmental protection construction and human civilization development, the integration and development of the value of ecological culture and art creation is realized. In the face of the aesthetic law approach to art creation, it is important to get as close as possible to the current thematic value of natural ecological construction, to feel the value of artistic beauty from the public perspective, to understand the concept of public value in depth, to break through the way of thinking about a beautiful environment from the front, and to build a perfect and harmonious development between man and nature. In the technical analysis of contemporary art ecological painting creation, a reverse perspective analysis can be used to portray the information of events in the development of contemporary environmental deterioration in order to fully focus on the various elements of environmental issues. In the creation of ecological painting, new and innovative content can be sought by referring to artistic ecological expressions and methods, which can then be introduced into the development of ecological creative painting.

The key to the creation of ecological painting is to meet the current conditions of creation and forms of expression. In the process of creation, efforts need to be made to stay close to people's social living standards, use a variety of painting tools and modes of operation, place emphasis on proposing ways of reference that are in line with expressive values, and strengthen the use of multi-value painting and art. The focus needs to be on the harmonious relationship between nature and people, starting with the way and method of manipulation of key elements. The focus of eco-painting is on the identification of the materials chosen, the needs of people's lives, and the use of multi-painting tools to appropriately emphasize specific forms of expression. To fully articulate the harmonious relationship between man and nature, observe the ideas of environmental pollution themes that can be accurately and vividly expressed, be fully aware of the content of various types of environmental information and knowledge, recognize the relationship between man and nature, adopt a value-led and deeply thoughtful analysis, and change the way the existing links are structured to avoid environmental damage. The concept of art is to incorporate an ecological cultural base from the subconscious, using clever value features that blend into the ecological creation to enhance the fullness and spiritual value meaning of the work.

2. THE CURRENT STATE OF GLOBAL DEVELOPMENT OF ECOLOGICAL PAINTING IN CONTEMPORARY ART

Chinese art creation has been extended since ancient times, and in the face of increasingly developing environmental issues, there is a need to constantly enhance the development of the value of each work. It is possible to start with an ecological thematic value creation approach, incorporate artistic trend development ideas, and refer to the value characteristics of Chinese ecological artworks, integrate international ecological art circles, maintain their own value characteristics while improving ecological art displays within a certain range, and tend to public value education development space identified.

In the development of ecological aesthetic art displays in China, there is a need to discuss the value focus and trace the roots of the relationship between the aesthetic value base of human and natural ecological development. The value characteristics of the art itself are discussed from the value approach of Taoist thinking and natural Taoism, with reference to relevant theoretical infrastructures and the integration of the values of ecological art studies. Eco-art performance is integrated into historical and cultural value thinking and is rarely presented in a contemporary perspective. From the viewpoint of ecological art, the inner spirit is taken as the core value meaning of ecological art development, strengthening the artistic-ecological relationship of the

harmonious operation of nature and reinforcing public social value participation in strengthening assessment. China elaborates on natural eco-art varieties in two main areas, one is integrated materials, which are naturalized, cleaned and unpolluted material artworks that can be used directly, and the other is painting. Based on the relationship between domestic eco-aesthetics and the theoretical value of environmental protection, the theoretical level approach of ecological art is judged in the context of the analysis of the referable value of eco-aesthetics, focusing on the consideration of the value of social international thinking, starting from a broad environmental thought process and combining it with the level of service value. The multi-dimensional approach of ecological time, philosophical value, natural value, social value and scientific value is elaborated in a comprehensive manner, drawing on the strengths and the proportional levels of interaction between the various aspects.

With reference to different creative values and practical ways of analysis, the practicable process of eco-art painting is analyzed from different perspectives and ideas. Artists can develop their compositions in natural plants and flowers, get a deeper sense of the flourishing growth patterns and analyse the relationship between the changes in heaven and earth. Feel the characteristics of the product from the environmental representation and analyse the differences that exist between light and shadow.

Artists are beginning to focus on the relationship between artistic decoration and colour change, and on the content of environmental influences. In *Eucalyptus*, for example, the trees are moved directly into the gallery and stand in the centre of an urban exhibition, visually presenting the destruction of natural ecology under urban development. Using light and shadow art, the artist uses a camera to microscopically display objects with pollution, and photographs can be compared to clearly see the condition of the polluted objects, making the microscopic objects concrete and subjective, thus leading people to fully understand the pollution problems caused by water pollution to human life. China began to attach importance to the development of eco-art and eco-images in the 1990s, learning from international eco-art and integrating art and photography with each other to show the basic image changes in Chinese society and ecology. This is an in-depth and practical performance, a way of protecting the environment, a manifestation of the state of ecological art, which can have the effect of positively impressing the observer with its natural feeling effect.

