

Research on the Influence of Chinese Traditional Philosophy on the Artistic Conception of Contemporary Chinese Painting

Xiaomiao Tian

School of Planning and Design, Xinyang University of Agriculture and Forestry, Xinyang, Henan, China

Keywords: Chinese Painting, Chinese Traditional Philosophy, Artistic Conception

Abstract: Chinese painting is a gorgeous flower cultivated from the soil of Chinese philosophy, thought, and culture, and it is a stream of life that is constantly flowing under the spirit of Chinese philosophy. As an important part of Chinese traditional culture, it blends with the spirit of Chinese philosophy. It is consistent in spiritual connotation and essential pursuit, and is very compatible in development and evolution, theoretical character and ideological presentation. Under the influence of Chinese philosophical thinking, the volume of Chinese painting studies is vast, elaborate, profound, and profoundly interesting, and it is very different from western painting studies in terms of theoretical system and character.

1. Introduction

The study of Chinese painting is the study of life, and the way of painting is the realization of the life of the universe, the expression of life and vitality of all things and people; the study of Chinese painting is the study of the realm. The wonderful realm of painting outside; Chinese painting is a study of Tao Yangxin's nature. He believes that "painting is the projection of personality". Painting is based on the charm and cultivation of culture. The realm of "beyond the image", and all these are based on the unity and purpose of the painting spirit of the unity of heaven and humanity, and are presented in brushwork and intent. The study of Chinese painting is precisely in the ultimate aspiration of the unity of heaven and man, "the virtues of heaven and earth", "the feelings of all things", the flying of the line, the ink of the ink, the law of heaven, the image acquisition, the state of creation, the body Pursuing the integration of aesthetics and life, he has achieved great scrolls with exquisite volumes, elaborate interpretations, far-reaching meanings, and endless interest. The reason why Chinese painting theory is so profound and dazzling is inseparable from its immense and unique Chinese philosophy discourse system, profound ideological connotation and aesthetic spirit. Mr. Xu Fuguan believes that Chinese painting (landscape painting) is also a product of Zhuangzi's philosophy. Chinese painting is a gorgeous flower cultivated from the soil of Chinese philosophy, thought, and culture, and it is a stream of life that is constantly flowing under the spirit of Chinese philosophy. As an important part of Chinese traditional culture, its biggest feature is that it blends with the spirit of Chinese philosophy. It is consistent in spiritual connotation and wooden pursuit, and is very compatible in development and evolution, theoretical character and ideological presentation. Mr. Fu Baoshi said, "Chinese painting is the greatest expression of national spirit, and it is also the closest form of Chinese philosophy." ② It can be seen that the root of traditional Chinese painting is deeply rooted in the fertile soil of Chinese philosophy and culture. It is China Philosophical thought has created a unique spirit and form of Chinese painting, and endowed it with a special aesthetic concept and orientation.

2. "Shadows and Shadows" of Chinese Philosophy and Chinese Painting

First, from the budding period of Chinese painting theory. During this period, Chinese philosophy and the thought of Chinese painting were integrated into one. Philosophy of the Philosophy of Philosophy through painting to become the theoretical origin of the theory of Chinese painting theory and the construction of the system of Chinese painting theory. In addition, the philosophical thoughts of the pre-Qin dynasties also played a pioneering and pioneering role in the

development of painting theory. For example, Confucius' "yiren entertainment" thought has always been regarded as the most basic value orientation and aesthetic concept of ancient Chinese scholars participating in painting. Lao Tzu's "Dao Fa Nature" and "The Elephant Is Invisible" His thoughts have been based on and played by painters of all ages, and have brought a profound influence and inspiration to the theory of Chinese painting and even Chinese art; Zhuang Zi advocates "the beauty of heaven and earth is great", he advocated the return to nature and willfulness, and Zhuangzi's thoughts were more favored and admired by later literati painters, and became an important source of ideas for their desire for landscapes, forests, springs, and pursuit of free personality and natural realm. Continuously merging with the specific experience of the painting and calligraphy art practice of previous painters, not only has derived many important painting concepts and categories, such as "qiyun", "shape and spirit", "artistic conception", etc., to some extent, also affected the development direction and process of the entire history of painting. Some scholars believe that the pre-Qin philosophy had a decisive influence on Chinese aesthetics and art. Mr. Zong Baihua always quoted Lao Zhuang and Yi Zhuan repeatedly when he explained Chinese art and painting the philosophical viewpoint is an example. The author believes that this kind of insight can be described in terms of revealing the profound influence of pre-Qin philosophy on Chinese painting. Pre-Qin philosophy laid the philosophical foundation for the development and development of Chinese painting. Many of the core theories, such as the theory of painting, the theory of mood and reality, and the consciousness of space and time of "youmuhuai", are related to the philosophy of Lao Zhuang and Yi Zhuan in the pre-Qin period. It can be said that The Taoism-based universe ontology constructed by Lao Zhuang and "Yi Zhuan" philosophy provides the basis of world view for the construction of the theory of painting theory. Therefore, the influence of pre-Qin philosophy on Chinese painting theory can be described as far-reaching.

