

Lin Fengmian from the Perspective of The Anxiety of Influence

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Abstract. The traditional Chinese art history studies has always concerned the style and the form and the connotation and some self-discipline question. This article attempts to use the "anxiety" consciousness of tradition art history of Norman Bryson who is the representative of "New art history", in view of creative interpretation of Chinese artist Lin Fengmian's thought to the reform of art "Chinese Western harmony theory", in order to provide a new perspective and new ideas to art history studies.

Introduction

The study of traditional Chinese art history always pays attention to style and form and connotation and some discipline problems, from the second half of the 20th century, Western art history scholars of art history began to be in a broader context of research, such as the spring of 1957: Contemporary British art historian, art theorist Norman - Bryson [William Norman Bryson -] from the strong tradition of the artist's psychological effects start to analyze the history of art, the artist of traditional attitudes, "anxiety" consciousness is the embodiment of this way of thinking in the study of art history.

A fresh outlook of the traditional view—"anxiety" consciousness

In the attitude of the artist to the traditional attitude, the traditional influence of the couple always positive? Is there any anxiety or jealousy in the face of the powerful tradition? Artists in the de novo brain the old schema of describing the objective world, or go back to the history of the ancient g, whether it is mean to jump out of the weight of a rich tradition of Bryson from these problems of first to subvert the traditional concept of theory of senior artist for the younger generation of artists has a good effect in the conception and in the art history presents refreshing the traditional view of "anxiety" consciousness. Bryson with traditional attitude embodied in his new art history, Trilogy "tradition and the desire: from David to Delacroix, [Tradition and Desire:from David to Delacroix] book. In the beginning of the book, he to to Pliny, As the representative of the traditional art history of progressive history Vasari and Gombrich presens challenges and questions. He said, "it is in Gombrich stressed that art is to verify the hypothesis, he with Pliny and tile Surrey and associate: painting again confirm in its forward motion. In the past, never a why burden", [1] that is to say, the views of the history of art of Pliny, Vasari and Gombrich basically is optimistic, the straight line development trend: tradition from generation to generation, and future generations of painters as a matter of course to follow in his father's footsteps and continue to continue the unfinished business. And Bryson view that the traditional "for the pioneers, perhaps everything is possible, but to a self inductance to the late Yi people, the legacy of the past may is a burden, a problem with a certain anxiety." [2] Gombrich narrative art of the story is a tradition handed down from one generation to another story, he spares no pains in about a piece of work and other works, origin, even in the interpretation of art history is a revolutionary transformation, which seemed like a painter to benefit from more traditional some. But Bryson believes that in future generations of painters tend to feel he

is a "late", the artist uses traditional one point. "It may be is to pay tribute, may also is a satirical imitation. It is perhaps a borrow another authoritative means to improve the new fame, or opposite, is a public submission to authority, but behind the submission is hidden quietly subversive. Maybe it is a praise of others, cited works and the new wanted to kind of distinguished ranks among the; maybe it is a competitive posture, thus new artist and cited as mentioned in the same breath, and convex shown are cited for the Gao Mingzhi at, on the other hand, to exceeding by reference. "[3]

Bryson from the traditional to the later generation caused by anxiety and artistic history, is not his own creation, as he himself said, is due to the theory of "Misreading" of Yale University Professor Harold Bloom [Harold Bloom]. Bloom "the anxiety of influence" a book focused to explore the poetry of traditional attitude, he froms the spiritual analysis of influence of science point of view of the poet of poets, the use of Freud's theory of the family romance, combined with Nietzsche's Superman text misreading of voluntarism and Paul Dman said through a sense of anxiety of influence on traditional analysis, puts forward the theory of "misreading of the poem" unique, namely "antithetic criticism". In his book, he points out that every poet has himself to be a psychological feeling, and Bloom summs up the anxiety of the influence. "[4]. He believes that a poetic history is a poet in the strong (??) in order to clarify their imagination and mutual misunderstanding each other's poetry history. New poets under the shadow of the previous heritage harbor a deep late sense: traditional pioneer and model already is fruitful and poetry of various themes and techniques have been for thousands of years, a great poet in the use of depleted and important words had to express, has not made them void, as they is with the son of the Oedipus complex, of "father" contains mixed emotions of love and hate. The so-called "impact" is such a deep troubled the poet's shadow, so they face the problem is: how to make their own work to join this immortal procession. A keen sense of history can also produce such anxiety, making the poets the same question: what qualifications and the immortal works of the predecessors in a tradition. Thus, the anxiety of the influence is the psychological anxiety of the traditional influence.[5]

Bryson bloom "the anxiety of influence" from the start, pointed out that the painter in the growth process must involve the contest and his heart to the viewer that go beyond viewers the identity of traditional the praise and expectations, are struggling to find their place in the history of art, negative things predecessors have, make their unique things. This paper will attempt to analyze the artistic reform ideas of Chinese artist Lin Fengmian by the "anxiety" consciousness of Western art theorist Bleson Norman.

