

Exploration and Pursuit of Artistic Conception of Chinese Painting

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Abstract:

Artistic conception is the utmost and incessantly-pursued conception for the creation of Chinese painting, representing the core category of traditional Chinese aesthetics, which is based on the China's cultural tradition and philosophy, the unique painting tools and the observation method scattering perspective. In the Chinese painting, the figures are well-known for their liveliness, flowers and birds are delivering their personal artistic atmosphere, and landscape takes meaning, which is also the embodiment of the traditional Chinese painting artistic pursuit. On a macroscopic standpoint, this article makes a deep research on how to explore and pursuit the artistic conception of Chinese paintings, in terms of its artistic mood and tone.

Key words: Chinese paintings; Artistic conception; pursuit and Exploration

Introduction

Chinese painting art, having a long history and unique national style, together with the literacy, aesthetic consciousness, aesthetic thoughts and philosophical ideas and formed the unique form and style of the Chinese culture. Exploration and pursuit of artistic conception is not only an important part of Chinese traditional aesthetic thought, but also is one of the important characteristics of Chinese painting. Artistic conception known as the state was created by artists through subjective art phenomenon, namely the existence of a kind of subjective and objective unification. Though it is different from the real of life, artistic conception is the center of the ancient Chinese painting category. Chinese painting in creation has always paid more attention on blankness than on real image and search artistic conception in blankness, which is also the utmost and incessantly-pursued conception for the creation of Chinese painting, representing the core category of traditional Chinese aesthetics. So what does it mean having artistic conception?

The feelings and the scene are the two most common essential factors in the artistic conception. Mood and emotion are a blend of King and objective and subjective mood through out the perfect combination. "Image", remaining in vision and "vision" revealing image outside are being an important part of artistic conception. Chinese paintings call for active mood. The integration of imagination and reality constitutes an important principle for classical aesthetic. Artistic conception is an integration of limitation and non-limitation. Subject- object combination, infinite and the finite, the universal and the individual, the object and the subject, the spirit and the matter, are all state of the Art" of an elegant expression. This paper, by studying exploration and pursuit on basement, reflection, and methods, revealing its beauty on formality, mood and spirit and demonstrates the traditional Chinese paintings.

1. Foundation of seeking for artistic conception

Traditional Chinese painting to free hand brushwork mainly good at feelings and moods performance, but in the performance of specific than abstract images. Chinese painting also has the realistic works. Good impressionistic style works do not ignore the realistic conception; on the contrary, they also have realistic elements. Based on China's traditional culture and philosophy, Chinese painters are trying their best to seek for artistic conception. Viewed from the perspective of culture, painters go on the culture care. They prefer seeing what they are going to paint, to paint what they have seen. The painter's cultural vision is determined by the philosophical modes and cultural quintessence in his life. There is profound realistic causation of the contemporary human that the subjective philosophy veers the inter-subjective philosophy. Chinese classical philosophy is a kind of inter-subjectivity philosophy. The theory of inter-subjectivity, which focuses its study on the co-relationship between subjects, is an important part of modern philosophy, being different from the provisions of subject and object. Judging by the concrete study, the essential characteristic of

artistic conception is not in the split of inter-subjectivity and subjectivity, but in the unification of them. Chinese culture, being associated with the small-scaled peasant economy and family system, which is one of the basic social systems, to a certain extent influencing the formation and development of other social systems, is possessed with the united nature of nature and human being. Chinese paintings stress the harmony between Man and Nature, which is an import part of China traditional culture. That is, man and nature, self and society, man and god are not fully separated, therefore the man has not been independent, subjectivity has not been established. The former contains classical intersubjectivity and subjectivity, which is the nature and society as a subject rather than the object (human nature), paying attention to the relationship between the subject and subject rather than the relationship between the subject and object. The technique of "leaving blank" in Chinese painting, for instance, fits well with the Daoism concept of "Frequent Non-action and Limitless Action. At the same time, in the aspect of philosophy thought resources, the Confucianism and Taoism's natural scenery thought esthetic has also had the very tremendous influence on the Chinese scenery. Confucianism is the backbone of Chinese culture. The "golden mean" Confucian ideology is an important component of the treatment which advocates is the natural, social and human's own "impartial", "moderate" and "enforcement". In fact, as a mainstream of Chinese traditional culture, Confucianism also makes great contributions to Chinese transcendent spirit of art and harmonious lives in reality. Under the Confucian thought, the beauty of tolerance and kindness becomes a core field, which gives great influence to the later study of literature, art and aesthetics. The beauty of golden mean and harmony embodies the basic spirit of ancient Chinese arts.

