

Research on Aesthetic Spirit in Ancient Chinese Landscape Painting

Xi Wang

Department of Arts, Shaanxi Xueqian Normal University, Xi'an, 710100, China

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Abstract: Chinese landscape painting has its unique spiritual characteristics, which are the reflection of humanistic feelings and aesthetic accomplishment. The formation of this characteristic is deeply influenced by Chinese philosophy, and cannot be separated from the unique life experience and inner self-expression of Chinese landscape painters. The aesthetic carriers of Chinese landscape painting mainly include ink, composition and landscape. What Chinese landscape painting pursues in the drawing process is the aesthetic spirit of nature, idea and form.

1. Introduction

Chinese landscape painting is one of the most important traditional Chinese literati paintings [1]. The ancient Chinese literati Mohist always put their wishes and wishes in the traditional landscape painting. Through traditional landscape painting to express their wishes for life, society and the court. Ancient literati and Mohists put their affection on landscape as an ideal life, but the reality is often less beautiful than imagined, so they express their yearning for a better life through landscape painting. Through their beautiful connotation of traditional landscape painting, landscape painting presents a kind of aesthetic feeling to people. The highest aesthetic principle of Chinese painting is "vivid charm". Charm is the rhythm and harmony of natural life. It runs through all aspects of artistic activities. Its core is the harmony between man and nature. The aesthetic spirit of harmony between man and nature in landscape painting meets the need of human beings to settle down their souls and improves their spiritual realm. In the realm of art, no matter a painter or a poet, in order to convey his sincere feelings to others, he must work hard to manage his mood so as to find the artistic language that touches people's hearts. Landscape painting emphasizes the realm of "harmony between man and nature", pays attention to the transformation of "mind" in painting, and represents the aesthetic value of uncertain image when describing natural scenery. In the creation of Chinese landscape painting, the objective world must be infiltrated and processed by the artist's main body's soul, and eventually presents the viewer with different artistic conceptions from nature. Therefore, when creating, painters should pay attention to the blank of the picture, turn the real scene into the virtual world, and leave the empty space for the full recreation of the viewer.

2. Aesthetic Carrier of Ancient Chinese Landscape Painting

2.1 Ink.

Ink is one of the important characteristics of Chinese landscape painting. From the aesthetic point of view, it is not as simple as it seems. It has far-reaching historical meaning behind it. This is a very personalized choice, representing the essence of Chinese landscape painting. Although the color of ink and wash is simple, it does not lose solemnity. It contains deep charm in implication, which coincides with Oriental personality characteristics. Traditional ink and wash painting emphasize the color composed of ink. In fact, there are five different shades of ink. They are the closest to the characteristics of nature. To some extent, Chinese ink and wash painting is more similar to the style of Western abstract painting, but in terms of time, it is much earlier than that of Europe. Ink dry, wet, thick and light constitute the complete map of ink painting. The organic arrangement and combination of dots, lines and ink outlines the variety and texture of Chinese landscapes. Instantly,

the painter's height rises to a new realm. At the same time, it is related to the artistic forms of poetry, calligraphy, seal carving and so on. Together, it can form a vivid artistic expression with both form and spirit. In fact, the so-called sense of color is a series of abstract descriptions of natural colors by painters, which is particularly important in the process of landscape painting creation. Summer hills are green and dripping, autumn hills are bright and make-up, and winter hills are dreary and sleepy. This is the painter's emotional expression of landscape paintings throughout the year. With the help of the artistic expressive force of ink and wash paintings, the corresponding aesthetic mood and vivid image can be produced. Probably only ink and wash paintings can achieve such a charming effect.

