

# Contemporary Expansion of Chinese Landscape Painting

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**Abstract:** Since ancient times, Chinese literati have a special dependence and belief in landscape painting, Since ancient times, Chinese literati have a special dependence and belief in landscape painting, Confucius' theory puts forward that "benevolent people enjoy mountains, wise people enjoy water". The artistic form of landscape theme is the world outlook and outlook on life condensed by Chinese literati in thousands of years of social changes, and the way to view the way of the universe. This paper discusses how to innovate and expand the form of Chinese landscape painting in the contemporary context, how to effectively convey the painter's feelings and ideas in the performance, and how to accept and recognize Chinese landscape painting on the international stage. The inheritance and innovation of Chinese landscape painting needs painters to have a keen sense of people's psychological deficiencies and spiritual demands in this era, to refine the social cognitive level in life, to separate from the surface form that interferes with vision, to go deep into the nature of the problem, to find a way out of the Predicament and to achieve transcendence, to achieve "two forgets of things and one forgetting of man and nature", and to lead the audience with Chinese landscape painting Enter the pure spiritual world to resist the impetuosity and alienation caused by the rapid pace of life in the era of information technology.

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"Contemporary art" refers to today's art in time, and also refers to art with modern spirit and modern language in connotation. Contemporary concern for individual state and humanistic spirit of self-consciousness awakening. "Contemporary art" embodies not only "Modernity", but also "Modernity" based on the feeling of today's social life. Artists are in today's cultural environment, facing today's reality, their works will inevitably reflect today's characteristics of the times. In the development process of economic and cultural globalization, the boundaries of painting types and materials have gradually become blurred. At the same time, the integration of ideas and emotions has enabled various painting languages to communicate and dialogue, and gradually has the connotation and characteristics of contemporary culture.

Chinese landscape painting was formed in the Wei, Jin and southern and Northern Dynasties, but it has not been completely separated from figure painting. Chinese landscape painting began to be independent in Song and Tang Dynasties, and tend to mature in Five Dynasties, Northern Song Dynasty, and become an important branch of Chinese painting. According to the painting style, it can be divided traditionally into green landscape, splendor landscape, ink landscape, light Jiangshan landscape, small green landscape, boneless landscape and so on. In landscape painting, we can focus on the artistic conception, style, charm and color

of Chinese painting, and place on the ancient scholars' "aspiration of Lin Quan". No other branch of painting can give people more emotion like landscape painting. The trend of contemporary Chinese landscape painting has always been based on the dialectical relationship between tradition and innovation, mostly from the formal language of Chinese painting itself on how to break through the barriers of material, and ignore the guiding role of spiritual connotation. From the works selected in the exhibition area of the 13th National Art Exhibition, the form expression of Chinese landscape works has changed with the times. There are many phenomena in landscape painting, such as too intensive schema, strong decoration, and lack of ink spirit. An excellent work contains the painter's character, cultivation, experience and character. It is not only the spiritual symbol of the times, but also the painter's individual life experience, which not only represents the individual, but also reflects the background of the whole era. Good formal language is very important, but form serves for content. The depth of spiritual connotation of landscape painting is the core of the strength of the work.

## **1 Changes of Chinese landscape painting**

### **1.1 Historical evolution of "landscape spirit" in Chinese painting**

Chinese people's feelings for mountains and rivers have formed a unique aesthetic interest in thousands of years, which contains the spirit of traditional culture. In *the first book of changes*, it was mentioned that "seeing things and taking images" and "setting up images to fulfill meanings". From the perspective of art origin, it was explained that the ancient people's way of understanding and expressing things was not to depict things, but to pursue the "artistic conception" of blending feelings and scenes;

In the Western Han Dynasty, Dong Zhongshu put forward the theory of "the unity of man and nature". In terms of the relationship between man and nature, the western culture was influenced by Hegel and emphasized the transformation of nature with the spirit of scientific rationality. Chinese art emphasized the law of nature and reached the state of harmonious coexistence of "heaven" and "man". Chinese landscape is to express the way of nature with landscape; Zong Bing, a painter and art theorist in the Southern Dynasty, once said: "the sages contain Tao and reflect things, and

the sages are clear and full of taste. As for mountains and waters, they are of good quality and interesting. "Landscape can express the "way" of nature; Wang Wei's "description of painting" mainly points out that landscape painting is different from map, "not based on the case of city, defense state, Biaozen Fu, and the plan of immersion flow", emphasizing the writing of the "God" of landscape, the "mingshenjiangzhi" and the "quasi Taixu body" and the "Zhiyi" of this painting. It emphasizes that art originates from nature but transcends nature; In the Tang Dynasty, Zhu Jingxuan divided his works into three parts, namely, spirit, subtlety, and ability, with special features. For the first time, he raised the Fugue to the highest rating, created the transcendence of the spiritual connotation and image character of Chinese painting by later generations, and endowed the style of aesthetic pursuit of image; Jinghao's brushwork in the Five Dynasties reflected the truth of things through thinking and conception of things. The truth here is different from the so-called resemblance. It is a reflection of the essence of things, and resemblance is only a description of things; During the highly mature period of landscape painting in Song Dynasty, Guo Xi put forward the difference of landscape painting in the four seasons, and explained how to describe the "meaning beyond the scenery" of landscape painting in the four seasons: "if the painting sees its general idea, but not the painting, then the scene of haze is right."

