

"Decorum of Spirit-resonance and Vividness": Aesthetic Representation of Modern Chinese Boneless Paintings

Duan Feifei, Issarezal Ismail*, Hamidi Hadi, Ishak Ramli

Department of Fine Art, College of Creative Arts, Universiti Teknologi MARA, Iskandar, Perak Branch, Malaysia

Email Address:

2021689368@student.uitm.edu.my (DuanFeifei), issarezal@uitm.edu.my (IssarezalIsmail),

Hamidi665@uitm.edu.my (Hamidi Hadi), ishak991@uitm.edu.my (Ishak Bin Ramli)

*Corresponding author: issarezal@uitm.edu.my

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Abstract: The purpose of this article is to explain how the traditional aesthetic characteristics of "decorum of spirit-resonance and vividness" are represented in modern Chinese paintings. This article uses the qualitative research method of observing illustrations and document analysis, and through the research and analysis of modern boneless painters and their works, summarizes the performance of modern boneless paintings in terms of "decorum of spirit-resonance and vividness", thereby proving that modern boneless paintings have the aesthetic characteristics of bone painting continue on the basis of the aesthetic characteristics of traditional Chinese painting. It is a general summary of contemporary Chinese painting, which illustrates the innovative development of Chinese painting and also reflects the inclusiveness of contemporary Chinese painting.

Keywords: "decorum of spirit-resonance and vividness", Chinese modern boneless painting Aesthetic, Representation

1. Introduction

China is a nation with an ancient culture and aesthetic thoughts have a long history. It studies the occurrence, development and change of Chinese people's aesthetic consciousness. The aesthetic consciousness of each era is concentrated in the aesthetic thoughts of the thinkers at that time, from Laozi, Confucius, Mencius, Zhuangzi to Wang Guowei, to Zhu Guangqian, Zong Baihua, Li Zehou, Ye Lang, etc... Chinese aesthetic thoughts continue continuously. (Li Xiangde Zheng Qinyong 2013)

Chinese aesthetics should be divided into two parts. One part is classical aesthetic thought. Influenced by ancient Chinese thought and culture, it is based on the aesthetic thoughts of ancient Chinese thinkers; the other part is modern aesthetic thought, which is divided into the late Qing Dynasty and the early Republic of China and is influenced by Western aesthetic thoughts on the basis of Chinese classical aesthetics, presenting a A form that combines Chinese and Western styles. (Ye Lang 1985)

At present, scholars are mainly studying "what is modern boneless painting", "the characteristics and modernity of modern boneless painting" and "the difference between modern boneless painting and traditional boneless painting", without elevating it to aesthetics or even philosophy. to explore. The emergence of the modern boneless painting form is essentially the embodiment of China's modern and contemporary aesthetic consciousness and is also a concrete presentation of the aesthetic characteristics of modern Chinese painting. Therefore, studying the aesthetic characteristics of modern boneless paintings is to study the aesthetic characteristics of modern Chinese paintings. This is very necessary for artists who are engaged in the creation of modern boneless paintings. Only by understanding its aesthetic characteristics can we create soulful modern boneless paintings. Bone painting works better prove that it is an important art form of modern Chinese painting, meets the aesthetic needs of the Chinese people, and is the inevitable result of the development of modern Chinese painting. In order to better promote the development of Chinese aesthetics and establish a truly scientific modern aesthetic system.

2. Literature Review

Before studying the aesthetic characteristics of modern boneless paintings, you should understand what modern boneless paintings are. Modern boneless painting is also called "experimental ink painting" and "ink experiment". (Lin Ruoxi 2004) It is a painting form that has the aesthetic characteristics of Chinese painting in addition to Chinese gongbi painting and traditional ink painting.

