Talking about the Application of Computer Technology in the Creation of Watercolor Painting-Taking the advanced deeds of the revolutionary martyr Lin Weimin as an example

Xiuqing Zhang1,*

1Art and Design department of Zhuhai College, Jilin University, China, 519041

*Corresponding author e-mail: 1134671896@qq.com

Abstract. The contemporary nature of watercolor painting brings about the transformation of concept, formal language and visual form. It puts forward new requirements for the teaching and creation of watercolor painting, integrates contemporary ideas into teaching, dialectically accepts tradition, pays attention to the cultivation of innovative consciousness, and implements concretely. The strategy changes the traditional teaching method of watercolor painting. The creation of watercolor painting is the accumulation of emotion and the output of the artist's subjective consciousness. Painters often have rich emotional accumulation and stable subjective expressions. The formation of such subjective expressions stems from their growth process, accumulation of knowledge, creative experience, and also direct and indirect feelings. Together, these determine the way in which the artist's subjective expression. This article takes the revolutionary martyrs Lin Weimin's advanced deeds as the theme, with the aid of computer technology, to study the creation concept of watercolor painting.

Keywords: Revolutionary Martyrs Lin Weimin, Watercolor Painting, Creative Sentiment, Computer Technology

1. Introduction

The contemporary attribute of watercolor art refers to the realistic and contemporary quality of watercolor painting. It should include the contemporary nature of the language of watercolor painting and the contemporary nature of spiritual meaning. It is the perceptual appearance of contemporary spirit in the visual form of contemporary watercolor painting. It is the spirit and culture of contemporary people. The integration of psychology, emotion and watercolor language and context[1-3]. In the practice of watercolor painting, the painter often reproduces the objective object. Even if the subjective feeling changes its inherent color and even the appearance, the viewer can still see the original appearance from its overall form[4-5]. This somewhat shameful subjective feeling usually appears in the daily practice or small sketch of a more mature painter. This small change of object image is the embodiment of personal painting style and the accumulation of creative emotions. It is also a kind of temptation of the artist's subjective expression of certain painting state and material image. The temptation and dissatisfaction of the status quo is the daily routine of every painter. It is
undoubtedly a difficult process to find the proper expression in the countless subjective feelings of the same object. This thesis studies the creative perception of watercolor painting with the theme of revolutionary martyrs Lin Weimin's advanced deeds\textsuperscript{[6]}. 

2. Revolutionary martyrs Lin Weimin's advanced deeds 

The revolutionary martyrs Lin Weimin was the outstanding leader of the early Chinese workers' movement. In 1920, Lin Weimin and Su Zhaozheng carried out revolutionary propaganda among Hong Kong seafarers and initiated the establishment of the Hong Kong Sea Staff Association as one of the preparatory committee members. In March 1921, Lin Weimin and Su Zhaozheng led the Hong Kong seafarers' strike. In July of the same year, Assisted in the establishment of the Shanghai Maritime Staff Association, was elected as the director of the trade union, launched and led the Shanghai seafarers' strike in August; joined the Communist Party of China during the Soviet Union in 1924, led the Guangzhou salt boat workers in December of the same year; the second in 1925 At the National Labor Conference, he was elected as the chairman of the first executive committee of the All-China Federation of Trade Unions, and he was called the outstanding leader of the early Chinese workers' movement. To commemorate Lin Weimin and the workers' movement led by him, Lin Weimin and the Chinese Early Workers Movement Historic Site Exhibition Hall were established in Sanzhaoshao Town, Jinwan District, Zhuhai City. The bronze statue of Lin Weimin in the center of Weimin Square in Sanzhaoshao Town, Jinwan District, Zhuhai City stands tall.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{lin_weimin_statue.jpg}
\caption{Lin Weimin bronze statue}
\end{figure}

3. Emotional accumulation in watercolor painting creation 

In the creation of paintings, the control of the subject matter is an indispensable ability of the painter. Among the many themes, the landscape is the most pleasant, the painter can melt into it, discard the distracting thoughts, broaden the mind, feel the aura of nature, and feel the charm of the object, blending between the mountains and rivers, called the "taste." From the early creation of the painter, his childhood emotions and feelings for his hometown can often be seen. This emotion is accompanied by the growth of the painter, and then forms the prototype of creation in the artist's heart. Due to the different materials and expression techniques, different painters have different emotional memories and are subjective. This emotional recollection of subjective feelings is an important part of painting creation.

