

The Study of Design Art in the Ancient Art Biography

Jiusheng Xie, Congde Zhang, Yongliang Xia

Academy of Fine Arts, Jiangxi Normal University, Nanchang, 330022, China

Abstract

The research and analysis of the design art in the "Art Biography" in the twenty-six ancient history, and the clarification of the design art in the concept and scope of the ancient "art", and the homologous relationship between the techniques and techniques. It shows the characteristics of the ancient design thought, such as "practical first", "emphasis on art" and "establish the world by literature". It emphasizes that the integration of Chinese and Western design art on the basis of extensive inheritance of tradition is the smooth way to "design in China".

Keywords

Art of design, Art biography, Art, design philosophy.

1. Introduction

The history of human creative creation forms the history of design art, and the new design art is always the expression of new material and spiritual needs. Since the birth of human beings, there have been countless creation remains and relics, and the "invisible hand" hidden behind these design arts today is the ancient design thought.

There is "Art Biography" in official history, which records some historical events and legends about design art. However, compared with the contents recorded in it, the figures and records related to astronomy, yin and yang, operation numbers, medicine and so on are still the majority, while there are only a few people who think about the concept of design art today. Although it is less in the official history, it also shows that the design art, as the main part of the art category recorded in the official history, has been paid attention to by the society and partially recognized by the official.

2. Design Art is the Main Art Form in "Art Biography"

(1) Design art in the biography of "art biography"

Jin Shu, Bei Shi, Zhou Shu and Sui Shu, among the 26 histories, are one of the official or private history books compiled by the government or private during the period from Sui Dynasty to Tang Dynasty or Zhenguan period of Tang Dynasty. Most of the "art biographies" of the four histories record characters, records or legends that have nothing to do with art or design art. However, there is no art mentioned today in "art biography" of Jinshu. In addition, only the Northern History records the historical facts about design art in ancient times, while Zhou Shu and Sui Shu record art forms such as music and art, but design art is not recorded, or the biographies of design artists are listed separately. For example, the historical facts of He Chou, Liu Long and Huang Gen, who had great influence at that time, were recorded in the thirty-third biography of Sui Shu.

As shown in Table 1, in the three histories of Northern History, Zhou Shu and Sui Shu, there are altogether fifteen artists in today's so-called music, design and arts and crafts, and most of them are today's design artists. Among them, Northern History is mainly a collection of Northern Dynasty books such as Wei Shu, Sui Shu, Zhou Shu, Northern Qi Shu, etc. Therefore, some records in Sui Shu are the same as those in Northern History. Moreover, the ancient Chinese

"artists" are also a variety of "skills" in one. For example, Jiang Shaoyou, as recorded in the northern history and Wei Shu, had great influence in the Northern Wei Dynasty. He was not only a designer and architect, but also a calligrapher, painter and writer. This kind of "integration and intersection" is a deep-rooted fine tradition of Chinese traditional art. For example, Guo Xi pointed out in his book "Lin Quan Gao Zhi" that "learning painting is like learning calligraphy" [1], that is, if you want to learn painting art, you must learn calligraphy well. Moreover, in ancient China, there was a tradition of "establishing the world by literature". For art, learning any kind of "art" requires close contact with culture.

"Northern History" and "Sui Shu" say: "If you look at the words of a hundred schools of thought through the history of classics, you will always have art, or narrate its mystery, or remember its pedantic birthday, and you will be enlightened and admonished. It was later described by the author Xian Xiangzu. " [2]

Table 1. Art in the Ancient "Art Biography"

Subjects Character (specialty) category History	Fine Arts	Design	Music
Jin Shu			
Zhou Shu	Ji Yi (calligraphy), Li Jingxi (calligraphy), Zhao Wenshen (calligraphy)		
Sui Shu			Wan Baochang (melody), Wang Lingyan (melody)
Northern history	Jiang Shaoyou (calligraphy, painting, sculpture, craft, architecture), Guo Shanming (architecture), Hou Wenhe (architecture), Liu Jian (craft), Guan Wenbei (craft), Guo Anxing (craft), He Chou (craft), Liu Long (craft, architecture), Huang Gen (craft, architecture),.	Jiang Shaoyou (costume design), Liu Jian (utensil design), Guan Wenbei (utensil design), Guo Anxing (utensil design), He Chou (utensil design), Liu Long (utensil design), Huang Yan (utensil design), Huang Yi (utensil design)	Wan Baochang (melody), Wang Lingyan (melody)

Official history can record these "artistic" aims in order to benefit the needs of the rule. On the one hand, the strong words that must be recorded indicate the fact that "design art" flourished in ancient China. On the other hand, it reflects that these craftsmen who are considered to be inferior in status can go down in history, not because of the official interest in art, but because the influence of these design masters in the society at that time has reached the level of having to keep a name, and the history recorded by literati and officials always despised "art" more or less. For example, for Jiang Shaoyou, a design master of the Northern Wei Dynasty, "although there are wenzao, you can't apply for it." [2] When people's evaluation is to feel sorry that his literary talent is concealed by his design talent.