### **1.2 The development dilemma of Chinese landscape painting**

Facing the "modernization" of art, there are still some problems in the development of contemporary landscape painting. First of all, landscape painting, as an important way for the literati and officials of the landlord class to play and observe the Tao, has a special cultural attribute. The history of Chinese painting is basically the system of literati painting. The most important way of creation is to imitate the works of the ancients, which leads to the failure to go out of the mature literati's brush and ink formula which has been popular for more than a thousand years. The works are all the same and lose the characteristics of the times. Secondly, some landscape painters are infatuated with the innovation of techniques and the construction of modern discourse, trying to change or even give up the old formal language system, and opening up a new way, but in the works of art In the market bubble, in

the pursuit of utilitarianism and innovation and change, it is constrained by the normative and technological requirements of production, lacking artistic conception, some poor brushwork, and pale language. The form is also careless or too direct to show the superficial nature of objective nature, thus losing the many humanistic connotations of traditional landscape painting, and losing the height and depth of artistic conception and performance of landscape painting. Degree. Some landscape paintings only have the same form, but they can't reflect the real language of personality, and there is not much relationship between the content and form of their expression.

## **2 The impact of western contemporary art "concept" on Chinese traditional landscape painting**

With the advent of the information revolution era, the global economic integration pattern has been able to form a barrier between countries, which has intensified the conflicts between the two camps of the eastern totalitarian machine and the Western Democratic machine. But Chinese and Western art is not the opposite camp, but in mutual collision, reference and integration to complete their own transformation.

The integration of Chinese and Western art has a long history, In the 17th and 18th century, due to the opening of the maritime Silk Road, Chinese porcelain, silk, etc. were transported to European countries, which promoted the influence of Chinese art on European countries. At that time, the Venetian School of painting was more or less influenced by the strong color of Oriental silk, and the overall color became bright. In the middle and late 19th century, the trade between the East and the West became more frequent. Japan and other countries attached great importance to the study and exchange of foreign countries. The ukiyo prints also had a direct impact on the Impressionists and post Impressionists. Monet used the kimono dress of Japanese women in his wife's portraits. In many Van Gogh's works, not only the plane modeling characteristics of ukiyo were used for reference, but also the ukiyo paintings appeared in many backgrounds print. According to Mr. Feng Zikai, Japanese painting is entirely based on Chinese painting. The integration of Chinese and Western culture will not make the artistic boundary disappear, but will give new stimulation to painting and produce new changes and development.

In the late Qing Dynasty, the policy of seclusion

led to the stagnation of economy and culture. Chinese advanced intellectuals began to learn from the west to save China's backwardness. At the end of the 19th century and the beginning of the 20th century, the Westernization Movement put forward the theory of "Chinese style and Western application". Later, in the process of the introduction of Western learning into the East, there were ideological streams such as "overall Westernization" and "Chinese cultural ontology", which made the eastern and Western cultures strong. The fierce collision has led to the complexity of the structure of thought and knowledge. Chinese culture itself has a strong inclusiveness. Contemporary landscape painting has drawn many valuable things from western modern art, such as color, structure, texture, collage, perspective, concept and so on. Facing the current Chinese society, the contemporary landscape painting should make itself an artistic representation of modern spirit and culture, in order to dig deeply into nature and life with modern aesthetic consciousness and taste, to strive to endow landscape painting with new character with creative consciousness, to find new language, to express new feeling, and to integrate the feeling of life, social understanding and life into the works. Emotion, in which can infuse the spirit of the times, excavate the unique humanistic and spiritual connotation of landscape painting, and provide an opportunity for the breakthrough development of contemporary Chinese landscape painting.

