

Analysis on the Perspective Transformation and Expansion of Contemporary Ink Figure Painting

From "group" to "individual"

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Abstract—Because the "hidden rules of consciousness" and "emotional formatting" are caused by all kinds of reasons, "painting perspective" is almost an untouched gap for traditional ink figure painting. The "realistic landing" and "the opening of individual thought cover and taboo" make the painting perspective of contemporary Chinese ink figure painting gradually realize the transformation from "group" to "individual".

Keywords—group; individual; contemporary ink figure painting perspective

I. INTRODUCTION

Because the influence of Chinese big cultural and social background, and the "adult education, help human relations" special social function of figure painting, the ink figure painting from the beginning of its creation is largely controlled by some elements outside the art creation subject. The reform and opening-up brought the free and fresh academic air and artistic development atmosphere for Chinese development. Since the 1980s, the contemporary ink figure painting painters based on their own survival experience, focused on individual subjective initiative development and personal subjective feelings expression, explored their creation perspective and the corresponding painting language from the various aspects of subjective and objective, replaced classical elegance of the traditional freehand figure with the time spirit and the fresh immediate experience of life, replaced the former "format" tendency of figure painting with social reality and psychological reality, which prompted the contemporary ink figure painting forward to diversified development ecology.

II. THE PERSPECTIVE OF TRADITIONAL INK FIGURE PAINTING

"The supreme spirit of Western culture points to the eternal conflict between man and nature, and the highest spirit of Chinese culture points to the eternal identity of man and nature." [1] Chinese traditional painting under this spirit, created the world attention glorious achievements, so figure painting creation naturally embodied this "Nature and Man in One" pursuit and longing. But the social attribute of the person itself inevitably make the figure carries the corresponding social nature, the perspective of Chinese figure painting is based on the double effect of these two factors: it not only

embodies the Taoist pursuit of quiet and inaction and Buddhism's longing for the Zen world beyond real life, but also reflects the Confucian's moral self-discipline, which largely fade-out, filter or eliminate the emotions of real life, people to a great extent become a symbolized existence. About this, we can get a clear understanding from the subject matter of traditional figures:

The subject matter of the traditional figure painting can be roughly divided into the following categories: The first category of subject matter is education content which favored by the ruling class, to help them safeguard their ruling interests, such as: Lienv Renzhi Tu, Lidai Diwang Tu, Lingyange Ershisi Gongchen Tu and so on all belong to this category; The second category is related to the god and ghost content, such as: Jingbian Tu, Luohan Tu, Baxian Tu, Zhongkui Zuogui Tu etc .; The third category is focused on the life circle of literati and scholars, to express their leisurely and carefree mood, elegance and interest. Such as: Xieqin Fangyou Tu, Yuexia Pinming Tu, Taxue Xunmei Tu, Qiujiang Dudiao Tu, Fengyu Guizhou Tu; The fourth category is based on the upper class social life as the material, such as the Guoguo Furen Youchun Tu, Han Xizai Yeyan Tu; The fifth category is portrait ,mostly are the friends or teachers of painters, so it is also customized for powerful people; The last category is the theme related to ordinary life, such as Qingming Shanghe Tu, Qixi Yeshe Tu, Guandeng Tu, Yingxi Tu, Huolang Tu and so on. The subject matter of freehand figure painting also limited to the above range, because freehand figure paintings are mostly painted by literati painters, so the third category naturally becomes the theme with the largest number of creations, followed by the second category. The creation subject of traditional ink figure painting naturally also limited to the above range.

From the creation subject can be seen, for the subject which directly describe real life and social phenomenon and the subject which express the multi-faceted and complexity of human content, the traditional ink figure painting takes evasive attitude. There are three reasons: First, in order to avoid touching political taboos, lead to disasters; Second is because Chinese traditional culture focus on decoration, is a culture which groupment is more important than individuality, "our ethical philosophy has also created disfigured social personality and contradictory humanity, not as real, independent and free as the humanity in Western culture." [2]

Third is because of freehand figure painting modeling is more difficult, and those who engaged in ink painting creation are mostly literati painters, their modeling ability is limited.

