



# Study on the Style and Characteristics of the Selection of Mongolian Oil Painting Subject Matter

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## Abstract

After Mongolia gained independence in 1921, it was able to really start its own oil painting road. The special geographical form and historical changes of Mongolia have created the unique style and characteristics of Mongolian oil painting. Mongolian painting art combines Mongolian plateau culture and eastern nomadic culture. Mongolian painters have further mastered European painting skills, forms, space and other factors, combined different ideas and cultures, and expressed their own painting language on the basis of Mongolian painting inherited hundreds of years ago. Mongolian painting originated from ancient civilization. At that time, all the images around were directly depicted on the paper. Modern painters have added perspective to their works. Mongolian painting works show strong color contrast, harmonious picture colors and different personal styles of painters, thus developing into oil paintings with Mongolian characteristics. Modern and contemporary painters have borrowed a variety of art forms, making Mongolian painting diversified. This paper selects the typical representative figures and works in Mongolian oil paintings, so as to comprehensively analyze their styles and characteristics.

## Keywords

Mongolia, oil painting, style, characteristics

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## 1. Introduction

Oil paintings have been made in Mongolia since the ancient civilization, but the works at that time were more about the images around them. As the paintings developed, more and more modern artists began to add their own ideas to the works, and they also began to use the method of perspective to give deeper symbolic meaning and distinctive colors to the paintings. As more and more works with different styles emerged, the oil paintings with Mongolian characteristics were slowly formed. Mongolian oil paintings are based on Mongolian plastic art, line science and color science, and Mongolian oil paintings also contain Mongolian people's study and understanding of art and beauty in the new cultural society. It is the unique geographical and cultural background of Mongolia that gives Mongolian oil paintings their distinctive character, their colorful style and the richness of their creative features, which contain both European and Asian art methods, as well as their own national tones, contents and colors. This paper selects very representative outstanding works of Mongolian oil paintings and comprehensively analyzes the style of Mongolian oil paintings and their unique highlights.

## 2. The style of Mongolian oil painting subject matter

### 2.1 Realistic painting

Realistic paintings are inspired by real life, and the artworks they create are inspired by real life, and what they

see with their own eyes is mainly to reflect the essence of things through the phenomenon. The plastic artist Gjordag is a representative figure of realistic painting. His works mainly include portraits, posters and decorative paintings. In his works, he often reflects the development of the country, reflecting the construction and development of the country as he sees it. His works include portraits of herdsmen, workers, and intellectuals, who, although different in identity and image, express the same vision of the country's better development. In this way, Jodag expresses the bright prospect of the development and construction of the country, thus calling on more young people to devote themselves to the construction of the country. His major works include "Herdsmen Hilehu", "Painter Qibugzab", "Old Uzbek Man" and "Young Uzbek".

## 2.2 Decorative painting

Ildamsuren is an outstanding representative of Mongolian decorative painting. He has his own understanding and use of plastic art, and his oil painting technique is perfect, on the basis of which he also innovated his own way of painting and created his own expression. His works are usually portraits, in which the character traits of the people can be clearly reflected in the oil paintings. His painting technique combines the methods taught in European schools and the traditional Mongolian painting techniques. His representative works include "Jumping Ghost Society", "Racial Costume", "National Goods", "Portrait of Sukhbaatar", etc.

## 2.3 Paintings with historical themes

Paintings with historical themes are usually made with real events and heroic figures that occurred in history as their representatives. These paintings combine historical events with today's painting techniques to truly reflect the living conditions of people at that time, with Jorat as the representative figure in historical paintings. In his works, he depicts the natural scenery of Mongolia, the living conditions of the people at the bottom and the state of the government at that time, and then records the living conditions of the people and the struggle between various ideas by depicting the portraits of many people. His representative works include "Three Heroes", "Appeal", "Mongolian Delegation Meets Lenin", etc.

## 2.4 Rural paintings

The paintings of rural subjects mainly depict herdsmen, workers and intellectuals, and they usually record the living condition of the people at the bottom, thus reflecting the rural life at that time. His works are very distinctive, with bright colors and a wide range of subjects, and it is clear from his works that the real life of Mongolian herdsmen at that time can be seen. His typical works include "The Struggle of the Stallion" and "The Top of the Bull".

## 2.5 Paintings of Natural Landscapes

The first period is from 1938 to 1952, during which his works were mainly based on theater, film and history. From 1960 onwards, Gaba began to paint natural landscapes, among which there are many representative works such as "Burgan Mountain", "Lake Qiqiege", "Night in the Gobi", "White Sand" and "Altai Mountain". His works are very personal, you can clearly see the unique Mongolian mountains, rivers, clouds and so on, and his works also depict the climate and regional forms of Mongolia.

