1 THE BACKGROUND OF FIGURE CREATION OF SICHUAN REALISTIC OIL PAINTINGS

Sichuan, also called "Chuan" or "Shu", is located in the hinterland of southwestern China mainland with complex geological structure, crossing the Qinghai-Tibet Plateau, Yunnan-Guizhou Plateau, Hengduan Mountains, Qinba Mountain, and Sichuan Basin. Moreover, it has multi-ethnic minorities settlements. It has 55 ethnic minorities with the only Qiang settlement, the largest Yi communities and the country's second largest Tibetan area. Minorities are mainly settled in Ganzi, Aba and Liangshan autonomous prefectures. The life pace in Sichuan is not fast, and there are numerous tea houses and Mahjong houses because people there love to eat and drink. Yet different regions have different geographical environment and living customs, such as the Moso women walking marriage, Liangshan marriage, visiting custom, Baba custom, and herdsmen’s spring and so on. It is precisely the unique geomorphic features and living customs that have created a unique figure style, which provides rich resources for realistic oil painting. Sichuan realistic figure oil painting has a very unique geographical and cultural characteristics, and localization is of great significance.

Chengdu, as the cultural center city of the southwest China, has the early new art education activities in the same period with Zhejiang, Jiangsu, Guangdong, the Yangtze River and the southern region. Mr. Zeng Yannian, who graduated from Zhejiang Second Normal School, studied painting in 1906 in Japan. As the early graduates of Shanghai College of Fine Arts, Zhou Ji founded the Sichuan Vocational Academy of Fine Arts in 1924, which is today related with the Sichuan Academy of Fine Arts. During the War of Resistance Against Japan, Sichuan's old-time painter Tang Yehe moved the Wuchang Art College westward to Jiangjin Degan Dam, Sichuan, when Wuchang is lost, and he created a large number of realistic oil painting works such as "The Poor", "Village Women", and "female guerrillas" and so on. It is this unique painting style and concern for life and expression of real life that has had an important impact on the development of Sichuan realistic oil painting. After the founding of new China, China's oil painting has been restored and developed, and in the late 1970s, Sichuan oil painters began to cut a striking figure in the national art. Especially the 1977 and 1978 painters and their paintings of Sichuan Academy of Fine Arts show the aesthetic feelings of Chinese artists, with unique regional language symbols of Sichuan oil painting.

2 THE RISE AND DECLINE OF THE FIGURE CREATION OF SICHUAN REALISTIC OIL PAINTINGS

The creation of Sichuan oil painting is much involved with Sichuan painting school, which is inseparable from the Sichuan's native painting and scar painting. In the late 1970s, the Chinese art circle was affected by the scar literature, and paintings about reflection of the Cultural Revolution and
social history began to appear, which is called "scar art" in art history. Sichuan painting school is the main force of the scar art, and the figure creation of Sichuan realistic oil painting also affects many domestic painters and art lovers.

During the short period of 1979-1984, the Sichuan oil painting quickly became famous throughout the country, when the representative painters Luo Zhongli, He Duolong, Cheng Conglin, Gao Xiaohua and Wang Hai created some significant paintings with far-reaching impact. For example, Luo Zhongli's oil painting "Father" exhibited in the 1981 National Youth Art Exhibition reflects the simple and sincere Daba mountain farmers in China's rural areas in the early 1980s. Who care about the disadvantaged group in the social bottom without rights, money and status? Who care about their lives and survive? Who cares about their human rights? The "Father" concerns the self-human nature that has never been thought by farmers for the thousands of years. This view coincides with the social situation after the Cultural Revolution. Taking He Duolong's "Youth" as another example, it depicts a young exiled educated girl dressed in old uniform sit on the weathered stone, as well as the eagle and slanting horizon to express a lyrical and woeful feeling. And his other work, "Awakening Spring" is also about the author's inner experience during his working life in the countryside, to express the common ideas of his generation and thought about the lonely life. Cheng Conglin's "Snow in a certain day in 1968" also arouses the respect for human nature and the fear of life through art creation. Gao Xiaohua's "Catching the train" can be regarded as a living reproduction of the specific environment, to convey the author's concern for the ordinary people and the individual, as well as his respect for human nature. The common feature of these works, reflection on the historical results of the Cultural Revolution, is discussion and demonstration of human nature, and casts off the shadow of the "red, light, and bight" model during the Cultural Revolution. Because they have all experienced the Cultural Revolution as the exiling educated youth and witnessed the cruelty of the Cultural Revolution and changes after the Cultural Revolution, they are more close to the ordinary people's survival and life, to express their strong emotion and evoke people's emotional resonance and reflection. As Gao Xiaohua said, art should be true. I think the truth here is not only the traditional sense of the scene reproduction, but also an emotional experience of the real life.