Contemporary art life has fused the ecological materials of agricultural production with ecological art painting, using a patchwork development of agricultural products to demonstrate the spatial value of the public, an expression of the fusion of folk art industries. In the development of China's art ecology industry, the natural environment is combined with artificially created materials to build a harmonious development relationship between man and nature. It makes full use of modern decorative art, restoring the natural materials of contemporary art, applying decorative art to art, and combining different levels of space in an artistic way to present artistic visions in an ecological form. The artists use painting and installation to express their concerns about the environment. They do not participate directly in the process of solving environmental problems, but choose to analyse the shortcomings of the environment from a single perspective, using and reusing rubbish in conjunction with the creation of painting, making full use of the environmental value of various types of rubbish materials and using painting and installation to express their attitudes and concerns about the environment. The painting is a way of expressing attitudes and worries about the environment. Environmental issues are an important and serious problem of globalization, and in the process of creating ecological art, the development structure and characteristics of material painting need to be integrated to fully express the artistic needs expressed, and to realize the artistic expression of a cry for the environment.

The severe environmental impact of pollution in internationally developed countries since the industrial revolution has made them aware of the importance of environmental protection. Since the middle of the 19th century, the Romantic artist Barbizon has adopted the original nature genre, showing the characteristics of industrial technology while analyzing the various negative influences on human beings. The emergence of the Barbizon School led to a gradual realisation of the importance of the environment as a key dominant value in

human existence requiring an in-depth study of the changes and differences between man and man, and between man and nature, from a macro perspective. Art itself is born out of life, and the presentation of environmental art is a form of expression that focuses on social movements. The foggy city created by the artist is a strong irony of the industrial period in the light, shadow and foggy conditions, where the state of light and darkness has become part of the content of ecological art works, and the artist carries out his creation with complex thoughts and feelings, which is a meeting of spiritual values. In the process of displaying changes in eco-environmental art, the artist gradually realizes that ecological destruction may be an uncertain factor leading to environmental change. The relationship between man and nature is a process that goes beyond the standards of realist value painting and is an act of gradual materialization of Western eco-art. Since the 1970s, artists have begun to abandon traditional monuments in favour of more environmentally friendly natural green vegetation, rejecting the existing value of the land and reusing its possibilities. In the Western art system, traditional artistic boundaries and ways of thinking are broken down, and nature is integrated directly into art, with a greater focus on the environmental tangential relationship between nature and people, and on the relationship between people and society, art and nature, and social values and art. Transforming the value of the natural landscape while improving the ecological art value approach and analysis methods, changing the concept and optimizing the base requirements of the ideological value.

Artists in Western countries have explored a variety of thematic value relationships between man and nature, which contain surreal value features. The international integration of social-ecological conceptions of art with related technologies has transformed existing thinking on the development of artistic value creation, attempting to integrate integrated nature-life relationships and expressing effects with impact with the help of realistic media. The interplay of the art and environmental movement with nature art promotes a change in the behaviour and approach to art materials, a demonstration of the social development movement of ecological art. As a result, the ecological approach to art abroad is more flexible, versatile and creative. Art itself is a certain discourse of environmental protection propaganda, they can reach into the social public space and use artistic thinking to strengthen the use of environmental protection propaganda, understand the value and role of awareness of society, thus calling on the public to organize all kinds of actions to solve all kinds of problems in the process of participation and problematic environmental thinking of artistic values [2].

3. THE CHARACTERISTICS OF COMPOSITES PAINTING IN CONTEMPORARY ART

Art cannot be created without life, and the integrated level of artistic ecology, combined with the development of material painting, requires greater attention to the analysis of artistic characteristics under special conditions. The goal of creation is to provoke thought, to remind people of the pollution of the social environment. The idea behind the development of integrated material painting under the conditions of artistic ecological development is that the creation of art paintings needs to first give the viewer an intuitive feeling that leads to the author's personal experience and thus to the character of environmental change. It is important to go deep into the process of organizing the surrounding environment to feel the level of destruction of nature, to analyse the relationship between man and nature, to understand the characteristics of ecological nature, to put oneself in the position of the natural environment in terms of the pressure of industrial development, the factories, the performance of the people, the problems faced by industrial cities, etc., and to integrate reflection into the creation of the work in order to express the sense of powerlessness towards environmental pollution.

