

Record of Creative Experience of Chinese Landscape Painting

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Abstract: Landscape painting is an artist's sublimation and presentation in life and ideas. Since ancient times, its creation has different styles in different times, but the painting language and standards of art are inseparable from its origin. At the beginning of learning landscape painting creation, the author first understands the development process of Chinese landscape painting, then learns the requirements and standards of landscape painting creation, and finally the author personally creates landscape painting. The standard is about the six Dharmas theory of Sheikh of Southern Qi Dynasty, which says that the charm is vivid, the bone technique is written with a pen, the object is pictographic, the color is given according to the class, the business position, displacement and imitation. In the process of landscape painting creation, the author has a new understanding of Sheikh's six dharmas, and has a new concept of landscape painting creation in the future. This paper is divided into three parts to record and think about the author's experience in landscape painting creation. The first part makes an academic research on the historical development process of Chinese landscape painting. The second part is the record of the author's landscape painting creation process and the guidance of Sheikh's six dharmas in my creation. The third part is some reflection and criticism of the author's landscape painting creation.

Keywords: Landscape; Painting creation

1. The first chapter is the academic combing of the historical development of Chinese landscape painting

We can learn the development of landscape painting from the history of Chinese art. In Gu Kaizhi's Luo Shen Fu Tu, we can clearly see that although the picture tells the story of Cao Zhi and Luo Shen, the depiction and expression of landscape has also appeared, but it has not been independent. During the Wei, Jin and southern and Northern Dynasties^[1], from the social background of politics and war and chaos at that time, the common people lived a vagrant life, and the whole society was shrouded in pessimism and negativity. Those upper classes and intellectuals did not report hope for the social reality. If they were not as high as before, they would worry about the monarch, and if they were far away from the Jianghu, they would worry about the aspirations and aspirations of their people. Therefore, Taoist metaphysics rose. Metaphysics advocated that "Tao gives birth to one, two, two and three, and three give birth to all things", and paid attention to nature, so artists began to pay attention to landscape. In the Sui and Tang Dynasties, Zhan Ziqian's spring outing was the first landscape painting of complete significance in the existing historical records. In the Tang Dynasty, there were many kinds of paintings, so landscape painting was separated from figure painting and became an independent art category. The creative technique of landscape painting, namely "texturing", was also preliminarily formed, which further enriched the expressive techniques of landscape painting creation. There are two styles of landscape painting in the Tang Dynasty, one is green landscape, the other is ink landscape, represented by Li sixun and Wang Wei respectively. In the Five Dynasties and Ten Kingdoms period, due to the external environment of politics and war, writers and poets placed their love on the landscape, creating two painting styles: Jing Hao and Guan Tong in the north and Dong Yuan and Ju ran in the south. Li Cheng and fan Kuan made the highest achievements in landscape painting in the Northern Song Dynasty. Li Tang, Liu Songnian, Ma Yuan and Xia GUI of the four schools in the Southern Song Dynasty have created the style of courtyard landscape painting with their clear and strange images and concise pen and ink. Yuan Sijia: Huang Gongwang, Wuzhen, Ni Zan and Wang Meng. In the early Ming Dynasty, the landscape of Zhejiang School has become the mainstream, and the outstanding representatives are Dai Jin and Wu Wei. The literati landscape painting school emerging in the late Ming Dynasty paid more attention to the overall expressiveness and cultural cultivation of pen and ink. In the early Qing Dynasty, landscape painting directly inherited the four kings of Dong Qichang school and was regarded as authentic in the painting world. In addition, the four monks in the same period and the eight monsters in Yangzhou in the middle of the Qing Dynasty impacted the popular positive animation style in the society, which is unique. The modern landscape painting has undergone new changes, and there are more artistic languages for the creation of landscape painting. Even though the artistic language of landscape painting has always been developed, enriched and improved in one line, each era has their wonderful creation of landscape painting to form their own era. As Mr. Wang Guowei once said, "there is literature from generation to generation, and no one can follow it in future generations." Now, we can create what belongs to our era from our own perspective. Innovation on the basis of predecessors. The magnanimity and nobility of the ancients in the past can not be copied in this era. We belong to this era, rather than recalling those things that do not belong to our memory in the past.

2. The second chapter is the record of the author's landscape painting creation process

After understanding the historical development of landscape painting, I created landscape painting, but creation is not easy.

Because I have no foundation of Chinese painting, I have always been learning contemporary art. I know that the creation standard of landscape painting is like Sheikh's "six Dharma theory"^[2], and vivid charm is the highest standard. My first landscape painting was painted when I was confused. The picture presents a very chaotic scene. The mountains in the distance and near are messy and can't see the outline clearly. In such a chaotic landscape, there is an old man in a raincoat and straw hat fishing leisurely. The surrounding environment can't affect him. He is doing what he knows very well, that is fishing. The old man and fish inside were rendered with Chinese painting colors. In my heart, this is my proudest painting. My heart has been looking for direction, and now there is a little light. From the first research to now, I have been very confused. I don't know what the research direction is and what my future is. In my second year of graduate school, I studied IELTS and planned to study abroad. In those months, learning English almost wiped out my self-confidence, and there was no progress in my major. I said to myself, forget it. I muddled along, but I was unwilling. My problems were as chaotic as the scene in the picture and had no emotion. When I was in March this year, I began to settle down to learn landscape painting. I slowly learned that I should study IELTS and continue to do my works. When I apply for school in September, I should give up other problems and other directions and just seize this road. Suddenly my world brightened up. I was like the old man, doing my own things happily. This painting reflects all my problems and solutions.

3. The third chapter is some reflection and criticism of the author's landscape painting creation

What does art mean to ourselves? Whether it is landscape painting, figure painting, flower and bird painting, or installation, behavior, image art in contemporary art, these arts only solve two aspects: one is self cognition and redemption, and the other is to make a personal voice for the problems of the society, not following the waves and being critical, Conceptual, be an independent and conscious person. This is my perception and record in the process of creating landscape painting. In the global context, what is the blending and cooperation between Chinese art and world art, and what is the unique charm of the ancient oriental civilization. Not to mention that the Chinese should create their own art evaluation system and let the world abide by our rules, rather than the rules of the game in the West today. It's nice to have such an idea, but I'm independent of the world. The world is not his, not mine, but ours. We are on the same planet. It is particularly important to have our own characteristics, but we are not arrogant and complacent. In such an information explosion global village, what is the difference between Chinese art and others? This is that every country and nation has a unique taste, that is, developing their own art based on different cultures, and then learning other excellent art types with an open mind. There is still a lot of room for the development of landscape painting, We need the youth of our times to continue to learn and innovate, rather than being stubborn and self righteous.

References:

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