Because the "hidden rules of consciousness" and "emotional formatting" caused by all kinds of reasons, "painting perspective" is almost an untouched gap for traditional ink figure painting. In other words, to a certain extent, "painting what" for traditional ink figure painting is almost a pseudo question: the subject matter is a collective behavior under the "hidden rules of consciousness", works lack of artists' own viewpoint and position, individual thought is absorbed by the collective consciousness, individual perspective becomes some kind of "false existence", a kind of "absent" presence. Therefore, the figures of traditional ink figure painting often lack of real and rich character charm, with the similar feeling of the stage model play, social reality and humanity reality is difficult to get a real exhibition. This kind of idea and the collective format of emotion, the cover and limitation to individuality in various degree, greatly restricted the development space of traditional freehand figure painting, and further restricted the individualized exploration of language, thus to a great extent strangling the possibility of multi artistic ecology generation .

III. THE PERSPECTIVE TRANSFORMATION AND EXPANSION OF CONTEMPORARY INK FIGURE PAINTING

Traditional Chinese ink figure painting has left a space for the painters to extend, develop and create in painting perspective, but it is not easy to face the kind of art with such profound cultural accumulation and long history.

At the beginning of the twentieth century, Xu Beihong improved the traditional ink figure painting with Western realistic idea and advocated realism creation method, but what Xu Beihong practiced is not real realism, but his improvement is mostly limited to the "shape "level. Xu Beihong's "so-called 'real', only pay attention to the real description of the surface, while ignoring the current real world, escaped in an ideal or emotional world." [3] His emotions were always regulated by certain ideals and aesthetic principles, his works "Yugongyishan" (ink), "Jiufanggao Xiangma" (ink), "Tian Heng Wubaishi" (oil painting), "Xiwohou" (oil painting) all could not escape from the traditional ink painting subject range. Therefore, "Xu Beihong's art is still a continuation of lyric tradition of literati painting, only his lyricism is not the Siwang-style which more oriented to internal ablation, but similar to Xu Wei and Shi Tao, Bada 's external leading",[4] At that time in tradition painting who was the only one to promote the realism to the peak was Jiang Zhaohe's "Liumin Tu", that heartshaking realism figures even until later was never appeared" [4]

Because the realistic ink figure painting could not really land at the level of "reality", only limited the reform to the modeling, so it did not make a real positive contribution to the range of Chinese painting subjective expression and emotional expression. The original intention of Lin Fengmian introduced the Western art method is: "Chinese modern art, due to the formation method is not developed, so it can not express their emotional aspirations freely; so we should try our best to

introduce the advantages of Western art, and expect it could use its formation advantage to reconcile our internal needs, thus to achieve the revival of Chinese art." [5] It can be seen that Lin Fengmian also failed to capture the crux of Chinese ink figure painting in "painting what" aspect. Therefore, his ladies figure and drama figure are also the same with Xu Beihong, "still not out of the limitation of literati painting, the ultimate purpose and performance effect still are the continuation of interest which pursued by Yuan and Ming dynasty literati paintings, although due to the change of the times the emotional content has changed, but the emotional type field did not expand much." [4] ¹

Before and after the founding of new China, because of the social environmental needs of the revolution and construction, the ink figure painting has become a kind of instrumental existence to a large extent - the cultural instrument for the politics and revolution works; the ink figure painting in 1950s and 1960s have similar appearance with other forms of painting: presented a political-centered popularization and vulgarization, the scope of the performed contents often limited by the will of policy makers at the time, painting was almost the same as political propaganda; During the Cultural Revolution, this custom grew in intensity, almost to the extremely extent. Many well-known ink figure painters' works in this stage were far apart from their true artistic level, not that they can not create a good work, but the "red, light, bright" art creation mode has limited their artistic perspective and art expression space; After the Cultural Revolution finished, the power of "propaganda" did not end immediately, still with some inertia footsteps to move on, even in a long period after reform and opening up, this kind of inertial behavior has also more or less maintained the remaining temperature. Unlike in the past, although the political theme is still the mainstream, but the political task color of painting began to play down, and many political related works have been disseminated a "realism" and "individual" independent thinking color.