2.2 Composition.

Chinese landscape painters not only make artistic compositions in form, but also grasp paintings from the perspective of the overall concept [2]. This spiritual composition is also the best embodiment of its aesthetic significance. The expression of this concept can not only be felt by rational analysis, but also requires us to experience it with our hearts and have a spiritual resonance with the painter. The traditional culture of the Chinese nation is broad and profound, and occupies an important position in the forest of world culture and art. Traditional landscape painting is an important part of excellent traditional culture. It has its own characteristics and unique style of creation and enjoys worldwide reputation. Landscape painting is an important branch of Chinese painting. Since the Sui and Tang Dynasties, the creation of landscape painting emphasizes the transmission of images and the materialization of emotions. Landscape painters emphasize the simple and heavy feeling of reading ten thousand volumes of books and traveling ten thousand miles. They paint between mountains and rivers. Through the effective treatment of intentions, they show their unique charm through refined artistic language. Through careful observation of nature, Chinese landscape painters have profound insights, and bear in mind, express their inner vision through skilled ink painting techniques, and realize the complementarity of the form and content of their works. In the painter's mind, no matter the change of reality, density, opening and closing ups and downs are the most direct manifestation of natural law. On the one hand, they try to feel their profound connotation through the pen in their hands, on the other hand, they hope to sublimate it through the performance of their works. Chinese landscape painters of all dynasties insist on continuing this fine tradition, but this does not mean that this is the limitation of Chinese landscape painting in composition, on the contrary, it has formed unique Chinese-style composition techniques, such as the three-way method and scattered perspective method, which emphasize the connection between heaven and earth. In the use of skills, the most commonly used composition of Chinese landscape painting is the principle of three-point perspective, which emphasizes his profound, lofty and far-reaching artistic conception in the process of creation. Through the layout principle of scatter point perspective, the distant perspective seems to be the situation of pedestrians walking on the mountain road. The horse-walking and Flower-Watching can change the perspective at will. On the long picture scroll, you can see the Wanli River and Mountain of the motherland. The high vision is like the situation of pedestrians going down the mountain. The viewpoint goes along with the footsteps. Change one by one, even from the top to the foot of the mountain, can be suitable for drawing the effect of vertical axis long scroll. The far-reaching expressive effect can use the shape and contrast of distant and near mountains to outline the three-dimensional and profound artistic effect [3].

2.3 Landscape.

Landscape painting art is generally landscape, water body, plants and architecture as the main body, in the application of landscape painting, we need to pay attention to the effect of the stone form, mainly because the use of the effect can make the stone show a more natural image, so that landscape painting works more vivid image. The application of rocks in classical garden architecture is mainly to make the architecture more elegant and interesting. Generally speaking, the application of natural rocks is emphasized, and rockeries are also used to make landscapes. This is also the common landscape art used in private garden architecture in southern China. The water body presented in landscape paintings only needs to be natural. In the classical garden landscape design, the water body

is generally preferred to live water. For the application of plants in Chinese landscape paintings, plants in landscape paintings need to pay attention to the form of plants, the posture of plants, the connotation of plants and the plants adapted to the main body. The plants in classical gardens need to choose suitable plants according to the overall needs of gardens and aesthetics. The elements that influence the architectural landscape art of Chinese classical gardens are also the important reasons that affect the formal beauty of landscape paintings. The formal beauty of Chinese landscape painting in architectural landscape is based on the line and layout of the building, mainly because the line and layout of the building affect the overall aesthetic feeling of landscape painting.

3. Conation of Ancient Chinese Landscape Painting

3.1 Aesthetic Spirit of Nature.

Chinese landscape painting takes nature as its main composition element and pursues the beauty of nature. Natural aesthetic tradition has a long history in China. People's aesthetic appreciation of nature in the Neolithic Age has begun. The main manifestation is the ancient ancestor's esteem and awe of heaven and earth, and their aesthetic expression of nature. After the Shang Dynasty, bronzes began to appear in large quantities and were widely used. With the extensive use of bronzes, the development of bronzes became more prosperous, and the design of bronzes became more and more elaborate. Another important manifestation of Shang Dynasty is that the appearance of Oracle Bone Inscriptions and the creation of hieroglyphs fully reflect the long history of ancient Chinese people's aesthetic tradition of natural beauty. By the Han Dynasty, some landscape trees began to appear on stone and brick portraits, but only as the background of the scene design of major events or the activities of characters. By the Six Dynasties, more and more people found the beauty of natural landscapes, and presented them in the form of painting alone, in order to express the beauty of landscape painting, more landscape paintings began to appear in this period. From then on, landscape painters of all dynasties tended to pursue the natural beauty of landscape painting, pursue and learn natural landscape, and strive to present the natural beauty of natural landscape. And since then, the natural beauty of landscape has become an important pursuit of our traditional landscape painting. China's traditional landscape painting has experienced thousands of years of development and improvement, and the form of expression and content of landscape painting is richer and more wonderful. Landscape painters indulge in landscapes through their personal feelings of the motherland's great rivers and mountains. Through the brush, the beautiful scenery of nature, which one has perceived, understood and appreciated, is presented on the drawing paper. The simple and ordinary scenes of nature and life show a simple and natural beauty through natural means.

