

## The Modernity of Qibaishi's Painting Language

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**Abstract:** In the Chinese modern art history, Qi Baishi is an art master who from traditional Chinese painting to modernity. He inheriting traditional language, Qi Baishi's painting language inspired from folk art and from his unique perspective, he re-integrates and innovates personal language and tradition to form his own unique art. The artistic language are strongly contemporary. The artistic language he pioneered inherited the essence of traditional Chinese painting and created a new realm of Chinese painting. his paintings contain the expression of contemporary art, which are similar to Western contemporary paintings. The contemporariness of Qi Baishi's language is mainly embodied in the sense of form, freehand brushwork and expressiveness, universality, and true interest in language formation. The contemporariness of Qi Baishi's art is mainly reflected in the following aspects.

### 1. Introduction

Qibaishi's painting language presents a strong sense of form. No matter his line, ink, or composition, he has jumped out of the layout of traditional literati painting. The density of lines changes, and the composition of the picture layout is very much in the mode of contemporary painting composition. Qi's painting layout is exactly the same as that of Kandinsky, Miró, Picasso and other Western masters of the same period, and his paintings have a strong sense of modern form. He never set foot abroad for a lifetime, who have never been influenced by Western painting, and have no interest in Western painting. But Qibaishi have the characteristics of Western contemporary formal language. Where does the sense of form in their painting language come from? How is it affected? The formal sense of Qibaishi's painting language mainly comes from two influences, one is the use of seal calligraphy language; the other is the enlightenment of the simplified language of the Badashan.

Calligraphy has the highest status in Chinese art. Calligraphy is the beauty of lines, full of strong strength, and the beauty of individuality. Through the change of line thickness and the speed of strokes, the beauty of the abstract layout of lines is presented in a two-dimensional space. The art of Chinese calligraphy and seal cutting has the beauty of abstraction from the very beginning. Qibaishi formed a personal calligraphic language based on the Qin and Han Dynasty seal cutting language. The layout of the seal cutting language has a strong beauty of modern style. Qibaishi's seal cutting works divide the screen layout with points, lines and planes, forming a distinct rhythm, which is exactly the same as Western modernist painting art. Contemporaries of Western painting art, such as the paintings of Mi Luo, present the simplicity of the picture through the dot, line and plane layout. The beauty of the layout language. Qibaishi led the seal cutting language into the principles of painting, using simple layouts to form a strong sense of form. The paintings of Western art master Miró and Qi Baishi's paintings have many similarities: simple language, harmonious composition, and balanced proportions. Qibaishi has fully grasped the rules of line form, rhythm and language in the language of seal art. When this abstract language is transferred to the painting language, his picture composition will definitely break the traditional language mode and form a new, strange and interesting beauty. Whether Qi baishi's paintings are simple or dense, Qi Baishi can abstract and recombine the language of points, lines, and surfaces to form the beauty of potential power balance in the paintings. The painting uses the strength of seal carving, emphasizing the interspersed density, and the blank contrast wins in the simplicity, forming a strong

sense of modernity.

Qibaishi's composition language is not only inspired by traditional calligraphy and seal cutting language, but also influenced by Badashanren. Bada shanren's stroke and ink styles have a unique sense of form even today. Even if their profound artistic language is placed in the context of modern art, they can still feel the coincidence with the context of modern Western painting. Qi baishi was deeply influenced by the art of Bada Shanren. In his middle age, Qibaishi was fascinated by the painting style of Badashanren. From brush and ink to modeling, Qi Baishi learned the subtleties. In the "Decay Year Reform", Qibaishi gave up the cold and easy style of the Bada, but the unique sparse and varied lines and picture layouts of the Bada personals continued to appear in Qibaishi's paintings. Even after the success of the Qibaishi Reform, the Bada's sparse, cold, strange, easy, and innocent, warm, and ingenious lines of Qibaishi's brush and ink are combined with an organic and ingenious combination. The ingenious combination of cold and hot is seamless. The Bada's cold and unique stroke and brush has become elegant and interesting in Qi Baishi's paintings. , And used it repeatedly in personal paintings. Its vacant lines and layout form a strong modern language form, completely jumping out of the traditional painting layout, the dense contrast reveals a strong contemporary atmosphere.