(2) The origin of ancient art and Design Art

The ancient "art" is actually a collection of two concepts and scopes, "Yi" and "Shu", whose contents and meanings are both parallel and cross-connected. However, the connotation and scope of ancient "art" almost include the range of art today, which basically includes various kinds of art such as art, music, design and so on.

Common sense shows that "Yi" is developed from the word "Yi", and the so-called "yi" [3], that is to say, the earlier interpretation of "yi" is "planting" technology, that is, an agricultural skill, which only gradually develops into many derived meanings such as art, skill, classics and standards. In ancient times, the study of "six arts" was emphasized. The so-called "six arts" are etiquette, music, shooting, imperial, books and numbers. "One is five rites, the second is six music, the third is five shots, the fourth is five imperials, the fifth is six books, and the sixth is nine numbers." [4] It also has a close relationship with today's art.

The explanation of "Shu" in Shuowen Jiezi means "Yizhong Daoye" [3], which means methods and skills. The ancient "Shu" or "Shu" is almost today's Daoism, Prescription and so on, which is concentrated in the meaning of "Five Techniques", which are mountains, medicine, life, divination and phase.

The center of Chinese ancient design thought is "Tao", especially in the ancient "art" biographies, the records of famous artists' records and legends, which mainly focus on design art, only have different interpretations. Before the Tang Dynasty, "Fang Ji" and "Shu Shu" were often classified as "art" with today's art, including design art.

While "Fang Shu" and "Fang Ji" are concepts with similar scope and meaning, and have different name changes in different periods, which generally include wind angle, astrology, yin and yang, five elements, divination, physiognomy, medical skill, magic and so on, which refer to different names due to different emphasis or characteristics. Generally speaking, before the Wei and Jin Dynasties, the scope of Fangji was inclined to the content of medicine and health preservation, while "Fangshu" was considered as the general name of "Fangji" and "Shushu" or "Shushu". After the Wei, Jin, southern and Northern Dynasties, "Fangshu", "Fangji" and "Shushu" were almost equivalent, which were collectively referred to as Fangji.

Witch culture and witch history technology in ancient China gradually differentiated into different skills and disciplines during the continuous development of ancient civilization. From "Zhu You Shu", "Yao Yu" and "Forbidden Learning" in the Pre-Qin and Han Dynasties, to "Art", "Fang Shu" and "Fang Ji" in the Tang, Song, Yuan, Ming and Qing Dynasties in the Wei, Jin and Southern and Northern Dynasties, it is subdivided into different disciplines and technologies such as art and science, and of course superstitions, feng shui, fortune telling and visiting fortune. Especially, the original technology mixed with the "recipe" and "recipe" from primitive witchcraft has very important historical and documentary value for the development of modern science and technology.

The ancient "art" has a very broad scope, and "Fang Shu" and "Fang Ji" are mixed with today's art. That is to say, "in the history of mankind, everything that starts from the beginning is often characterized by chaos." [5] The main part of ancient art is design art. Therefore, the development of design art and magic (technique) are bound to be inextricably linked, and they all developed slowly from ancient witchcraft culture.

In the Wei and Jin Dynasties, although the "skills" and design art began to differ, they still had chaotic and undivided components. After Tang and Song Dynasties, New Tang Book and Old Tang Book compiled or rebuilt by the Five Dynasties and Song people, Song History, Jin History and Liao History edited by Yuan Dynasty officials, Yuan History edited by Ming Dynasty officials and Ming History edited by Qing Dynasty officials have only "Fang Ji" but not "Art" This may indicate that ancient times were biased towards practical art, that is, design art could not be completely separated from "Fang Shu" and "Fang Ji" containing ancient science and technology.

In fact, today's practical design art and science are also entangled, such as architectural art, ceramic art and industrial design.

3. The Characteristics of Design thought in Ancient "Art Biography"

Influenced by Chinese traditional philosophy and aesthetics, the design thought in the ancient "Art Biography" is characterized by "practicality first", "valuing morality over art" and "making history with literature".

(1) Practical first

The basic feature of ancient design philosophy reflected in the historical facts about design art in "Art Biography" is "practicality first", that is to say, stressing practicality is the basic premise of design and production. However, in the biographies of "art", this kind of "practicality comes first" includes two aspects, one of which is the historical fact that serves the ruling class and gets a name in the history. Another aspect is the design art that is beneficial to the common people, but it is simple and simple, and it is only when it must be recorded that it is willing to do so.

