Research on the Landscape Painting in Ming and Qing Dynasties of the Art of Wu School

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Abstract

In this paper, we conduct research on the landscape painting in Ming and Qing dynasties of the art of Wu School. The Wu School of art is full of creativity, they worship nature, between large vigorous refined landscape painting in the real world with fast red green courtyard, this spirit of the innovation to future generations of artists with great inspiration, Wu school opened up the artistic development for future generations, direct and profound influence after the landscape painting and flower and bird painting. Today, we are in the pursuit of the traditional Chinese painting of change, innovation, modernization, "Wu door school" this group of literati painter to do a historical retrospect that is a positive significance. Based on this historical time, we analyze the corresponding theories to provide the systematic research that will be meaningful.

Keywords: Landscape Painting; Ming and Qing; Dynasties of the Art; Wu School.

Introduction

The Wu School is the people and governs the general designation of painter community some areas in Wu county and city presented to the Ming Dynasty middle period in now the Jiangsu Suzhou city. The Wumen School holds very important position in the Chinese drawing history that has the far-reaching significance. Its production has the intense background, the cultural tradition and the economic basis. The figure one shows the representation of the Wu School.

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The rise and achievements of the Wu School of Painting have opened a new trend of the Ming Dynasty painting, and gave a profound influence to the later generations. At the time, philosophical and literary trends prevalent in scholar literati had a positive effect on the creation of the painter. The new thought played a positive role in enhancing the self-consciousness of the literati painters and pursuing the free spirit. We must see a change, the artistic interest and the change of artistic value judgment time aesthetic pursue and should see the development root of its ideological culture. The ancient China thought from the pre-Qin thinkers, two Chinese study, Wei Jin metaphysics, the Sui and Tang dynasties Buddhist studies and Song Yuan the Neo-Confucianism, to clearly purified the mind study, explanations of words in ancient books higher textual criticism of the evolution, direct or indirectly affected the development of art, the Chinese drawing idea has been following the metre of the ancient ideological culture development and change.

Therefore, to follow the path and provide the now perspectives on the corresponding issues, in this paper we conduct research on the landscape painting in Ming and Qing dynasties of the art of Wu School. In the later sections, we will discuss the issues in detail.

Our Proposed Perspective

The Features of the Landscape Painting. The aesthetics of Chinese landscape painting has the same characteristics as "aesthetics of body" and "life aesthetics", and the characteristics of cohesion in a large extent thank to physical thinking and body discourse. We try here to body discourse constructed by the aesthetic characteristics of the landscape painting as the following three points above.

- Melts the sensation muddily experience. The body in Chinese philosopher sight, not only biological or the physiology significance body of the mortal body, but is paid attention to the vitality abundant body and mind structural system that the object and other dynamic fusions become by the human body and soul, feeling and thought that perception and
rationality as well as the main body. This body and mind structure has the life experience function of muddy friendly nature inevitably.

- Poem calligraphy and seal four one of the combination of sex. Four poem calligraphy and seal the integration of the form is the literati paintings perfect self-expression the needs of the spirit world.

- On the tension of dialectic. There is no doubt that most of categories of Chinese philosophy and aesthetics are expressed in two-phase relative language. The experience intention of the Chinese landscape painting aesthetics is often born out of the tension structure of the duality category. From a philosophical foundation, a yin and yang with meta-category nature which evolved body and mind, shape and spirit, bone rhyme and other sub-categories.

Point method in the development of landscape painting gradually formed its own language system, at all stages of history to show the unique artistic value and role. The combing and exploring of the point method from the theoretical form is helpful to form the cognitive structure of the landscape style evolution. From the historical perspective, we summarize the point method development path into the following stages.

