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Traditional chinese painting

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Annotation. This article summarizes the main principles of the development of fine arts in China, we consider a system of theoretical and aesthetic views of Chinese traditional painting.

Keywords: art culture, traditional Chinese paintings, scrolls, ink, rice paper, silk, panoramic landscape, calligraphy, «Hun bi», «Hsieh-i».

Problem definition. The relevance of the research and analysis of the artistic culture of China is stipulated by the fact that traditional Chinese painting is the key to understanding the artistic mysteries of the culture of a great nation. Charm, tenderness, age-old tranquility and wisdom of the ancient philosophers entwined in a dance of graceful lines and tonal gradations on ancient scrolls. The study of the masterpieces of ancient Chinese painting is able to enrich spiritually, inspire today's researchers and help them to discover new creative horizons.

The aim of the article is to familiarize the reader with the fundamentals of the traditional painting of China and its peculiar symbolic and aesthetic principles.

In the course of this study and research of literature dealing with its topics, we got acquainted with the works by scientists such as N.A. Vinogradov, A.A. Vasiliev, V.V. Malyavin, K.F. Samosyuk, Lyu Zhunde, Long Rui, Lu Fusheng and others.

Statement of the basic material of the study. Traditional Chinese painting differs by great originality, has its own original style of writing (materials, techniques, artistic means) significantly differing from the western one. While the western artists relied on the play of color and light-and-shade, the style of Chinese artists has primarily

use of one color (grisaille) and fine lines. Painter's tools were brushes, ink, watercolor and paper which well absorbed moisture, or silk (p. 1).

Chinese pictures were painted by these tools and had the form of scrolls, unfolding in the horizontal and vertical direction. Painting was implemented in China by the brushes of different sizes, from very thin to very thick and large (from 5 millimeters to 5 centimeters in diameter). The strokes could be «as light as a cloud, and as powerful as a dragon» [5].

In Chinese painting there are two styles: «Gunn bi» («diligent brush») — a careful, delicate picture conveying fine details, and «se i» («transfer of ideas») — free, courageous and generalized style. Brushstroke had to be completely accurate, because the ink or paint is instantly absorbed into the thin silk or paper, and reworking is no longer possible. Before writing the picture, the artist had to create it in his mind in every detail, with perfect clarity and brilliance of the visual representations (p. 2, 3).

Traditional Chinese painting did not apply the linear perspective. Impression of the volume was conveyed by light-and-shade modeling of contour lines and strokes, and the illusion of space was caused by placement of the pictured objects in different planes, thereby the panoramic landscape with a high horizon was created, as if overlooked from a great height.

To convey so-called «aerial perspective» — softness, vague outlines of distant mountains shrouded in air mist or strips of fog, the great significance was given to skilful use of no-filled backup surface of the scroll, and the blurring by ink, which transmitted the most subtle gradations of tone shades - from the lush, rich, velvety black to delicate, light, silver-gray [1, p. 82] (p. 4).

Traditional Chinese painting is a trinity of painting, calligraphy and poetry. More often than not we see calligraphic inscription in scroll — usually a poem of the author of picture, philosopher, poet, whose lyrical motives and sentiments are related to what is shown in the picture.

Live calligraphic touch used for Chinese hieroglyphic inscriptions is similar in its nature to the picturesque stroke, since the hieroglyphic symbol is based on a simplified, stylized picture. Nearly always the Chinese artists were simultaneously calligraphers and scientists, knowledgeable in literature, poetry and philosophy. Most of them belonged to the medium dignitaries and often held important government posts.

However at the same time, there were also professional artists, sprung from the people. Indissoluble unity of painting and poetry is emphasized in the works of Chinese fine art experts. From olden times it was written about the famous poet-painter of VIII century, Van Vee, his poetry is the pictures, and the pictures are full of poetry and philosophy [7] (p. 5).

Great realistic springs of direct observation of reality is combined in Chinese painting with a number of conventional canons and majestic viridity and rigor chastity does not exclude the delicacy of decorative details. Traditionally, the images of Chinese paintings embody deep philosophical ideas of Confucianism, Taoism and Buddhism. Great importance in art and artistic education was given to the theory. So, already in the V century the artist Se He, formed six core principles based on even more ancient beliefs which should guide the painters. And the most important of them was the requirement to convey in painting the rhythm of life which is inherent in all things in nature, to convey their essence, not the external naturalistic image [2].

One of the wordings of the laws of painting of Se He, («gu-fa yun bi») is translated literally — «use the brush for image frame». This principle is put to the second place after the concept of Qi- spirit. From this precise point in time the structures created by the strike forever remained the main way of the picturesque manifestation of the spirit of the Chinese and determines the face of Chinese painting. Hua Lin said: «While a few features creating the frame may be quite hidden, the picture must be resistant. Even the scarecrows can be similar to people, but can a man be a man without bones?» [2, p. 152].

