

The Integration Of Symbolic Aesthetics Of Freehand Brushwork In Chinese Landscape Paintings

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Abstract

This research objectives included 1) to analyze and synthesis the symbolic aesthetics of Freehand Brushwork in Chinese Landscape Paintings, 2) to analyze and synthesis the distinctive of Chinese Landscape Paintings, and 3) to analyze and synthesis the depiction of conceptual of Freehand Brushwork in Chinese Landscape Paintings. Qualitative methodology was selected to all process in this research, including Ethnographic Delphi Futures Research (EDFR) process within experts and professionals in Chinese Painting, content analysis for analyze and synthesis all, meanwhile

As the result. 1) The Originate of Freehand Brushwork in Chinese Painting: History; Story: Contents. Demonstrated the whole of Chinese Painting history and dynamic of intelligence creation in each part of Chinese Civilization period. Progressive knowledge, techniques, processes in each era, and reconstruct all until now. Philosophy both internal and external have strong influenced to their performance, by the way, identity creation performance is the most aesthetic for each painter, each era sent this intangible heritage to contemporary artists. 2) Characteristic of Freehand Brushwork in Chinese Landscape Paintings. Explain conception of environment and free hand brush work One of the central meanings of the above three sentences are a painting, nothing more, the author's emotional expression and ambition. In other words, the subjective. The author is the supreme master of drawing and everything came out of it and returned to. 3) Relationship between Brush and Ink Language: Identity and Uniquely of Artiste's Performance. When talking about the brush, if you don't talk about the force and skill of using ink at the same time, nor can you understand the principle that brush and ink complement each other. "The brush cannot be without the ink, and there is no brush without the ink. The ink cannot be without the brush, and there is no ink without the brush". Therefore, the ink can only be present if the brush is present. The brush can only be present if the ink is present. Brush and ink can only work when depending on each other; otherwise, both of them will be destroyed. 4) Moxie Technique and the Construction of Traditional Chinese Painting Symbols. There is no concept of "Symbol" in ancient theory of traditional Chinese painting, however, the characteristics of "Symbol", are clearly shown in ancient and modern classic paintings in China. Traditional Chinese painting constructs a complex symbol system with unique Moxie techniques; vivid and flexible image, stylized expression and personalized expression. Since ancient times, the different styles formed in the history of traditional Chinese painting make the symbols of traditional Chinese painting have four characteristics: generality, integration, symbolism and time-space spanning. Combined with typical Chinese painting works, this research expounds the flexible forms of symbols in the context of traditional Chinese painting, and demonstrates the value of symbols,

reflected to aesthetic in the development and communication of all traditional Chinese painting.

The author analyzed and synthesized the content and summarizes all the content and sent to a panel of experts for analysis which looks like a scale estimating with 5 score ranges, The data obtained from the questionnaire were analyzed for Median values, Mode values, and Interquartile ranges values, to consider as follows Median Values of 3.5 or higher and consistent with expert opinion with a interquartile range of 1.5 or greater and a difference between Mode and Median values of 1.0.

This panel of experts was of the opinion that the possibility to the Symbolic Aesthetics Analyze and Synthesis of Freehand Brushwork in Chinese Landscape Paintings at “Strong” (Median Values ≥ 3.50) and the consistency direction all 4 topics. Finally, Moxie Technique and the Construction of Traditional Chinese Painting Symbols at “Most Strong” (Median Values ≥ 4.50), especially all 7 sub-topics.

Keywords: Symbolic Aesthetics Synthesis; Freehand Brushwork; Chinese Landscape Painting

Research objectives

to analyze and synthesis the symbolic aesthetics of Freehand Brushwork in Chinese Landscape Paintings

to analyze and synthesis the distinctive of Chinese Landscape Paintings

to analyze and synthesis the depiction of concept of Freehand Brushwork in Chinese Landscape Paintings. The essay would focus on the following topics :

What is Chinese painting:

Chinese painting is one of the oldest artistic traditions in the world. The traditional style of painting is known today in Chinese as “Guó Huà” means "National Painting" or "Indigenous Painting" “Danqing”(Richard M. Barnhart et al: 1997). Traditional painting involves the same techniques as calligraphy and is done with a brush dipped in black ink or pigment. Color,oil is not used as well as calligraphy. The most commonly used materials for painting are paper and silk. Finished work can be installed on rolls such as hanging scrolls or hand scrolls.

Traditional drawing can also be done on album sheets, walls, lacquer ware, folding screens and other mediums.