The name "aesthetics" was introduced to China in modern times, but aesthetic awareness has long been produced in Chinese history. For example, the pottery and excavated shell decorations in China's Neolithic Age can prove this. The same aesthetic theory can be traced back to the period of Laozi. The aesthetic thought of Chinese painting is a process of continuous updating. This process is mainly manifested as long-term and intricate debates between different aesthetic viewpoints. Sometimes it is even repeated, but its development direction is unswerving and it is the continuous enrichment and innovation of aesthetic thought. . (Wang Yishan Xuexi 1985)

"Decorum of spirit-resonance and vividness" is an important part of the aesthetic thought of Chinese painting. It is an aesthetic proposition put forward by Sheikh Nan Qi, which refers to the inner spirit and charm of painting, embodies the momentum of all things in the universe and human spiritual temperament, and the aesthetic realm of natural and vivid, fully displaying its vitality and appeal. (Qiu Weijie 2022)

Since Xie He proposed the concept of "decorum of spirit-resonance and vividness", with the continuous development of painting, its connotation has also evolved to varying degrees in later generations. The following will give a rough description of the interpretation of "decorum of spirit-resonance and vividness" by literati painters from the Tang to the Qing Dynasty.

In the Tang Dynasty, "decorum of spirit-resonance and vividness" was implemented in figure painting, which focused on the vividness and lifelikeness of the characters in the paintings, reflected the inner spiritual temperament of the characters, and combined the painting expression with the spiritual content of the people. (Tang Lingyun 2014)

During the Five Dynasties period, the aesthetic connotation of "decorum of spirit-resonance and vividness" focused on the communication of one's own spirit and paid more attention to the brush and ink techniques in painting. Artists seek techniques that can express their own spirit and insights in their pen and ink, as well as techniques that can express the vitality and vitality of all things in the universe. (Tang Lingyun 2014)

In the Song Dynasty, the connotation of "decorum of spirit-resonance and vividness" in works was composed of the artist's personality and ideological realm. Only when an artist improves his personal character and brings his personal life realm to the extreme can his works naturally become vivid and vivid, achieving the effect of "decorum of spirit-resonance and vividness". (Pan Liyong, Lu Qingxiang, Zhang Hui, Wu Shubo 2014)

In the Yuan Dynasty, in order to avoid the pain and crisis of reality, artists immersed themselves in Zen Buddhism, trying to find peace of mind, which was expressed in paintings with the aesthetic idea of "decorum of spirit-resonance and vividness" The subjective temperament reflects a state of tranquility and tranquility. (Pan Liyong, Lu Qingxiang, Zhang Hui, Wu Shubo 2014)

In the Ming Dynasty, artists regarded "pen and ink" as synonymous with "charm", and artists used "pen and ink" to express the spirit of life. The "shape" and "color" in the work are both objective forms, and only "pen and ink" can express the author's subjective charm. (Xiao Ying 2014)

In the Qing Dynasty, the relationship between pen and ink and Qiyun became increasingly clear. The brush should be round and smooth, and the ink should be of appropriate shades, so as to convey the aura of the picture and achieve the painting standard of "decorum of spirit-resonance and vividness". (Zhu Liangzhi, Xiao Ying, Sun Tao, Cui Shuqiang 2014)

After the Republic of China, the nature of China's society changed, and new ideas and culture were accepted, which caused changes in Chinese aesthetics and the aesthetics of Chinese painting. Researchers of modern Chinese aesthetics have systematically studied and explained Chinese modern aesthetics, but there is no systematic explanation of Chinese painting specifically. Especially in the 40 years since China's reform and opening up, the transformation of Chinese culture has led to a change in the aesthetic ideas of Chinese painting. The ideas of many modern Chinese painters have been affected. This part of the ideological changes needs to be summarized. Therefore, It is necessary to research and explain the gaps in this part.

The purpose of this study is to find out how the aesthetic concept of "decorum of spirit-resonance and vividness" is reflected in modern Chinese paintings by studying modern Chinese aesthetic thoughts and analyzing contemporary Chinese boneless painters. This illustrates the coherence, innovation and other characteristics of Chinese aesthetic thought.

3. Research Methods

This article uses the case analysis method in qualitative research. Observe and analyze the works of representative modern Chinese boneless painters, carefully interpret the author's thoughts and painting characteristics, and derive their aesthetic characteristics. This can better demonstrate how the aesthetic idea of "decorum of spirit-resonance and vividness" is reflected in modern boneless paintings.

The reason why this research method was chosen is because the aesthetic characteristics of modern Chinese boneless paintings are becoming more and more obvious in modern Chinese paintings. Many modern Chinese boneless painters

will seek support from aesthetic theories for innovation when breaking through tradition and seeking innovation. Such innovation is well-founded. Therefore, through the analysis of the aesthetic thoughts of modern Chinese painters and a systematic and in-depth analysis of some aesthetic thoughts and paintings that have appeared at this stage, it has become the main method of researching this paper.

