

The Negation of Negation - The Space-time Construction of the Schema in the Han Dynasty's Portrait Bricks

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Abstract: Han Dynasty portrait brick is an art between sculpture and painting. It is rich in content, wide in subject matter and diverse in composition, reflecting the aesthetic style of Han Dynasty art. The schema in the Han Dynasty bricks reflects the negation of negation in the construction of time and space, which is embodied in the negation of natural image in graphic design. In the pattern combination, it reflects the negation of a single perspective and the negation of the law of time and space. On the view of life and death, the negation of four-dimensional space-time. These negative, denied the original cognitive style, but reached a not "correct" wonderful, but also reflects the confidence of the Han Dynasty national culture.

1. Introduction

In the increasingly globalized development of contemporary art, how should we explore the characteristics of local art? In the art of Han Dynasty, the portrait bricks with various compositions and rich themes may provide us with some unique perspectives.

The Han Dynasty portrait brick is a kind of burial art popular based on the influence of the Han Dynasty's thick burial culture. It represents a unique art form different from the western art in China. The Han Dynasty portrait brick has a wide range of subjects and rich content. It not only depicts the secular life of reality, but also satirizes the historical events of the present, and has more sustenance for the mythical world of the future. The content of Han portrait bricks reflects Chinese stories different from those in the West, and the schema of Han portrait bricks also reflects the space-time construction different from that of Western art. They often negate the correctness of conventional cognition in order to pursue an incorrect brilliance, specifically, in graphic design, they negate the natural image. In the pattern combination, it negates the single perspective and the laws of time and space. In the view of life and death, it negates the four-dimensional space-time [1].

2. To negate the image of nature

In terms of the depiction of natural images, China has a different art tradition from the West since ancient times. Different from western painting, which is good at shaping with surface, traditional Chinese painting is good at modeling with line, so it is also known as "line art". In traditional Chinese art, the use of line itself is a kind of immoral way. "Line" is not only an art form,

but also an emotional carrier and personality symbol. As far as the object of expression is concerned, the "line" is very general and is a simplification of the object. The lines selected for painting do not really exist in nature and are the result of conscious design by the designer. Whether it is realistic subject matter or mythological subject matter, the Han Dynasty portraits are few, only by the thickness of the lines, straight, length changes, portrayed the image of the shape, God characteristics. In the Han Dynasty portrait brick, make full use of different texture lines to describe the character temperament. The image of the warrior is often used as a hard straight line, and the dress of the dancer is often used as a flowing and smooth curve. At that time, the popular charm and clever line carvings transcended the objective image beyond a certain inherent physical form, and placed it in a wider space of the universe, so as to achieve the integration of things and me and the flying of thoughts. This is the reconstruction of the creator 's choice of active spiritual space instead of passive objective environmental impression - this art style is significantly different from the realistic depiction of natural objects in Western art, showing the negation of natural images in graphic design[2].

In terms of artistic pursuit, while traditional western art pursues simulation and realistic artistic effects, Chinese art is often "not limited to the external simulation of objects, but more focused on the expression of the internal characteristics of all things and the profound and subtle expression of the universe". In painting, it selectively extracts and generalizes the objective natural image in order to pursue the environment outside the image and the vivid charm. Therefore, the western classical art is often based on scientific anatomy and pays attention to the structure and function of each part of the human body, while the traditional Chinese art is more about the temperament and characteristics of the character, not confined to the objective size and proportion, taking its "true" rather than its "like", which refers to the internal characteristics of everything. In the Han Dynasty painting bricks, the dragon is strong and powerful, while the phoenix is beautiful and elegant. The male figures such as Zongbu have many strange looks and unmatched heads, while the female figures such as dancer have curved eyebrows and rosy lips, cut shoulders and narrow waist. It can be seen that the depiction of the natural image is also based on the negation of the real image.

3. To negate a single perspective

In terms of two-dimensional space to express the three-dimensional world, Western classical painting often uses focus perspective, which shows absolute compliance with the perspective law. The perspective methods used in traditional Chinese painting include focus perspective and scattered perspective, which not only comply with the objective law of the picture layout, but also break the real scene and freely arrange the picture space according to the design needs. This freedom, On the one hand, it reflects the way of viewing things of ancient Chinese painters. On the other hand, it also makes the painting more interesting than scientific perspective.

In the picture space of the Han Dynasty 's portrait bricks, not only the scattered perspective is often used, but also the content of multiple perspectives is often organically combined in the same picture, so as to fully express the objectivity and authenticity of the space from multiple perspectives. These perspectives include looking up, looking down, looking up, looking through images, and looking at the concept of time and space. The schema of the Han Dynasty portrait bricks is usually an organic combination of the best visual elements formed by multi-point observation, and even has the picture content that is contrary to the actual situation. At first glance, it seems to be wrong, but it is wonderful. In the local picture "Sima Anche" (Figure 1) of the vertical long-shaped portrait brick in Xinye, Henan Province, it depicts the picture of two fairy officials riding Sima Anche from the "Tianmen" of the fairy world. Sima Anche is the specification of the travel of senior officials in the Han Dynasty. In order to show the whole picture of the horse,

the designer chooses to put the horses on the left and right sides forward, which is contrary to the actual scene when the horse heads forward when pulling the car, but more comprehensively depicts the details of the car and horse, and also shows the design. The negation of a single perspective reflects the Han portrait fully demonstrates the ethereal and harmonious nature. Picture point of view is never fixed in a local, grasp the overall picture, from the narrow field of vision and reality out, to create an eternal smart space.