3.2 Aesthetic Spirit of Idea.

Artistic conception is the most important spirit of Chinese traditional landscape painting, and it is the most important core part of Chinese traditional landscape painting aesthetics. The success of an excellent landscape painting lies in that, through the aesthetic appreciation and perception of landscape painting, people think deeply and make the audience resonate. This is what we often say about the beauty of artistic conception of traditional landscape painting. Artistic conception is the interaction between the subjective consciousness of the viewer and the objective environment presented by the landscape painting. It is the viewer who feels the implication and philosophy of life presented and expressed by the landscape painting. The main reason why Chinese traditional landscape paintings are so excellent is that the traditional landscape paintings in ancient China not only pursue the natural beauty of mountains and waters, but also present the real landscape scenes. More importantly, Chinese traditional landscape painters express their subjective consciousness and ideology through landscape paintings. Painters of traditional landscape paintings put great efforts into the expressive techniques and techniques of landscape paintings. So that the landscape and trees have given the author emotions, so that the viewers feel the feeling and meaning of beauty. For example, the Tang Dynasty was a period of strong national strength. Landscape paintings in this period were usually magnificent and magnificent, in order to show the strong national strength and prosperous

economy of this period. It was precisely because the people's living standards in this period were high, life was stable and open-minded, so landscape painters expressed through landscape paintings. It is an open mind and spiritual realm. Therefore, the emotions and artistic conceptions expressed in traditional landscape paintings are closely related to the painters' life perception and spiritual needs. At the same time, traditional landscape painting is also an important way for artists to express their feelings. For example, when painters encounter difficulties in life or are relegated to remote places, the landscape paintings they created during this period are either a sad and desperate mood or an indomitable spirit. These are the embodiment of the beauty of artistic conception in landscape painting [4].

3.3 Aesthetic Spirit of Form.

Ancient Chinese landscape painters tend to pursue the natural beauty of landscape painting, so they like to experience and feel the natural landscape context, the shape of flowers and plants, the growth characteristics of trees, the color and vitality of spring, the enthusiasm and enthusiasm of summer, the golden and introverted autumn, the snow-white and silence of winter. And the morning, noon and evening. All these are the results of the accumulated life experience and careful observation of traditional landscape painters. Traditional mountain paintings in the morning are usually presented in a vague way, surrounded by clouds and mists. To show the hazy beauty of the morning mountains. All these show that the artistic form of landscape painting is also very important. The form of expression of landscape painting is endowed with an inherent spirit and meaning of the content of landscape painting. Without an appropriate artistic form of expression of landscape painting, it cannot express the inherent spirit of landscape painting and the ideological and emotional sustenance of the painter. Landscape paintings are spiritual, dead, or failing works. Therefore, for thousands of years, the pursuit and unremitting efforts of landscape painters of past dynasties are to show the inherent spirit of landscape painting and place their thoughts in landscape painting. Therefore, before creating, landscape painters always make overall layout and conception of landscape paintings, and pay great attention to the form of expression of landscape paintings. The constitution of Chinese traditional landscape painting is the overall conception and layout of landscape painting before creation. That is to say, in order to show the content and subject of landscape painting more vividly and vividly, the overall layout is conceived. Arrange the parts of landscape painting, the location of landscape, and the connection. In the end, the landscape paintings formed not only show the formal aesthetic feeling of landscape painting, the natural aesthetic feeling of landscape painting, but also the painter's inner emotional needs.

4. Conclusion

The traditional culture of the Chinese nation is broad and profound, and occupies an important position in the forest of world culture and art. Traditional landscape painting is an important part of excellent traditional culture. Around the spiritual core of the relationship between man and nature, Chinese landscape painting has played a direct role in the formation of the unique traditional paradigm of Chinese art, and has become one of the ideological sources of China's unique artistic development.

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