

A Summary of Guo Yin's Research on the History of Art

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Abstract

Guo Yin sorted out the theory of Chinese classical painting and compiled it into a history. As early as 1950 he proposed the "green aesthetic" concept, is committed to beautify people's subjective and objective world, man and nature, human and the harmony of man and itself, make human more and more good survival, development and perfection, from the perspective of aesthetic research and writing the history of Chinese painting theory, by means of the combination of realism and romanticism aesthetic ideas and creation method, To elaborate the development of Chinese art history. This kind of research thought and method innovation, has the enlightenment function to the establishment China has the national style, the national style proletariat painting aesthetics theory system. His research on the history of Chinese art has greatly promoted the theoretical reform of Chinese aesthetics, and he has taken a milestone step on the way of advancing the theory of fine art.

Keywords

Guo Yin; Art History; Aesthetic; Research Methods; The Contemporary Value.

1. Introduction

Guo Yin, pen name Lu Ni, original name Hu Luyan, born in Jixi, Xuancheng, Anhui Province, is a famous aesthetician and art history theorist in contemporary China. Guo Yin's Manuscript on the History of Chinese Painting Aesthetics is the first systematic study of ancient painting aesthetics in China. From the pre-Qin period to the eve of the May Fourth Movement, the general situation of Chinese painting and the aesthetic thought of painting have been elaborated in this book. He used the method of combining realism and romanticism to demonstrate the debate and development of painting aesthetic thought in various periods. Guo Yin's achievements in the aesthetic thought of ancient painting have made up for the regret of the works in the history of aesthetics in China. He explored the land of ancient painting theory, constantly excavated and collated materials, and opened up a detailed road of the history of ancient painting and the aesthetic thought contained in it. This book is undoubtedly precious reference material whether for the present aesthetic theory research or for the future aesthetic thinking. Mr. Li Zehou once said, "When you sweep the floor and burn incense to read such a grand work." Professor Hideho Nishida of the Aesthetics Research Office of the Literature Department of Tohoku University commented that "The History of Chinese Painting Aesthetics" by Mr. Guo Yin "is a valuable research achievement, and I believe that Chinese aesthetics research will make great progress from it" and "it is a very useful work". The author combs Guo Yin's thought of art history from the origin of his thought of art, aesthetic view, theory of art history and its research methods as well as its value and significance to the present.

2. The Formation of Guo Yin's Artistic Thought

As a new generation of socialist art history theorist, Guo Yin's extraordinary achievement in aesthetics cannot be separated from the twists and turns of his young experience. "Guo Yin did not receive systematic school education in his early years, and he laid a certain foundation of

Sinology mainly by self-study. Through self-study and reading the history of China and the world, he gradually developed his own ideals and pursuits. Later, he read the Communist Manifesto, Popular Philosophy and other progressive books through various channels, and decided to devote himself to the revolutionary road." The flower of aesthetics blossoming in the fertile land of suffering - Ruda. Guo Yin lacked knowledge in school when he was young, and most of his knowledge was learned by self-study and self-exploration. After the founding of New China, Guo Yin worked in the Cultural Committee of Anhui Provincial government and began to get in touch with aesthetics, and then his interest in aesthetics became uncontrollable. At the turn of the spring and summer of 1957, Kwak was designated as a rightist and sent to re-education through labor during the mass movement against rightists that began one after another nationwide. In the extremely difficult environment of re-education through labor, Guo Yin still kept on reading and thinking to explore the true meaning of aesthetics. For some reason, Guo Yin had no economic source in the following decades, and only relied on his wife's meager salary to support the family. Although life is so difficult, Guo Yin is still diligent in his study and refuses to rest. He has been making unremitting efforts to study aesthetics for decades. Just as Guo Yin himself said: "If blindly pass wind, jump on the bandwagon, avoid taboo, one to do so, as a chameleon, but beg safely appeared, that why so many years, CeShang stove, twice, cold night noon, pen flick, our food, clothing Li shame scale, hard in a rugged lonely road stumbling?" In 1963, guo for the past years of accumulation in order and studies about art history data, write the first draft "the outline of the development of Chinese painting aesthetics", after repeated processing polishing, finalized for the Chinese painting aesthetic university, altogether more than 40 words, after the "cultural revolution", guo made by differentiating into the "right" corrected, guo as life began to improve, His academic work is also beginning to unravel.