Figure 1: "Sima Anche", a portrait brick of Han Dynasty in Xinye, Henan.

As early as the Pre-Qin period, "Yizhuan" has already reflected the different perspectives of Chinese and Western observation in ancient graphic art. Through the theory of "observing objects and taking images", the way of "observing objects" is explained, that is, "observing objects" can not be fixed. An angle, nor can it be limited to an isolated object, but should be "looking up" and "looking down", both in the big (macro) and small (micro), both in the far and near. Only in this way can we grasp "the Way of Heaven and Earth" and "the feelings of all things". In the portrait brick, it is also the negation of a single perspective when viewing things, so that it is not limited by time and space, from multiple angles to show the different characteristics of things, so closer to the origin of all things.

4. To negate the space-time laws

In traditional painting, there are three common ways of image construction, which are based on spatial order, time order or combination of time and space. Western painting usually strictly abides by these construction methods - from near to far in space, that is, the size of the pattern, or the order of time, that is, the past to the future of the plot. But the Han Dynasty portrait brick in the schema construction, not only presents the extension of time, space extension, generalization characteristics of time and space, will be given priority to with the story and appropriate to abandon the law of time and space, violates the perspective of space or time sequence, resulting in the picture of time and space disorder. This confusion seems difficult to understand, but more fully demonstrated the story and design intent.

For example, in the Han Dynasty portrait brick "Three Riders" (Figure 2) in Xindu, Sichuan, it depicts the scene of the three Riders marching together with the horses. Among them, the third

horse in the distance is larger than the first two horses, and the horseshoes are closer to the front, even rushing out of the picture, which violates the law of spatial perspective, but better highlights the storyline. In this group of three cavalry relationship, focus on shaping a certain antagonism, that is, the first two look forward to gossip and the focus of the third to go. On the other hand, the situation of abandoning the objective time sequence to construct the picture can be seen in the portrait bricks of the theme of "filial piety" at that time. In such portraits, although the characters and events live in different times, the virtues they share transcend their historical particularity and represent a principle of transcending time and place, that is, the filial piety advocated by the Han Dynasty.



Figure 2: "Three Riders", a portrait brick of the Han Dynasty in Xindu, Sichuan.

It can be seen that the space with multi-dimensional space-time nature constructed by the Han Dynasty portrait bricks is different from the space constructed by Western realistic painting strictly following the law of perspective. Western realistic painting pursues the authenticity of the expression of objects, which is an objective physical space. The picture space of the Han Dynasty brick is a conscious choice of designers, which is a subjective spiritual space[3].

5. To negate the four-dimensional space-time

On the basis of three-dimensional space, adding linear time is four-dimensional space-time. In the concept of four-dimensional space and time, time is one-way irreversible, and human life and death are also irreversible. However, in the Han Dynasty, people generally believed in Taoism and treated death as if it were life. They believed that people could come back from death. Death was only an intermediate stage in the long life process, and the world of life and death was also accessible to each other. As a kind of burial art, the portrait brick also negates the four-dimensional space and time.

There are a lot of images depicting the rebirth and the afterlife world in the Han Dynasty portrait bricks. In these unrealistic schema spaces, abstract symbols with specific meanings are often used to metaphor another time and space. For example, the image of Que is combined with the rosefinch to suggest the door of rebirth - "Tianmen", or the two dragons in the wall of the Han Dynasty's brick painting "Two dragons pierce the wall, immortal, bullfight, white tiger" in Xinye, Henan Province, which suggests rebirth by the intersection of two dragons, and the wall indicates the passage of rebirth. In the Han Dynasty, "Jade Bi is a spirit that connects to the sky and is also a token and medium of dialogue with the sky. Its divinity comes from its circular features. The circular holes represent the kingdom of heaven and represent the shape of the gate of heaven. Placing it in the tomb is expected to guide the dead into the heaven. With it, it shows that a channel to the kingdom of heaven has been built."

In the Han Dynasty, people also created a world of immortals, combined immortality with immortality, and planned an ideal kingdom for souls. This construction of the world after death is also a negation of four-dimensional space and time. In addition, Han Dynasty brick portraits often depict scenes that do not occur in the same time and space in the same picture, and integrate realistic elements with myths and legends to express a pursuit of uncertain things and the unknown world. And the negation of the objective existence of four-dimensional space and time by the Han portrait brick also makes it more free in representing a longer time and a wider space.

6. Conclusions

The portrait bricks of the Han Dynasty fully reflect the social life and cultural style at that time, reflecting the confidence of the national culture of the Han Dynasty. The space-time construction of the schema in the Han Dynasty portrait bricks reflects the negation of conventional cognition, which is not a blind negation, but a conscious design. The negation of the natural image makes the picture take its truth rather than its similarity. The negation of the single perspective makes the picture break away from the narrow perspective and the real scene, so as to express the image more comprehensively. The negation of the law of time and space makes the picture break away from the objective law of time and space, and more vivid. The negation of the four-dimensional time and space reflects the view of life and death and rich imagination of the ancestors of the Han Dynasty. It can be seen that the negation of negation in the Han Dynasty's portrait bricks, although negating the correctness in conventional cognition, has achieved a more wonderful artistic effect. This abandonment of correctness also reflects the confidence and courage of the painter at that time, reflecting the confidence and presence of the Han Dynasty when the country was strong and the people's lives were prosperous.

References

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