1) Five dynasties to Northern Song dynasty were the stage of the law words system improvement and change. Jing Hao reached the "objective true" in the landscape of the "Six Needs", the pen, molie into one, emphasizing the pen to take the gas, to take the ink rhyme. This is a method of the ink system provides a theoretical basis, the concept of "Kuang" to represent Lutu northern landscape as the object, use a lot of pepper in the rocks on the growth characteristics of the vegetation in the North show.

2) The southern Song dynasty to the Qing dynasty is the height of the point method means to the write. First, since to receive Northern Song Dynasty painting ideological trend influence; second, the painter's in forms to natural realizing from experience in as well as to traditional innovation and refinement under is more succinct, the image manifestation. In this time point law system, something in common lay in displays has the selected symbolism, tessellation, concise quality that and other characteristics himself had, thus caused and a line closer union.

3) Since modern times, the point method of convex in brushwork, ink presentation, such as color more closely on the role of especially push huang, Li Keran, etc. Since modern and the contemporary, although the law form is many, but originates only then two types; first, to take tradition for the innovation of foundation; Second, the transformation based on reality sketch. These two everybody leave respectively it is about, while therefore in today's the point law application and point law innovation must grasp these two points.

The Art of Wu School. In Ming dynasty, China and the DPRK to Shen Chou, levy Ming, Tang Yin, Qiu Ying, represented by the "Wu School" and thriving in Jiangnan, into the heyday. They in art is not only inherited the outstanding tradition of since song dynasty and yuan dynasty, and further development of the literati paintings, from different angles formed their own unique style, jointly explore new areas of the painting, so Qing dynasty Wang Shizhen call them the "four master" Wu.
The formation of the Wumen School injects one for the Chinese drawing fresh with the vigor, especially Shen Zhou represented by prominent that Wen Zhengming painter displays. The Wumen School represented the picture to form the following moral character characteristics in the long-term drawing. (1) Taoism, Buddhism influence, Taoism Quanzhen influence, so that Taoism gradually evolved into a part of the secular life of Wu. China's feudal era of literati, already by the Confucian "learning and excellent is official" Kuangshi Ji Shi thought influence, at the same time by the Taoist, Buddhist influence. (2) The representative painter of Wumen School, and the most people cultural education is very high, and was said that Buddha to affect extremely deeply. This is also same as the intellectuals of our country feudal society, has not only can struggle basic side has to look through the mentality of academic honor and hidden leisurely wooded mountain, moreover these two and is interlinked, the former no doubt can bring honor to ancestors, but actually must ups and downs in the officer sea, the latter is no doubt obscure, but has the comfortable interest, the person who especially is infatuated with the calligraphy and painting that has such boundary. (3) A high degree of cultural accomplishment. Wu School painter character traits, the most fundamental point is that their high cultural accomplishment, but also the people of the people. Many of the ancient Chinese artists in the culture of high culture, in the Yuan Dynasty painter even more so, but a moment of Sheng than Wu door painter. (4) Rich cultural atmosphere, scholarly family of origin to make the door painter Wu has the extensive literature foundation of basic skills and the comprehensive art accomplishment, poet, calligrapher and painter of phenomenon is very common in the door painter Wu.

It is one of the characteristics of ancient Chinese literati groups that poetry, literature, books and paintings are all together. In such a poem, text, book, and painting group, philosophy, literature and calligraphy and painting are complementary and complementary to each other that matched the brilliance. Today, we are in the pursuit of the traditional Chinese painting of change, innovation, modernization, "Wu door school" this group of literati painter to do a historical retrospect that is a positive significance. "Wu door school" and the ideological, literary interaction, active and basic prosperous interaction, led us to think and think about a new era of literati painter how rooted in the huge social groups behind to grasp the pulse of the times, open up the art of painting of innovation.

