



Analysis of the Changes of the Form and Style of Chinese Traditional Painting with the Dynasties

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Abstract. As an important part of the long history and profound cultural heritage of the Chinese nation, Chinese traditional painting has played an important symbolic role in the development of human civilization and society. Therefore, studying the changes in the form and style of Chinese traditional painting and exploring its different charms in different dynasties will help to sort out the development trajectory of Chinese traditional painting and the development context of Chinese traditional culture, It is conducive to the development and inheritance of Chinese painting in the future, and also makes the reference value of Chinese painting and the guiding significance of modern painting more clear and prominent. This paper will start from the origin of Chinese traditional painting, describe the development process of Chinese traditional painting in detail, it also analyzes its development stage in different dynasties and its style and form in this stage of development, aiming at studying the historical transformation and inheritance of Chinese traditional painting in depth, and providing historical reference and guidance for the promotion and development of Chinese traditional painting.

Keywords: Chinese traditional painting · Historical evolution · Style; Form · Inheritance

1 Introduction

Chinese traditional painting is a precious art treasure of the Chinese nation and an excellent artistic heritage inherited by history and culture. Studying the changes in the form and style of Chinese traditional painting with the dynasties is not only conducive to the in-depth study of Chinese history and culture, but also conducive to stimulating the innovative consciousness and artistic thinking of art creation in the new era, and promoting the continuous development and progress of Chinese traditional painting. At present, the research on the origin and development of Chinese traditional painting has been relatively comprehensive. Chinese traditional painting has gone through the development and changes of different dynasties since the spring and Autumn period and the Warring States period. After continuous research by scholars, it has developed a relatively comprehensive theoretical system, which lays a theoretical foundation for this paper to study the changes in the form and style of Chinese traditional painting

with the dynasties. However, the existing research generally focuses on the historical development of traditional Chinese painting, highlighting painting techniques and representative figures. Lacking the connection between form and style and the background of the dynasty, this paper closely integrates traditional Chinese painting with the background of the dynasty, analyzes the different forms and styles of traditional Chinese painting under the influence of the background of the Dynasty and customs, the aim is to study the connection between the form and style of Chinese Chinese painting and the background of the dynasty, supplement the research blank on the correlation between the form and style of the painting and the social environment, and provide ideas for the future creation of Chinese painting by summarizing the styles and forms of different paintings.

2 Main Body

2.1 Introduction of Chinese Traditional Painting

Chinese traditional painting, referred to as Chinese painting for short, is a painting created by the Chinese people in their long-term labor based on their own aesthetic habits and styles. From the perspective of artistic expression, it can be roughly divided into three categories: figure painting, landscape painting and flower and bird painting. Through fine brushwork, freehand brushwork, sketching, line drawing and other techniques, it praises the beautiful and magnificent scenery of mountains and rivers and the painter's perception of the political and cultural background of the times. The artistic liquidity and form style are constantly reformed and innovated [1]. There are many masterpieces in history that have been aborted for thousands of years and are admired.

2.2 Historical Changes of Chinese Painting

Origin of Chinese Painting

There is a saying that calligraphy and painting are of the same origin in China. As a hieroglyphic, books are often decorated with ancient utensils and painted pottery in the form of geometric lines, fish and deer [2]. The colored pottery unearthed in Ban-po village, Xi'an and other places, as well as the earliest bronzes found in cultural sites such as Xin-dian, are all important bases for studying the origin of Chinese traditional painting. Through the study of unearthed bronzes, painted pottery and other artifacts, it is not difficult to see that the early stage of Chinese painting was mainly created to show the banquet etiquette and labor scenes in aristocratic life. Most of the scenes depicted were scenes of clan banquets, dances and battles. The Neolithic age is also considered to be the origin stage of Chinese painting. With the discovery of a large number of rock paintings, the origin of Chinese painting has been pushed to the Paleolithic age. Rock paintings in this age have a certain religious color, which has laid a foundation for the development of Chinese painting in the stone age and the Neolithic Age [3].

Development of Chinese Painting

The Spring and Autumn Period and the Warring States Period are critical stages for Chinese painting to turn from germination to maturity. Chinese painting in this period was restricted by social functions and political philosophy, and the subjects and techniques it could express were very limited. It was mainly used to expound political views, express one's own experiences, and publicize philosophical theories. Painters in this period had mastered the use of lines, and the composition and rendering techniques were still in the exploratory stage. It was not until the late Warring States period that they made a breakthrough in perspective in composition.

