

An Analysis of Tang Yunyu Leading to the Portrait Creation การวิเคราะห์ศิลปินถังหยวนที่สู่การสร้างสรรค์ภาพวาดบุคคล

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คำสำคัญ: ภาพบุคคล, การวิเคราะห์ภาพบุคคล, ถังหยวน, ศิลปินจีน

Abstract

Objectives: Tang Yunyu was a female artist who was very important in the history of Chinese art. Her works hold substantial significance for the study and development of Chinese art history. Her paintings are as powerful and strong as those painted by male artists, distinguishing her from other female painters of the People's Republic of China. She is thus a female artist deserving of having her works studied. This research aimed to examine the distinctive characteristics of Tang Yunyu's artistic expression and its application in portrait creation. Additionally, the study aimed to learn the cause and effect relationships of her painting styles used in portrait drawing, and how she used points, lines, colors, forms, shapes, and textures in her portrait drawings.

Methods: This research employed the methods of portrait analysis, comparative study, and literary composition to compare Tang Yunyu's works across her early, middle, and late periods from various perspectives. The study process was divided into three phases: the initial phase involved a preliminary review of the documents and literature related to Tang Yunyu; the second phase included field research in Shanghai to explore the lifestyle factors that influenced her artistic production; and the final phase entailed an in-depth analysis of 36 collected works. These works were systematically analyzed, compared, and then the results are summarized within the framework established for this study.

Results: The study results found that 1. Tang Yunyu is a representative of general middle-class women, characterized by her prestigious family background, extensive overseas education, a happy marriage with a husband and overseas settlement. By examining these details, her personal creative characteristics in different periods can be identified and divided into three stages: first, the preliminary understanding of Western oil painting in China and extensive learning in Japan; secondly, self-discipline for learning and developing painting skill in European museums; and the last period of life. Though she settled down in America, she still loved her homeland. 2. From analyzing the relationship between Tang Yunyu's artistic journey and the historical context, this leads to an understanding of her artistic style's influence on Chinese culture and art. It also reflects the consciousness of middle-class people during the Republic of China era. 3. Tang Yunyu's paintings play a vital role in oil painting education.

Application of this study: This study indicates that Tang Yunyu's works require better maintenance and restoration to enable a more thorough study and analysis of the original points, lines, colors, shapes, forms, textures, and proportion. The collection of materials used in painting should focus more on resources from the same period in the Republic of China. The research relies primarily on the high-definition images of Tang Yunyu's works, but more tracking and collection of her original pieces are necessary. Furthermore, the principles employed in the study of Tang Yunyu's works can serve as a valuable framework for analyzing the artistic works of other artists in the People's Republic of China.

บทสรุป

วัตถุประสงค์: ถังหยวนที่เป็นนักศิลปะหญิงที่มีความสำคัญในประวัติศาสตร์ศิลปะจีน ผลงานของถังหยวนที่มีความสำคัญทางการศึกษาและยุคสมัยของการพัฒนาประวัติศาสตร์ศิลปะของจีน ผลงานของเธอมีพลังและมีความแข็งแกร่งแบบจิตกรรายชื่อแท้ต่างจากนักศิลปะคนอื่น ๆ ของสาธารณรัฐประชาชนจีน เธอจึงเป็นนักศิลปะหญิงที่คู่ควรแก่การศึกษาผลงาน โดยในการวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาลักษณะเฉพาะของการนำเสนอภาพวาดของถังหยวนที่และการนำไปใช้ในการสร้างสรรค์ภาพวาดบุคคล อีกทั้งเพื่อเรียนรู้ถึงความสมมั่นคงเชิงสาระและผลของการวิเคราะห์ภาพของถังหยวนที่ในการวิเคราะห์ภาพบุคคลและวิธีการใช้สี ลักษณะของถังหยวนที่และผลของการวิเคราะห์ภาพของถังหยวนที่

วิธีการศึกษา: การวิจัยนี้ใช้วิธีการวิเคราะห์ภาพบุคคล วิธีการเบรี่ยบเที่ยบ และเรียนรู้ในรูปแบบโดยการเบรี่ยบเที่ยบผลงานของถังหยวนที่ในช่วงต้น กลาง และปลายผ่านการวิเคราะห์ที่ในมุมมองที่แตกต่างกัน โดยแบ่งกระบวนการศึกษาออกเป็น 3 ส่วน คือ ขั้นตอนแรกทำการศึกษาเบื้องต้นจากเอกสารที่เกี่ยวข้องกับถังหยวนที่ จากนั้น

ทำการศึกษาภาคสนามที่เขี่ยงไ้อี้เพื่อศึกษาวิธีชีวิตที่มีอิทธิพลต่อภาพวาดของถังหวินหยี่ และในขั้นตอนสุดท้ายเป็นการวิเคราะห์ผลงานที่รวมไว้จำนวน 36 ผลงาน ทำการวิเคราะห์ เปรียบเทียบ และสรุปผลตามกระบวนการศึกษาที่กำหนดไว้

ผลการศึกษา: ผลการศึกษาพบว่า 1. ถังหวินหยี่เป็นด้วยแทนของผู้หญิงชั้นกลางทั่วไป ครอบครัวของเรื่อมีภูมิหลังอันทางเกียรติ เรื่องเคยได้รับการศึกษาในต่างประเทศ ในส่วนการแต่งงาน เออใช้ชีวิตอย่างมีความสุขกับสามีและตั้งรึ่นฐานในต่างประเทศ ทั้งนี้จากข้อมูลแวดล้อมสามารถน่ามีวิเคราะห์ลักษณะการสร้างสรรค์ผลงานของถังหวินหยี่ในช่วงต่าง ๆ ของชีวิต แบ่งออกเป็น 3 ช่วง คือ ช่วงแรก ความเข้าใจเบื้องต้นเกี่ยวกับภาพวาดสีน้ำมันตะวันตกในประเทศจีน การเรียนรู้ รอบด้านในประเทศญี่ปุ่น ช่วงที่สองการฝึกหัดการรีบุรุษและพัฒนาทักษะการวาดภาพในพิพิธภัณฑ์ในญี่ปุ่น และช่วงสุดท้ายของชีวิต แม้จะตั้งรึ่นฐานที่สหรัฐอเมริกาแต่ยังมีใจรักบ้านเกิด 2. จากการวิเคราะห์ความสัมพันธ์ ระหว่างชีวิตบนเส้นทางศิลปะของถังหวินหยี่กับบริบททางประวัติศาสตร์ ช่วยให้เข้าใจอิทธิพลของรูปแบบศิลปะของเรื่อ ต่อวัฒนธรรมและศิลปะของสาธารณรัฐประชาชนจีน ถึงทั้งยังสะท้อนจิตสำนึกของชั้นกลางในยุคสาธารณรัฐด้วย

