

Iconographic Studies in Contemporary Chinese Landscape Paintin

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Abstract: The painting form of traditional Chinese landscape painting mostly refers to the “Three Distances” composition proposed by Guo Xi, a painter of the Song Dynasty, in “Lin Quan Gao Zhi”, while the mainstream painting form of contemporary Chinese landscape painting has innovated the painting form of traditional landscape painting, absorbing and referring to the techniques and ideas of Western painting in the way of “removing its dross and taking its essence”, thus getting rid of the limitations of the traditional “Three Distances” schema. Taking the works of contemporary landscape painters Lu Yushun, Jia Youfu, Zhuo Hejun, and directional as the research object, this paper analyzes the differences in schema between contemporary landscape painting and traditional landscape painting, summarizes the schema characteristics of contemporary landscape painting, and explores the artistic law of “ink should follow the times”.

Keywords: Landscape painting; Imaging; Composition

Landscape painters have developed different understandings and understandings of the natural mountains and rivers, so they put them all into practice, resulting in one great masterpiece of landscape painting after another. But today’s landscape painting is limited by techniques and craftsmanship, and lacks humanistic significance, making it unable to inherit the connotations contained in Chinese landscape painting. Therefore, painting artists should attach importance to the inheritance of Chinese art and pay attention to its basic elements in the creative process^[1].

1. Problems in Contemporary Landscape Painting Creation

1.1 Overcatering to the spirit of the times, resulting in a lack of connotation in the work

The ancient Chinese landscape painters not only emphasized the style of painting, but also emphasized the development and application of materials. Unfortunately, among modern Chinese landscape painters, some people hold the banner of innovation and abuse colors and other special effects, leading to the decline of Chinese painting art to the level of acrobatics. However, people must also see that although great progress has been made in the artistic creation of contemporary Chinese landscape painting, their obsession with standardization and craftsmanship brought about by innovation has led to many humanistic works of Chinese landscape painting lacking connotation, similarity in form, and lack of uniqueness, while works related to content and form are everywhere.

1.2 The new structure cannot be continued

Although Chinese ink and wash has strong expressive power, the literati ink and wash program that has been passed down for thousands of years is too mature and distant, which has led many artists to reform or even abandon the old language structure and open up new paths. But the new discourse structure is currently unable to shoulder the mission of continuing tradition, carrying humanity, and reflecting the times. This dilemma has become a dilemma in the current research of landscape painting in China.

1.3 Significant Impact on Western Culture

From the perspective of the historical development of Chinese literature, the ultimate purpose of the emergence and expression of any literary style is to reinterpret the value of a certain civilization. Talking about art without traditional culture is like a tree without roots. Since the reform and opening up, due to the impact of Western civilization, various literary ideas, art forms, and creative languages have flourished in this culturally traditional country of China, causing some artists to completely abandon China’s traditional landscape painting^[2].

2. Several elements that contemporary Chinese landscape paintings value

2.1 Structural Research

While carrying out all artistic creation activities, structural work must be carried out first. This is because art creation activities are a comprehensive project composed of many parts, among which structural work is the first and most crucial one. At the same time, structural work is an important condition for artists to express their own aesthetic concepts and creative consciousness. In the creative activities of modern Chinese landscape painting, it is also necessary to master the structural work well. And dense correlation is a point that must be taken seriously when conducting structural activities. In Chinese landscape painting, there has always been a distinction between sparse and dense forms, and although there are differences in painting style between sparse and dense forms, the same type of painting cannot be separated from the comparison of density. The first point is the density of connections. Before starting to write, one must first delve into the comparison of density in order to make a big move and a small collection, and the strokes should be vigorous; The second point is the correlation between virtual and real. The changes in the painting are unique, and amidst the intricacies, the complexity of landscape painting is highlighted. It can create a profound and profound artistic conception. In the usual creative process, we will see that if a painting is calm and foggy, but any scenery is clearly visible, it will lack artistic conception and become very dull. Therefore, in the work, we should pay special attention to the grasp of the relationship between virtual and real. In short, composition is an overall grasp of the landscape painting work, and we must do this work well^[3].

2.2 The importance of using a pen

In the writing of Chinese landscape painting, the use of a pen is the most crucial artistic method. Without the use of a pen, landscape painting cannot express everything. However, the beauty of using a pen is not only that it can deeply depict the overall appearance of things, but also that it can display the inner character and mental state of characters. And artists not only present stunning pictures to the world through their pens, but more importantly, rely on the spirit of the times conveyed to people through these pictures. So it can be said that using a brush is the key to Chinese landscape painting, because the brushwork is rich in ethnic characteristics, and Chinese landscape painting is a treasure of Chinese national art. Combining the two will surely shine infinite artistic charm. The combination of pen and ink constitutes landscape painting, and using pen and ink is the key to the success of landscape painting works. The use of pen and ink in landscape painting is also very meticulous. However, according to traditional Chinese techniques, it is required that both pen and ink can be effectively combined, and finally combined with other techniques for application, in order to create a good landscape painting^[4].