3. Guo Yin's Aesthetic View

Guo Yin's aesthetic view started from his interest in the history of Chinese art, and then turned to the history of Chinese painting aesthetics. Guo Yin especially appreciated and often quoted a sentence from Flaubert: "All I seek is beauty", "only for beauty, find beauty everywhere, and in his own work to show the United States, they can better to beauty to influence people's hearts, purification, beautify people's hearts, so that people with beautiful heart and hand to beautify the objective world of beauty", therefore guo because think the essence of beauty is closely related to people. As early as 1917, Mr. CAI Yuanpei advocated that aesthetic education should replace religion, but Mr. CAI Yuanpei replaced the ancient religion with aesthetic education which was transcendent of class and superpolitical idealism[3]. Guo Yin wants to replace modern religion with the aesthetic education of the proletariat. Guo Yin thought about aesthetics according to its function and pointed out that "aesthetics should be a science that helps people beautify the objective world and the subjective world according to the law of beauty." In guo for view, the "aesthetic should not stay in the study, subjects, scholastic, from concept to concept", should "go to people's life, to mine, to plant, to the farm, to the wilderness, to street, go to the park, went to the window and into people's homes, to the hearts of the people, manners, language, braids and cuff, Go to People's Daily contact rewards." "Aesthetics can only help people beautify the objective world, but also can help people beautify the subjective world, and can promote people, people and nature more harmonious, more beautiful development, it will receive the warm welcome of the people, also will have an unusually strong vitality". Guo Yin's views on beauty are based on Hegel's theory that beauty is the emotional manifestation of ideas, Chernyevsky's theory that beauty is an ideal life, Marx's theory of modeling according to the law of beauty, and integrated the views of other estheticians at home and abroad. He believed that aesthetics was closely connected with life, so he put forward the view that "aesthetics is a science that helps people beautify the objective world and the subjective world according to the law of beauty".

3.1. Guo Yin's Great Aesthetics

Big in terms of aesthetics is compared with the traditional aesthetics, traditional aesthetics in China after the liberation gradually into a myth, and after the reform and opening up the aesthetic start out of the erroneous zone, which has given rise to guo for aesthetics, is called "big", namely the research category, it extends far beyond the art aesthetics, is a kind of practical aesthetics, beauty in the subjective and objective unification, beauty is harmony, And the great harmony is the harmony between the subject of human beings and the object of nature. Guo Yin's Great aesthetics "is not only the aesthetics of social science but also the aesthetics of natural science, which is used by people to understand and beautify the subjective and objective world. The purpose of its study is to seek beauty; The object of study is: where beauty is, what beauty is, and how to seek beauty." Great aesthetics can be summarized into four parts: the first part is the principle of aesthetics, mainly solving the basic problems of "where is beauty, what is beauty and how to pursue beauty"; The second part is artistic aesthetics, which mainly deals with image aesthetics, including plastic arts aesthetics, performing arts aesthetics and language arts aesthetics, so as to guide people's artistic creation, appreciation and criticism. The third part is technical aesthetics, which focuses on the application of aesthetic greening and technical engineering aesthetization. It includes the application of aesthetic system including life, labor and ethics, and beautifies the subjective world by beautifying the objective world of human beings. The fourth part is aesthetic education, which focuses on the improvement of aesthetic ability, including family education, school education and social education, and beautifies people's subjective world[1]. These four parts constitute the great aesthetics. Mr. Guo Yin used his research vision of aesthetics to prescribe this medicine to the environment of human existence. It is a science that beautifies the subjective and objective world through human aesthetic ideal. To integrate traditional aesthetics into the new era is to highlight the main contradiction, to grasp the key point, has a positive significance, not limited by the tradition, and based on the present, it has an important guiding role to our modernization construction.