Ecological balance is key to the protection of nature, and the absence of just one aspect of the biological chain increases the scope of the biological environment and the amount of damage that ripples through it, thus directly undermining the existing balanced relationship between natural ecological development. Throughout the analysis of the ecological value concept, there is a need to focus on the assessment of the various aspects

of social ecology. Sewage discharged from factories and harmful chemical substances all cause serious pollution of the water, and the contaminated organisms in the water that are put on people's tables lead to long-term human pollution. In the face of ecological pollution, there is a need to analyse the relationship between biological adaptation or non-adaptation to change. Humans need to start transforming their ecological and environmental values from themselves, work towards a sustainable green construction model, pay attention to improving their living standards and try hard to restore the ecosystem of the wider natural environment.

The relationship between man and nature is expressed in the work with real feelings, a true reflection and a wake-up call to mankind to strengthen the process of reflection in nature. Nature has given mankind the material basis on which to live, and these beautiful materials are not constant, but require comprehensive human protection. In their artistic ecological works, contemporary artists start from a developing way of thinking about mixed-material painting, combine it with their own situation and work to lead people to a greater sense of awareness of natural colors.

In the creation of art-ecology paintings, the first thing that needs to be clarified is the requirement for proportional changes in the composition. Following the up-and-down and parallel compositional relationships, the skillful use of technical features highlights the subject's way of thinking. The natural environment needs to be well laid out in the process of transforming, dividing, transitioning and organizing the distribution of natural environmental scenes. A detailed discretionary analysis is required for debris and weeds, which should be differentiated according to the type of waste pollution, and a clear subjective arrangement of values and rectification ideas. The basic structure of the upper and lower compositions can be referred to, and then a multi-layered division of the picture using associated connections, with several large blocks for distribution and transition.

Highlighting the subject in natural compositions and referring to the subjective way of the picture in order to build a different level of feeling. Use the variation of differences between distant, medium and close views of the landscape to obtain a harmonious development of the relationship between point, line and surface to construct a manner that meets the needs of the picture. Discarding superfluous impurities to the extent that they can be reasonably rendered to construct a fresh and clear structure.

Different compositional ideas can be used for different themes, but attention should be paid to the articulation and connection between them. They each have their own characteristics and there are certain advantages between the variations. For example, in the artistic creation of a bird catcher, the composition can be based on the flight characteristics of the bird, its distribution and the way it is arranged in proportion. When considering environmental pollution, adjustments can be made to buildings, landscapes, reefs and smoke, paying attention to the way in which natural landscapes are paired and arranged with man-made objects. The composition proportions can be modified according to the details and the way the colors are laid out, at which point the range of alterations and the standard way of doing things can be adjusted.

In the colour composition of a painting, the colors need to be expressed one by one according to the drawing requirements of the composition, and the drawing needs to be labeled in search of a balance point. With reference to colour, the level of colour difference between the ideal state of reality is analyzed and the relationship between the two is adjusted as far as possible. The process of natural purification and integration requires attention to the projection of spatial colour, improvement and optimization in comparison with the environment of the real situation, paying attention to the interrelationship between the two and the degree of influence. The process of depicting contaminated colour requires attention to the identification of clean translucency and spatial proportions. In the exploration and analysis of colors and tones, reference can be made to the differences between the various types of time and space for the assessment of tones, adjusting the proportional relationships in people's daily lives, integrating the colors of the natural sky and the ground environment space to build a harmonious way of natural transition. At the same time, it is important to fully

adjust the relationship between the tendencies of colors, pay attention to the coordination between subject and objective things, and adjust the transition of colors. Colour perception with reference to the variability caused by changes in light sources on ground scenes, and analysis of influencing factors and requirements for change.

Different colour variations are analyzed in the process of creating different colours, depending on the differences in the environment of things. Draw on the inspirational value of colour in documentary ecological photography. In the case of pollution leaks and the spread of pollution, a contrasting analysis of colour impact can be used. For example, oil pollution can be rubbed with black oil, seabirds infested with pollution, and polluted water can be displayed with colour changes, using visual colour displays as a subjective way of dealing with colour in pollution creation. There is a difference between subjective value characteristics and objective value characteristics in the colour of water bodies. In the process of specific talk analysis, reference needs to be made to the different pollutant comparison analysis to determine the difference in colour change of water bodies. The haze colour change has a small proportional volume level and is mainly presented in the grey colour change. In the analysis with reference to the change in light, the contrast between near and far, light and dark can be used to demonstrate realistic pollution levels.

