

Research on the uniqueness and vanguard of Qian Xuan's painting art

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Abstract: Qian Xuan, as an important painter in the transition period from academy painting to literati painting, his pioneering role in literati painting cannot be erased. Most of Qian Xuan's paintings are integrated with his painting ideas, and the performance is strong. We can't ignore his exploration and contribution. We need to explore his unique significance and academic value in the formation of new painting style and painting history.

1. Introduction

At the same time, great changes have taken place in the history of Chinese art. The process of the artist's transformation from "reproduction" art to "expression" art, that is, the transformation from courtyard painting to literati painting. Literati painting developed in the Yuan Dynasty, and most painters played a role in this transformation. Qian Xuan is one of them, and can even be called a "pioneer".

Qian Xuan, the word shinju, is called Yutan. Wu Xing (now Huzhou, Zhejiang Province) was born. Qian Xuan is a special painter in the history of Chinese painting. He has made some achievements in landscape, figures, flowers, and birds. Although his painting style originated from the courtyard painting of the Southern Song Dynasty, it formed a unique painting style through his understanding, integration, and expansion. Qian Xuan's biggest feature is that the painting poems, calligraphy, painting, and seals do not appear on the same picture in a single and irrelevant way. They are simply arranged, but integrated, and began to use the innovative attempt of "calligraphy into painting". Qian Xuan plays a connecting role in the reform of the history of painting in the Song and Yuan Dynasties. With the collapse of the Southern Song Dynasty regime, Qian Xuan was helpless to burn his works and took the initiative to retire to the mountains and forests, remembering the passing court in his way. However, as an important painter in the transition period from academy painting to literati painting, Qian Xuan's pioneering role in literati painting cannot be erased.

2. The uniqueness and vanguard of Qian Xuan's painting techniques

2.1 new techniques

Qian Xuan used the painting method of "washing" in the painting of flowers and birds, showing a fresh, elegant, and extraordinary artistic taste. "Therefore, Qian Xuan realizes the mottled and incomplete painting through washing. Although it is a peony, it is not rich and noble artistic effect and elegant and refined self implication." Through the painting technique of "washing". On the one hand, it makes the picture from real to virtual, to achieve the artistic effect of elegance and vulgarity. On the other hand, the partial "broken feeling" of the picture also echoes Qian Xuan's state of mind.

2.2 develop artistic forms combining poetry, calligraphy, painting, and printing

From the surviving Chinese paintings from the Wei, Jin, Southern, and Northern Dynasties to the end of the Song Dynasty, most of them have no title money. Song Hao in the Qing Dynasty believed that it was a reflection of the low level of the calligraphy of painters in the Song Dynasty. However, Zhao Ji, Emperor Huizong of the Song Dynasty in the Northern Song Dynasty, was an artist who advocated the combination of poetry, calligraphy, painting, and printing earlier. Although Zhao Ji was not a literati painter, his works appeared in the form of a combination of poetry, calligraphy, painting, and printing.

But the appearance of money selection, this art form for the later literati painting the most important form of expression has been further developed. Qian Xuan takes painting poems as a part of his paintings, with the concept of layout. The content is not simply chronological and chronicled, but poems that complement the paintings. It can be summarized as the following characteristics: first, the combination of poetry and painting; When counting the money and selecting paintings, most of them had painting poems. According to the analysis of Cho s surviving paintings, poems and paintings may have been created separately and then mounted together to form a complete work. However, Qian Xuan's works have achieved the perfect combination of real painting poems and paintings. The position, length, and height of the five-character poem in *The Dwelling of Fuyu Mountain* echo the trees under the picture. Second, the sign-off information is complete; The paintings of the Northern Song Dynasty mostly used poor and hidden styles. However, the sign-off of money selection in *The Picture of Flowers and Birds* includes perfect information on time, place, and type. Third, the use of the name and leisure chapter. Fourth, the combination of painting and calligraphy; Qian's mountain and rock painting brush also include calligraphic brush.

However, Qian Xuan collected the above points. As a pioneer, Qian Xuan broke through the barriers of different art forms and broke the gap between old poetry, books, paintings, and prints, to improve the combination of poetry and painting from the collection of the picture to the integration of allegory.

2.3 practitioners of "writing" nature of painting

Qian Xuan's works have not been handed down, so there are not many historical materials of historical theory, but the most widely circulated are the records of concepts such as "morale", "official style" and "painting with books". So far, Qian Xuan has not found any mature theoretical literature on "writing" related to morale.

2.3.1 Qian Xuan's written records on "writing"

The theory of "writing" is hidden in painting poems. First of all, the concept of "writing" was not created and put forward by Qian Xuan for the first time. Therefore, predecessors have an inherent interpretation of the word "writing" in the history of painting theory and painting, which represents the image of writing heart, freehand brushwork, and mostly literati.

2.3.2 "writing" in Qian Xuan's paintings

Since the Ming Dynasty began to think that Qian Xuan's paintings were very different from literati paintings, the components of "writing" and "meaning" were ignored, and even Qian Xuan was measured by the mature literati painting standards. Qian Xuan's "writing" mainly focuses on the following aspects: first, the "writing heart" interest is full of "morale" and "Wenqi". Although Qian Xuan's flower and bird paintings are rigorous and neat, they can't have too much performance in meticulous painting. They still achieve the artistic conception they want to express through the change of materials and the painting method of "washing". From a technical point of view, landscape painting works belong to the category of green landscape. This is an anti-traditional innovation. It should present rich and magnificent techniques and show a kind of tranquility of Tao Qian's seclusion. It can be seen from the painting poems that Qian Xuan's paintings have "me" everywhere. Putting "me" in the paintings, such a strong personal emotion coincides with the interest in "writing". Second, it takes a process to change from rigorous courtyard painting to literati painting, and Qian Xuan is a part of this process, with the consciousness of "writing". Third, Qian Xuan's paintings are the "writing" of the literati's rough brush. Although the two paintings of "living in the mountain" and "living in the Fuyu mountain" do not have the strong freehand meaning of the paintings in the late Yuan Dynasty, they are separated from the concrete shape of mountains and stones and do not pursue realism.

The reason why Qian Xuan's "writing" has not received much attention is mainly because of the implication of "writing". Firstly, he did not put forward such views related to "writing", and the application of "writing" in his paintings is also very limited, so many scholars can't find the characteristics of "writing" in his paintings at the first time.

3. Conclusion

Qian Xuan's painting techniques of broken branches and flowers in green mountains and rivers also have a far-reaching impact on future generations. The seclusion themes he expressed were mostly imitated by future generations. In some later poems and paintings, he always expressed some seclusion thoughts more or less. Therefore, it can be seen that Qian Xuan played a connecting role in the transition period from academy painting to literati painting at the turn of the Song and Yuan Dynasties, and highlighted his vanguard value in this cross era reform.

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