

# The Application of Contemporary Expressive Painting Language in Cartoon Creation

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**Abstract**—Contemporary painting context is bound to break through traditional meaning, and the introduction of new painting language is one of the ways to break through traditional way. This paper, starting from the artist's creative and the artist's most impulsive and essential way of expression, attempts to reflect on the direction of artistic creation in practice in the changing context of contemporary painting, returning to the language itself of contemporary painting creation, combining with contemporary artistic context, several contemporary Japanese artists and their works as examples. At the same time, this paper introduces animation painting as a pure painting language into contemporary painting, and analyses its application, function and mutual influence in the context of contemporary art.

**Keywords**—Contemporary expressive painting art language; Cartoon; Creation

## I. INTRODUCTION

Contemporary painting and animation can be regarded as the concrete manifestation of contemporary art. Both of them are contemporary works of art with commercial flavor in the same era background. They must have many similarities: inheritance of tradition commercialization trend of contemporary art works; embodiment of individuality differences of creative subjects. Contemporary art is becoming more and more diversified. Various forms of art are not isolated, but pluralistic, symbiotic and mutually inclusive [1].

Contemporary painting creation will inevitably be affected by animation, such as its painting concept, industrial commercialization model [2]. For example, the cartoon phenomenon in contemporary painting, animation industry than the contemporary painting market has a broader space for development, animation itself is a commercial resource, its works can be consumed, and animation-related derivatives also have considerable demand; and the contemporary painting market business model is that recognized, there will be market demand for consumers to buy collections, consumption. Those who do not appear on the scale of the group, the way of transmission is still mainly exhibition, the audience is small, there will be no derivatives, there is no animation industry industrialization chain. The phenomenon of contemporary painting is not only the intersection and integration of forms, but also the transformation of concepts. This transformation will not stand out as the change of the times and the artistic nature has not changed, but the change of the growing

environment of the painters, which leads to some deviations in their interests and changes in social cognitive styles, leading to differences in painting styles. The contemporary painters of the Post-70s and post-80s grew up with various animation works in their childhood, and animation left a deep impression in their memory. When they became painters, they consciously or unconsciously brought the animation painting style into their own creation, forming the so-called cartoon phenomenon. The cartoon image is more concise, abstract and symbolic, and integrated into contemporary painting. It produces a quiet force.

On the other hand, animation painting is indeed "indulgent", in the creation of animation works, the author often regardless of consequences and responsibilities, unrestrained, laissez-faire to create happy moments, cater to the desire of collaborators and readers, a variety of works with full personality emerge in endlessly. Such art forms are bound to be influenced by the vigorous development of contemporary painting art [2].

## II. CASE STUDY OF CONTEMPORARY EXPRESSIVE PAINTING ART LANGUAGE IN CARTOON CREATION

### A. Murakami and His Superflat

Murakami is an important artist in today's world. His art is the integration of animation and art. It can be said that Murakami's art has introduced the most avant-garde animation expression into the "traditional" painting expression of Japanese painting with international market awareness, thus gaining the media and popularity. In Murakami's paintings, he has been trying to find a connection between elite culture and popular culture, between the West and the East, between animation and fashion, and to build a bridge of communication [3]. He believes that "first-class works are works that many people understand." His works are elegant and popular, retaining entertainment and ornamental. His painting style combines Japanese contemporary cartoon art and traditional painting style, and has a strong interest. The image of Disney Mickey Mouse has a wide influence on the world. Murakami brings Mickey Mouse image as a prototype into his works and becomes a special visual symbol in Murakami's works, which is called Mr. DOB.

The image he created was considered bizarre and interesting and attracted people's attention. In addition, he created the "Superflat" style and gave the same name to exhibitions and albums. His works include cartoon paintings, semi-concise sculptures, huge inflatable balloons, watch T-

shirts and other product designs, installation art and animation. In these works, Mr. DOB often appears, which is cute in appearance but fierce in appearance. This character is like Murakami's own logo.



Fig. 1 Appreciation of Murakami's works of art

Murakami's "super flat style" is considered to be a cartoon schema with concise, simple lines, bright colors and high purity. It has a contemporary fashion style, but its image emits a fantastic, virtual, free and scattered atmosphere. The overall style of the picture is a mixture of cartoons, video games, the Book of Songs and hallucinations, showing a state of emptiness of human spirit. Analyzing the lines of Murakami's paintings, we find that his outlines are smooth, smooth and even lines, and most of them are curves, few straight lines and soft rhythm. Such outlines can distinguish different images and highlight the absurd and weird style of the characters. The three characters are sunflowers of different sizes and colours. These images are separated by fine lines to make the pictures look rich and orderly. The two characters are simple and interesting, the role of lines is highlighted, so that each simple and interesting image is unified in one picture. Murakami emphasizes creativity and creativity as the axis. His works are characterized by the integration of elite culture and popular culture, so that people of different ages can become the audience of their own works, can feel the interesting [4].