After 1985, there are some changes on Sichuan oil painters, among whom the important member Gao Xiaohua went to the Central Academy of Fine Arts first and then went to the United States, and Cheng Conglin went to Germany. Meanwhile, influenced by the new art trend of 85 generation, the figure creation of Sichuan oil painting gradually changed into the performance style. Later, with the introduction of pop art and other art forms, as well as the penetration and development of western contemporary culture and art, it began to experience diversified development.

3 THE AUTHOR'S CREATION AND RESEARCH ON SICHUAN REALISTIC OIL PAINTING

Through analyzing the rapid development of Sichuan figures oil painting, this paper is not intended to praise its glory, but show its advantages and make clear what is beneficial for its development, to create great works. Based on this problem, the author has the following findings combining with his creation.

3.1 Theme

Geographical environment determines the material. Art comes from life, so that only with the true feelings of life experience, one can draw the touching works. And the painter can only choose their own subject in order to maximize their potential. Therefore, the author chooses the familiar, favorable and unique civilian life of Sichuan scenes as the painting materials. For example, "Liangshan people's expectation" takes the material from local Yi’s marriage with strong regional characteristics which is completely different from other solemn local wedding scenes like funerals. It is these characteristics that promote the author with a strong desire to express such a group.

3.2 Composition layout

The Sichuan people are hard-working and persistent, which determines painters’ painting style that focuses on local skills and small changes, different from the plainness and glory of north paintings. This is the author’s weakness, so in the ordinary practice he particularly pays attention to the composition of the overall layout. For example, about the layout of "Market" he emphasizes the overall relationship between the ground and the background, and between one figure to another, as well as the arrangement of black, white, and gray, to deliver the author’s feeling through this overall layout.

3.3 Color processing

Due to the changing landscape and beautiful mountains and rivers, it is important to form comparison with bright and heavy colors and reach the colorfulness with delicate and smart drawing, such as "Suolang Wangmu’s Happy Life" that is about the Ganzi Tibetan Sanglang Wangmu’s ordinary life. When processing the color, the author not only maintains the emphasis of small color changes, but also grasps the overall relationship with
different colors, to form the unique Sichuan realistic oil paintings.

3.4 The expression of true feelings

The painters can only create great artistic works with true feeling with the real life experience as the starting point and personal emotion and creative passion as motivation. Throughout the ages, excellent works of art always give us something impressive, so we are moving, longing and praising, to arouse our spiritual resonance. Therefore, the true feelings play a very important role for the artists. For example, in the "Call of the Mountains", a Yi old man sitting on a hillside pipe like a statue is full of wrinkles and vicissitudes. With such a real emotion, the author draws the painting, and the stone next to the old man is also a metaphor for their emotional expression.

4 CONCLUSION

With the successful experience of the older generation of painters, the younger painters interested in the realistic figure creation continue to join the ranks of realistic painting, the author thinks their goal should not be for themselves, but for the whole nation. Therefore, combining with the geographical characteristics of Sichuan, they should put the Sichuan figure oil painting into glory from the ordinary life, avoiding exaggeration and following the trend.

REFERENCES