

Analysis of Aesthetic Expression of "Line" in Chinese Painting

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Abstract: "Line" is not only one of the core elements of Chinese painting modeling, but also the lifeline of Chinese painting. It can not only help the painter to depict the image characteristics of the object, but also vividly convey the painter's emotional attitude, spiritual pursuit and aesthetic realm. Therefore, the "line" in Chinese painting often has unique aesthetic requirements, which is also the decision It can well show the important conditions of object modeling, level, texture and sense of space. Looking at the lines of Chinese paintings in the past dynasties, their forms are diverse and varied. Lines of different shapes can show their unique emotional thoughts and aesthetic interests. In order to better understand the emotional thoughts of Chinese painting lines, it is necessary to deeply analyze and explore their aesthetic expressions and aesthetic interests. This paper mainly describes the relationship between "line" and Chinese painting, the characteristics and aesthetic functions of "line" in Chinese painting, and the aesthetic performance of "line" in Chinese painting.

1. Introduction

In the process of Chinese painting creation, "line" (line) refers to the modeling means that the creators summarize by observing and analyzing the form[1], verve and spiritual state of the objective figures and things, plus the subjective treatment. It can not only show the figure, body, quality and spirit of the figures or things, but also gather the subjective emotion and aesthetic interest, and can show the painter The emotion of the mind, the pursuit of the spiritual level and the aesthetic realm. Moreover, the lines in Chinese paintings have unique aesthetic interest. This is because the creators infuse emotion, interest and soul into the lines in the creation process, so that the created paintings can not only be closer to the performance object, but also contain a certain subjective feeling, so as to produce unique aesthetic interest, and then can arouse the audience's resonance and love. It can also be seen that the aesthetic expression of "line" in Chinese painting is extremely important. On the one hand, it requires the creators to master solid line drawing modeling techniques, on the other hand, it also needs to be full of emotion and interest in the creation process to make the Chinese painting more attractive.

2. The Relationship between "Line" and Chinese Painting

"Line" is line, which is not only the basis of Chinese painting, but also represents the tradition and spirit of Chinese painting. It can be said that line is the lifeline of Chinese painting. Chinese painting has its own principles and requirements for the use and performance of lines. For the creators of Chinese painting, lines are not only a simple external description of the objective form, but also an important carrier to express emotion and convey spirit. Some seemingly simple lines not only have intriguing spirituality and change, but also are the expression of personalized creation and ideation. Therefore, it is necessary to It is also one of the most difficult basic techniques in Chinese painting. Many famous painters in ancient and modern China have pointed out that stroke line is the root of Chinese painting, because Chinese painting is essentially a painting composed of stroke line[2].

3. The Function of "Line" in Chinese Painting

"Line" is the most basic language form of Chinese painting. At first, the line is only used to "talk about things", such as mural education, which has a certain function of educating the society. Later, the line gradually becomes a modeling means [3]. With the development of history, the line from the initial performance of physical objects to the expression of ideas and emotions. Performance function and aesthetic function. The two functions are gradually balanced and unified in the change and development. As shown in Figure 1 [4]



Figure 1 The secret of composition of Chinese aesthetic painting

3.1. PERFORMANCE FUNCTION

On the one hand, the performance function of line is to depict the image characteristics of objects. It can show the age characteristics, identity image, character characteristics and volume proportion of different characters through the change of the thickness of line. The line in Chinese painting can be said to be the line after the painter's understanding, processing and refining of the objective image, which has a strong subjective emotional color [5]. On the other hand, the expression function of line is the emotional expression of the painter's mind, because once the "line" is created artificially, it must not be a simple form element, besides the external form expression, it can also cause people's internal emotional activities. The expressiveness of lines is influenced by our subjective emotional consciousness. Each line is a record of the painter's emotion. Therefore, the external environment, the use of materials, the inner perception and other factors can affect the expression form and the ideological emotion of "lines". Compared with the non-human lines [6], it injects the subjective consciousness. The painter gives the meaning of line spirit. Such a picture is full of emotion Interesting, more expressive.

3.2. AESTHETIC FUNCTION

The lines in Chinese paintings have independent aesthetic taste. As far as the line itself is concerned, there are thickness, length, roundness, twists and turns, and Xu Ji's changes. When you start writing, you will "want to go up and down", and "want to go left first and right first". When you use the pen, you will "have twists and turns", and when you close the pen, you will "go back to peak". On the other hand, the line infuses the painter's emotion, and places the painter's interest and soul. The so-called "outside division and creation, in the heart source", through the perfect combination of "creation" and "heart source", make the viewer get the picture enjoyment. Performance function is closely related to aesthetic function. It is meaningless to pursue formal beauty without performance object. Only when it is close to performance object and contains certain subjective emotion can it produce unique aesthetic interest.