An ecological perspective of observation and analysis using the placement of natural values. The characteristics of objects and the level of form are analyzed to interpret the changes in colour. Observing the changes in the value of natural ecological life in order to have an intuitive sense of the flora and fauna within the natural world. The artist pays attention to observation and accumulates records in his daily life, personalizing natural creatures with the aim of demonstrating the value of ideas through their expression. For example, in the call of a bird, the differences between individuals are shown according to the different bird calls. The changes in nature are recorded in the individual habits of life, attention is paid to the relationship between the differences between people, the characteristics of a particular part of the animal are carefully observed, and the analysis and feelings from a natural visual perspective lead to reflection. In the ecological artistic expression of the value of painting, attention is paid to the assessment of the level of ecological value and the synthesis of objective value determination relationships, consulting and referring to a range of data and information, understanding the relationship between the ecological characteristics of animals and plants, focusing on the proportional relationship between the ecological systems of animals and plants, referring to various types of ecological information, recording the value of memory from an ecological point of view, and contrasting and dealing with intuitive and objective feelings.

All natural landscapes can be realistically expressed in fine detail and exaggerated in macrocosm under the artist's brush, and this contrast can highlight the detailed features. For example, the realistic portrayal of polluted water, birds and fish struggling for individual life is an exaggerated display of the fine details to highlight the variation in the environment. The complex emotional perceptions in the referential realistic proportions express the author's distress at the lack of improvement in environmental pollution. For example, in the depiction of deforestation and polluted water, a combination of distant and close-up views is used to provide a visual depiction of the smoke from industrial factory production. An exaggerated, realistic comparison of the environment is used to make people reflect on mistakes and lead them to think, based on the display of uniform areas where pollutants are not regularly emitted. The strong contrasting exaggerated display allows people to associate time and space with the passage of time and the development of society, and this exaggeration, which does not correspond to a realistic work, accentuates the changing differences in the environment.

In environmental investigations, it is necessary to make repeated assessment determinations based on different levels of pollution development and with reference to the event itself. For example, in depicting the frequency and severity of events, a concentrated demonstration of the reality of the state of affairs can be made based on the frequency of different problems in the real environment and combined with the pollution of riverbanks by rubbish and the flow of polluted smoke from factories into the city. This concentrated display

of environmental pollution is a microcosm of the current state of pollution, which is normally scattered, and the process of artistic creation is to concentrate the realism for the purpose of impacting visual effects, combining the levels of power of all parties and enhancing the perceived value of subjective colour in space.

The creation of a painting requires the shaping of detail, and the artistic ecology requires the integration of various materials for the painting. The shaping of a natural landscape encompasses all natural types of scenery and is a process of restoring a sense of beauty. From the natural forms of the landscape, those that are naturally beautiful and have outstanding portrayable characteristics are selected and then expressed by the artist. The process of representation of scenery and elements is devoid of aesthetic perception, for example, the detailed representation of felled trees is an aggravated portrayal of fine details. Through the detailed portrayal of felled trees, more detailed portrayal of the composition can be advanced, which is not a deliberate display of detail, but a comprehensive expression of all effects.

4. CONCLUSION

To sum up, under the conditions of artistic ecological development, artists need to pay attention to the current use of composite materials, refer to various types of paintings for the display of developmental thinking, combine the requirements of characteristic thinking, adjust the way of thinking in the value characteristics of thinking and show the various characteristics of artistic material painting. From art ecological value to art characteristic development, strengthening the innovation of material content should start from contrasting the various material elements such as colour, structure, light and shadow, space and content, strengthening the characteristic assessment of art ecological painting, showing the way the development of integrated material painting is structured, making it clear that the innovation and creation of art ecological development is not a separate meaning representation, but a novel value context assessment, a process of intermingling dream and reality in order to deal with the sense of contradiction, leaving more for the work to show the value of ideas, provoking the viewer to think, analyzing the specific situation of environmental events and reaching the identification of the value goal of creation. In the same kind of creative value thinking analysis, break the traditional way of structuring ecological painting works, meet the natural aesthetic value needs as well as the autonomous expression of social values and environmental needs, frame the identification of the natural aesthetic value sense, deal with the vacancy in the space value sense in time, provide the necessary painting space and emotional way of thinking for ecological art. In a more innovative way and method, it opens up new and intuitive methods of expression to better expand the audience and enrich people's awareness of environmental protection so that they can better feel and flesh out the different creative values in the act of environmental protection values.

REFERENCES

- [1] Modge. *Exploring the development and characteristics of Composites Painting in the Contemporary Art Ecology* [J]. *Art Education Research*, 2021(19):42-43.
- [2] Xu Ke, Xie Mu, Meng Yao, Cui Yan, Zhong Gang, Yue Yan, Ding Xiaojie, Hao Ke, Shi Weiwei, He Wei. *Art Media Forum - Contemporary Art Ecology and Media Mission* [J]. *Contemporary Artists*, 2022(01):54-63.
- [3] Liu Xintian. *The Basic Characteristics of Ecological Aesthetic Expression in Chinese Contemporary Art* [J]. *Journal of Jiangsu University (Social Science Edition)*, 2021, 23(02):52-60+73.