Some art forms are indirect feelings, but most of the paintings are directly felt. Collecting the wind is an important means for the artist to create. From the humanity to the natural scenery is an important form of the artist's emotional accumulation. The creation of watercolor painting pays more attention to
direct feeling. Due to the characteristics of watercolor painting and the limitation of subject matter, it requires higher time and light, and requires the artist to be closer to the feeling. For example, small sketch creation is an important expression of the artist's first time to record feelings. Many domestic painters will not hesitate to give up a good indoor creative environment, and walk in nature in the form of wind, feel and appreciate nature. This feeling is more direct when the breeze passes over the ear and the water flows down. The small watercolor is suitable for sketching the situation and the first feeling. The artist will directly feel the combination with the inner culture and the premise of the large-scale creation.

4. Emotional expression and subjective sentiment in the creation of watercolor painting with the theme of revolutionary martyrs Lin Weimin's advanced deeds

The emotional expression in the creation of watercolor painting is reflected in the subjective understanding and generalization of the artist. The early development of Chinese landscape painting emphasizes the purity of the image and the inner life spirit of the object. During the Tang and Song Dynasties, more emphasis was placed on the relationship between the sentiment of life and the relationship between nature, emphasizing the relationship between subjectivity and objectivity. In the creation of watercolor paintings with the theme of revolutionary martyrs Lin Weimin's advanced deeds, there is a subjective abstract creation form, with watercolor as the painting material. The lines are only composed of lines and colors, and there is no real thing. This kind of painting creation appears entirely in the form of subjective creation. The more exquisite form of subjective expression is a special situation that is created by colliding with the artist's subjective sentiment without changing the original shape of the object. This situation is called creation because the painter is not a simple copy of the object. It is the effect of combining object image with subjective situation and subjective perception.

Subjective perception is not only about the object itself, but also about the generality of painting. Generalization is the mastery of the whole and is an insight into the whole picture. When the rhythm of the freehand brushwork is in the world, this refined expression and general beauty can infect every creator. There are many similarities between watercolor painting and Chinese painting. In the creation of watercolor painting, we can see the expression techniques that are similar to Chinese painting, such as the dripping of water and the embellishment of heavy colors. The world is recurring, and only changes are invariable, manifesting intrinsic, that is, everything is "spiritual" and moving, and the description of the shape without its general expression can not give the "movement" of the picture. This movement is opposite to the static, opposite to the table, and opposite to the depiction.

5. Conclusion

From the general to the simple, the general consideration of the image of the artist is not only the physical understanding of the object, but also the connection between the object and the surrounding environment, the combination of subjective comprehensive feeling and painting ability. For example, the contemporary watercolor painter Zhao Yunlong mastered the watercolor characteristics and succumbed to the water color. Closer view of the painting is full of water, such as drinking a pot of old wine, the mellow and mellow aftertaste; far away from the paintings, such as jumping out of the stack, suddenly look back at the clouds and clouds. The viewer's feelings are the process of artistic re-creation. When the artist's perspective changes, his mindset will have different changes. When a painter watches someone else's creation, his feelings are very different from those of his own painting. Painting techniques and creative methods can be taught, but subjective creative feelings are unique to each painter. This unique can not be copied and can not learn, is accompanied by the painter's knowledge, experience, and even affection, friendship, love and other emotions.

The history of Chinese watercolor has gone through more than one hundred years. The traditional method of realism has also developed watercolor painting for more than 100 years. In today's cultural diversity, contemporary in contemporary Chinese watercolor painting, in the contemporary concept of highly oriented conceptual and artistic exchanges. Transformation has become the focus of academic attention. Watercolor painting teaching inevitably brings about the change and integration of teaching
concepts and teaching methods. Advances in computer science allow us to create watercolor paintings through more advanced methods. How to inherit the tradition and accept new artistic concepts, use advanced computer technology as an aid, so that the healthy and orderly development of watercolor painting is an urgent need for us to think. The problem to promote the reform of watercolor painting teaching.

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