

# Research On The Influence Of Chinese Traditional Philosophy On The Artistic Conception Of Contemporary Meticulous Flower And Bird Painting

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**Abstract:** Chinese traditional philosophy is extensive and profound, including taoism, buddhism and confucianism, which have had a profound impact on all aspects of chinese society, including painting. In the multicultural context, the beauty of artistic conception, as an aesthetic thought, is rooted in chinese ancient meticulous flower-and-bird painting and has been inherited and developed in contemporary flower-and-bird painting works. In the long course of its history, all the masters of Chinese painting in the past dynasties have their own features and changes. They seek their origins, from style to technique, and are intrinsically linked with traditional Chinese philosophy. In particular, the Chinese taoist philosophy emphasizes letting nature take its course, not violating providence and living quietly. This kind of thought is embodied in Chinese contemporary fine brushwork flower-and-bird painting, which is expressed in a kind of quiet atmosphere conveyed by strong color language. At present, with the strong national strength and the enhancement of national self-confidence, the contemporary fine brushwork flower-and-bird painting also begins to return to the tradition in the form of fine brushwork ink painting, which shows that the great development of chinese flower-and-bird painting can only be ushered in if the chinese flower-and-bird painting is searched from the deep background of national culture.

## 1. Introduction

Chinese traditional philosophy is mainly divided into confucianism and taoism. Confucian masculinity and taoist femininity are two complementary aspects of chinese thought and culture [1]. Chinese traditional philosophy is a multi-dimensional spiritual assembly, and its most basic constituent elements, like Chinese traditional culture, are also the three main bodies of confucianism, buddhism and taoism. The three have their own independent positions in the whole and play their own functions from different angles and levels, which have exerted great influence on Chinese painting [2]. Meticulous flower-and-bird painting, as a kind of painting with world influence and artistic power in china, has also been branded with the diary of Chinese culture in its historical evolution. On the one hand, it has formed the ink form of meticulous flower-and-bird painting in its language form; on the other hand, it has been influenced by foreign culture and has gone through various exploration processes. Contemporary meticulous flower and bird painters are also troubled by “anxiety of influence”, and “space” is their breakthrough [3]. Both sides of the contradiction restrict and depend on each other, and their respective increases, losses and changes should be within moderate limits, and cannot “exceed” or “less than”. This article focuses on the analysis and exploration of traditional Chinese philosophy, trying to find the answer from the inheritance and breakthrough of contemporary meticulous flower-and-bird painting to traditional chinese philosophy, so as to guide the author's future painting creation.

## 2. The Influence of Traditional Philosophy and Aesthetic Thought on Ink Form of Fine Brushwork Flower and Bird Painting

### 2.1 Chinese Ink Painting Concept Influenced by Traditional Philosophy Concept

As a cultural phenomenon in ancient chinese society, traditional chinese painting was deeply

influenced by politics, economy, religion, philosophy and literature at that time, especially philosophy played a key role in the formation of its aesthetic character [4]. In this kind of works, there is no obvious boundary between the spaces, and there is a smooth transition like flowing clouds, sometimes warm and sometimes light. The large surface with full composition and dripping ink changes the homogeneous and monotonous white void in traditional meticulous flower-and-bird painting, making it flowing and soft. It has always been accompanied by philosophical thoughts and artistic theories of each era. The ancient Chinese confucianism and taoism, along with the development and changes of aesthetic thoughts of each era, have kept the connotation of ancient Chinese aesthetic thoughts with its own unique national characteristics [5]. Therefore, the backbone of Chinese painting is ink painting. The choice of ink and wash color in Chinese painting is closer to the metaphysical characteristics of Chinese philosophy. With the development of the times, meticulous flower-and-bird painters, based on traditional aesthetics, made bold attempts and effectively broke some rigid and serious picture effects. In an artistic expression, feelings and scenes blend and permeate, thus discovering the deepest feelings, one deeper than the other, and at the same time penetrating into the deepest scenes, one more crystal than the other. It can be said that the rise of “ink and wash” coincides with the cultural trend of the times and the philosophical spirit of the times. Chinese painting eventually entered the metaphysical realm of ink and wash. Its aesthetic spirit has long been stipulated. The powerful control of national cultural thoughts guides painting to choose the color type with the same “blood type” as itself [6].