3. ภาพวาดของถังหวินหยี่มีความสำคัญอย่างมากต่อการศึกษาภาพวาดสีน้ำมัน

การประยุกต์ใช้: การศึกษาในครั้นนี้ใช้ให้เห็นว่าผลงานของถังหวินหยี่ที่ต้องได้รับการบำรุงรักษาและบูรณะให้ดีขึ้นเพื่อให้สามารถศึกษาและวิเคราะห์ชัด เส้น สี รูปทรง พื้นผิว และสัดส่วนดังเดิมได้อย่างละเอียดถี่ถ้วนมากยิ่งขึ้น การรวบรวมวัสดุที่ใช้ในการวาดภาพควรเน้นไปที่ทรัพยากรากจากช่วงเวลาเดียวกันในสาธารณรัฐประชาชนจีน ถึงแม้ว่าการศึกษาในครั้นนี้จะใช้ภาพความละเอียดสูงจากผลงานของถังหวินหยี่เป็นหลักแต่ก็มีความจำเป็นอย่างยิ่งที่ต้องติดตามและรวบรวมผลงานดังเดิมของถังหวินหยี่เพิ่มเติม นอกจากนี้หลักการที่ใช้ในการศึกษาผลงานของถังหวินหยี่ สามารถนำไปใช้เป็นแนวทางศึกษาผลงานของศิลปินอื่น ๆ ในสาธารณรัฐประชาชนจีนได้ด้วย

Introduction

Tang Yunyu is an important female painter in the history of Chinese art. Although she appeared on the historical stage with several other female oil painters of the Republic of China, such as Pan Yuliang, Guan Zilan, Fang Junbi, Qiu Di, etc., she was not found in the "Concise Dictionary of Fine Arts" and "History of Chinese Painting Art", both of which were published in the 1980s. Everyone involved in that era, which revived the Chinese painting education experience and contributed work to the history of fine arts, should be remembered and researched. Artists such as Pan Yuliang and Guan Zilan have work often exhibited and reported in art exhibitions related to the Republic of China. In August 2024, there was an exhibition at the Liu Haisu Art Museum about artists from the Republic of China, showcasing many pieces of work by related female artists. According to the introduction in the series of books on the study of Chinese oil painting works, regardless of her gender, identity or nationality, very few female painters - especially those who have studied in Japan and France - are mentioned or recognized (Feng Weekly, 2015). Tang Yunyu's work has educational and epochal significance to the development of art history. Her work possesses the power and vigor of a male painter, completely different from other female painters of the Republic of China in terms of brushstrokes, shapes, and styles. She is a painter worthy of being studied, written and remembered.

Research Objectives

To study the advantages of Tang Yunyu's portrait paintings, such as the sense of composition form, character modeling, color matching, her painting characteristics are summarized and the data quantified. For example, after the exhaustion of portrait paintings, the number of different tones, or her color preferences can be summarized.

The characteristics of Tang Yunyu's portrait painting are summarized. She plays a positive guiding role in the education of the portrait and lays down Tang Yunyu's important position in the history of female artists in the Min Dynasty of China.

Research Methods

1. Literature Research Method

By reading and analyzing existing books, journal articles, papers, and other materials related to Tang Yunyu's paintings, the main reference comes from Mr. Li Chao's book about Tang Yunyu, as well as high-definition images on the Artron Art website, referring to the theoretical essence of the articles, and conducting an analysis. In this study, by analyzing Li Chao's monographs and literature on Tang Yunyu, the background of Tang Yunyu's life is analyzed to identify the impact of her life experiences on her creative methods. The most obvious improvement in her work is the control and enhancement of styling ability after studying abroad in Japan, as well as the deep absorption of the Impressionist style during her time studying abroad in France (Li, 2009).

2. Field Investigation Method

Visits and investigations on Tang Yunyu's life trajectory in Shanghai were conducted, such as in No. 598-600 Yongjia Road, Xuhui District, Shanghai where she lived during her teenage years. Moreover, the themes and color tones of existing work are summarized and analyzed. The style and color tone of Tang Yunyu's early work tends to be darker and more oppressive; she lived with her uncle and aunt during her teenage years, and her dependent life may have had some influence on her early painting style.

3. Exhaustive Analysis Method

Based on the collection of Tang Yunyu's existing portrait works, the total number of paintings summarized is 36. Due to the fact that most of her work was lost during the Hong Kong period due to war, these 36 portraits are currently available for the author to find on the internet and in books.

Based on the 36 samples, the quantity and habits of using the basic color tendencies of the three primary colors are summarized. The author speculates that due to the limited conditions for painting creation during the war period, oil painting pigments were scarce items. Therefore, the colors used by painters in their creations were mainly centered around three main colors, with the three primary colors being the most indicative of the artist's basic color skills. According to statistics, these tones also appeared frequently in paintings, which may be related to people's clothing color habits at that time.