The reform and opening-up brought the liberal atmosphere for artistic creation. The western modernist thought and idea flowed like the tidewater, but the ink figure painting did not show the proper sensibility. Vigorous "85 New Wave" art movement, also mainly focused in the oil painting, integrated materials and installation art, basically has nothing to do with ink painting. As mentioned above, due to its existing language

¹ At the time also saw the historical facts of the decline of traditional literati painting, people who advocated learning from Western art to improve Chinese painting, expressed different views and attitudes toward the improvement method. In these views, there were two people's point of view are the same, and directly touched the fundamental problem of Chinese painting: painter and art critic Ni Yide in 20s pointed out that "now the attitude of the general Chinese painters are imitation, admiration, fantasy ... and far away from the real life; It is not art to express the real life but the fake, contrived art without real feelings." He believed that the reform of Chinese painting should "from imitation to creation, from admiration to reality, from fantasy to direct sense"; (Originally published in "Art Talk", Shanghai Guanghai Bookstore, 1928). Tong Guang had the same view with him, he believed that if reform the Chinese painting, "it would be better to first introduce the spirit of Western people to describe new things into Chinese painting" (Tong Guang: "Chinese painting talk", original issued in "Modern Art Review Collection", World Bookstore, 1926). However, the historical choice has its complicated accidental and inevitable, not all the views will be effective immediately.

norms and value system, the drawing of ink figure painting for Western painting is obviously exist limited and confrontation factors, drawing and digesting is more difficult than other art forms, which is the objective cause for the slow reaction of ink figure painting to foreign artistic ideological trends; On the other hand, many ink artists' own ideas and the conservative knowledge structure are also the reason for the slow reaction of ink figure painting to foreign artistic ideological trends-Many people think ink this kind of soft material has its own limitation, it is difficult to deal with the problems in real life and the depths of human nature, and thus habitually limited the subject range of ink figure into the landscape painting and stylized ancients painting or beauty painting; After "85 New Wave", aiming at the aphasia or distorted expression of ink figure painting in the real life and the new cultural context, contemporary Chinese ink figure painting gradually turns from the illustration of the mainstream ideology to the thinking of reality, but in the creation it clearly shows the traces of copying and imitating Western concept and Western modeling; until enter the 90's, ink figure creation gradually formed the situation of independent development and personalized exploration. Face the tradition and foreign, the painter's mentality is more calm, easiness and peaceful: Aiming at the past crux of the Chinese figure painting, starting from the real life and their own real experience and expression needs, actively looking for their own entry point and the corresponding language expression, continue to melt the reference to the Western art concepts in the independent thinking and expression of "individual".

IV. CONCLUSION

"Realistic landing" and "opening of individual thoughts cover and taboos" make the painting perspective of contemporary ink figure painting gradually realized the transformation from "group" to "individual". The creation individual truly possesses its existence meaning as "individual", art is no longer a tool for accomplishing the task of some subject outside art. In the multi-dimensional "individual" vision and mind watching, contemporary ink figure painting gradually realized the multi-angle expression of real life and subjective world. Undoubtedly, contemporary ink figure painting solved the crux of traditional ink figure painting in a very critical issue, in the level of "painting what" beyond the ink figure paintings in any previous era. Particularly important is that under the stimulation of new task new idea and new subject, many painters gradually found their own unique individual language expression, thus making the pluralistic pattern of language possible.

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