The trend of advocating ink in Chinese paintings in the Tang Dynasty was strengthened by the emergence of Zen Buddhism. Since the early Tang Dynasty, Zen Buddhism's flourishing masters have been pointing to epiphany and becoming Buddhists through sex. The main body of the picture is wrapped tightly by the virtual spirit background which contains the life movement, as if in the dark chaos [7]. Flowing space is not only an obscure expression of time and space fragmentation, but also a symbolic form of endless life experience. Confucius advocated gentle and sincere personality cultivation, thus cultivating the Chinese nation's implicit and calm psychological quality for thousands of years, which makes people's creation and appreciation of artistic works implicit and implicit, such as looking at flowers in a mirror. Hazy beauty mostly uses “boneless method” and “pale color method” to make the picture more vivid and full of vitality, bringing people aesthetic concepts of vague, indistinct, imaginative and fascinating feelings, with mysterious colors [8]. The nihility and lack of pen and ink in flower-and-bird painting can not only represent vague and hazy images like the blank of landscape painting, but also embody the power of space like the blank of figure painting. Ink has five colors, five colors have, then the image of heaven and earth. This view has influenced the development of Chinese painting for a long time. Ink painting is a very popular way, and the function of color has been weakened.

## **2.2 The Ink Form of Meticulous Flower-Bird Painting Influenced by Traditional Philosophy**

The expression of the ink form of meticulous flower-and-bird painting, “among the painting styles, ink is the most superior” is its aesthetic dominance. The representative painters in the middle and late Tang Dynasty symbolized the independent division of flower-and-bird painting, taking the colorful heavy color painting style tree as the style of the times [9]. Rhythm and rhythm are the masters of the composing space, which turns traditional flower-and-bird painting into a dance on paper, sometimes full of tension, sometimes free and flexible. Such works are just like architectural design, like solidified music conveying the rhythm of life. The spatial expression in painting is different from the specific natural space. It is the artist who converts the objects observed in natural space into new spatial forms according to his artistic creation according to certain perspective rules. However, the spirit of wild elegance continues to breed and develop. Like the appearance of ink and wash painting in landscape painting, the aesthetic concept in this aspect is strengthened in the overall painting from subject matter to vision, and it infects the signs of ink and flower painting. The dark gray and green fine lines are random curves, breaking the coldness of geometric segmentation, bringing vitality to the plain and clean picture, and at the same time adding a sense of rhythm and hierarchy to the picture. This new form of space can better express the implicit beauty

of artistic works from many aspects. Artists use ink, color, perspective, light and shade and other modeling elements to show the front and back levels, distance and up and down positions between objects, presenting real and sensible effects, highlighting the implicit beauty of works and expressing the emotional experience of artists.

In the Yuan Dynasty, the spiritual stimulation of the death of the Song Dynasty and the ethnic discrimination policy of the Yuan Dynasty, under this social environment, the seclusion of literati became a common social phenomenon, and painters immersed themselves in the realm of Buddhism and Taoism and were addicted to ink painting. Artists must choose and choose objects accurately and have unique organization layout when creating art. In determining the form of the picture, there is no fixed principle, it only depends on the visual effect the author wants to obtain, a blank picture, and distribution of effort. In the process of creation, the chemical reaction between emotion and scene merges with each other, and human emotions are expressed, which endows images with the emotion of the creative subject. The transmission of artistic conception is the collision between nature and soul and the perception of nature by the soul. In the processing of the picture, it is often clear for the near and fuzzy for the far, thus completing the creation of illusory space. It turned the flower-and-bird painting of the Yuan Dynasty to the performance of ink flowers and birds. Pure ink color replaced the colorful five colors and became the mainstream of vision. During this period, the flower-and-bird painters such as Chen Lin, Wang Yuan and Bian Lu appeared in the form of meticulous ink painting.

### **3. The Influence of Chinese Traditional Philosophy on the Artistic Conception of Contemporary Meticulous Flower and Bird Painting**