Research Scope

From Tang Yunyu's creation, we can discover that she paid more attention to the Sinicization of Western painting. For example, she creates contour lines that are almost in the style of white lines, symbolic Chinese painting style eyes, etc. In contrast, she used traditional Chinese painting methods to intervene in oil painting, and then used oil painting materials to draw traditional Chinese painting, so that the performance of the two permeated each other. This learning method of painting had an impact on the educational field from learning the figurative style in Western painting to the expression of color biased imagery under the influence of Impressionism. Under the background of the era when traditional Chinese painting still ranked first in the field of painting, from the perspective of a market economy, the most popular paintings at that time are still traditional Chinese paintings. For example, Qi Baishi's work "Pine and Cypress High Standing Picture Seal Script Four Character Couplet" and Tang Bohu's work "Lushan Waterfall Viewing Picture" sold for a high price of 3.977 billion yuan at an auction in New York in 2013. This is quoted from NetEase News: "Stories from a Corner"

on April 14, 2019. From the perspective of the audience, traditional Chinese paintings have a wider audience in China. Therefore, when the Impressionist style of the West infiltrated into Chinese painting education at that time, it broadened the horizons of students, broke the shackles of painting understanding, and played an enlightening role in oil painting education. How did Tang Yunyu's works combine traditional Chinese painting skills with western painting methods to produce a painting style with her own characteristics, and what is the impact of this painting style on contemporary Chinese art education? The author analyzed and summarized her personal experience, creative evolution and development process through many painting methods, such as color setting, composition, theme, etc., which are similar but cross-era, and formed this research paper to attempt to answer these questions.

Research Results

Women's painting practice has existed in China since ancient times; therefore, we can see the folk reality that China has a high social acceptance for woman to learn painting art. For example, Guan Daosheng, a female painter from the Yuan Dynasty, was the wife of Chinese painting master Zhao Mengfu, and was highly skilled at stone and bamboo painting. Other women such as Dong Xiaowan and Xue Susu left behind work that has been passed down through generations. In 1903, Yang Baimin founded the Chengdong Women's School (initially known as the Women's Kuxue Society) in Shanghai, which was one of the earliest women's schools run by the Chinese themselves in Shanghai. Although Chengdong Girls' School is not a specialized girls' painting school, it offers a variety of subjects including Chinese painting specialization and is known for its expertise in Chinese painting and music. As Tang Yunyu's alma mater, the Fine Arts Department of Shenzhou Women's School has produced many painting celebrities, which has played a solid foundation role in the arrival of a prosperous era of oil painting art (Feng, 2015). Tang Yunyu received a comprehensive basic education in painting here, which was a key turning point in her life, from a middle-class urban girl to female teachers in one of the big cities of the future.

In the era of the incomplete liberation of women, there were not many opportunities for women to choose independently or have a rich family to support them to learn to paint at a professional school. Fortunately, at that time, art was more practical, and the results of learning were closely related to the livelihood results after graduation, just like an investment with visible returns. Therefore, after studying abroad in Japan and France, Tang Yunyu received a relatively complete Western Academy of Fine Arts education and inherited the painting style of the Impressionist school under the condition of abundant development conditions (Shen, 2020). It can also be seen that her life was devoted to education. In addition to the major trauma caused by the war of aggression and the Cultural Revolution, she lived the typical life of a domestic middle class resident, and later immigrated to the United States to enjoy her retirement. Although she was no longer active in the domestic painting world, she deeply loved painting all of her life and contributed her whole life to art. In Professor Li Chao's book, it was introduced that Tang Yunyu continued to create art during her later years, and even completed a sketch of a flower two hours before her death, thus sufficiently proving her love for painting.

The following is an analysis and study of her painting characteristics:

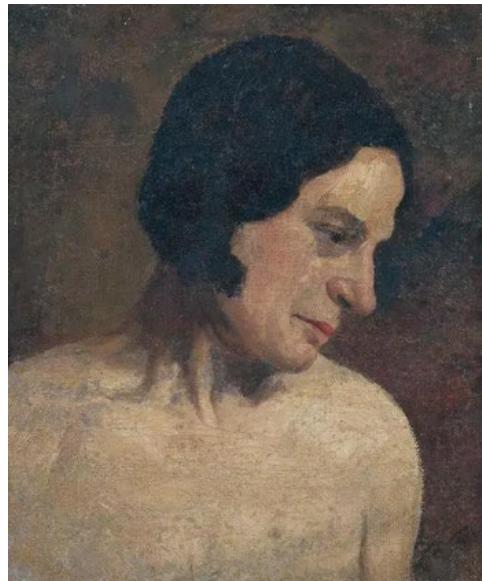


Figure 1 Female Body Portrait (Size: 46×38cm in 1930s Material: Oil painting on Canvas)

(Source: Yunyu, 1930)

Taking the portrait of “a woman’s body” as an example, Tang Yunyu’s painting features both female delicacy and male boldness at this time. The composition of the painting is simple and powerful. With a clear and positive tone, she depicts the character characteristics and shows a mature and atmospheric artistic style. In particular, the color change of the skin and other depictions shows the artist’s confidence and determination. She has done a lot of copying studies and there is a copy of Ms. Li Chao’s work in her book. The copy of Tang Yunyu’s painting has changed color seriously due to storage as seen from the severely yellowed canvas exposed in the image below. Moreover, only by the painter’s observation and without the help of any tools, we can see the solid basic skills of the art school style. Unlike the way portraits are painted in clothing, the depiction of the human body is very delicate. Although direct painting is used, it has a classical aesthetic and is a top-quality work in head portrait painting.

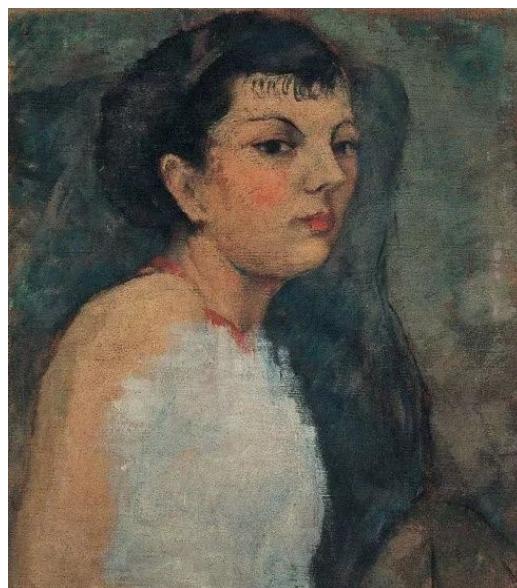


Figure 2 Women in Red Scarves (Size: 54x45cm in 1934 Material: Oil painting on Canvas)

(Source: Yunyu, 1934)

On a sidenote, in addition to being regrettable, I discovered an interesting phenomenon while studying this unfinished work. Although the model seemed to be wearing a white lace outfit with unclear patterns and designs on the chest, upon closer examination of the position of the chest, there seemed to be a faint body structure, which made one suspect that the painting was originally a complete human portrait. For some reason, the artist hastily applied white paint to cover it up, which also leaves the opportunity for future research to see the original painting.