### B. Nara's Beauty and Wisdom: Sleepwalking Doll

"It's not the way people look at me or I show them. I want to go back to the space where I feel most comfortable. That's my feeling." "If I painted consciously, the characters would be much more beautiful. But because they are unconscious, these characters may be very real. Real things need no reason." These two passages are Nara Meizhi's interpretation of her paintings. Nara Michi refused to grow up in his childhood, and in the process of growing up, he came into contact with the world to generate anger, which affected the creation of Nara Michi's paintings. Sleepwalking doll is a girl image created by Nara Meizhi. This image has Nara Meizhi's emotions of social cognition. The sleepwalking doll is full of loneliness, loneliness, panic, desire and even resistance. In addition, every audience can reflect on their real mentality in front of reality [5]. Nara Michi's lines, strokes and tones are very similar to Japanese Ukiyo paintings, and they also integrate the expressive techniques of cartoons and the randomness of

graffiti. Smooth and soft, blurred and quiet tone, simple and pure shape. The girl's hair is red. The outline of her hair and cheeks can be understood as red lines, or as lines of facial color. In this work, you can feel his lines looming. Unlike Murakami's line style, this soft line can bring the viewer into a farther and more fantastic world. Even if there is a violent and vicious girl model, even if the content of the picture has a vicious and unpolite symbol of death, it can not cause disgust. With a simplified image, he delineates rebellious and pitiable rebellious dolls with soft lines. The lovely girls in the fantasy pictures also place their flesh and blood humanity on them, which is interesting and leaves endless imagination space for the viewers [6]. The gentle lines and beautiful colors in these works can easily remind viewers of the innocent and lovely characters in cartoons and animations, but the aftertaste is not always sweet.

Nara Meiji: Originally, what is called "art" should be conveyed without any explanation. Before I knew about art history and religion, I was touched by the works of past masters and religious art. It feels good to take off your shoes, socks, idle on the tatatami, drink beer and hold food with chopsticks. I don't like sitting upright with an unaccustomed knife and fork... Compared with the history and education of art, the true cause is the original feelings of human beings. It is the so-called social talents who can control their feelings by etiquette. I like to be able to cry willfully or have little free association. I think it exists in Asia. When holding exhibitions in so-called non-art centers, I left art history and commentary and felt that I was not an artist, but an ordinary person. There is no distinction between adults and children, nor between teachers and students, and we can open our feelings frankly.



Fig. 2 Appreciation of Nara's Beauty and Wisdom works

Nara Meiji's works are quite different from some obscure and difficult contemporary noble art. He lets every audience who stands in front of his works deeply and carefully store the unspeakable and other people's touches in a corner of their hearts. Because we all understand young people. Nara Meiji's work is like an invisible elf's magic wand, which gently flicks between us and opens every door in our memory, every happy or sad fragment of childhood. His sincerity can impress everyone. For any artist, it is impossible to create meaningful works without facing himself sincerely.

### III. REFLECTIONS ON CONTEMPORARY EXPRESSIVE PAINTING ART LANGUAGE IN CARTOON CREATION

Expressive painting brings traditional painting in crisis into a broader field of art. It emphasizes the extensive use of Western expressionism rather than transplantation. Therefore, it does not evade the origin of the Western painting schools such as German Expressionism and New Expressionism. But apparently, based on different contexts, the relationship between expressive painting and the above-mentioned art schools is more reflected in the exploration of the ontology of art language and the exploration of the strength of painting art ontology. Learning from the West is not out of the "worship of foreign" mentality, but in an open mind to seek a new integration and integration of Chinese and Western painting.

The connotation of expressive painting is the natural flow of human nature and the free expression of human soul. Therefore, at the level of language form, expressive painting pays attention to exerting the expressive force of raw, direct, simple and unadorned painting language, and stresses and strengthens the "handicraft" characteristics of the works; it emphasizes emotional catharsis, the natural expression of individual nature, and the purity of painting art; and the emphasis on visual tension makes its expression more "young" than the traditional realism. Childish or crazy. In terms of picture presentation, expressive painting rejects image effects and emphasizes the purity of painting language itself. In the usual way of thinking, images mean objective reality. But more often than not, the image presents only a modified or assumed visual reality. On the contrary, the non-pictorial, picturesque and expressive presentation guided by personal feelings can enable us to see things that can not be touched outside of life and visual reality. They often reflect and express reality more profoundly.

The artistic language of expressive painting is a novel way of expression for animation creation. From the emotional point of view, emotion is "a part of attitude as a whole. It is in harmony with the inward feelings and intentions in attitude. It is a complex and stable physiological evaluation and experience of attitude in physiology." The Great Dictionary of Psychology explains that "Emotion is an attitude experience of whether an objective thing meets one's own needs." The application of animation lines in contemporary painting is a kind of emotional expression, an attitude towards art, which goes deep into the research level of artistic psychology. The content of this expression is more complex, not only because of the artist's personal interests, but also a trend of collective emotion. Emotion is an attitude of social need and desire, which determines human behavior. The use of animation lines in contemporary paintings is precisely a part of the painter's special behavior originating from an emotion. This kind of emotion is bound to be related to contemporary social life. The contemporary social living environment has changed, the material living standard has improved, and people's spiritual pursuit is different from before. The pressure of life makes people go in a hurry and have no time to stop and enjoy life, and people's ideas have changed quietly. The use of animation in contemporary painting is that painters want to attract people's attention through a social attitude, thinking about the real value of our life and work, the purpose and value of art

itself. It can be said that the animation style is in line with the current social needs, can be accepted by contemporary aesthetic concepts of expression.

### IV. CONCLUSION

From the perspective of development space, most of the contemporary painters are young people after 80 and 90. This group grew up in the environment of animation. They have special feelings and understanding for animation. They naturally use contemporary expressive painting language in their painting creation. This form is also easy to be accepted by the new generation of the public, most people can accept and identify with cartoonized paintings. In addition, in the context of contemporary art, the creative environment is relatively relaxed, there is no excessive framework restrictions, artists can freely choose the expression language to show their personality and style.

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