## **3 Breakthrough and innovation in the form of Chinese landscape painting**

The inheritance and innovation of Chinese landscape painting needs painters to have a keen sense of people's psychological deficiencies and spiritual demands in this era, to refine the social cognitive level in life, to separate from the surface form that interferes with vision, to go deep into the nature of the problem, to find a way out of the predicament and to achieve transcendence, to achieve "two forgets of things and one forgetting of man and nature", and to lead the audience with Chinese landscape painting. Enter the pure spiritual world to resist the impetuosity and alienation caused by the rapid pace of life in the era of information technology. In Song Dynasty, Su Shi began to attach importance to the literati painting system. In Yuan Dynasty, Ni Zan put forward the idea of "free brushwork and grass, no similarity in form, talking about free spirit in the heart". In modern times, Qi Baishi pursues "painting

is between similarity and dissimilarity". Huang Binhong's landscape pursues "thick and colorful" aesthetics. Throughout the development and changes of art in the 20th century, every art form the reform and transformation of the era are all response to the changes of the times and social needs, with the profound brand of the times. Chinese landscape painting must be based on the era in which the breakthrough and development of the schema, meaning of the spirit and connotation should also be closely related to the times.

### **3.1 To strengthen the development of their own language**

The diversity and inclusiveness of materials create a new formal language for the expression of the theme of landscape painting. The integration of new materials is used to express people's emotional needs at present, and to express people's changes in visual language with the rapid development of science and technology. Therefore, landscape painting also has the characteristics of contemporary art. In 1997, the Central Academy of Fine Arts established the material and performance studio, which has been developing for more than 20 years. The influential artists in the world in China have created the forerunner of diversified use of materials. A group of artists, like Xu Bing, Zhao Wuji, Gu Wenda and Cai Guoqiang, have transcended the limitations of materials, traced back to the origin of traditional culture, bordered on the spirit of contemporary art, and started to convey themselves in a personalized way. The pursuit of innovative artistic ideas has also won international acclaim. Although Zhu Da and Qi Baishi have few works of landscape painting theme and small scale, they interpret the frankness of their art and deep thinking on the meaning of life, metaphor the way of art, and enlighten people with imaginative space and philosophical thinking. The comprehensive use of water powder, propylene, watercolor, color powder, salt, wax, asphalt and other comprehensive materials and the flexible use of rubbings, collages and other ways, can create new patterns for landscape painting creation. The development of art has never been self-contained. On the basis of inheritance, we should treat foreign western culture with a broad mind, not self-contained in materials, highlighting materials. Only by showing the contemporary characteristics can Chinese landscape painting get a broader living space.

#### **3.1.1 The development of contemporary landscape painting**

Ancient Chinese aesthetic thought had a profound influence on the composition of traditional Chinese landscape painting. In the development of modern Chinese landscape painting, schema also plays an increasingly important role. As the external manifestation of soul, landscape painting is the carrier of personality. The history of Chinese landscape painting is essentially a history of seeing. In the new era, the painter's world outlook and values have changed, and the way of composition will change accordingly. The root cause is only the change of the way of seeing. Excellent paintings ultimately show the spirit of the times, so under the spiritual demands of modern society, the schema innovation and expansion of landscape painting are facing new crises and challenges. The schema of contemporary landscape painting breaks the boundaries, pursues the reorganization and integration of two-dimensional space and three-dimensional space, and combines the Western schema experience to make landscape painting form performance, which can be more innovative.

#### **3.1.2 The innovation of modern landscape painting**

According to Tang Zhiqi's "*a brief account of painting*", the ink and the flowers spread the spirit of stone. Only when the pen is not stagnant in the objects and there is room, can the pen be virtual and realistic. Only when the pen is realistic, can it convey the spirit of the objects and express the vast thoughts and the interest of strangeness and ease in the mind. In the early Qing Dynasty, Shi Tao proposed that "ink should follow the times". In the late years of modern painter Zhang Daqian's creation, the splashing ink and the splashing color of mountains and rivers, the vigorous use of ink and the magnificent use of pen showed the atmosphere and vivid landscape artistic conception, and maintained the distinctive national characteristics in the absorption of Western painting techniques. Huang Binhong pursued the "thick and colorful" of pen and ink, using pen as zhuanzhen, dignified and vigorous, using ink as bald pen and thirsty ink. Chen Zizhuang pursues the "plain and innocent" of painting and ink, expresses the natural interest of mountains and waters with a flexible pen, and intensifies the charm of realistic rhythm with a stretch of light ink. The painting and ink

of Chinese landscape painting need to be built on the basis of artistic conception creation, and experience the objective image with the soul, "and encounter with God, The contemporary landscape painting emphasizes the charm of the brush and ink to show people's new feelings to the natural landscape under the change of the times, highlighting the epochal nature of the aesthetic of the brush and ink.