The neutralization beauty in Chinese traditional painting was an esthetic principles ought not only in the field of Chinese ancient philosophy but also by other cultural and art categories. The beauty of neutrality, called superior beauty of "harmony of man with nature", embodies the ideals of social ethics and morals, social politics and human life in ancient society. It is beauty of humanity, beauty of state and beauty of freedom. It has the function of developing intelligence, cultivating happy soul and exploiting Chinese painting. In the process of painting, it is against the subject to conquer object, objected to the oppression of the object and subject, thinking these two subjects are equally respected and valued, emphasizing the harmonious rather than conflict, and rejecting any extreme intense emotion. The artistic creation of Chinese painters is driven by the compatibility of Confucianism, Taoism culture, the view of "nature and humanity" culture embrace objects. There is only dynamic personified nature and the organic unification of life realm in their eyes, because of that, they will naturally regard the pursuit of artistic conception as his artistic ideal.

The use of tools in painting, in addition to brushes, oil paints, pen, and the toothbrush can also be used to paint. Brush is one of most important tools for painting. Its body is made of bamboo. The hair use weasel hair, goat hair, horse hair and mixed hair. Stories from the countryside talk about the legend of great hunters selecting rabbit fur as the pre-eminent

choice for fine calligraphy brushes, the first and finest being from Nanjing. Traditionally, these special tools of painting have supplied the material medium to the artistic conception. Flexible brush pen can draw the outline of line drawing and large daub, can brush, dots, dye can use the center, or front side. This method of flexible free pen provides simplicity, lightness, elegance, and profoundness for the pursuit of artistic conception. Chinese style paintings are often done using special inks and pigments on rice paper, white with black ink form a striking contrast. Chinese artists are always making full use of white space to create a broad space, or to draw water, cloud, fog, snow, and so on. Using the Chinese characteristics with water absorption and penetration, Chinese painters create an integrated mass, distant and infinite, or water into the day, or image, or hazy mountain fog. Chinese paintings are good at using a simple ink-wash to create a boundless lasting and profound artistic conception. Chinese painting being get wonderful lies in the shade of ink, must have a strong light. Do in strong light, there are strong light. With the dissolution of the water ink, there is a saying about “five-color ink points”, thick, pale, wet, dry, withered. Chinese painters do well in using ink to convey meaning, to distinguish with thick ink and the actual situation. For example, when painting bamboo leaves, using “five-color ink 6”. Five Mexican: Mexican coke, the edges of heavy ink, light ink, clear ink - the color ink leave, thick ink represents close, light ink means distance; while painting plum flowers, use dry ink to paint old trunk, pale ink to paint the new tender; Dry ink is often used to draw the remaining deadwood, taking up the bleak autumn and winter scene; Full and wet ink is used to painting flowers trees, having performance thriving scene. Chinese ink painting is a kind of traditional art forms in China which has a history more than three thousand years, which can represent the nature of all sorts of color, as you might imagine, getting rid of in or out of color in western painting with its own unique national characters. Chinese painting with color harmony and unity is not rigidly natural flavor reinstated on subjective performance to express the feelings of colors. After more than a thousand years’ development, Chinese painting has undoubtedly embodied unique Chinese characteristics.

2. Embodiment of the exploration and pursuit of artistic conception

The exploration and pursuit of artistic conception mainly reflects the figures are well-known for their liveliness, flowers and birds are delivering their personal artistic atmosphere, landscape takes meaning. In figure painting, Chinese paintings, specially pay attention to forming vividly, transmitting the spirit, vivid portrayal, conveying the spiritual temperament with special characterization. Flower and bird painting can be traced back as early as the New Stone Age about six thousand years ago, which not only describes the copy for the still life, but also paint for the lively, changeable, various wild birds ,insects and fish. The Chinese flower and bird paintings aim at imagining the life phenomena of thoughts, emotion, interest, charm, and so on rather than reappearance of natural objects’ figures. The Gongbi flower-and-bird panting, for example, concentrated on true and accurate description

of object, and used color to convey the shape and size of objects. The field of Chinese is its beauty of temperament and interest, which displays from three aspects: beauty of expressing ones emotion, beauty of life and beauty of nature.

As the best subject embodying the artistic conception, Landscape painting is running after a kind of space to habit, to swim and to lie. Chinese landscape painting has become the mainstream art for a long time. The aesthetic spirit in Chinese landscape paintings is harmony between human and nature, with philosophical basis of “integration of man and nature”. Chinese ethical aesthetics is the determinant of aesthetical visage of Chinese landscape painting. Chinese Landscape Painting in the conception of the problem is that the Chinese landscape painting in the development process focused on the changes in the aesthetic perfection.

Ancient Chinese painters, who are mostly good at drawing from the memory, are not purely for drawing to travel, but usually to create the motivation by the beauty while travelling. After returning, they will rely on the memory. What’s more, for the large landscape murals, they are drawing only relying on memory not a direct copy, full of the painters’ thoughts and feelings through their imagination, generalization.