What qualitative influence did Tang Yunyu have on her creations after studying in Europe and Japan? How did she integrate the way of thinking in oil painting into the fabric of traditional Chinese painting? The formation process of this transformation and its impact on her subsequent work and inspiration for contemporary painting is worth of examination. Tang Yunyu is more representative of an ordinary middle-class figure of art history, not like Pan Yuliang's bumpy life experience or Guan Zilan's strong personal color in her paintings. Tang Yunyu has a more realistic and approachable peaceful lifestyle. Studying these issues with the characteristics of the times will make the development of western oil painting in China clearer. As a representative of female oil painters, it is very important to study her in depth.

This paper focuses on the study of oil painting media. Tang Yunyu's most famous representative work will be analyzed in three stages of life. A few of these can be found in high-definition images, which are very helpful for studying details, such as "Classmate Mr. M", "Female Portrait", "Polack Woman", "Young Girl" etc. In the early stage, the brush was restrained, and most of it was painted thickly. In the color, it was bold to generalize and used more line pressing methods, for example, facial eyebrows and nose wings. It was also abstract modeling, as well as the color and stage sense carefully planned by the painter, and the work did not deliberately pursue realism. In my opinion, this was to create a cold, concrete, tragic effect.

From the above analysis, it can be seen that Tang Yunyu mainly used the painting technique of direct painting, which is mainly seen in the background of rendering method in oil painting media, and in the use of a skilled flat painting method in the middle and foreground of the painting. This kind of painting technique is the most straightforward way to express her mind. With her solid realistic ability, she can grasp the first feeling of the color of the object, or the understanding of color, and finish the painting at one time, which is common in the impressionist painting techniques. Instead of simply copying the painting, we pay more attention to how to make the characteristics of painting in a Chinese style. For example, the subjective abstract figure modeling, the general structure, and the overall grasp of the color of the picture are all based in the roots of traditional Chinese painting to create oil paintings and oil painting materials. Moreover, the use of traditional Chinese painting makes the performance of the two permeate each other and have a unique charm. The following methods and theories will be applied to my personal creation. The importance of this study lies in the application and refinement of this method, which can be imparted and applied in future teaching.

1. Points

To study the issue of points, first we need to understand the definition of points. Firstly, from the perspective of traditional painting, there are some points that cannot be seen but exist. Points usually represent the position where the line of sight disappears during composition and perspective. The positioning of points plays a crucial role in the final presentation of the picture. The most important function of points is to indicate their position and focus (Shou Zhuo Sanren, 2021). Through the analysis of Tang Yunyu's work in the following figure, it is clear to see the perspective relationship in the picture and the position of the visual vanishing point.

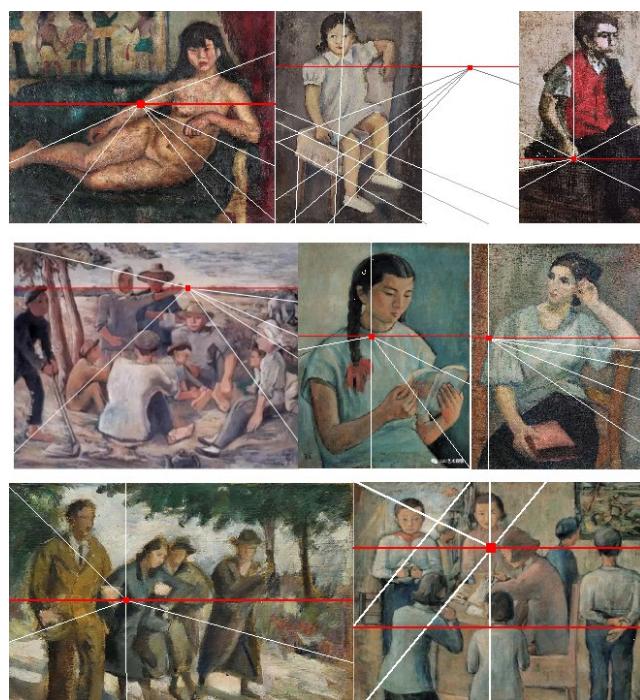


Figure 3 Perspective Analysis of Works (The author annotated the original work based on the images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024a)

Secondly, points usually represent the beginning of a line and become the surface of a painting, with points connected to form a line, and points enlarged to form a surface. Points can appear as symbols at the same time and are often used in abstract work. In traditional portrait painting, points are usually connected to each other and can only be recognized as strokes. In Tang Yunyu's work, there is less independent use of points, and the author has seen some work with decorative wave points. When in the background, the dots on the screen have functional significance, adjusting the atmosphere of the screen and making the theme of the screen relaxed and pleasant. For example, when the visual vanishing point is centered, the image is smoother. When the visual vanishing point is above the center, the image is grander and narrative. However, when understanding the points in the image from the perspective of brushstrokes and techniques, their role is deconstructed as the expression of atmosphere and emotions. The color, hue, brightness, and contrast with surrounding elements of dots make their prominence and visual focus particularly prominent in the image, such as being presented as highlights or used as background brush decorations.



Figure 4 Points Analysis of Work (The author annotated the original work based on the pictures from Li Chao's book)

(Source: Lan & Atipattayakul, 2024b)

Finally, points and surfaces are formed by comparison. If the same point covers the entire or large area of a plane, it is a surface, but if it appears multiple times in a plane, it can be understood as a point. With the development of the Internet, it has become very common to observe images on electronic products, such as computers or mobile phones. Even when a printed photo is viewed with a magnifying glass, countless small dots of the three primary colors can be found. With the help of magnifying tools on the computer, the dots that make up the entire color and line in Tang Yunyu's

work are also countless small color blocks. When disassembling these small color blocks of adjacent colors and observing them closely, there is no clue, but from a distant perspective, meaningful concrete images have formed. But with the assistance of modern tools, we can find that when the image is enlarged enough, it becomes an infinite number of points - pixels, which are the foundation of color composition. Just like the composition of colors discovered by the masters of Neo Impressionist painting, Shura and Senek, each color can be composed of countless points of three primary colors.