### **3.1.3 The application of color in contemporary landscape painting**

The influx of Western art ideas into China has greatly changed the color creation of Chinese contemporary landscape painting. In the face of the new forms and periods, contemporary landscape painting in China should be innovated in time to break through the boundaries of traditional color creation. The works of contemporary painters he Jialin, Zhou Jingxin, Tian liming, Zhang Jiangzhou, Liang zhanyan, etc. show the charm of flexible ink, which provides a reference for the creation of landscape painting. Behind the expansion of materials, we should really express the spiritual demands under our own cultural situation, and seek the form language that the Chinese painting techniques and spiritual core match. As long as we keep this point, the diversification of material use can play a great role in breaking through the barriers and promoting the development of Chinese landscape painting. In the final analysis, excellent works are all through the transmission of social phenomena and human sensitive perception, expressing the spiritual image hidden behind the behavior, such a work can have the penetrating and infectious power. Philosophical thinking and spiritual dimension of works of art are important factors to improve the quality of works. Therefore, the expression of the inner spirit of contemporary landscape painting needs to be innovated with contemporary materials.

### **3.2 The cultural return of the spiritual connotation of realism**

Zhang Yanyuan put forward the concept of "cultivating and helping others", which emphasizes the social and cultural functions of painting, especially the significance of moral education, denies the view that painting is only a matter of pleasure, and plays an important role in the expansion of the field of painting themes and the development of value functions. As a painter, he needs to pay attention to the living conditions and spiritual demands of his subordinates. It is the duty

and duty of a contemporary painter to reflect the social reality and pay attention to the national economy and people's livelihood in his paintings. Zhang Jiangzhou, a contemporary painter, once said, "today, China yearns for some spiritual East and West and the power to shock and awe the heart, which is embodied in the realistic creation method That kind of compassionate, advocating magnificent spiritual strength and feelings of life, the pursuit of noble ideals." In 2011, the combination of the painting of Fuchun Mountain Residence, known as "Lanting in the painting", made the expectation of the people on both sides of the Taiwan Strait come true. Seeing the excellent work, we can see the gradual smooth cultural exchange between the two sides, which is far more significant than the work itself. This is not only the artistic charm of landscape painting, but also the powerful power of the core of artistic spirit. Therefore, it is an effective way to achieve the breakthrough and development of Chinese landscape painting to realize the innovation of schema and the enhancement of connotation from the contemporary evolution of the spirit of landscape painting. Different pen and ink convey different spiritual forms. Language itself has spiritual direction. The ink, shape and language structure of landscape painting need to be close to the spiritual demands of people in real life to express different aesthetic forms. For example, depicting Taihang Mountain uses side peak, heavy ink and dry brush to express the majestic, magnificent and power sense of aesthetic spirit; depicting small landscape in the South uses center, light ink and touch brush to express the elegance and elegance of aesthetic spirit.

### **3.3 To absorb the essence of foreign culture**

The decline of landscape painting in the Qing Dynasty is not due to the lack of deep inheritance of tradition, but because of the closed door policy of the Qing government and catering to the aesthetic taste of the ruling class, which resulted in the stagnation of the development of landscape painting. Up to now, there are many people arguing on how to inherit tradition and develop innovation. Looking at the development of Chinese and Western art, the integration of culture can only lead to the decline of weak culture When it becomes weak, the excellent national culture and art in the collision will stimulate new vitality and promote its new development. At this point, many western artists collide and blend with Oriental Art with an open attitude. According to Hockney, "when painting

becomes a visible process and not a hidden work, it is very clear and obvious - but what attracts me is the way painters see the world". In the creation of landscape painting, new ideas and styles are attracted to promote the artist's artistic turn and breakthrough, explore the relationship between man and nature, express the spiritual demands of man in his era, and express the theme of truth, goodness and beauty. China and the West are consistent".

The trend of contemporary economic and cultural globalization makes human beings more and more assimilate in the direction of treating the natural world. Art has the basis to realize dialogue in the global context. In the future, art forms will develop in the direction of form diversification and cultural integration. Chinese landscape painting has profound cultural accumulation and aesthetic basis, but it needs to be held high to achieve more extensive influence in the world. The spirit of the times needs the innovation and expansion of its own language, the cultural return of the spiritual connotation of realism, and the reference

of the essence of foreign culture with a broad mind. The inheritance and innovation of Chinese landscape painting requires the painter to first transform the connotation of Chinese traditional culture into his own painting language, reflecting the Oriental aesthetic, then to have a keen sense of people's psychological deficiency and spiritual demands in this era, and to deepen the social cognition level in life. In addition, Chinese landscape painters should actively pay attention to the social reality and go into the scene of life. To experience all kinds of spiritual experiences and changes in the relationship between human beings and nature, and to have inextricable relations with the times, rather than "hiding in a small building to form a unity, and managing his spring, summer, autumn and winter", so that the works can show the deep and fiery life atmosphere and have the value of the times. When a painter achieves the ideological burst, artistic release and spiritual condensation in his works, his works will inevitably have a strong artistic appeal and give spiritual guidance and comfort to people in his era.