By representation of seasons in the landscape, the Chinese artist does not drive himself within the limits of specificity, his purpose is to convey the atmosphere of the season, to reveal mysterious in it and thereby to establish the truth, to open mystery in the usual and obvious. Charming innuendo, fascinating repetition and endless freedom of composition, rhythm in Chinese painting were defined by the fine art experts as «the movement of life». Decorative semblance of rhythms creates harmony, so every rhythm in Chinese painting seems more decorative and conditional than those adopted in the traditional European and Russian realistic painting.

Precisely because of this «movement of life» the pictures of China are so fascinating. Possession of artistic craft at high professional level, knowing the identity of each thing in an infinitely complex

world, and the pursuit to express the world through it causes a large number of associations, deepens the semantic space of traditional Chinese painting; the realistically precisely executed image objects are located on the plane of the picture in accordance with the symbolic sense, rather than visually perceptible real space. «Chinese picture is not a copy of any material or ideal world object, but the space of «joint birth» (Bin sheng) of all things — space is active, energetically charged and symbolically industrious in its nature» [3, p. 39].

Paintings by Chinese artists, produced in the traditional manner, seem not to be similar for the specialist and represent the composition of the ink strokes and lines. However, fine art experts distinguish two basic styles of Chinese painting: «Gunbi» and «sei». Picture in «Gunbi» style («careful brush») are distinguished by carefully drawn contour lines, outlining objects and details. This style, which is also called «style of clear lines», is manifested in a neat painting of picture contours by mineral paints. Pictures in «Gunbi» are everlasting, look very decorative and create a bright color. It was «Gunbi» style, in which the medieval artists worked, who painted the interiors of the palaces of emperor and notable noblemen of China [6].

Pictures in «sei» style («transfer of idea») are the work with no clear-cut contour lines, and they are produced directly with display of ink «texture» of the depicted reality. Here the artist is more concerned about the transfer of emotional, mental mood than the exact representation of the details, which is also called «rough brush» style. Artists of this style often resorted to a generalization, exaggeration, and associations. The artists of this style like to paint impromptu, inspiredly, under the influence of a momentary mood. And that is why it so difficult to copy and imitate. Most artists of «sei» style painted in ink monochromically, in black and white and grey colors; their pictures do not look as bright as the works in «Gunbi» style. However, they have a streak of expression and sincere frankness [4, p. 187].

Conclusions. Many traditions of Chinese painting to the beginning of the XX century were already blurred. Some artists continued to create in accordance with the traditions of the past, while others yielded to the new trends, in particular Western, and it has changed a bit the approach to the image, and others tried to master a whole new for them system of realistic oil painting.

In contrast to the traditional Chinese painting, the basic principle of European classical academic art is creation of the external image of

the real world in the likeness of all its realities. Therefore, the objects are not depicted in their single form and meaning, but in the natural context around them. The European painting was not speculative (philosophical) reflection of life but the visual reflection of the moments of life. Frame of the picture became a «window» into the real world, and the artist sought to depict it believable. Therefore, the idea of space in the painting was solved by the other methods than it was in traditional Chinese painting, and with the help of pictorially-tonal colors, and with using the system of spatial perspective. For Chinese artists and art lovers this system was difficult, but tempting attractive, and thus some of them went to study at the European Academies, the other sought to merge the Western fine art with Chinese traditional culture, and various have sought to go deeper into the European art for creation a new author's style but this is a different topic.

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АНОТАЦІЯ

Хуан Цзіньшен. Традиційний живопис Китаю. У даній статті коротко викладаються основні принципи розвитку образотворчого мистецтва Китаю, розглядається система теоретико-естетичних поглядів китайського традиційного живопису.

Ключові слова: художня культура, традиційний живопис Китаю, свитки, туш, рисовий папір, шовк, панорамний краєвид, каліграфія, «гун бі», «се і».

АННОТАЦИЯ

Хуан Цзиншен. Традиционная живопись Китая. В данной статье кратко излагаются основные принципы развития изобразительного искусства Китая, рассматривается система теоретико-эстетических воззрений китайской традиционной живописи.

Ключевые слова: художественная культура, традиционная живопись Китая, свитки, тушь, рисовая бумага, шелк, панорамный пейзаж, каллиграфия, «гунн би», «се и».



Painter's tools



工笔 "Gunn bi" ("diligent brush")



写意"se i" ("transfer of ideas")



张大千 Zhang Dagians, 1899-1983



石涛 Shi Tao. 1636-1707