3. Aesthetic Characteristics Conveyed by Chinese Painting

Geng Huiru argues in his article "On the Art of" Leaving White "in Chinese Painting" that "Leaving White" is an important category in the aesthetics of Chinese painting. It writes intangible, intangible, and divine in reality, but not in reality. Nothingness is consistent with the traditional Chinese aesthetic principles. At the same time, she also believes that "blank space" is an important technique for Chinese paintings to convey the concept of space. The white space represents the space of heaven and earth, on the one hand, the artist's unique space consciousness; on the other hand, it is a symbol of the spiritual world deep in the soul. In addition, if you want to make the pictures and methods of art works more harmonious and exquisite, it is also inseparable from "blank space". Geng Huiru also pointed out clearly that in traditional Chinese paintings, paintings without blank space have no mood and vitality at all. The blank space allows the subject and the guest to reflect each other. Blank space is the layout of the artist's spiritual depth during the painting process. With unique charm.

Wang Guangtao's "Analysis of the Special Space Artistic Conception of Chinese Painting" believes that there is nothing but reality, and everything can exist. The reality in Chinese painting is to rely on the "real" thing to paint the artist's "virtual" emotion. In Chinese paintings, reality and reality can be transformed into each other. This transformation creates a unique spatial mood, which is the spiritual communication between the viewer and the content drawn. Wang Guangtao also believes that traditional Chinese philosophical thoughts have a profound impact on the artistic connotation of Chinese painting. The artist's pursuit of transcending the spiritual connotation of foreign objects and the spatial and artistic conception of nature presents a fusion of each other, and has produced painting techniques that express false and real, thus affecting the artist's aesthetic mind And aesthetic taste. Wang Guangtao pointed out that the unique spatial artistic conception of Chinese painting is that the reality and the reality are beautiful. Guo Huijuan's article "The Beauty of the Artistic Conception of Chinese Landscape Paintings" also believes that the beauty of the artistic conception of Chinese paintings, especially landscape paintings, first of all contains the beauty of nature, simplicity, and innocence, and this beauty must come from the reality of our lives and the natural world. As a result, the painter has some kind of sentiment, and forms a unique

spiritual realm, and this realm is the beauty of artistic conception in landscape painting. Guo Huijuan also pointed out that the artistic conception beauty of Chinese landscape painting mainly includes five characteristics, such as “beauty beauty, poetic beauty, beauty of charm, beauty of godlikeness, beauty of etherealness”.

