

Discussion on the Pen and Ink Language of Jiazhou School's Landscape Painting

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Abstract—As one of the most important part of Chinese painting in the middle and late 20th century, the landscape painting of Jiazhou School has been praised for its exquisite painting skills and strong personality. In terms of pen and ink language, they have gone through hardships from the fine study of tradition, to the sketch of local landscape, and then to the reference of foreign art, and finally formed a unique style with powerful and magnificent brushwork. It is of great reference value and enlightening significance for the innovation and exploration of pen and ink language in current Chinese painting.

Keywords—calligraphy; landscape painting; pen and ink language; characteristics; contribution

I. INTRODUCTION

Many famous painters emerged from the beginning, development and prosperity of Chinese landscape painting. These painters left many pen and ink programs for future generations to learn from in terms of the pen and ink language of landscape painting. In different periods, some painters just inherit the ink program of predecessors, some make new exploration on the basis of inheriting predecessors, while some summarize and sort out the theory of landscape painting. The landscape painting of Jiazhou School makes bold exploration on the basis of inheriting predecessors and makes remarkable achievements. Jiazhou School was founded in 1980, with the basic characteristics of depicting the local features and exotic flowers and birds in Mount Emei, big and small Liangshan Mountain and other areas. It is as famous as Jinling School and Chang'an school. Especially in the middle and late 20th century, the JiaZhou School, with its strong regional characteristics and magnificent style characteristics, became famous in Chinese painting circles and exerted a profound influence on the calligraphy and painting art in Bashu and even the whole country.

II. THE FORMING FACTORS OF THE PEN AND INK LANGUAGE OF LANDSCAPE PAINTING OF JIAZHOU SCHOOL

A. The Influence of Profound Cultural Deposits in Jiazhou

Leshan, known as Jiazhou in ancient times, has enjoyed a good reputation since ancient times due to its unique geographical environment and beautiful scenery. The beautiful Mount Emei and the magnificent Leshan Giant

Buddha have attracted countless literati and scholars to come to visit and give lectures in the past dynasties. They have not only left many famous poems, but also left some widely publicized stories. At the confluence of the three rivers, the local people often immerse themselves in these profound traditional cultures, and have emerged from such literary giants as Sushi and Guo Moruo. Jiazhou School is nourished in this rich cultural atmosphere. It not only creates a unique style of painting school, but also forms a unique human environment, which is unique in the field of Sichuan painting.

B. Reference from Pen and Ink Program of Traditional Chinese Landscape Painting

Chinese landscape painting has been maintaining its unique appearance for thousands of years, one of the most important factors is the inheritance of pen and ink language of landscape painting. In traditional Chinese landscape painting, the pen and ink language has formed many different forms through the exploration of the painters of the past dynasties. The inheritance of Chinese landscape painting can not be separated from the study of pen and ink language. Only by mastering the basic pen and ink program, can it be available to create Chinese landscape painting works that express individuality and keep pace with The Times. The landscape painters of the Jiazhou School inherit the tradition of drawing method and learn from nature to innovate. Through hard study, they not only absorbed the form and skill of traditional northern style landscape painting, but also absorbed and pursued the spirit of southern style landscape painting. As Li Qiongjiu, founder of the Jiazhou School, said: "we grew up with the milk of Chinese mothers, and our calligraphy and painting roots are rooted in the soil of traditional Chinese culture." It is the nourishment of the traditional art, in the late painting creation will be refined a new pen and ink language expression of the land of Bashu.

C. The Nourishment of the Natural Environment of Three Mountains and Three Rivers

Mount Emei is famous for its unique geological structure. There are limestone, metamorphic rock and granite on the mountain and basalt on the top it. There are also many scenic spots and ancient temples on the mountain, such as Longmen cave, Sheshen cliff, Emei Buddha light, Baoguo temple and so on. The painters of Jiazhou School have been observing some plants and trees in the mountains for a long time, feeling the wonderful changes of nature, and often sketching

together, putting their deep understanding of the landscape of their hometown into the painting. Wang Wei of Tang Dynasty in landscape formula said: "In the field of painting, pen and ink painting is the best. It can trigger the spirit of nature and achieve the merit of creation." The sketch of nature is not a simple description, but endows it with humanistic spirit, emphasizing individual subjectivity and placing personal perception of objects in a high position. The painters of Jiazhou School pay much attention to this. Observed the peaks of Mount Emei, they felt themselves very small and integrated their body and mind into the sea of art. The perfect combination of subjective consciousness and objective images shows us the mountains, water and nature in the painter's mind. Representative works include "the morning light of Emei", "the wash elephant pool", "the picture of Lingyun mountain", "the macaque gorge", "another day of Lingshan mountain" and "the Wannian temple of Emei" and so on. The unique natural landscape of three mountains and three rivers inspired the creative passion of the painters of the Jiazhou School. They often went deep into Mount Emei and lived there for several months in order to have a deeper understanding of the beautiful natural landscape. Mount Emei has been known as the "world show" reputation, but the steep and majestic side of Mount Emei can only be deeply felt by going deep into it. "The morning light of Emei" and "the macaque gorge" are the result of their exploration. "The morning light of Emei" shows the majestic beauty of Mount Emei, which is extremely shocking to people. About two-thirds of the area in the picture is the main peak of Mount Emei. The Angle of view is from this mountain and looking up at that mountain. Mount Emei in the morning becomes red, steep cliff with magenta textured brush mottled stone texture. The close-up view is usually covered with a variety of lush trees. However, in this painting, in order to reflect the unique appearance of Mount Emei in the early morning, there is no single tree in the foreground. Only the outline is outlined in thick ink. The two or three small peaks rendered in magenta are in contrast with the main peak, which is extremely lofty and majestic. The natural environment provides the artists with the materials for performance and the inspiration for their creation, which further proves that nature is the source of artistic creation.