4. Discover

4.1 Analysis of the Works of Modern Boneless Painters



FIGURE 1. Zhang Daqian Works

Zhang Daqian is a famous painter in China in the 20th century. He put forward important painting aesthetic theories such as "the three beauties of painting - big, bright and curved". He believed that "big" not only refers to the size and length of the painting, but also requires the painter's vision to be large and broad. Even if it is a sketch, it should be able to see the big from the small. Although the scene is small, it has great momentum and great sustenance. "Bright" refers to a painting that can be the most prominent and eye-catching among everyone's works. When people see it, they can be attracted and shocked by its charm. This is "bright". The so-called "qu" refers to the endless twists and turns of meaning in the painting, which people cannot see through at a glance. It feels like lingering sounds and endless aftertaste. This is "qu". (Mao Juan 2015) This is a summary of his life and artistic thoughts on the basis of inheriting traditional Chinese culture. (Song Sijie) In particular, Western abstract expressionist painting ideas had a great influence on his creations in his later years. He is always unswervingly discovering, exploring and creating beauty, and creating more and richer artistic conceptions for his paintings. He believes that the requirement of artistic conception is to have endless aftertaste and pay attention to the exquisite relationship between form and spirit. (Zhang Lijuan)

Zhang Daqian is rooted in traditional and Western art and created the "splashing ink and splashing color method". The innovation of this painting technique is mainly reflected in his full use of the fusion of water, ink and color. Through traditional Chinese techniques such as splashing, accumulating ink and breaking ink, combined with the color splashing method of Western painting, he formed a The style of "splashing and writing, blending color and ink". This is a technical breakthrough and development of the boneless painting method. At the same time, it not only shows Zhang Daqian's extraordinary skills, but also has a strong personality, heroic and bold characteristics (Liao Jialiang, & Huang Zongxian. 2012).

Zhang Daqian's aesthetic ideas are also reflected in composition and color. The macro structure and micro structure of his works are intertwined and complementary, and the macro structure presents a grand view; the micro structure is derived from the detailed depiction of all things in nature. On the basis of fully absorbing Western paintings, he improved Chinese landscape paintings and introduced red, green, blue and other colors into landscape paintings. This has brought about a subversive change in the color perception of Chinese landscape paintings (Wang Xiaobo, & Li Kaineng. 2011).



FIGURE 2. Lin Fengmian Works

Lin Fengmian is a famous modern Chinese painter. His pursuit of art focuses on the reconciliation of emotion and rationality. He advocates learning from Western art forms and supplementing Eastern art forms to achieve the full expression of internal emotions and the reconciliation of emotion and rationality. On the basis of historical research, he came to the conclusion that "from a historical perspective, the development of a nation's culture must be based on its inherent culture, absorbing the culture of other nations, and creating a new era." Lin Fengmian reached this conclusion through research on Chinese and foreign culture and art history, which formed the core of his aesthetic thoughts. Lin Fengmian's aesthetic thoughts are the product of a thorough study of Chinese and Western art history and are based on a solid foundation of historical experience (Xia Shuoqi).

As an innovator in the fusion of East and West, Lin Fengmian breaks the boundaries between oil painting, gouache and traditional Chinese painting techniques, grafting and reorganizing Western realism and Eastern freehand brushwork. In terms of composition, he completely broke the horizontal or vertical composition of traditional Chinese paintings, mostly using square compositions, and completely abandoned the tradition of combining poetry, calligraphy, painting and seals, and only signed his name in one corner of the painting. Lin Fengmian's paintings basically adopt a square layout, expanding equally in all four directions, and all the spaces are concentrated, or there is a circle in the square (Gao Hong). His colors not only have the classical beauty of Chinese painting, but also make full use of modern Western colors. He often uses bright colors as backgrounds and combines color with ink.



FIGURE 3. Tian Liming Works

Tian Liming's aesthetic thoughts are mainly reflected in the pursuit of the plain and innocent aesthetic concept of Chinese culture, and taking the harmony between man and nature as the principle of creation. At the same time, Tian Liming's repeated mention of "mind" is a direct inheritance of the theory of aesthetic cultivation in classical Chinese aesthetics, which in turn tends to pursue an artistic life. His aesthetic thought is a modern interpretation of traditional Chinese aesthetics. Through his works, he demonstrates an aesthetic concept that pursues simplicity and innocence, and harmonious coexistence of man and nature. This concept is not only reflected in his artistic creations, also runs through his artistic career and academic research (Lin Jun).