Freehand Brushwork in Chinese Painting is a type of Chinese painting that combines poetry, calligraphy, painting and stamps. It was established in art activities for a long time and promoted by literate people from inheritance and development in Chinese history.The hand-made brush work has gradually become the most influential and popular genre. Freehand brush work emphasizes the spiritual nature. This type of art does not seek physical resemblance and cooperation from reality, and it may be the essence of freehand brushing that understands the spiritual nature most clearly or essentially. The first rule of this hand-made art is to use connotation, which is spiritual emphasized on the personality and cooperation of every element in the painting.

Traditional Chinese Painting Symbols

All kinds of paintings in the world embody their characteristics in the form of symbols. Although the concept of

"symbol" is not clearly put forward in the historical theory of traditional Chinese painting, the "symbol" has been clearly shown in the classical paintings of ancient and modern Chinese art.

1.Generalality : "Refining and generalization" refers to a form of visual simplification. Simplification is an important principle of visual organization. The good order produced by "simplification" is easy for human beings to remember. This simplified thinking exists in people's subjective experience and feeling.

Many painters in the field of freehand brushwork are good at creating a lifelike artistic image with only several strokes.

2,Integration: The combination of poetry, calligraphy, painting and seal is a unique expression form of traditional Chinese paintings. With an organic integration of art categories in different fields, forming a unique comprehensive expression symbol of Chinese painting. Poetry, calligraphy, painting and seal reflect each other in the works, playing the complementary role in the whole art. By understanding the complementary role, the artistic appeal of the after sound outside the painting can be condensed.

For example, in Qi Baishi's painting, it only depicts the picture of two chicks competing for earthworms, which is entitled "Helping Each Other in the Future". Although there are black ink blocks on the white background on the retina, what people perceive is the picture of two chicks competing for worms, which leads the viewers to think and connect with another picture of "day".

This is the organizational form of visual perception. The large blank on the picture and two bright-red seals break the monotony of the picture and make the picture particularly more wonderful. This is also the artistic concept formed by the integration of four symbols including

poetry, calligraphy, painting and seal.

3.Symbolism: Symbolism refers to the principle of "expressing emotions through something" in traditional Chinese painting. Symbolic images could promote information exchange. The author transmits information with the help of symbolic images, and the viewer can also interpret the works with the help of symbolic images to promote the exchange of emotion and information. For example, peony flower symbolizes wealth and auspiciousness;

Bamboo symbolizes the rising;
persimmon symbolizes good luck;

Pigeon represents peace of human beings, etc.

The "ingenious use of blank" in the performance techniques of traditional Chinese painting and the "beautiful implication" of the theme leave sufficient imagination space for viewers. It also enables viewers a connection with the charm of symbols thus the purpose of expressing aspirations with things can be achieved.

4.Time and space Spanning: This is another typical creation feature of Chinese painting. "Plantains in the Snow" by Wang Wei is a representative work of Chinese painting with the use of time-space spanning. This work combines the unique snow scenery in the north with the plantains growing in the south. Furthermore, plants in different seasons such as plum, orchid, bamboo and chrysanthemum are integrated in the same painting, reflecting the spanning of seasons.

The spanning of time and space in traditional Chinese painting also reflects the painters' personal painting style and the symbolic thinking. This kind of paintings with space and time spanning is full of romantic color.

Symbolic features

Chinese painting is the change of "symbol". Famous painters of all dynasties in Chinese history have their own unique brush and ink symbols, such as Wu Daozi's elegant lines, Cao Zhongda's strong and sturdy lines, Huang Binhong's "five strokes and seven inks", Qi Baishi's style of "between similarity and difference".

1. Static and Dynamic Symbols: All things in the world can be divided into dynamic and static state. Dynamic symbols will bring changes to the image while static symbols are comfortable and conservative. Painters always choose the creation technique that could best express their ideas. It is not only the perception of symbols, but also the method of brush and ink skills to build advantages and avoid weaknesses.

2. Meticulous and Bold Symbols: The creation of traditional Chinese painting is closely related to the visual image. The lines of meticulous painting are dexterous and delicate, which is suitable for creating real, quiet, harmonious and elegant themes. Bold symbols are used to paint the objects with strength, roughness and wildness.

3. Complex and Concise Symbols: These symbols are presented in a form of order. However, the concise symbols in traditional Chinese painting are not simple. The painting "Ascending the river at Qing-ming Festival" by Zhang Zeduan in the Song Dynasty has depicted the prosperity of the whole market and has shown the actions and expressions of people in different social classes, occupations and characters at that time.