Figure 5 Digital Spot Analysis of Work (The author annotated the original work based on images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024c)

We will find that the use of dots in Tang Yunyu's work is mostly hidden in the brushstrokes and lines, either as highlights or as loose backgrounds that visually create a rich effect. The shape and size of the dot elements in Tang Yunyu's work showcase different emotions and purposes, depicting personalized characters through painting techniques and visual effects. When tiling, the shape of the points is regular, with little variation, and there is consistency in size; when used as decorative elements, dots are irregular and full of changes, and different purposes affect the expressive and visual effects of dot elements.

2. Lines

After understanding the points in Tang Yunyu's work, it naturally leads to the study of lines. Numerous points are connected into lines, and the analysis of lines will make it easier to understand Tang Yunyu's deeper understanding of the composition of the picture and the movement of people. Analyzing the line methodology in Tang Yunyu's oil painting portraits from the following aspects will also have a profound impact on the foundation of personal creation.

First of all is the shape of the lines, including straight lines, curves, arcs, and so on, in Tang Yunyu's portrait works. As shown in the picture, she often sees refreshing straight lines in her work, giving a sense of stability in a clean and neat manner. Decorative lines often use curves to increase the flexibility of the work, while curves give the work a soft feeling. Tang Yunyu's work features a large number of straight lines, either sketched with individual fine strokes or wide strokes that are almost flat, seemingly unintentionally displaying two different emotions, one delicate and exquisite, and the other bold and broad. Therefore, we know that the use of straight lines can be flexible and varied, with some expressing emotions and others expressing details.

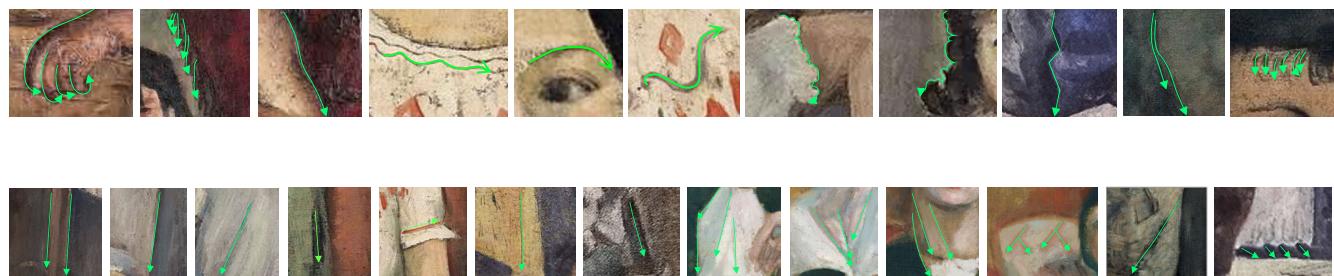


Figure 6 Lines Analysis of Work (The author annotated the original work based on images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024d)

The use of lines in a piece of art can affect the emotions conveyed in the image, such as whether to use contrast between light and dark to emphasize the presence of lines, or whether to use intersecting lines to express the three-

dimensional sense. The use of lines in Tang Yunyu's work is still mostly in straight lines, which conveys concise and straightforward emotions, making the overall effect and appearance of the work crisper and more vigorous.

3. Colors

The color palette is compared and analyzed to extract the pure color hue extraction, and then the extracted color is compared and analyzed from the perspective of hue, lightness, and purity. Similar to design, painting can divide the use of colors into: Accent Color: including Primary, Secondary, Tertiary, Neutral Color-including Background and Surface. Additional colors only appear in special scenes, and the painting habits of each artist are the same (UX Encyclopedia Editorial Department, 2024). The colors used are not easily changed. Through the analysis of 36 pieces of work by Tang Yunyu, this article found that Tang Yunyu is good at using three main colors, and the functions and quantities carried by these three colors in different scenes are shown in the table below (the number of works using colors may be repeated).

Table 1 Lines Analysis of Work

	Quantity	Appear as The Main Color	Appears as An Auxiliary Color	Appear as A Neutral Color	Appears as A Supplementary Color
Dark vermillion	17	7	4	4	2
Grayish green	14	3	6	4	1
Cobalt blue gray	5	1	4	-	-

During the period when Soviet painters were popular in China, Tang Yunyu could still adhere to the way she studied in Europe and abstracted her female paintings. Therefore, some articles said that the women she wrote about were of a "post-impressionism and modernism style". She applied her advanced art education experience brought back from Europe to the art education work for decades. Moreover, Shanghai's fine arts have always had a strong European Impressionist flavor. They did not follow the realistic style of the Soviet painters but paid more attention to the sketch and the perception of color, which was commendable at that time. It is also difficult to create art without the interference of many voices, especially as a female artist with a female role identity.

The ability to think independently is the most attractive feature of female artists. They are not affected by the surrounding environment and do not maintain their original intention for the temptation of interests. They insist on putting their observations and thinking on women into painting, and even export the world's outlook on life from the perspective of female artists and educators to the audience. Women can not only have one face; they cannot always be delicate and perfect, nor need to be thin and weak, but they also can be healthy, bold, thick and untidy, not pleasing, not tense: they can be themselves.

Usually, in consciousness the color red has a positive and enthusiastic implicit signifier effect and plays a good role in balancing and activating the atmosphere of a picture. Red is also a vibrant and powerful color that can evoke various emotions and moods in a painting. When using red in oil paintings, it's important to consider its intensity and value. To use red effectively, it must be mixed with other colors to create different shades and tones. Mixing red with white can create a lighter shade of red, while mixing it with black can create a darker shade to create depth and dimension in paintings. There are several names for different shades of red in the art world. Some common names include scarlet, crimson, vermillion, ruby, and maroon. In Tang Yunyu's work, there are 17 images with red colors: deep red, ochre-brown red, vermillion, bright red, purple red, etc. Each shade has its own unique characteristics and can be used to convey different emotions or create specific effects in a painting.