#### **3.1 Confucianism and Taoism**

The spiritual nature of Chinese art is different from that of western art, and this spiritual difference originates from the different world views of Chinese and westerners. However, the difference of world outlook leads to the difference of artistic system and artistic language. Contemporary meticulous flower-and-bird painting creates artistic image and artistic conception through pen, ink, lines and colors, giving people aesthetic enjoyment. The main function of contemporary fine brushwork flower-and-bird painting is not the imitation and reproduction of life. It has more visualization and gives people aesthetic feeling through visual images. From the content of traditional painting art, contemporary meticulous flower-and-bird painting follows the principle of "Taoist nature" [10]. The contemporary fine brushwork flower and bird painting art depicts the natural scene, regards the nature as the friend, the natural cloud light wind clear scenery, the lofty mountains and flowing water meaning. In the way of thinking, we should adhere to the logical thinking of "the unity of heaven and man", and emphasize the connection, similarity and unity of "Heaven way" and "humanity", "nature" and "man-made", and try to trace the connection between heaven and man, so as to achieve harmony and consistency between heaven and man. Just as Taoism emphasizes that nature in "Taoist nature" does not only refer to nature, it is not only landscape painting that becomes the object of traditional painting art description, but also all things in the world, including human beings themselves, become the object of painting. Contemporary fine brushwork flower-and-bird painting lays particular stress on subjectivity, tends to image, and focuses on freehand brushwork in expression, which is our artistic concept of "harmony between man and nature". This is also the root of the cultural difference between East and West.

In the relationship between "thing" and "I", the "I" in contemporary meticulous flower-and-bird painting works has always been in an active position and represents an objective object. It is "expressing feelings in scenery" and "expressing feelings in things". Confucian painting aesthetics is based on the thought of "Rites", which has the function of humanization. Even the color is marked with the brand of hierarchy and has the conservative characteristics of restraining personality. Lao Tzu observes the "root" and "return to life" of things in a narrow space. At the same time, there is a dialectical relationship between emptiness and stillness, which can show and depend on each other. In terms of painting content, the author does not simply depict the beauty of

nature, but expresses his own thoughts, feelings and aesthetics through artistic images and the beauty of the painting environment, either praising others, entertaining himself, or metaphorically reflecting the author's artistic views and the beauty of nature. In the traditional Chinese painting art, this idea is embodied in controlling one's emotions and desires and pursuing a peaceful and quiet feeling in one's works. Most of the painters first pay attention to and pay attention to the techniques of artistic modeling, which originates from objective subjective imagination, that is, the ability to express the artistic conception of the painter through artistic modeling can only be cultivated through repeated practice. It is a combination of realism and romanticism, an abstract pursuit with concrete basis, and an art of organic unity of content and perfect form. It is under the influence of Lao Tzu and Chuang-tzu's aesthetic thoughts that contemporary meticulous flower-and-bird painting reflects its unique aesthetic orientation in subject matter and artistic form.

### **3.2 Zen Buddhism**

Zen is the most static in the moving and also the most dynamic in the static. When it is still, it always shines. When it is still, it always keeps moving and still. It directly explores the origin of life. Artists only use familiar artistic expression methods, and use unique perspective and perception to present these in front of viewers, and bring their artistic feelings of beauty. A painting can show a world, not only bring people the feeling of beauty, but also make people find that there are more nonexistent. The contemplation of serenity and the leap of life constitute the duality of art and the mental state of Zen. Hazy beauty pays attention to the overall sense of the lump structure of the picture, weakens the function of the line in the picture, skillfully arranges the relationship and rhythm between the actual situation and the actual situation by using the blank space of the picture, and handles it by using the methods such as the strength and hardness of the line, the retraction and retraction of the actual situation and the static and dynamic arrangement of the picture, so as to create a hazy sense. Buddhism's "concept of emptiness" enriches and develops the "theory of emptiness and quietness", especially the meditation theory that advocates introspection and contemplation, which has greatly influenced the traditional Chinese painting art. Buddhism arouses people's worship of her through the sacred artistic image of "Buddha", and through a series of related Buddhist stories, people have a sense of mystery and awe towards her, thus achieving the goal of educating people to be good. The principle of grasping the change relation of the whole is to show the power of life through the picture according to the feeling of the whole order structure of the object and the vivid change inside it, corresponding to the inner order feeling of the painter.

Light is an important means to reflect hazy beauty, and the control of color depends mainly on the control of water. In painting, attention should be paid to the role of color, weakening the role of line in the picture, and merging the image with the background. Zen Buddhism further sublimates Lao Tzu and Chuang-tzu's concept of "following nature" through "emptiness", which highlights the tradition of advocating inner beauty and spiritual beauty and becomes another pillar of Chinese traditional aesthetic spirit. The purpose of Taoism is nature, the core of Confucianism is the doctrine of the mean, and the essence of Buddhism is the mind. The nature, society and mind that these three traditional philosophical thoughts think about are just three aspects of the complete existence of human beings. Zen Buddhism and Confucianism and Taoism can be described as reaching the same goal by different routes. Whether it is from nature to humanity or from humanity to nature, they will eventually reach the realm of "Harmony between man and nature". "Light" is tranquil and rich in heart, which can reflect people's calm and unflappable detachment. In terms of color, light creates this vigorous, hazy, implicit and overall tone to show hazy feeling, weakening the contrast between actual and actual images and turning actual scenes into virtual ones. Although the "reality" in the painting may only be the objective existence of one plant, one tree, one mountain and one river, it is real and beautiful, with strong generality and expressive force, and also contains the artistic emptiness. The imaginary part is the association part of the viewer, which is drawn out from the work by one grass, one wood, one mountain and one river. This is the part of the artistic work that cannot be expressed accurately with words. The Tang Dynasty fine brushwork painting in our country drew lessons from the application of Buddhism mural color, and became