3.2. Guo Yin's Green Aesthetics

On the basis of great aesthetics, Guo Yin developed great aesthetics into green aesthetics. In essence, green aesthetics is the pursuit of harmony between man and nature, man and man, and man himself. Therefore, people-oriented, the whole is centered on "harmony". The essence of the three theories of harmony cannot be limited to literally three aspects: man himself, man and man, man and nature. It includes not only these three aspects, but also the coordination of all levels of human life. The thought of "unity of heaven and man" was one of the most important aspects of Chinese ancient philosophy. It is based on the theory of "Yin and Yang, harmony is precious". "Heaven and man correspond" is the concrete application of this idea in the field of modern science and technology. As Guo Yin said, we discuss human harmony including individual to individual, individual to group and group to group. We also propose that human harmony includes physiological harmony and psychological harmony. Green is a symbol of fresh blood, constant vitality, vigorous vitality, it is a perfect symbol of peace and friendship[2]. Guo Yin said: "In my opinion, the best choice for mankind is to study and practice a green culture, green aesthetics, take a green socialist road, create a green civilization, and create a green world, so as to effectively run toward the common happiness of all mankind, the red goal of communism. Green aesthetics as a life concept, but also to use it to actively guide practical activities, so as to beautify the subjective and objective world of human beings. So Guo Yin's green aesthetics pays more attention to practical value rather than theoretical significance.

4. Guo Yin's View of Art History

Since the period of Wei, Jin, Southern and Northern Dynasties, the first systematic theoretical monograph on painting in ancient times was the Painting by the painter Sheikh of the Southern

Qi Dynasty. This work evaluated some important painters, and he was the first to establish the aesthetic system of painting on the premise of summarizing the experience of predecessors. It created a style of combining historical facts with theoretical research, which is of landmark significance to the annals of Chinese painting. The Preface of Landscape Painting by Zong Bing in the Southern Dynasty is the earliest theoretical monograph of landscape painting in China. When it came to the Sui, Tang and Five Dynasties, Zhang Yanyuan's Famous Paintings of the Past Dynasties was the first work on the general history of painting in China with complete style, combination of history and theory, and rich content. It also created a precedent for the general history of painting, which was used as a reference in numerous works of later generations, such as the Song Dynasty "Pictorial Insight and Experience" and so on. The Yuan Dynasty painting history writings is extremely rich, Xia Wenyan "figure" Chinese ancient painting (Xia Wenyan extract a book of ancient theory of art works), Hou "painting guide" (it into painting, jin and six dynasties, wu tang painting, the five dynasties, song painting, gold, yuan paintings, foreign painting, etc.) Wang Yi's "writing like secret" and so on. The representative works of painting theory in Ming Dynasty include Wang Lu's Huashan Map Preface and Dong Qichang's Essays on Painting Zen Room. Dong Qichang's theory of the North-South sect divides landscape painting into the north and the south according to the creation method and the painter's background. It not only greatly influenced the development of the aesthetic direction of Chinese painting in the Qing Dynasty, but also influenced the grasp of painting history. Qing dynasty painting works of general history, periodic, specific history, local history, and exposition of classes and class evaluation, such as over the balsam pear monk HuaYuLu, advocated "pen and ink when over time" "search all qifeng drafts", etc., it is because the previous efforts of painting aesthetics theory and summary, theory of the aesthetic of art history of China is becoming more and more complete.

Guo Yin's research on the history of painting aesthetics, with his own unique method, analyzes the essence of aesthetic views of estheticians in ancient China from the pre-Qin period to the eve of the May Fourth Movement in modern times. He has built a very rigorous system and put forward many original opinions. He believed that the essence and essence of painting aesthetics took the relationship between art and reality as the core of the study. "The relationship between art and reality has two aspects: one is the effect of art on reality, that is, the function of art in society; One is the effect of reality on art, that is, the position of reality in art ". Starting from Gu Kaizhi in the Eastern Jin Dynasty, the Chinese classical painting aesthetics developed from the combination of realism and romanticism in essence. In Chinese classical painting aesthetics, the idea of form, deity, emotion and thought in paintings is actually the specific content of "double combination". The aesthetic thought and creative method combining realism and Romanticism holds that artists should not only depict real things, but also deeply express their subjective thoughts and feelings. This method not only requires the objective reality to be typified, but also requires the objective reality to be raised from typified to idealized. It requires artists to put the typical picture of objective reality and their subjective ideal state into the same work.