The total number of gray-green colors used in her work is 14, usually used as an auxiliary color for the red color to complement each other, making red more prominent, or using dark gray-green as the background color to highlight the transparent texture of the skin. Tang Yunyu's choice of green is a deep and dark color tone, and even uses green to balance and pull when depicting the skin, just like the jade person's name. The color green in paintings also often represents nature, growth, and harmony. It is commonly used to depict landscapes, foliage, and plants. Green can also symbolize renewal, freshness, and fertility. Additionally, it can be used to create contrast and balance in a composition. The function of green serial colors in figure paintings can vary depending on the artist's intention and the overall composition of the painting.

The other main color is Cobalt blue. In the era when art theory was not popular, I saw Tang Yunyu actively reduce the richness of color, and let the picture focus more on the shape itself. Many examples of Cobalt blue background work used similar methods, which made me very surprised. It is possible that in the age when we thought it was not avant-garde, countless predecessors had tried many methods, but they did not precipitate and pass them on, so it is particularly important to summarize painting methods into writing. The color blue in oil painting can be described as calming, serene, and cool. It is often used to depict water, sky, and a sense of depth in a painting. Different shades of blue can convey different emotions and atmospheres, such as a deep navy blue for a sense of mystery or a light sky blue for a feeling of tranquility. This viewpoint is applicable in both painting and design, and has been described in many articles and posts, which is the inherent color attribute of blue. In Tang Yunyu's work, blue grey is often used in the background. In her later years, she liked to use the light Cobalt blue as the background. Among the 36 pieces of work studied, 5 of them have blue as the background color, which makes the pictures have a sky like thoroughness. Some common names include cobalt blue, ultramarine blue, cerulean blue, phthalo blue, and Prussian blue. These names refer to specific shades and variations of blue that artists use in their paintings. When depicting depressing emotions in a painting, the color blue can be used to convey a sense of sadness, melancholy or loneliness. Dark shades of blue, such as navy or indigo, can intensify these emotions. Additionally, using cool tones and muted shades of blue can create a somber atmosphere in the painting.

From the painting colors that Tang Yunyu used, we can learn about the emotions and moods that different colors can evoke. Although they all depict character images, different color tendencies bring different emotional resonance, evoking the viewer's inner memory of the memory center under different tones. From the objective recording of reality, to purposeful selection and amplification, and later to the ease and ease of handling high-purity colors, it can all be seen that an artist has a solid growth process.

We can also learn about the symbolism and meaning that colors hold in different cultures and contexts. Additionally, studying painting colors can help us understand how colors interact with each other and how they can be used to create depth, contrast, and harmony in a painting. The use of colors on the page does not necessarily mean that red represents enthusiasm and positivity, while green represents nature and comfort. The use of various colors should be constructed based on the overall emotions and the artist's control of the image. The shallow expression of colors in the visual sense is first to satisfy people's understanding of the image's meaning and help them form a better consensus with the object's experience. However, when the artist chooses to output in reverse, it will first confuse the audience, but later on, one will understand and realize the painter's purpose, generating deeper emotional resonance, that is, a deeper emotional and perspective consistency, which is a more joyful and profound close fit (Schneider, 2002).



Figure 7 Color Brightness Contrast Theme Comparison Map

(The author annotated the original work based on images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024e)

The author extracted and fuzzed the works that are relatively clear and have detailed records at present, and drew the color matching from them for digital color comparison. Although the pieces of work will have partial color deviation, the color hue will not change much. We can still find that Tang Yunyu's color is mostly in the lower position of the light color plate, belonging to the low brightness, high gray color gamut, and low purity.

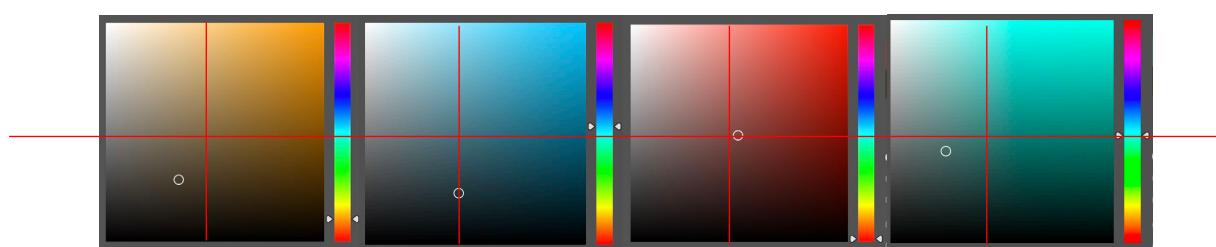


Figure 8 Color Range of Tang Yunyu's Portrait Paintings (The author annotated the original work based on the color extractor)

(Source: Lan & Atipattayakul, 2024f)

In the portrait paintings, the materials of Tang Yunyu's portraits currently available are mostly white clothes dotted with red elements or female characters in red, while the impressionist painters capture the feeling of a specific time and place, not focused on every detail of the painting, but paying attention to the whole mood. Tang Yunyu's work not only has this feature, namely the relationship between light and dark after color mixing is clearer, and the description of the characters is clear through the posture and color of the characters, but also her portraits have a high degree of abstraction and conceptualization of the characters, which shows the author's clear subjective creative consciousness. Under the

subjective intervention of the object color, the color is reduced in brightness and purity, and the color is used to restrain the introversion, showing the well-trained ability to control the picture everywhere.