Tian Liming inherited the tradition of "boneless" painting method, and later developed into the fused ink method, conjoined ink method, and encircling ink method, forming a new and personalized boneless painting method, also known as the "circle ink method" or "circle ink method" Circle Color Method". The composition is larger than the whole frame, which on the one hand eliminates the sense of depth in the space. On the other hand, it increases the richness of the space, and even creates an effect of impermanent lighting, both real and illusory. On the basis of the "boneless method", he incorporated light ink and light colors, using colors with subjective emotions to express a clear and clear state (Liu Xiaoyitong).



FIGURE 4. Pan Ying Works

Pan Ying's paintings express the true beauty of Miao, Dong, Yi, Tibetan and other women to find the spiritual purity needed by modern people. She advocates that painting should not be stylized but should have a clear personal style while avoiding stereotypes, and should allow people to see the world in different ways (Pan Ying 2015). After that, she launched ink-and-wash alternative abstract paintings with a heavy structure: she used lines to outline, and she used pen and ink to blend out silky, dancing pictures. She put herself in a new context that was completely different from traditional painting concepts. Looking for new forms of ink expression (Tao Yongbai. 2017).

The shape and composition of Pan Ying's paintings pay attention to the point, line and surface division of color blocks and leaving blank spaces, which serve as the scaffolding of the picture structure to support the entire picture and form the tension of the picture. The accumulation of color and water on the cooked surface is Pan Ying's formal language. The harmonious unity of light and color allows the characters to present unexpected visual effects under her "stain-dye" technique. Her ink paintings are colorful, with high brightness, purity and saturation. She mostly uses red and light ink colors in her paintings.

4.2 Analysis of characteristics of modern boneless paintings

A comprehensive analysis of the thoughts and painting characteristics of the above-mentioned painters shows that most of them have experience studying abroad, have a certain understanding of Western painting and aesthetic ideas, and are influenced by them. At the same time, their painting techniques are all innovative on the basis of traditional boneless painting, developing the techniques of Chinese boneless painting into new painting techniques with the characteristics of the times, which not only retain the artistic characteristics of traditional Chinese painting, but also integrate Western painting painting method. The use of color is bolder, no longer restricted by the color of ink, and the courage to pursue the rich changes produced by color and water on rice paper is no longer limited by the "use of brushes", but more about the pursuit of texture effects.

Through the analysis of several modern Chinese boneless painters, it can be seen that they did not give up the essence of traditional Chinese culture in the process of pursuing innovation, especially in the expression of "decorum of spirit-resonance and vividness", they combined the pictures into The expression of artistic conception is an important means of expressing "decorum of spirit-resonance and vividness", and artistic conception is the embodiment of the relationship between virtuality and reality in traditional Chinese aesthetic thought, and the relationship between virtuality and reality is reflected in the works of modern Boneless painters through their innovations. Reflected in painting techniques. Therefore, the "decorum of spirit-resonance and vividness" expressed in their works is more in line with current people's aesthetic needs and fits people's lives.

5. Conclusion

From the above analysis, it is not difficult to see that the modernity of the "decorum of spirit-resonance and vividness" theory is based on the comparison, communication and integration of Chinese and Western aesthetic ideas, and constructs the logic of classical art history and the characteristics of modern thinking in modern Chinese aesthetics integration. Use modern aesthetic concepts to transform Chinese classical aesthetic thoughts to reflect the modern aspect; inherit the overall Chinese classical aesthetics and combine it with modern discourse methods to keep the thoughts in a Chinese state.

At the same time, this study has certain limitations in the selection of modern boneless painting painters, is not comprehensive enough, and does not have a thorough understanding of modern Western aesthetic ideas, which may affect the conclusion. However, the research on the aesthetic characteristics of modern boneless paintings and modern Chinese paintings has a positive role in promoting. On the one hand, it fills the gap in this area, and on the other hand, it provides aesthetic theoretical support for painters who study modern boneless paintings. It laid the foundation for artists to reach a higher level in their modern boneless painting creations.

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