# 3. The characteristics and development of Mongolian oil painting

## 3.1 Characteristics of Mongolian oil painting

The original work of the development of Mongolian art is naturalistic, and the characteristics of color palette are preserved in some painters' oil paintings developed to this day. Mongolian painters painted with oil painting method, showing the natural face and the living condition of the countryside, etc. For example, painter Jogeshimu's work "Gobi" depicts the natural scenery of the desert area in bright colors; painter Qibugzab in his painting "Mother's White Heart" depicts the everlasting blue sky, dark green and emerald green land, and replaces mother's sympathy with white in the square, showing the relationship between mother's sympathy and natural nature in abstract form; painter No -The painter's painting "Shepherds" is about several horse herders riding on a snowy grassland, and the lines written by the painter with the brush form crystal crystals, so that the sound of the horse running and the calm whistling of the wind can be experienced. -In the paintings of TongharJiba, under the blue sky, the old man in a light green robe followed by the old man in a dark blue robe sits smoking and chatting comfortably.

From the above, it can be seen that expressing the artist's thoughts in the form of abstraction and bright color palette has become a major feature in the development of oil painting in China.

### 3.2 Development trend of Mongolian oil painting

In the early days of the development of Mongolian oil painting, the painters mainly borrowed the western art to apply to their paintings, among which "Queen" and "Camel" by Enhegirgara, "Migration" by Khigmid and "Dream" by Khimdorj were the main works. With the continuous development of the times, modern painters began to explore new painting abilities and methods, such as using their own senses to paint when depicting natural landscapes, thus giving their own thoughts to the works in their works. This also created new subjects with more realism in oil painting. Our painters have pushed the boundaries of the original artistic expression and created new forms of art development. In the works of our art painters, there are both the colors and symbols of traditional painting and the combination of the works of excellent painters from the East and West, in terms of color science as well as ideas, creating paintings with richer colors and fuller images by combining tradition and modernity together.

Modern painters and creators are constantly exploring and discovering methods that suit their ideas. In this way, Mongolian oil painting will develop towards a more methodical and technical approach that includes different national styles, thus showing more realistic and skilled paintings.

### 4. The development trend of Mongolian oil painting

In order to develop new art, Chinese painters chose the color symbol of the people's traditional painting, and the characteristics of color science and ideas invented by eastern and western painters. The representative feature of new art is to start to combine traditional color blending with modern art, and create colors with national characteristics and image enhancement in the Mongolian art industry.

Since the middle of 1990, Mongolian painters have studied western art in detail, which is reflected in their paintings. For instance; The painting works of En and Jirgala painters are characterized by bright and bright colors and abstract image forms.

For the natural landscape painting works of the painter Gang Baorid, the color is more lively, and from then on, the color of light outside is often obvious. The painter does not want to imitate other people's paintings, watch the beautiful natural scenery, and consider the color blending of nearby and reaction to show his own painting feeling. The direct painting method used in the painting of Blue Rose by the artist Gonzalez is suitable for the correlation of color spots, which is the characteristic of his paintings. When he did his paintings, he painted on a red, blue and pink background in turquoise and pink. In this work, the brownish red painting depicts water in green blue, light pink and cyan, forest scenery, and a horse parked in the middle in gray pink, which is a lyrical tone. The representatives of New Art have high exploration and painting abilities, and rich expression methods. When painting natural landscapes, painters do not need realistic images, but can rely on their own feelings to express their own thoughts.

The policy of modern Mongolian painting is not only the development of painting works without actual images as mentioned above. Painters create many realistic paintings, and can see the paintings of Zhamuha (2001) by Orhun, the Chinese portrait painter. He said, "When I was young, all the old people I saw looked like tall and smart portraits of Zamuha. One day, I dreamt that Zamuha was sitting by the campfire thoughtfully. Tomorrow, I painted Zamuha's appearance on the sketch." He has done many portraits of Zamuha, noble people, art, culture, politics and social activists. The main theme of his paintings is to depict the appearance of Mongols. His research on the characteristics and differences of Asia, especially Mongolia, is reflected in his paintings.

Painters dream and Dalai to do paintings with color harmony and special colors. He has mastered painting techniques that have not yet developed in China. He painted a "Kublai Khan Portrait" (2010) in the "Portrait of the Great Emperor" series of paintings. When reflecting the light on the emperor's face and painting hair and beard, put light white on the base and brown and brown on it. The painting of Kublai Khan's Portrait is red and yellow, and the painter only uses brown for the emperor's face, while the light reflected on his forehead, nose and cheeks uses light pink. Kublai Khan wore a white hat, wore a brown and yellow Mongolian robe, and his plump white face glowed with brown eyes. The emperor's cheek reflected a little warm color, and he found a smile on his soft lips. The painter said that "painting is the language of the painter, who will reflect his own ideas in the painting after mastering it completely".

It can be seen from the above paintings that modern painters and creators will find methods suitable for their own

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minds. From the above, the future policy of Mongolian art includes different national styles, methods and technologies.

Recently, although many painting ideas have increased, there is still a lack of realistic and skilled painting works.

## 5. Conclusion

Mongolian oil paintings had a profound influence on the social propaganda and the culture of the people at that time, and were a representative and valuable heritage of the time. Through Mongolian paintings, one can not only learn about the historical changes of our fine arts and oil paintings, but also discover the irreducible tones and characteristics of fine arts.

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