Figure 9 Color Theme of Tan Yunyu's Portrait Paintings

(The author annotated the original work based on images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024g)

4. Shapes and Form

After the previous analysis, it can be concluded that Tang Yunyu is outstanding at depicting the elements of portrait painting, such as the eyes and arms. The female characters in her work can read their personality traits and character stories through the depiction of the eyes, but at the same time, they have undergone artistic processing and formal summary. From the eyebrows, it can be seen that the slender eyebrows display the gentle and delicate personality characteristics of women. Meanwhile, the trend of makeup in the middle of the last century was also to have curved eyebrows. Therefore, the depiction of eyebrows is a microcosm of the times and one of the facial features of female characters created by Tang Yunyu. The eyebrow peak starts from the position where the eyebrows and eyes are the same length, and is extended by half of the length. This method makes the characters' eyes look gentler and enhances their facial angle.

When describing the depth of the eyelids, Tang Yunyu usually draws a dark gray glance shadow on the eyelids above the corners of the eyes, making them more three-dimensional and contrasting with the eyebrow arches in high light areas; the pupil size is also slightly larger than the normal pupil size, making it appear livelier. Whether Western or Eastern, Tang Yunyu's depiction of the depth and details of the eyes is very exquisite. The shape of the eyes is depicted using a sharp inner corner and a slender outer corner. The advantage of that it is easy to make the eyes look energetic and full of storytelling.

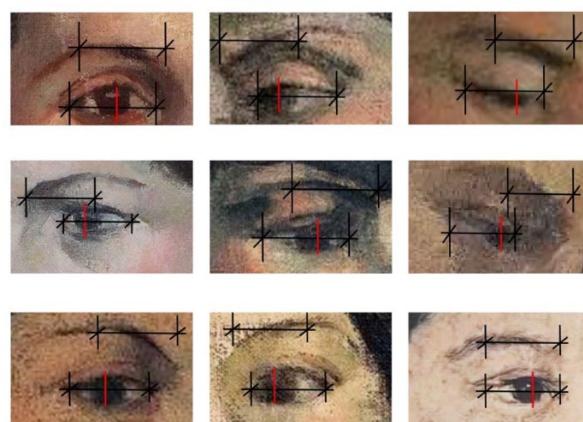


Figure 10 Eyes' Comparison Between the Pupil to the Corner of the Eye and Eyebrow to Eyebrow Peak

(The author annotated the original work based on images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024h)

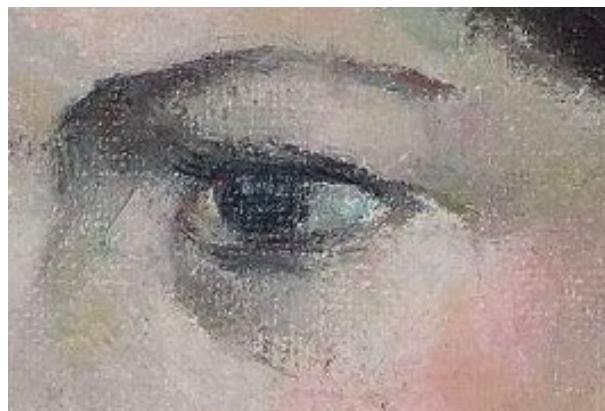


Figure 11 Girl's Portrait Parts

(The author annotated the original work based on the image from Artron Auctions)

(Source: Lan & Atipattayakul, 2024i)

Another key element with typical features is the depiction of limbs, especially exposed arms and legs. As mentioned earlier, compared to male arms, female arms have characteristics such as softness and delicacy. However, Tang Yunyu's portrayal of women has robust limbs, and the core of their movements is still female curves. The skin is also smooth and smooth in color, but due to the vigorous and inflectional handling of the strokes, it is full of power; therefore, it appears that the arms in her work all have male characteristics. From historical reasons, women at that time had a relatively independent social status and a high degree of respect for women. The muscle lines of women were considered signs of health, strength, and confidence, and these characteristics were used by artists to express women's strength and resilience. From the perspective of artistic creation techniques, the robust light and shadow effect highlights the three-dimensional sense of female muscle lines, or the delicate brushstrokes are used to express the fine details of muscle texture. It creates a strong contrast with the traditional women's sense of femininity and brings visual impact. This way of shaping female limbs also reaches women's values of self-confidence, tenacity, autonomy, etc. This feature also explored important information elements such as body diversity and women's liberation topics.

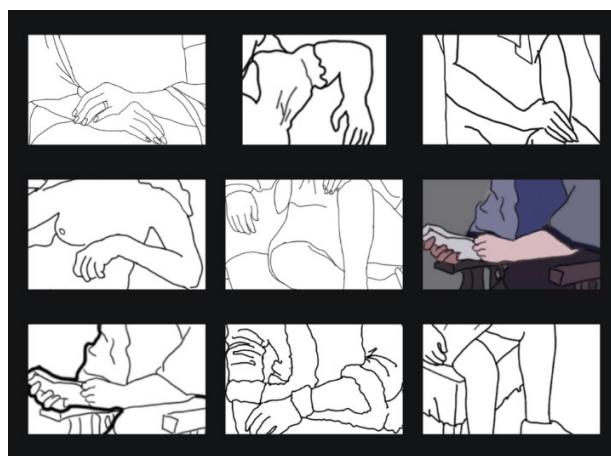


Figure 12 Arms and Limbs of Tang Yunyu's Portrait Paintings

(The author annotated the original work based on Tang Yunyu's paintings)

(Source: Lan & Atipattayakul, 2024j)

5. Texture

Tang Yunyu's early work mostly used the thick coating method with a relatively thick texture and a large amount of pigment accumulation or repeated coloring can be seen. The original text of the thick coating method is quoted from

Italian 'IMPASTO', meaning dough or mixture. The verb 'IMPASTAR' is translated as "knead" or "paste", and the thick coating itself carries the expression of the creator's emotions and a description of the theme (translated from thefreedictionary). In Tang Yunyu's work 'The Naked Woman Lying on a Green Chair', uneven thick painting techniques are used on the front side of the originally smooth thighs. It is not ruled out that there are other paintings as the base below this painting. However, in this creation, thick painting techniques are used throughout the entire painting, allowing the originally delicate and delicate female body to show a completely different posture. Combined with Western soft decoration elements, the entire body exudes a sense of strength, solidity, and saturation. In "The Man in a Red Vest" and "The Japanese Woman", traces of the use of thick coating method in the bright part can also be seen. The paintings have already had traces of color peeling and cracking due to inadequate protection of the thick coating part, but her treatment of the bright part is still clearly visible, which is very helpful for subsequent research.



