

Chinese Painting under the Fusion of Chinese and Western: Reflections on Breaking Cultural Boundaries and Traditional Painting Styles

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Abstract

The "integration" of Chinese and Western painting has been repeatedly demonstrated in the past few decades. Past scholars have never been able to get an accurate answer to the problem of "integration of Chinese and Western painting". The brush and ink of Chinese painting carry the Chinese people's perceptual understanding of all the beautiful things in the world, and the fusion of Western culture and Chinese culture has caused many literati to examine and think about traditional painting styles. Although the traditional painting experience of Chinese painting can be integrated into the western realistic concept and modern sense of form, the beauty and pen and ink experience of Chinese painting should continue to move forward with the development of the times. Thus, out of this perceptual cognition, we need to think about the rational way out of traditional Chinese painting under the combination of China and the West, so as to better highlight our advantages in painting style, and finally carry forward and develop our national culture and traditional painting style.

Keywords

Chinese Painting; Arts; Integration; Beauty.

1. Introduction

Since the country was forced to open in the 18th century, the Chinese people's thought of sticking to a corner for thousands of years has been severely bombarded by the strong ships and cannons of the West. From then on, the Chinese people are no longer obsessed with the concept of "unity of heaven and man" and "let nature take its course". They are deeply aware of what is "truth" in the pain of their skin. In the face of the rapidly changing international environment, the strong is the king, so we began to want to ask for "truth" and "strength". In order to strive for the prosperity of the country, Chinese people began to reflect on their own value, system, culture, art and even Chinese characters. Everything in China is facing various problems that cannot adapt to the development process of the whole era and the whole world. Therefore, we are eager to transform everything we have. We accept Marxism, we simplify Chinese characters, we learn western science and technology, and we introduce the market economic system. At the same time, Chinese painting, which is closely related to us, is no longer solid under the background of the prevailing trend of transformation.

2. The Reform of Modern Chinese Painting

When it comes to Chinese painting, we have to start with the transformation of Western realistic painting to Chinese painting in the early 20th century. Why can western realistic paintings introduced by Kang Youwei, Chen Duxiu and Xu Beihong be transformed and developed in this soil of China? Why was the western modern art brought by Lin Fengmian

neglected in China at the same time? Although this includes all kinds of artificial and political factors, fundamentally speaking, it is because the truth-seeking spirit in western realistic painting is the most urgent and needed in China, which is poor and weak [1].

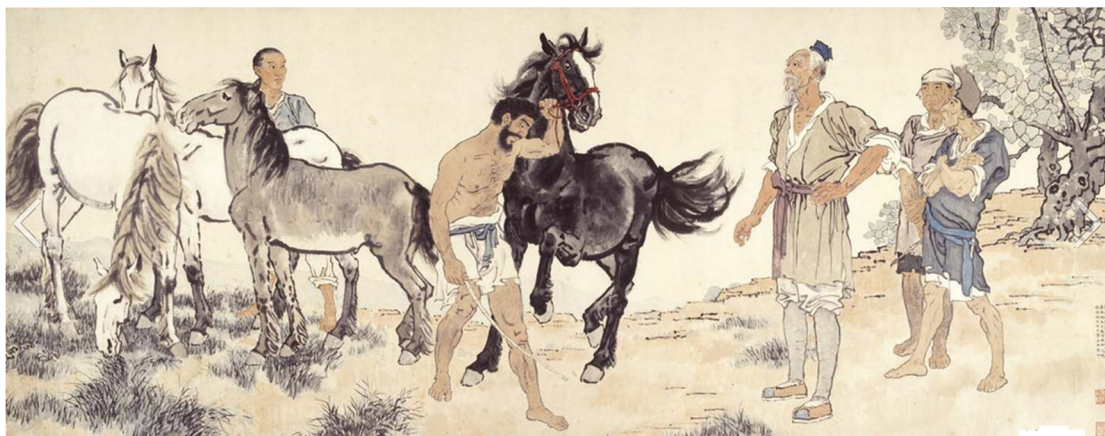


Fig 1. "Nine Fanggao", by Xu Beihong

After returning to China, Xu Beihong reformed the traditional teaching system of Chinese painting, brought the teaching concept of Western painting into Chinese painting, and advocated light, modeling, focusing on the accurate grasp of the anatomical structure and bones of the object, which had a great impact on the teaching methods and aesthetics of traditional Chinese painting, and deeply affected the trend of Chinese painting in the 20th century and later. Xu Beihong's introduction of realism into Chinese painting does not belong to simply grafting artistic techniques. In essence, it has changed the thinking mode, viewing angle and aesthetic concept of the creators of Chinese painting [2]. A set of western realism teaching system is the product of rationality and science. Taking the realism teaching system as the approach has indeed transformed the thinking and viewing mode of Chinese painting to a certain extent. Chinese painters trained by Xu Beihong's system are bound to reflect the fundamental conflict of their thinking into their artistic creation and produce a pile of rigid and strange aesthetic works of art. Therefore, some people began to reflect on Xu Beihong's system and whether the integration of China and the west is feasible.