gorgeous and not tacky. The influence of these aspects makes our country's painting art present a very unique style.

#### **4. The Significance of “Feeling of Serenity” to Contemporary Fine Brushwork Flower and Bird Painting**

Chinese traditional culture has been inherited and perfected in thousands of years of history, and has gradually formed a unique artistic form and language, which is inseparable from the spiritual realm advocated by the ancients, which is to pursue plain inaction and simplicity. Today's Chinese painting art, although its appearance is various, complicated and changeable, is still developing in succession. During this period, the total westernization became the only way for Chinese painting to modernize. In order to modernize Chinese painting, everything should be based on western painting. This idea also affects the development of meticulous painting. When creating, artists need to abstract and summarize rich natural things, and select typical artistic images to reflect the implicit and implicit beauty of works, the meaning blank of artistic works and the profound connotation reflected by them. In the early study of traditional Chinese painting, I always blindly pursue new things and seek changes. I am eager to create new languages in traditional flower-and-bird painting. I am afraid that too much study of tradition will tie my hands and feet, but I have never realized that my recognition of meticulous flower-and-bird painting is so shallow that I have never entered the door of meticulous flower-and-bird painting study. The colors in contemporary Chinese fine brushwork flower-and-bird paintings are vigorous, rich and bright, calm and warm, giving no sense of disorder. The “feeling of serenity” in strong colors is closely linked with the traditional Chinese color concept and cultural background. The integrity of artistic activities requires the participation of artistic acceptance. Implicit and implicit artistic works are beneficial to embody the subject status of the appreciators, enhance the aesthetic ability of the public, stimulate the initiative and creativity of the appreciators in aesthetic activities, and trigger high-level aesthetic experience.

In today's special cultural background, the fast-paced urban life makes people suffer from various pressures. They are spiritually empty, insecure and restless. Painters collect a lot of objects in their daily sketches. These objects do not necessarily exist in the same space when they paint. Painters must regroup and build their desired artistic conception through long-term accumulation and skilled painting techniques. In a broad sense, that is, from the general aesthetic characteristics of works of art, implication is not only a technique, form and style. Because we obviously can't think that only a certain kind of works need to be implicit, while other works can have no implicit characteristics. Culture is already the spiritual pillar of a country and a nation. Only by actively showing the achievements of its culture and art to the world can national self-confidence be enhanced. The art of a nation is the crystallization of its spirit. “feeling of serenity” embodied in Chinese traditional painting is the essence of our traditional painting's colorful language, which reflects the spiritual pursuit of the Chinese nation since ancient times, and is also the concentrated embodiment of traditional culture's self-discipline.

#### **5. Conclusion**

To sum up, the revival of the ink form of meticulous flower-and-bird painting in the contemporary era indicates that the Chinese national consciousness has begun to return to the context of Chinese culture, and has begun to develop healthily in connection with the traditional context. It indicates that only by looking for its own way out from the deep cultural background of the national culture can Chinese flower-and-bird painting find its own way out and usher in the great development of Chinese flower-and-bird painting. In the development process of meticulous flower-and-bird painting, implicit beauty, as an aesthetic element of Chinese art and culture, has been running through all the time. It is closely linked with our traditional Chinese philosophy. The Chinese people's implicit character and respect for implicit beauty are directly reflected in the field of meticulous flower-and-bird painting in China, and have also achieved the ideal pursuit of Chinese meticulous flower-and-bird painters. Therefore, our innovation in art must be based on this

foundation. The “quiet” state of mind embodied in the color language of traditional Chinese painting is gradually formed under the influence of the unique concept of the universe of the Chinese nation, which is precisely what contemporary people are missing gradually. In the history of ancient Chinese painting art, the literati painters of all dynasties could not separate the content and form of their paintings from their philosophical thoughts, which is an indispensable factor in painting works.

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