The Qin and Han Dynasties were a period of rapid development of the Chinese national art style. After the unification of China, Qin Shi Huang carried out a series of political, economic and cultural reforms, resulting in great changes in artistic style and form. The paintings of this period became tools to publicize achievements and show imperial power, with a certain utilitarian color. The painting of the Han Dynasty was influenced by the kingship thought of the Qin Dynasty and inherited some of its styles [4]. The rulers also attached importance to political propaganda and moral preaching through painting. In the periods of Emperor Wu, Emperor Zhao and Emperor Xuan of the Western Han Dynasty, painting became a way to commend meritorious officials. In order to consolidate the world and control people's hearts, the emperors of the Eastern Han Dynasty required painters to base their creations on Auspicious Images and historical stories that flaunted loyalty, filial piety and justice. Therefore, the paintings of this period had a strong political flavor. The Han Dynasty attached importance to the construction of tombs, and many murals in tombs remained, which made people sigh at the profound and magnificent spirit and incomparable charm of the art of the Qin and Han Dynasties.

The situation and style of traditional Chinese painting did not change much in the Wei- Jin Southern and Northern Dynasties, but the changes in a social atmosphere and the promotion of Buddhist thought made the paintings of this period more varied in style [5]. During this period, Cao bu xing and his disciples founded and developed Buddhist painting. Famous painters represented by Gu kai zhi appeared in the south, and painters represented by Yang Zi hua appeared in the north. The appearance of these painters marked the gradual maturity of painting art, and painters also played an increasingly important role in social life. During this period, figure painting and animal painting developed rapidly, and other types of landscape painting were not yet mature. Gu kai zhi's legendary work Luo shen Fu also focused on reflecting the story of people, and the landscape only existed as the background. Because of the strong political color in this period, the main content of the paintings was to show people rather than mountains and rivers, so landscape painting did not gradually become independent until the late Northern and Southern Dynasties. In this period, while retaining the forms of murals and lacquer paintings of the previous dynasty, paper and silk scroll paintings also appeared. This form of painting is extremely conducive to collection and circulation, and is also the key to the spread of artwork to future generations.

In the last 38 years of the Sui Dynasty, the painting industry developed rapidly. A series of painters represented by Zhan zi qian appeared. The rulers of the Sui Dynasty began to actively revive Buddhism after achieving the reunification of the North and the South, so that Buddhist ideas and religious colors could be spread. Since the southern

and Northern Dynasties, paintings depicting the portraits of nobles and life customs also developed greatly in the Sui Dynasty, and landscape paintings mainly depicting mountains and rivers gradually entered a mature stage. The rulers of the Sui Dynasty also paid great attention to the collection of ancient calligraphy and paintings. Emperor Yang of the Sui Dynasty established many buildings to collect famous calligraphy and paintings, which also promoted the creation and prosperity of paintings in the Sui Dynasty.

Tang Dynasty painting is the peak of Chinese feudal society painting, and its artistic achievements are unparalleled in any era in history. The paintings in the early Tang Dynasty showed unusual achievements. Emperor Tai zong of the Tang Dynasty paid great attention to the construction of cultural governance. The murals represented by cave 220 in Dunhuang reflected the highest achievements of painting in this period. During the reign of Emperor Gao zong Li zhi to Emperor Xuan zong Li long ji, the regime was prosperous and the society was rich, which made the culture colorful and a hundred boats competed for the best. Buddhist Art National paintings, portraits, figure paintings, pommel horse paintings, landscape paintings, flowers, birds, eagles and crane paintings, etc. together formed the treasure house of traditional Chinese paintings of the Tang Dynasty. Dunhuang murals also reached their peak of prosperity at this time, with many magnificent and exquisite mural masterpieces. After the Shi rebellion, although the national power of the Tang Dynasty gradually declined, the art of painting continued to develop and improve. The creation of noble ladies and religious murals has made great breakthroughs. In the middle and late Tang Dynasty, Xuan zong and Xi zong went to Sichuan to avoid chaos, and some painters came to Sichuan one after another. Chengdu, Sichuan gradually became one of the painting centers. Many painters left traces in the temples. Some painters take apprentices here to teach, and some painters take pictures of the Central Plains. Under the influence of the painting art of the Central Plains, many painters in Sichuan have grown up, such as Zuo quan and Zhao gong you, who are experts in religious painting. Therefore, the Tang Dynasty is not only the peak period of high-yield Chinese painting, but also the period of training and nurturing of countless painters, which plays an important role in the development of painting art.