3. Integration of Chinese and Western Painting Styles

Looking at the current Chinese painters who take the road of integration of China and the west, when looking at why Western painting is used for me, they always unconsciously stand on the position and level of Chinese painting [3]. They directly extract and apply various expression techniques in Western painting on the surface, but cannot think about the fundamental difference between Western painting and Chinese painting in the aesthetic system: Chinese painting is always inseparable from Lao Zhuang's thought, charm and artistic conception of the unity of heaven and man, while western painting is always an art based on rational coordinates no matter where it develops. The difference in thinking mode between Chinese and Western paintings lays the foundation that they are always two parallel and inseparable development tracks [4]. No matter how they learn from each other, they cannot change their different artistic essence.



Fig 2. "Autumn in the Villa", by Lin Fengmian

If Chinese painting wants to go to the world, we must first consider whether we should preserve national characteristics in painting. The fundamental differences in thinking between Chinese and Western paintings lead to their inability to really integrate. When Lin Fengmian was teaching at the National Art College, he advocated "blending China and the west": he pointed out that we should recognize the advantages and disadvantages of Chinese painting and Western painting, and then take the advantages of the two to achieve the purpose of blending [5]. Lin Fengmian's "blending" is different from Xu Beihong's "improvement". The "improved" Chinese painting is still Chinese painting, and as long as the "blending" is good, it is not necessarily Chinese painting [6]. Thus, when we talk about the restoration of Chinese painting, we are actually discussing whether to retain the pen and ink of Chinese painting, the pen and ink of Chinese painting, that is, the problem of national characteristics [7].

In fact, Mr. Lang Shaojun thought that Western painting should be integrated to promote change in the development of Chinese brush and ink. How should we "melt" and "change"? As mentioned earlier, Chinese painting is fundamentally different from western painting. In my opinion, Chinese and Western paintings can only learn from each other, and there is no real possibility of integration. "Reference" is different from "integration" [8]. In the final analysis, it does not shake the understanding of each art system. No matter how it changes, it can be recognized and accepted in the respective art systems of Chinese and Western painting. Reference will not lose self-worth consciousness, and can only be recognized in its own body system [9]. The "integration" is to make it break through the boundary of artistic essence, make the two become one, and get the consistent aesthetic recognition of both sides. If thinking has an origin, Chinese and Western painting is equivalent to two artistic paths in opposite directions. The artistry of Chinese painting is to develop sensibility to the extreme, while the artistry of Western painting is to develop rationality to the extreme. It does not mean that Chinese painting does not have rationality. Rationality in Chinese painting is used to correct the deviation of sensibility, Western painting also has sensibility. Sensibility in Western painting is used to icing on the cake.

On the "reference" between China and the west, we should probably start from the essence to understand western painting. The numerous external forms of Western art are developed from

their own rational thinking. Instead of paying attention to the grafting of external forms, we should go back to the source, look at art itself from the perspective of rational thinking, and fundamentally learn western thinking, absorption, internalization and application [10]. Only by deeply understanding the essential law of Western art can we objectively look at art, analyze art and deal with art from a higher angle and from the standpoint of art itself, rather than mechanically copy and blindly graft the existing art forms and appearances in the west in the past. Different methodologies will lead to different artistic paths. If the thinking mode of China and the west is wrong at the beginning, it will be difficult to come out.

4. Conclusion

After all, the "integration" between China and the west is a false proposition. The pen and ink of Chinese painting carries the Chinese people's ultimate perceptual understanding of the world and the universe. Once the pen and ink are abandoned, the Chinese people's aesthetic, feeling and judgment of art will have nowhere to be placed. We are talking about the integration of Chinese and Western painting. In fact, we are talking about where Chinese painting should go in the future. Although art has laws, it has no laws. We might as well make bold assumptions about the future of Chinese painting. Under the background of economic globalization, culture and art will eventually move towards globalization, and the boundary of national art will be broken slowly in the future. We will talk more about the world rather than the nation, and we will pay more attention to world art rather than art with national barriers. In the future, the voice of sticking to the national boundary will gradually fade, and the art that transcends the national boundary and pays attention to the common feelings of mankind will be more and more recognized, and art will have more possibilities.

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