3. Analysis of the Trend of Contemporary Landscape Painting Art Style in China

3.1 A new style of realism that combines traditional techniques and modern realism

This kind of landscape painting, on the basis of adhering to the traditional attributes of ink and wash and the traditional artistic expression methods, not only pays more and more attention to the demonstration role of nature for the reference of the artistic creation process, but also improves and develops the traditional brushwork methods, explores and innovates the forms of Art Noumea, and applies and grasps new materials and comprehensive methods under the direct influence of objective and factual beauty. At the same time, there is also an increasing emphasis on refining and shaping classic images in contemporary nature, as well as deep depiction of real natural images. The modern consciousness of composition, various fashionable aesthetic concepts, different internal aesthetic cultural requirements, harmonious balance between emotions and ideals, and various humanistic elements have also infiltrated into it, resulting in complex and inclusive changes in the specific style of this type of landscape painting. It is the main style form of contemporary Chinese landscape painting creation practice, which is based on the emphasis on themes and themes, with a focus on realism as the main style form of landscape painting. Chinese brush and ink art has been revitalized. Under the guidance of the concept of realistic expression, it depicts the artistic images of characters more deeply, and the application of Chinese painting expression is also more flexible. The work presents unprecedented richness, richness, solemnity, and variability. For example, Song Yugui, Feng Dazhong, Guo Wentao and other artists are the main performance artists of this new realism style. Most of them have been influenced by Li Keran, Fu Baoshi and other Chinese predecessors' Art Noumea line creation forms. Their works have a certain period of characteristics, but also show the new realistic style of representation and the artistic characteristics and skills of contemporary landscape paintings with modern Chinese aesthetic spirit. This aesthetic style and spirit is an extension of the life of Chinese landscape painting, which is fresh and lively without losing the artistic conception and style that Chinese painting should have^[5].

3.2 Magical and bizarre surrealist style

Due to the expansion of people's horizons in exploring the overall universe and the formation of a new cosmic consciousness, the traditional natural form of mountains, rocks, clouds, and water, as well as the concept of space, have been greatly impacted in the field of visual art expression. Therefore, some Chinese landscape painters have attempted to construct a new spatial view of Chinese landscape painting with a surreal understanding from the transformation of "large-span image thinking".

The brand new spatial view of traditional Chinese landscape painting is sufficient to constitute another breakthrough and opposition to the accuracy, authenticity, and realism of natural spatial views formed by realistic vocabulary since the beginning of the 20th century. After breaking through the natural spatial framework, it subjectively reconstructs and splices the theme and text of traditional Chinese landscape painting, further leading to an extraordinary presentation and expression of form and techniques. The part of the work may be concrete, but it represents the overall visual image, representing a surrealist aesthetic concept and spatial relationships. It also reflects a new exploration of the relationship between visual form, subconscious, and spiritual space in conventional landscape painting, bringing a new visual interpretation and cultural understanding to the traditional Chinese philosophical aesthetic concept of "mystery and mystery". For example, traditional landscape paintings by Lu Yushun and others often separate common texturing and painting techniques from the original composition and functional system of traditional landscape paintings, and isolate and amplify them as the basic themes composed of the overall picture. Based on their own special understanding of the real life state and art language, they create strange visual life scenes that may seem like they have met before, may be as intimate as they meet, may linger in dreams, or may not be clear, And ultimately, these surreal and peculiar images are portrayed, either touching, striking, or astonishing. Liu Guosong, on the other hand, was the first advocate in China to explore the world's cognition and surreal space in traditional landscape painting. Compared to the non-traditional ink paintings of Lin Fengmian and Wu Guanzhong, this style of landscape painting has gone further, which is a powerful rebellion and deconstruction of traditional ink painting values.

Epilogue

In today's era, the development forms of art are increasingly diversified, but art has its own development laws and has different characteristics in each period. It is not advisable to treat today's art development with the aesthetic evaluation method of the past. Both the level and breadth of artistic expression, as well as the content and intensity of artistic expression, have greatly improved today. Having certain limitations is not scary, but don't completely deny the development of art today. The fundamental problem lies in how art should treat the impetuous aesthetic trend in today's society. Artistic works must fully express themselves and express an artist's experience of objective life and beauty, which is the fundamental issue of art; We should attach importance to aesthetic concepts and viewpoints, but not be confused by them. In contemporary landscape painting creation, it is necessary to attach importance to the expression of the characteristics of the times in the work, and landscape painting creation must also have a background based on the great development of the times. Therefore, even in the face of major developments and changes in current art, art creators must be able to maintain a clear mind, have a clear understanding of the entire society, and have a good grasp of the characteristics of the times in the work, Only in this way can the art of landscape painting be better disseminated.

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