D. Artists' Individual Unremitting Efforts and Pursuit

Chinese painting is a kind of cultivation of personal culture, but also a kind of cultivation of personality and life. The success of a painter cannot be separated from his unremitting pursuit, especially Li Qiongjiu. He spent many years to study the works in the Palace Museum weekly magazine. Calligraphy in the Qin and Han dynasties, and the magnificent art of the Han dynasty are his favorites. After mastering the skills of traditional landscape painting, he plunged into Mount Emei for decades. After he persisted in sketching and honing his pen and ink for a long time, his works gradually showed a unique personality and refreshing appearance. To a certain extent, the gradual development of a unique appearance is very fortunate for an artist. However, Li Qiongjiu sticks to the belief that life will never stop exploring, and even at the age of 80, he still wants to "make a big change in painting". In his creation, he paid much

attention to his own personal feelings, and perfectly combines the beating points and lines with rich and changeable colors and inks to express the verve of mountains and rivers. In his mature works, such as Emei Wannian temple, Jiudaoguan and Xuri Danya, his profound understanding of Mount Emei, Jinkou River Grand Canyon and other places can be seen. His unique understanding of the landscape of his hometown is his magnificent, open and close, and seeking for the odd in peace. In the picture, there are clear layers of color and ink, gorgeous colors, and the taste of Chinese and Western integration. In his work "another day in Lingshan", which shows the regional style of Mount Emei, the close-up view is a tall fir, while the far mountain hidden in the sea of clouds is a large, free and free, but not unstable. He once said that painting should dare to innovate, and even proposed to learn tradition on the basis of innovation, which was his profound understanding of art. In many of his works, fir trees seemed to be a symbol of the region. In order to be unique in the field of landscape painting, a painter often sticks to the local culture in exploring the development of pen and ink. No matter the color and ink or the beating lines, painters will devote their efforts to try to break through a world in the program of traditional ink language.

III. THE CHARACTERISTICS OF THE LANDSCAPE PAINTING LANGUAGE OF THE JIAZHOU SCHOOL

The painters of Jiazhou School have made unprecedented and creative discovery, excavation and expression of the beauty of the three mountains and three rivers. Through the deep excavation of the traditional landscape painting, they learned a strong national spirit of the pen and ink language and the western art nutrients, and finally created a refreshing unique style, showing their own characteristics in the pen and ink language. It is mainly reflected in four aspects:

A. Painters Refine the Skills of the Pen and Ink in the Process of Sketching

There is no model for reference to show the charm of Mount Emei with a paintbrush. Only when they really go deep into the mountain can they realize its charm. The painters of Jiazhou School had been deep into the mountain for a long time, constantly experiencing, exploring and trying, and finally found a suitable pen and ink language to express Mount Emei. Li Qiongjiu said in the article "The basic skills of painting": "About the basic skills of painting, the ancients mostly started from copying; today it is mainly solved by sketching from life." The painters of Jiazhou School realized that copying and sketching had their own advantages. If a painter starts from copying, his techniques and skills are easy to master, but he even copy mechanically in the actual sketch, and the result is easy to learn that like that. Starting from sketching, he could easily infiltrate his ideas into his works, No any orders without laws and rules, and blindly following his own ideas and abandoning the tradition would go astray. Therefore, the painters of Jiazhou School also learned from the ancients, advocating learning from tradition in sketching, and honing the pen and ink in sketching. Many times they

visited Mount Emei to sketch, so that they could feel the essence of pen and ink in nature.