The paintings in the Song Dynasty were very rich and colorful. It developed the painting system of the previous dynasty, and integrated folk painting, palace painting, scholar bureaucrat painting and other systems. Various systems and styles penetrated each other, promoting the prosperity and development of painting [6]. During the Northern Song Dynasty, the division was quelled, and the society remained relatively stable for a long time, with unprecedented prosperity. During the Southern Song Dynasty, a large number of northerners moved south, and the economy and culture of the Jiangnan area developed rapidly under the joint development of the north and the south. The central areas of the northern and Southern Song Dynasties gathered a large number of merchants and aristocrats. The business was prosperous and the culture was active. The demand for painting increased significantly, and the service objects of painting also expanded, providing material conditions and mass basis for the development and prosperity of painting. During this period, painting entered the ranks of handicraft industry and commerce, and established close ties with more people. A group of highly skilled painters sell their works as commodities in the market. The social demand for painting and the active creation of folk professional painters are important factors in promoting the development

of painting in the Song Dynasty. The development of handicraft industry in the Song Dynasty promoted the development and popularization of engraved printing, and then many engraving centers appeared. Many books and Buddhist scriptures were attached with engraving illustrations, which were beautifully painted and unforgettable. During this period, Chinese painting established the aesthetic norms and picture construction of various paintings, which can be called the peak in the history of Chinese art and has had a far-reaching and profound impact on the creation of Chinese painting in future generations [7].

In the Yuan, Ming and Qing Dynasties, ink wash landscapes and freehand brushwork flowers and birds developed prominently. At this time, literati painting and genre painting were also in the development boom. Due to social stability and economic prosperity, the fields of culture and art flourished unprecedentedly. Many great painters who loved life and art emerged, and many legendary paintings were born. Although the painting history of the Yuan Dynasty is not as long as that of other dynasties, it is another painting peak after the Song Dynasty, reaching the highest achievement representing Impressionist landscape painting [8]. Most of the literati painters in the Yuan Dynasty expressed their love for mountains and water, and solved their worries and hardships caused by ethnic conflicts and alien invasion through writing and painting during their travels along the great rivers and mountains. Therefore, the paintings of the Yuan Dynasty achieved an important breakthrough in integrating Chinese calligraphy into painting, making landscape painting a literati painting at the same time, which had a great impact on the creation of traditional Chinese painting in the late Ming and Qing dynasties [9].

In the Ming Dynasty, there were various painting schools, each leading the coquettish. Under the unique economic and political background at that time, the cultural field presented a specific style of the times. The ink freehand brushwork was popular, and the literati painting showed two trends of veneration and innovation. The painters also had their own views on the subject matter, content, ideological interest, and brush and ink skills, forming a variety of styles and schools. The court painting in the Qing Dynasty has gained great development and change in the Kangxi and Qianlong periods. The historical process of the development of Qing Dynasty painting is closely related to the development and changes of the whole society. During this period, China was at the end of feudal society. Western ideas and foreign artistic styles greatly affected the creation of Chinese painting. The Qing Dynasty, like the Ming Dynasty, implemented a cultural autocratic policy. Under this unfair treatment, it was difficult for scholars and students to devote themselves to art, resulting in a slow development of painting in this period. By the middle of the Qing Dynasty, Beijing had become the location of the imperial painting institution. The landscape, flowers and birds roughly followed the style of the early Qing Dynasty, showing a phenomenon of literati painting in the palace. At the same time, the representative painters of Yangzhou inherited and carried forward the flower and bird freehand brushwork style of the early Qing Dynasty, injected a more heroic and personalized style, and also led the freehand brushwork characters to change the heroic direction of reality. Landscape painting in the early Qing Dynasty directly inherited Dong Qichang's theory and practice, focusing on the profound feeling of the mediocrity of the destruction of the country and the family. The Qing Dynasty paid more attention to the painting itself than ever before. It no longer defined the painting as a painter, but

focused on the formal style of the painting itself, which also promoted the variety of styles and forms of works in this period [10]. Influenced by western artistic thoughts and feudal social thoughts, Chinese painting in the later period made innovations and changes in the traditional form of the nation, and there were many schools and famous artists in large numbers [11].

3 Conclusion

Throughout the history of the development of Chinese traditional painting, the traditional essence of Chinese painting is brushwork and freehand brushwork, which emphasizes the feeling and expression of ideas and shows political theory and philosophy through the art of Chinese traditional painting. Chinese traditional painting has a history of more than 2000 years. The famous works handed down through the ages have become the most precious cultural treasures of the Chinese nation. The painting skills, painting forms and painting styles invented by predecessors are the important foundation for guiding today's painting creation. Paintings of different dynasties have different forms and styles, showing unique vitality and cultural connotation. Nowadays, western art thoughts and Chinese traditional painting art are closely integrated, guiding Chinese traditional painting to innovate continuously. However, in the process of innovation, we must adhere to the traditional artistic expression forms and ideas of Chinese painting, inherit and carry forward the traditional painting art of the Chinese nation, and let Chinese traditional painting go global in reform and innovation.

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