The so-called "practicality first" refers to the most primitive attribute that design art can exist as a useful thing. Without this attribute, everything will lose its existing value and significance just like a house without a solid foundation, that is to say, the prerequisite is to fully achieve the practical purpose of design, that is, "efficiency is paramount". With the gradual improvement of civilization, "practical first" does not negate people's pursuit of artistic aesthetics, and "enrich the ancient paintings and learn more about the old. Persia tried to offer gold thread robes and organized Shu Li. It was ordered to be thick, and the thick brocade was more than what was offered "[2]. He Cong, a master of design and craftsmanship, was ordered to weave the golden robe presented by the Persian state. After weaving, it was even more beautiful than that presented. This shows that the ancient Chinese design idea also emphasizes the combination of practicality and aesthetics.

Kao Gong Ji, which was considered as the "source" of Chinese design, was written in the spring and Autumn period and the Warring States period, which emphasized the combination of practicality and aesthetics. But this kind of combination has a sequence, although in the process of creation, human beings will naturally use aesthetic consciousness. However, the more important thing is to use it on the premise that it is practical. Otherwise, it will have no value and will not achieve the purpose. This tradition has been handed down in the "art biography". The key is the relationship between the practicality and aesthetics of design art, which is more important and which is the first.

(2) Emphasis on Tao and neglect Art

Confucianism and Taoism are often in the opposite and complementary relationship, although the meanings of "Tao" are somewhat different. However, both of them regard "Tao" as the highest intention of their philosophical thoughts. Therefore, the realization and pursuit of "Tao" is the noumenon and aesthetic orientation of Chinese traditional philosophy, and the highest category of Chinese philosophy is "Tao". Moreover, the highest orientation of noumenon and aesthetics of Chinese traditional art is the realization and pursuit of "Tao".

Therefore, the ancient design philosophy gradually formed the characteristics of "emphasis on Tao and neglect art". One of the reasons is that after Qin and Han Dynasties, Confucianism lived in the historical position respected by rulers for most of the time. Confucianism believes that "art" including various skills and technologies is only a small path, but "although there must be considerable people in the small path, it is impossible for a gentleman to do anything." [6], the gentleman is the road rather than the trail. Of course, Confucianism does not completely deny "art", but thinks that "there must be considerable people", but "far-reaching fear of mud" is afraid of indulging in it and hindering the lofty goal, that is, the taste and pursuit of "Tao".

Therefore, "Northern History" said: "Poetry, Book, Rite and Music are also shallow, so the king first valued his virtue; The skill of prescription is also lost deeply, so it is better to ignore the art of philosophy" [2]. "Jin Shu Art Biography" also emphasizes: "Detailed audience art, but only the trail, it is a pity to abandon it, and it is a pity to save it." [7]

(3) Establish the world with literature

Chinese traditional culture and art, Chongwen thought and martial spirit depend on each other, influence each other and merge into one. The ultimate pursuit of Chinese traditional culture is the combination of martial arts and civil and military skills. Moreover, since ancient times, Chinese people have emphasized culture and placed literature in a high position in Chinese history.

Twenty-four histories of ancient China, or the compilation of all historical books, including the biography of art, techniques and so on, and those listed separately, are almost classified and recorded according to the standards of literati. "Art Biography" is no exception, therefore, the ancient design thought embodied in it is characterized by "making history with literature".

"There is a virtue in the big, followed by meritorious service, followed by a statement, although it will not be abolished for a long time, this is called immortality." [8] Among the three "immortality", "Lide" is a problem that emphasizes the importance of character and art, which must be put first. The second is "meritorious service", that is, establishing fame by serving as an official. While "speaking" ranks behind "virtue" and "meritorious service". However, both "establishing morality" and "making meritorious deeds" must emphasize the study of culture as well as "establishing words", and of course, they must have a profound relationship with culture, that is to say, "learning the world with literature". Chinese traditional art finally moves towards the direction of literati art, which has a deep relationship with the emphasis and pursuit of "making the world by literature" in Chinese traditional philosophy.

4. Conclusion

Chinese ancient design thought comes from Chinese traditional philosophy and thought, which shows some characteristics of Chinese traditional culture and art, such as quiet and broad beauty of neutralization, or lofty and profound dream of spirit. It also reveals that Chinese design art must be integrated and innovated between China and the West on the basis of extensive inheritance of Chinese traditional culture and national spirit, which is the way of "design in China". However, the development of modern design art can neither be locked in tradition nor ignored, but should be good at learning "takenism", expand it in modern design art, and create a "Chinese form" that reflects the new spirit of the times and has original value. The ancient design art thought of "Art Biography" is of great value in studying the historical development of Chinese design art.

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