B. The Painters Integrated the Lines of Calligraphy and the Method of Using Ink into Their Paintings

The great similarity between Chinese calligraphy and painting lies in that they are born in the same soil and have a profound cultural accumulation. The two arts have been closely linked since they were born to mature. Calligraphy and paintings seem to have different forms in visual expression, but they are surprisingly similar in aesthetic value judgment and evaluation standard. Because of many similarities, as well as a high degree of conformity in cultural spirit, painters take calligraphy as a necessary practice to enter the painting, and even use lifelong learning of calligraphy to serve the painting. Zhang Yanyuan of the Tang Dynasty said, "Most of the painters are good at calligraphy." In the long history of painting, there have emerged a large number of calligraphy and painting collectors. For example: Mi Fu, Zhao Mengfu, Dong Qichang, Xu Wei, Wu Changshuo, etc. The painters of Jiazhou School inherited the fine tradition of calligraphy into painting. In particular, Li Qiongjiu was the most interested in the majestic calligraphy of the Qin and Han Dynasties, which is closely related to his description of the majestic and boundless realm in the mountains and waters, which shows "standing on the mountains and seeing the vast snow mountains and the sea of clouds billowing". Qin and Han calligraphy is his active choice for painting. He boasted that calligraphy learned Qin and Han Dynasties, and painting borrowed Cao Zhongda, Zhang Sengyao. With the lines of seal script and clerical script calligraphy in Qin and Han Dynasties, the trees are like bending iron and the mountains are like painting sand.

C. Painters Have Made Great Changes in the Tools and Materials of Painting

In order to make the pen and ink language more appropriate to express the local style, they also made great changes in the tools and materials. They made their own bristles pen and painted with Jiapiang rice paper. Shen Zongqian of the Qing Dynasty said in the theory of the lock of the ink and silk: "Drawing is like fighting, and the pen is the spear and the shield." The painters of Jiazhou School often use the bristle pen (a brush made of the bristle of a pig) as "their spear to fight against each other," which shows the difference from many other painters. The bristle pen is characterized by strong, hard, straight, single, independent, not folded, and its head is scattered. Almost no one draws with it. Li Qiong, used his courage to be the first. After a long period of practice and practice, he mastered its characteristics skillfully and made it conform to his own painting characteristics, which greatly enhanced the expressiveness and aesthetic effect. Finally, he also wrote an article about the transformation of bristle pen.

D. Painters Use Bold Colors in Their Paintings

In the historical development of Chinese painting, due to the strong advocacy of literati, the color setting of Chinese painting changed from very gorgeous at the beginning to

replace color with ink, pursuing simple and elegant color effect. However, with the changes of the times, the concept of color in Western art gradually infiltrates into Chinese painting. Some artists are not limited to the traditional concept of color, trying to use new colors to interpret the current understanding of Chinese painting. The color of Jiazhou School's landscape painting is not limited to the traditional green and light crimson methods. The strong visual impact of Western painting color gives them a new understanding. In their landscape painting, they use very subjective color to express the mountains and rivers in their minds. Even using the local "mottled red" rock of Leshan to make paint, it can be used to chapped, rub and render the texture of the mountain and rock, which greatly enhances the expressiveness. What it shows is the mutual integration of personal feelings and natural scenes of the landscape in his hometown. In the picture, the situation independent of heaven and Earth reveals a kind of beauty to break away from all constraints.

IV. THE CONTRIBUTION OF THE PEN AND INK LANGUAGE OF LANDSCAPE PAINTING OF JIAZHOU SCHOOL

The difficulty in the development of contemporary landscape painting lies in the bondage of the highly mature pen and ink program of predecessors. To get out of the former's rut, but not to abandon the previous tradition of painting and ink often confused many painters. To stick to the rules and probably become the slaves of the predecessors, to innovate blindly and lose the foundation of Chinese painting is not called Chinese painting at all. The painters of Jiazhou School have grasped this degree well and made great contribution to the development of the language of pen and ink.

- They tried their best to go deep into the tradition, studied the traditional pen and ink, and finally broke out of the traditional shackles, showing us a different style. This spirit of innovation, breakthrough and pioneering is worth learning forever.
- The painters of Jiazhou School absorbed the nutrition of Western art and integrated the color expression thought of Western art into the creation of landscape painting, which greatly strengthened the expression. This provides a way for the innovation of contemporary Chinese painters.
- The painters of Jiazhou School have been sketching for a long time in the three mountains and three rivers, in which they can feel the uncanny work of nature and the ink. This will play a significant role in guiding the later artists of Jiazhou School. It guides the painters to take root in the native place, to feel life from the local customs, to endue ink with thoughts and feelings. On the basis of inheriting the excellent tradition, to pay attention to innovation and keep pace with the times, so as to push the Chinese painting to a deeper level.

V. CONCLUSION

With the continuous exploration and refinement of many Chinese painters in the past dynasties, pen and ink has formed a unique painting language. Later painters continued to innovate on the basis of inheriting the traditional pen and ink language, giving new contents to Chinese painting, which made Chinese painting show a new face in the new era, and also reflected the painters' understanding of the development of Chinese painting in the new era. The painters of the Jiazhou School lived in a certain corner and are absorbed in the landscape of their hometown. On the basis of inheriting the tradition, they take beautiful nature as their teacher to explore the development of pen and ink, and have made remarkable achievements. This spirit of exploration, which is brave to break the tradition and endow ink with new language forms, is worth learning forever.

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