At the Chinese painting history, from the perspective of the development of painting subjects and technique of expression, we can also see the exploration and pursuit of artistic conception of Chinese painting. Chinese paintings have a development, from the figure painting to the landscape painting, from “Jinbi landscape” to light ink, from calibrate-style painting to xieyi painting, which is also a Chinese painting general trend. Generally speaking, compared with the figure painting, landscape painting is a better way of expressing the mood and feelings of literary, having bigger imaginary space. To a great extent, it is an important reason that Chinese paintings pay more attention to figure paintings than to landscape painting. In Weijin Dynasties, Chinese painters commonly paid more attention to figure paintings, than landscape paintings, even though there were some landscape paintings, but most of them are stiff. Gu Kaizhi, a well-known painter, “Lo River Map” is one of his classic masterpiece, which depicts the meeting of Cao Zhi and Goddess Luoshen at the Luoshui River. It is the perfect combination between the various arts draw nutrition possible, focusing on the Gu Kaizhi’s “vivid” and “Fanny would have to move” on the “Lo River Map” in the concrete embodiment. This painting focused on the Godness’ beautiful expression, lightening the landscape. The landscape paintings have been mature gradually after the Sui and Tang Dynasties. “Sightseeing in Spring” painted by Zhan ziqian, a famous painter in Sui Dynasty, described vividly the portrayal of many scholars buried themselves in playing in the landscape, skillfully showing the sunny spring, green and waving. In the painting, the beauty of the mountains and vast are fully expressed.

As mentioned earlier, Sang a lifetime of two, three two students, whose son everything hearts, minds. Under the influence of the all things, in the eyes of Chinese people, the plain ink can be more representative of Dao, which can represent a variety of colors, turn nothing

to something, change the limited into the infinite, making the imagination and reconstruction embodying profound artistic conception.

An ancient art, Chinese painting falls into three categories--portrait, landscape and flower-and-bird two styles---meticulous and free hand, which have gone through the development process of the meticulous paintings to free sketch paintings. The former mostly pays attention to the fine brush work; the latter mostly play emphasis on the abstract paintings. So it presents a roughly by heavy realistic collaborate-style painting to the expression of the development of xieyi painting process; Late early heavy fine brushwork fine stroke, heavy free hand brushwork in traditional Chinese abstract. As the important composition in Chinese painting, freehand brushwork can convey completely the spiritual nature and connotation, and present the view of arts development of Chinese people. Whether be strict in one's demands, neat fine painting, or writing, ink and wash down the freehand drawing, all without exception "Ya" and "Jane" as the artistic realm in the pursuit of. Xieyi painting, with more extraction, generalization, abstraction, has been poured more subjective feelings and interest of the author, attaching great importance to the pursuit of "resemblance in spirit".

3. Methods of the exploration and pursuit of artistic conception

In the creation of artistic conception, many means are used, such as extraction, generalization, association, suggestion and so on. Just like Gu kaizi, whose paintings are "fanny would have to move"; Jing hao, whose paintings are "delete main ideal, characterized form". Their paintings emphasized the generation and imagination of importance to the artistic conception, either from the creation, or from the perspective of appreciation. If Chinese paintings are possessed of the artistic conception, it is necessary and important to have the refine, imagination, taking advantage of the imagination, association, to reach the implication, leaving people endless recollection.

In Song Dynasty, the first class, whose paintings must have conveyed the poetry implicated by the means of association, suggestion and so on. Taking the following exam as an example, "Red point on the green branches is not much beautiful scenery" in the top-class painting, there being a pavilion shaded by willows of the deepest green, a charming woman dressed in beautiful dress is appreciating the wonderful spring scenery against the handrail, with the feeling of endless spring and moving emotion.

Chinese landscape painting is always by virtue of various skills, such as the cut scene, broken clouds, blank space, pledge, black and white, providing the room of the endless imagination and retrospection for the viewers, enhancing the artistic conception. The objects painted in the traditional Chinese painting are always the emotion externalization and the symbol of painter's personality spirit. Therefore, empathy and comparison are the most important aspect of creating artistic conception and enhancing the taste.

Chinese painting, with the long history and special national style, connected with

Chinese culture, taste, beauty, and philosophy, plays a very important role, showing Chinese traditional characters of thoughts and charm of traditional arts. The ancient time painters, scenery, landscape, as well as flower-and-bird, offer the readers a chance to appreciate the beauty and charm of Chinese painting, and they have devoted themselves to the exploration and pursuit of artistic mood of Chinese painting, forming and completing the extension and implication of Chinese arts step by step. Beauty of artistic mood, being the core and the character of Chinese painting, to an extent, affect the development of Chinese arts, which will be paid more attention by the word.

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