5. Guo Yin's Art History Research Methods

As the earliest researcher of "New Hui-style aesthetics", Guo Yin sorted out the theory of Chinese classical painting and compiled it into a history.

He studied and wrote the history of Chinese painting theory from the perspective of aesthetics, and expounded the development of the history of Chinese painting aesthetics with the help of aesthetic thoughts and creative methods combining realism and Romanticism.

This kind of research thought and method innovation, has the important enlightenment function to the establishment China has the national style, the national style proletariat painting aesthetics theory system. Guo Yin systematically summarized the general situation of Chinese

painting and the aesthetic thought of painting from the pre-Qin period to the eve of the May Fourth Movement, took its essence and gave some guidance to the study of aesthetics for later generations. Through the study of Guo Yin's art history theory, people can sort out the development of Chinese art history in a systematic way, and appreciate and evaluate ancient paintings with professional eyes. In aesthetics, Guo Yin always took Mr. Zhu Guangqian as an example, "Zhu Guangqian was never a high official, nor did he build a great achievement that attracted worldwide attention, he was just a scholar", "from 1897 to 1986, Zhu Guangqian spent his whole life -- the search for beauty life; The true meaning of life, the ideal of life to explore and seek life; A life of unremitting and arduous pursuit of the art of life; As an esthetician, as a thinker, a long journey ". In a certain sense, Guo Yin's aesthetic view is consistent with Zhu Guangqian's aesthetic view, pursuing the unity of subjectivity and objectivity. Zhu Guangqian discusses the difference and connection between the two creative methods of Romanticism and realism. For example, the French Enlightenment and German classical aesthetics and their derived "transference theory" lay emphasis on romanticism, while the Russian revolutionary Democratic aesthetics lay emphasis on realism. Aesthetic theory creation practice is in essence close cooperation. Romanticism focuses on the expression of the author's subjective feelings and imagination, the subjectivity is strong; Realism focuses on truthfully reflecting the objective reality, with strong objectivity. Guo Yin and Zhu Guangqian both believe that only the combination of romanticism and realism is the mainstream of artistic development, which is a major fine tradition. "The poems of Goethe, Byron and Shelley do not reflect our subjective ideals today, nor do the revealing novels of Balzac and Gogol reflect our objective reality today. When the content of art changes, the form of art must change with it." "The principle of double integration can be affirmed and must be affirmed, and the concrete application of this principle can only be obtained from long-term practice."

In today's era, is not only the art history, in many ways clearly on aesthetic thoughts and design methods of the "double" are indispensable, literature and art must serve the revolution of the proletariat is in contemporary China, and the combination of revolutionary realism with revolutionary romanticism creation method is the most able to adapt to the requirements of the world proletarian revolution.

6. The Value and Significance of Guo Yin's Art History

We should build confidence in our path, theory, system and culture. When cultural self-confidence is the foundation, "ink with The Times" this sentence is over in his writings, for its connotation in the art history, to follow the time development, should reflect the culture and background of the era of, is we want to cultural innovation, can achieve cultural confidence, especially in the materialistic in the 21st century, too many information on the network, Only by achieving cultural confidence can we base ourselves on our nation and thus on the world. Guo for the old man said. "I just hope there is a group of people with lofty ideals, from the view it is beneficial to the development of academic development and human perspective, break in the academic research on the blind worship of all the old ideas and to some idol worship, the moment of facing the world, for a full range of observation and thinking, on the basis of extensively absorb nutrients, with its own unique way, Take their own unique way, come to their own truly new scientific views and conclusions, so as to put forward a whole system "[4]. Guo Yin pays more attention to the function of painting art, as he said: "I think all art should first consider its function, consider its aesthetic use." At one level, guo for art history and painting aesthetics research institute is not just because of the value to the Chinese painting aesthetics systematically sum up, there is a deeper meaning is based on the traditional, and facing the world, his study of hundreds of artists both inclusive and open, he think that reasonable existence, in his view, Only the art that is conducive to social progress, he gives its

rationality of existence. His research on the aesthetic history of Chinese classical painting is still of great guiding significance to our aesthetic theory and practice today.

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