Zhang Shunqi used the book “Ink rhyme color chapter: the aesthetic exploration of Chinese painting color” as an example in the article “Aesthetic Cultural Background of the Color of Chinese Painting: A Review of the Ink Rhythm of Chinese Painting”. The color aesthetics of Chinese painting is explained, and the development and historical evolution of the color of Chinese painting are pointed out. Among them, the two clues to the color development of Chinese painting are studied, including the beauty of “wrong color carving” and “beauty of hibiscus”. Then he analyzed and interpreted the classical philosophical thoughts such as “Five Elements and Five Colors” and “Confucianism and Taoism” in Chinese colors; explored the aesthetic connotation, historical background, and philosophical basis of green-green landscape painting, and concluded the reasons for the decline of green-green landscape painting. That is, the rise of literati painting, the influence of political factors, and the localization of Buddhism in China. In addition, he also analyzed and commented on the choice of color by literati painting, the interpretation of literati, and the comparison of Chinese and Western paintings' color views, and obtained the color of literati painting. The use of ink rather than color to convey inner emotions is closely related to the traditional Chinese artistic conception and the aesthetics of Shen Yun. As a result, he pointed out that the West makes good use of scientific color concepts, while China prefers the distinction of philosophical color concepts. Therefore, Zhang Shunqi believes that the beauty of color in Chinese painting is deeply influenced by Chinese classical philosophy, aesthetic traditions, and religious and literati thoughts. In “On the Expression of Colors in Chinese Classical Painting”, Wei Zhao thought about how to carry forward the tradition of Chinese heavy color painting and rebuild the artistic system of modern heavy color painting. He pointed out that in different historical periods of China, the use of color has undergone changes from simple to many and from plain to colorful. The reason for this is that Wei Zhao believes that the painters were regularly explored through long-term artistic practice under the influence of the background and culture of the times, and this exploration was applied to the layout, strokes, and coloring of paintings. Obvious visual effects to achieve the purpose of decorating your own work, “color” to trigger mood, express emotions. In this regard, Wei Zhao put forward suggestions for the development of the color language and formal skills of Chinese paintings through the three techniques of “change of the emphasizing color lines”, “partial seeking for overall writing, partial seeking for overall splashing,” “application of texture”. He pointed out that the stronger the colors in the painting, the more prominent the personality characteristics of the creator. At the same time, he also believes that when we re-examine the color language of classical Chinese painting, we should understand the original aesthetic principles and psychology of the color language of Chinese painting, and combine traditional culture to achieve the integration of Chinese and Western cultures and enrich the color concept. Development.

In Wu Chao's “The Meaning of Lines in Painting”, he believes that the lines of Chinese painting as a pure, abstract and generalized painting language can make Chinese paintings express lyrical and freehand states. In addition, Wu Chao also pointed out that the traditional Chinese aesthetics pursues the realm of “truth, goodness, beauty, and harmony between man and nature”, and the beauty of freehand, flowing, flying lines is undoubtedly abstract and decorative, spirituality of aesthetic ideal, and time of life Sex, subjective emotions, and the times of the nation. Chinese traditional philosophy and aesthetic thoughts affect the beauty of lines in Chinese painting, and the beauty of lines reflects Chinese classical thought. In addition, in terms of lines, Wu Chao also believes that today's Chinese oil paintings should incorporate the abstractness, generality, and spirit of Chinese lines.

4. Conclusion

There are three main streams of Chinese philosophy: Confucianism, Taoism, and Buddhism, and Buddhism is most important for Buddhism. The three philosophies of Confucianism, Taoism, and

Buddhism each have their own ideological characteristics, forming different theoretical systems, supporting the main body of Chinese philosophy in parallel and forming the philosophical background for the development of Chinese painting. The three philosophies conflict with each other and blend with each other. The interaction of the three philosophies complement each other, which makes Chinese philosophy present a rich, vivid and unique appearance. Chinese philosophy not only has profound philosophical thoughts, but also has unique values, ways of thinking, and discourse systems that are different from western philosophy. It also has an artistic spirit and is the most artistic philosophical doctrine. This unique cultural and philosophical thought constitutes the spiritual pillar on which the Chinese nation relies and lives, and has created a unique spirit and form of Chinese art, forming a close relationship between Chinese philosophy and Chinese painting.

Acknowledgment

Xinyang University of agriculture and forestry 2018 school youth fund project
Project No: 2018RW010

References

- [1] Cao Haifeng. Traditional Chinese Painting: Philosophical Art--On the Influence of Traditional Chinese Philosophy on Painting Aesthetics [J]. Journal of Fine Arts (4): 60-61.
- [2] Song Yi. Talking about the Realm Beauty of Chinese Painting [J]. Journal of Harbin University (Social Science), 2002 (07): 120-122.
- [3] Tang Shanlin. "Rhythm of Life" -- Exploration of Zong Baihua's "Six Methods" Painting Aesthetics [J]. Contention of Literature and Art, 2017 (03): 125-131.
- [4] Zhang Jiangyue. On the Artistic Conception of Chinese Painting [J]. Journal of Qiqihar University (Philosophy and Social Science Edition), 2007 (04): 180-181.
- [5] Li Yanping. Comparison of the Artistic Conception between Watercolor Painting and Chinese Painting [J]. Studies in Art Education, 2014 (17): 22-23.
- [6] Shi Lin, Guo Weimin, Wang Le. Research on the Application of Chinese Traditional Artistic Conception Aesthetics in Contemporary Book Design [J]. Journal of Northeast Normal University (Philosophy and Social Science Edition), 2018, No.292 (02): 96-102.