**The Systematic Research of the Ming and Qing Art and Development Trend of Traditional Chinese Painting.** The late Ming and early Qing more than and 100 years is western Renaissance development until the peak period, with the spirit of humanism connotation, anatomy, perspective, shadow based shape space expression means for the western modern art system. Under this basis, the integration of the Ming art and western art is becoming
the trend. Eastern culture and western culture artistic exchange had since old times, the Chinese Tang time by way of the Silk Road, our country has the close contact with western region various country, Indian and Islamic nation even Roman Empire, in our traditional fine arts integrated the quite many foreign land ingredients.

But the new stage of East-West cultural and artistic exchanges is showing a new feature. First of all, the Ming Dynasty did not move along Zheng and the pace of the times, but for the sake of stability considering the sudden contraction of defense foreign exchange activities, even far below the opening degree of China the song and Yuan Dynasties, in stark contrast to the vigorous development of this trend and step into European maritime and commercial era. In this condition, the exchange of culture and Arts in the West transfer from the dominant level to the recessive level, officially transferred to the street level, but the momentum did not abate; second, different direct contact with ever more central Asian art, Chinese art in new period directly facing the more distant and greater differences, and after the baptism of the Renaissance of western modern art, which has a great influence on the Western art in great contrast will cultural and psychological. Under this historical basis, the art of the Ming is blossoming. Furthermore, we discuss the development trend of traditional Chinese painting.

The Chinese painting from the idea to the composition, from the observation method to the performance technique, manifests the cultural way of the Chinese all. Disperses a perspective, what reflection is the view of Chinese; Ink drawing technique, what performance is Chinese the situation of scenery. Chinese painting program is the basis of the existence of traditional Chinese painting, there is no Chinese painting program is not Chinese painting, lost the traditional Chinese painting program will break through the bottom line of Chinese painting and the program itself is not a problem, the problem is stylized. Programmatic production that is program fixed as a fixed form. The development of Chinese painting is to solve the relationship between program and reality, rather than because the existence of this relationship and the abolition of the basic survival of the program. Therefore, from our perspective, the developmental trend of the Chinese painting can be separated into the listed core aspects and perspectives.

• The Chinese painting is expressive through the tone, making the arid black and white ink is including all phenomena on earth and the magnificent in artistic conception. It has the tone masters and the expression capability, becomes highest boundary that for many years the innumerable traditional Chinese painters pursued. Emphasis on the spirit of the run through is not a technique of contempt and negation, the opposite spirit is in the brush technique based on the generation and sublimation. Chinese painting in the spirit of the need for more painting on the universe, life, the macro world profound insights, combined with extraordinary talent for painting that is to be able to grasp the charm.

• As one of the colors of the language of painting, in the picture should be said is the most powerful form of language, he expressed the inner world and the author of the beauty of the passions. However, in terms of color itself, whether the painter is concerned about their own state of life to explore the spiritual meaning of the inner humanist, or concerned about the life worship, love nature "bionic" doctrine, color and life are all the time does not exist and as because the life itself has the color nature itself is also gorgeous, as to lead people's ideology of Chinese philosophy is very respect for nature, Taoism stresses "natural law", color is a part of nature, from this level as a painting language.
Conclusion

In this literature, we conduct research on the landscape painting in Ming and Qing dynasties of the art of Wu School. Wu School painting, this is the middle of Ming dynasty Suzhou city, Jiangsu province, and to reduce the parts of Wuxian city painter group. Breeds bud of the capitalism, the economic foundation of Wu School. The aesthetic tendency of the Wu School was built on their philosophy of life, and the gentle and modest, self-restraint, both Confucian and warmth and thrifty, but also Taoist contentment, more love life and the common people sad and happy side, their aesthetic trend is generated on this basis. The Wu School of art is full of creativity, they worship nature, between large vigorous refined landscape painting in the real world with fast red green courtyard, this spirit of the innovation to future generations of artists with great inspiration, Wu school opened up the artistic development for future generations, direct and profound influence after the landscape painting and flower and bird painting. This paper provides the systematic research on the topic that will influence the further development of the related theory. In the future, more research will be conducted for finding the more related characteristics.

References