The "Chinese and Western harmonic theory" - the product of anxiety

As one of the leading figures in the 20th century Chinese painting reform in junior middle school, Lin Fengmian's "Chinese Western harmony theory" -- Fusion of Chinese and western, creates a new vocabularies in the painting idea and has exerted a profound influence on many younger artists.

Lin Fengmian's painting on the "harmony between the West and the west" is the five four movement after many of the most innovative art practice. Lin Fengmian's France experience that he put yourself in the other's perception of Western art, saw the opportunity of the reform of Chinese painting in the western realism tradition, after the establishment of the Hangzhou National Art College, Lin Fengmian as president proposed 16 character principle: "organize Chinese art, introduce western art, to reconcile Chinese and Western art, the era of" [6] art creation is the transcendence of the East and the west, blending East and West, out of a which is different from the western, and beyond the east of a new painting form, resulting in a chain of history to find their own position, transcendence of eastern and Western art elder master, make their works to join the senior master of the immortal ranks, which cannot be considered as a kind of anxiety to the traditional, it is a senior artist for the younger generation artists "effects of anxiety", on the other hand, the development of Chinese traditional painting of Yuan, Ming and Qing Dynasties have been formed in pen and ink on the high maturity of formulaic language. After thousands of years of accumulation and development, the development of Chinese ink painting is highly perfect, highly mature a specification for the words stylization, attendant is posterity's fear of so mature and perfect of Chinese painting, and in front of the senior master deep late sense. Along with the great tradition of loss and anxiety, younger people

often feel caused by Chinese ink painting unique meaning has been senior artist exhausted and desperate, younger artists have been difficult to go beyond, to want to gain a foothold in the development chain of mature Chinese traditional painting, has been difficult to have a gap.

As a result, Lin Fengmian's anxiety is facing the stretches of the great tradition, on the other hand, it is very difficult to figure out the personal creative space, the master to squeeze into ranks. He once said: "Western critics in the history of art categories 20 several types: Greece, Egypt and the third generation [should be: Xia, Shang and Zhou], Tang, Song and Yuan Dynasties literati painting, surrounds the Pacific Ocean Marine art, Renaissance (Greece), stereo, abstract, medieval icon, photographic, Persian and so on. If a writer can type (shape) beyond the existing like to open up a fresh outlook, it will be a miracle." Lin Fengmian's vision [7] has been committed to beyond East and west to spectacular. His anxiety from Eastern and Western tradition has strong influence. But Lin Fengmian was not attained overwhelmed by the traditional perfect, after a lifetime of exploration, experimentation, in the style of western modern art fusion of traditional Chinese painting, to overcome the traditional Chinese painting of the highly stylized, out of the traditional Chinese painting bring younger artists powerful protecting shadow, the soul of the remodeling of Chinese painting, thus creating a new art. This new art is different from the western painting, but the combination of western modern art form and the spirit of Oriental Art, and the combination of this tradition with the specific artistic creation of the conversion. So some people call his work "the essence of the Tang and Song Dynasties, and the style of the artists such as European Matisse". [8]

Conclusions

In the face the light and color of Western paintings, brilliant and Chinese painting of rich and successful, Lin Fengmian in-depth comparison on the basis of traditional Chinese and western, the anxiety of transformation for the transformation of Chinese painting, this blend Chinese and Western thinking is Lin Fengmian in under the background of modern China's adaptation trend conscious for Chinese painting the future to make efforts, on the other hand it is the strong tradition which brought him the sense of anxiety, in the hesitation and anxiety, Lin Fengmian was struggling to want to jump out of the East and west of the strong tradition which gave him no way out of pressure sense.

Bryson's traditional art history view -- "anxiety" consciousness, emphasising from Lin Fengmian faced strong tradition of actual psychological effect that Lin Fengmian references to traditional and jumps out of the traditional. He wanted to get rid of the ideal of Chinese culture change in the system of western language schema. It can be said that Bryson art history view is not only a theory, it is a kind of strategy and method, it has broken the previous pay too much attention to of tradition, absorb and accept the traditional concept, emphasizing in the process of the influence of reference, correction and innovation practice and inspire researchers to play subjective initiative, get rid of the objective nature of the works of the inherent and creative interpretation, which has been found to create something. This provides a new perspective and new ideas for us to study art history.

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