## **2. Emotional and Expressive**

The contemporariness of Qibaishi's art not only has the universality and the contemporariness of the composition language, but also the vividness of emotion. Qi's painting language has a distinct emotionality. Qi expresses his simple and strong emotions through the flowers and birds, landscapes, and characters in his paintings. These emotions contain deep love for the flowers and trees in his homeland, and there is a right to his childhood. Nostalgia for rural life, nostalgia for relatives in the hometown, as well as the painter's accusation of the ugliness of the world, the irony of the corrupt officialdom of the old society, and the condemnation of the invaders. Qi Baishi's art has a strong emotional nature. Through his pen and ink, he pours all his personal emotions into his brush. His paintings are not limited to the shape, but are in the heart and sentiment. He expresses himself in the hearty of brush, and deeply infects the viewer. The strong emotion of Qibaishi's painting is very similar to modern Western expressionist painting. They all use painting language as a form of releasing emotions, and they all express emotions by emphasizing and refining painting language, using symbolic and metaphoric techniques. Qi Baishi's paintings present a strong emotional expressiveness.

The transformation of Western painting from the realistic description of traditional language to the emphasis on the individual emotional expression of painting language marks the birth of Western modern art, from the early impressionism to the Fauvism, Cubism and other formalism. In addition to the changes in formal language, the biggest feature of Western painting is its emphasis on the expressiveness of painting language. It is under this background that German expressionist painting has developed and grown. From early German expressionism to contemporary new expressionism, they all emphasize the expression and expression of the painter's personal emotions. Chinese literati freehand brushwork has been expressing vivid emotions since ancient times, expressing inner emotions through hearty pen and ink language. This kind of unrestrained and "like" artistic language is free to express oneself in the unrestrained form. Like Xu Wei in the Ming Dynasty, his bold and vertical abstract language has a strong expressionist style.

Qibaishi's artistic language comes from his true feelings. It is his true feelings that created an unforgettable artistic image. It also surpassed the paintings of his contemporaries, and at the same time surpassed his time. His paintings full of nostalgia, family affection and childlike nature still have today. The strong contemporariness is a classic art that contemporary Chinese painting has repeatedly learned and borrowed from.

## **3. Contemporary and Natural Fun**

The randomness, natural fun, innocence, purity and boldness of children's art have given a lot of

inspiration to modern painting artists. The innocent and clumsy artistic style has become a popular way of expression for many artists in the modern art period. The works of art masters such as Picasso, Miro, Chagall, Matisse, etc. all show the beauty of innocence and natural fun. Picasso once said: "I spent my whole life learning to paint like a child." Fun and innocence are a distinctive feature of contemporary art language. Many contemporary painters use the innocence and humor of children's language to express personal emotions. Childlike innocence and humor have become a new way of expression in contemporary painting art. Painting does not seek technique but seeks emotional and sincere, and expresses personal inner feelings straightforwardly and truthfully. This is another new feature of modern and contemporary painting art language, from the earliest Picasso and Miro to Gesto, TRL, their art shows innocence, and the western painting language has moved from technique to emotion, looking for inspiration in the primitive language of childishness.

In Eastern China, Chinese painting has undergone a thousand years of evolution, from emphasizing technique to freehand brush painting. Modern Chinese painting is also slowly changing. Qibaishi holds the banner of artistic innovation, Taking the simplicity of folk art, the simplicity of Chinese Qin and Han Scriptures, coupled with the painter's inner innocence, created the beauty of Qi's painting art. The painting not only has the elegance of traditional brush and ink literati, but also shows the new innocence and fun of Chinese painting in the jerky and concise strokes. Qi Baishi's childlike painting language is derived from his nature, and the innocence of his paintings is irreproducible. He brings Qi Baishi's personal authenticity and a deep nostalgia for his homeland. innocent and clumsy. This is something that is difficult to reproduce in Wu Changshuo, Zhang Daqian, Guan Liang, and Xu Beihong's paintings. It is bestowed by character and life experience. At the same time, the innocence in Qi Baishi's painting comes from traditional culture and art, combining simple and noble folk art with profound elegance. The art of painting, calligraphy, and seal cutting is organically combined to form a distinct and innocent beauty.

Qi Baishi's painting art is rooted in tradition, and he is a solid supporter of traditional Chinese painting. He has carried forward the essence of Chinese painting in the tradition, and finally created a new artistic conception of Chinese painting. But at the same time, Qi Baishi's art is groundbreaking, and his artistic language has jumped out of the traditional barriers, synchronized with the art of the times, and has a distinct contemporary character. The contemporaneity of Qi Baishi's painting art is not seeking innovation from external art, but forming spontaneously through introvert. Its art coincides with the development of contemporary art. The enlightenment analysis of Qi Baishi's painting innovation on contemporary Chinese painting hopes to help inspire the creation of contemporary Chinese painting, and has deep enlightenment and reference significance for contemporary Chinese painting creation.

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