Figure 13 Thick Painting Strokes of Tan Yunyu's Portrait Paintings

(The author annotated the original work based on images from Artron Auctions)

(Source: Lan & Atipattayakul, 2024k)

In the later stage of the creation, a thin coating method is adopted, which presents a more transparent and brighter feature. The canvas background is used for coloring, and the pigments serve the shape more. The painting object itself, with the texture of coarse linen fabric clearly visible, consumes a lot of pigments when the base is not evenly made. Here, we can also see the situation where her colors are swallowed up by the fabric patterns. However, in the performance of background and sketch work, the thin drawing method is the most vivid and flexible.



Figure 14 Thick Painting Strokes of Tan Yunyu's Portrait Paintings

(Note: The author annotated the original work based on the image from Artron Auctions)

(Source: Lan & Atipattayakul, 2024l)

Tang Yunyu did not delve deeply into the polishing and application of texture. In the early 20th century, although tube mounted pigments had been invented for nearly a century, the pigment resources were not as abundant as they are

now, and the purchase of pigments was not as easy as it is now. The expressionist painting style had not yet appeared in that era, but the author believes that she did not deliberately create expressionism through the accumulation of pigment layers. On the contrary, her character design and brushstroke and other painting language are naturally filled with personal characteristics.

Conclusion and Discussion

From the aforementioned work, two conclusions can be drawn through research. First of all, it summarizes, analyzes, and precipitates Tang Yunyu's painting style, forming a methodology. Secondly, it provides a secondary argument and affirmation of Tang Yunyu's academic status in the history of art.

It is not difficult to find that the depiction of the elements of atmosphere and emotional service are not detailed and in-depth enough. Almost every time I look at my own work, I feel like I want to paint better and more deeply. Therefore, in my future creations, I hope to improve through the following methods:

1. Training and cultivating independent thinking and creation for a long time. Through the summary of Tang Yunyu's creative methods and the study of Impressionism in the same period, they aim to combine their own ideas and styles, develop their own independent thinking ability, and apply these thoughts to their own painting practice.

2. Combining observation with painting techniques. Observation is the foundation of painting, and meticulous observation of life can more accurately capture the characteristics of details and images. Through painting practice and continuous observation of the real world, painting skills can be improved, including color application, line processing, composition, and perspective.

3. Trying different materials and themes, such as adding elements such as still life and scenery in the character creation process, and trying diverse materials and themes, different styles and expression techniques. One can explore and develop one's own painting style and techniques through diverse practices.

4. Refining the color control ability, trying more ways to use colors to serve the overall visual effect, being more proficient in light and shadow processing, making shadows more breathable and natural, and increasing the sense of hierarchy, space, or flatness. Learning and mastering the principles and techniques of Tang Yunyu's creation means that one can better apply them to their own painting practice and improve the quality and level of painting.

Research Recommendations

1. General Recommendations

The government has maintained Tang Yunyu's former residence, but at the same time, it should recall her lost overseas work and carry out research and restoration work on her more contemporary work. This article clarified that the artistic form of Tang Yunyu's portrait painting is an outstanding representative of independent women of the middle class in the Republic of China. The sense of form in the work and the use of impressionist techniques play an important role in art education and still play a guiding role in contemporary creation.

2. Further Research Recommendations

The twelve elements of art are points, line, shape, form, space, value, color, texture, tone, balance, harmony, contrast, unity and proportion. These elements are the basic components of any artwork and any good artwork should contain these twelve ingredients. For those who love painting, these elements are worth continuously researching, refining,

and optimizing, guiding generations to pursue this career. According to Tang Yunyu's self-statement, "The success of painting is based on the material, color and structure. I especially feel that the color of painting can express the personality of each person... I can't say that using the color of Chavannes should be well. This is also my personal trend." Tang Yunyu's modesty and elegance in her character can be seen from this passage. Her paintings are more like her, without affectation, feminization and forcefully, it is neither flattering nor artificial, but calm and true. It is like an old man telling you about an old story that happened to him, even with sadness and time variation, but it is refreshing and emotional. It makes people immerse in the essence of painting and not lost in addictive to paingting techniques skills.

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Lan, T., & Atipattayakul, C. (2024a). Figure 3 *Perspective Analysis of Works* (The author annotated the original work based on the images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024b). Figure 4 *Points Analysis of Works* (The author annotated the original work based on the pictures from Li Chao's Book).

Lan, T., & Atipattayakul, C. (2024c). Figure 5 *Digital Spot Analysis of Works* (The author annotated the original work based on the images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024d). Figure 6 *Lines Analysis of Works* (The author annotated the original work based on the Images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024e). Figure 7 *Color Brightness Contrast Theme Comparation Map* (The author annotated the original work based on the Images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024f). Figure 8 *Color Range of Tang Yunyu's Portrait Paitings* (The author annotated the original work based on the color extractor).

Lan, T., & Atipattayakul, C. (2024g). Figure 9 *Color Them of Tan Yunyu's Portrait Paintings* (The author annotated the original work based on the Images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024h). Figure 10 *Eyes' Comparison Between Pupil to Corner of Eye and Eyebrow to Eyebrow Peak* (The author annotated the original work based on the Images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024i). Figure 11 *Girl's Portrait Parts* (The author annotated the original work based on the Image from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024j). Figure 12 *Arms and Limbs of Tang Yunyu's Portrait Paintings* (The author annotated the original work based on Tang Yunyu's paintings).

Lan, T., & Atipattayakul, C. (2024k). Figure 13 *Thick Painting Strokes of Tan Yunyu's Portrait Paintings* (The author annotated the original work based on the Images from Artron Auctions).

Lan, T., & Atipattayakul, C. (2024l) Figure 14 *Thick Painting Strokes of Tan Yunyu's Portrait Paintings* (The author annotated the original work based on the Image from Artron Auctions).

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Yunyu, T. (1934). Figure 2 *Women in Red Scarves* (Size: 54x45cm in 1934 Material: Oil painting on Canvas).