4. Line Symbols: "Line" is an important symbol to express emotion in traditional Chinese painting. "The Fisherwoman" painted by Huang Shen, one of "Eight Famous Painters" in Yangzhou during the Qing Dynasty, depicted a picture that during the drying of fisher net, the fisherwoman personally caught a fish for her husband's lunch. On

the way home, she suddenly realized that she should have taken some wine and meat. Huang Shen selected the moment when the fisherwoman was turning back and depicted a gentle, kind and virtuous character of women with smooth lines.

5 Three-dimensional Symbol and Abstract Symbols: Stereo perception is a symbol that emphasize visual information while abstraction as a symbol of image, expresses spiritual feelings. Xia Gui's "In Clear View of Streams and Mountains" showed the three-dimensional symbol of mountains and rivers. This is a part of Xia Gui's painting work in the Song Dynasty. This work uses Chinese unique "Cun" technique.

The effect of this technique is like a tree being cut by an axe, which could show the hard quality of the stone, make the edges and corners of the rock clear, and form a contrast between light and shade. The side of the rock in the upper left corner is flat and smooth, and the rock in the lower right corner is undulating and dark. Facing the bright stone, a strong three-dimensional sense is formed.

We could also see the rocks in the distance are light in ink, showing the distance between front and back. At the corner of the mountain rocks, there are several small grotesque stones of different sizes lying in disorder, exposing their upper bodies in the stream water.

Without the modelling knowledge of sketch, ancient Chinese painters also knew the theory of "Shi Fen San Mian, Shu You Si Qi" "Yin Yang Jie He". That is to say, in the drawing, a stone should be depicted from three sides; a tree should be depicted from different directions, and painters should abide by the principle of the unity of Yin and Yang, to create three-dimensional symbols of "strong visual impact".

6. Methodic and Regular Symbols and Fluffy and Scattered Symbols:

Generally speaking, woods are always painted with orderly and regular symbols. Although the image of the woods comes from the natural world, it is quite different from the real trees after the reconstruction in artist's brain.

Woods are depicted as various twisted branches of different lengths and thicknesses, which build regular rhythm value and sense of order. The leaves on the treetops are dotted in order, with different sizes and shades, which is a typical symbol of order.

Traditional Chinese painting is one of time-honoured painting forms, and its symbolic characteristics and expression techniques of brush and ink are colorful.

All in all, the brush and ink techniques of traditional Chinese painting have shaped different features and styles of symbols. The forms of brush and ink are the external image of symbols while the innovation of brush and ink symbols show the artist's spiritual level. Brush and ink should follow the times, and painting symbols should be highly consistent with the natural objects in order to be vivid and natural. Studying the characteristics of symbols and understanding the relationships among painting style, brush and ink techniques and symbols helps forming painter's styles. It is an important responsibility of present Chinese painters to inherit ancient painting styles, as well as to expand national symbols and to create new ones with a connection to the world.

Conclusion

There is no concept of "Symbol" in ancient theory of traditional Chinese painting, however, the characteristics of "Symbol", are clearly shown in ancient and modern classic paintings in China. Traditional Chinese painting constructs a complex symbol system with unique Moxie techniques; vivid and flexible

image, stylized expression and personalized expression. Since ancient times, the different styles formed in the history of traditional Chinese painting make the symbols of traditional Chinese painting have four characteristics: generality, integration, symbolism and time-space spanning. Combined with typical Chinese painting works, this research expounds the flexible forms of symbols in the context of traditional Chinese painting, and demonstrates the value of symbols, reflected to aesthetic in the development and communication of all traditional Chinese painting.

After the author analyzed and synthesis the symbolic aesthetics of Freehand Brushwork in Chinese Landscape Paintings. Author pointed the Chinese Landscape Paintings distinctive and depiction of conceptual in 4 topics: 1) The Origins of Freehand Brushwork in Chinese Painting: History; Story: Contents, 2) Characteristic of Freehand Brushwork in Chinese Landscape Paintings, 3) Relationship between Brush and Ink Language: Identity and Uniquely of Artist's Performance, and 4) Moxie Technique and the Construction of Traditional Chinese Painting Symbols.

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(Median Values ≥ 3.50) and the consistency direction in all 4 topics. Finally, Moxie Technique and the Construction of Traditional Chinese Painting Symbols at “Most Strong” (Median Values ≥ 4.50), especially in all 7 sub-topics.

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