In addition to the aesthetic interest, sometimes the works described by the lines also have the role of aesthetic education and aesthetic cognition. Compared with other forms of painting, figure painting has a strong function, especially religious historical themes with preaching. Especially in the Tang Dynasty, Yan Liben, who was born as a noble and believed in feudal monarchy, embodied the will of the feudal ruling class in his works. Another example is the religious works of Wu Daozi, which vividly educates the masses to be virtuous and virtuous. To some extent, these works have

played a political role and become a tool used by the ruling class. For this reason, such works describe the society at that time more truly, which has important reference value and aesthetic cognitive function for later generations' historical research. In the early Tang Dynasty, the aesthetic education and aesthetic cognitive function were particularly prominent due to the limitation of painting themes. In the middle and late Tang Dynasty, with the expansion of themes and the promotion of social aesthetic needs, aesthetic interest gradually became prominent, which marked the progress of human aesthetic level[7].

4. The Aesthetic Expression of the Figure Lines in Song Dynasty

In the early Song Dynasty, the line drawing inherited the traditional techniques of the Tang Dynasty in style. With the continuous innovation of techniques and the completion of the technical system, it gradually formed an independent art form, and its aesthetic standards and artistic concepts gradually matured. Later, the line was studied as an aesthetic object, and developed into a white drawing with independent aesthetic significance. With the integration of emotion, the aesthetic quality of the line was improved High. Both the white drawing and the reduced drawing in the Song Dynasty reflected the development demand and aesthetic interest of the society at that time, and had special aesthetic value[8].

The first is the beauty of interest. For example, Liang Kai's "painting of ink splashing immortals" in the Song Dynasty has a variety of lines, which are simple and unconstrained. Only a few strokes can depict the verve of the characters, and the ink lines are more to express the painter's own feelings.

Secondly, the beauty of rhythm. For example, in the painting of five horses by Li Gonglin of the Song Dynasty, the lines of the abdomen and buttocks of horses are thick, powerful and full, which is in sharp contrast with the use of pens for horsetails and manes. Through the contrast between the strength and strength of the rhythm of the real and the virtual, it produces rich expressive force. There is also the picture of immortal battle in the Yuan Dynasty by Wu Zongyuan in the Song Dynasty. The combination of characters is high and low, and the whole picture is full of rhythm and beauty. This kind of line drawing emphasizes the writing and rhythm of painting. Through the flat lines, it shows the sense of rhythm like music, dance and poem, and it is also an artistic expression way in line with the Oriental temperament.

5. Aesthetic Expression of "Line" in Chinese Painting

"Line" can reflect the aesthetic characteristics of primitive art such as frankness and naivety. To understand the aesthetic thought of Chinese painting well, we must first understand its aesthetic performance.

As one of the main forms of expression of Chinese painting, "line" not only has the function of expressing images and emotions, but also has a unique aesthetic value, which is mainly reflected in the following four aspects:

5.1. IMAGE BEAUTY

Many Chinese painting teachings point out that Chinese painting modeling is the image modeling by means of lines. Therefore, the image beauty of lines is regarded as one of the important carriers of Chinese painting. As far as the image beauty of lines themselves is concerned, it belongs to the category of Chinese aesthetics. According to the needs of individual temperament expression, painters in different periods use string drawing, high ancient silk drawing, iron line drawing, locust drawing, earthworm drawing, AI There are 18 kinds of image names, such as head drawing, which describe the appearance of line drawing in Chinese painting with pictures and texts. These 18 kinds of drawing methods skillfully use image methods to show the image beauty of lines, which are continued by Chinese painting, and finally form their own unique aesthetic style.

5.2. INTEREST BEAUTY

In the early stage, most of the painters in Song Dynasty inherited the traditional techniques of Tang Dynasty for line drawing. Later, they continued to innovate their techniques. They not only gradually formed a complete technique system and formed an independent art form, but also gradually matured their artistic concepts and aesthetic standards. They studied the "lines" in their paintings as aesthetic objects, and then formed a white drawing with independent aesthetic significance. It not only improves the aesthetic quality of the lines, but also reflects the aesthetic taste of the painter and the development needs of the society at that time. Therefore, the "lines" in Chinese painting have the aesthetic expression of interest. For example, Liang Kai, a painter in Song Dynasty, used only a few simple and bold lines in the painting of the immortal splashed with ink to draw the charm of the characters. Although the picture is limited, it can draw well. It expresses its own emotions, and conveys infinite emotions and artistic conception. This kind of emotional expression in pursuit of aesthetic artistic conception embodies the beauty of meaning and interest of Chinese painting lines.

5.3. RHYTHM BEAUTY

The lines of Chinese paintings can also reflect the beauty of rhythm by using different methods of modeling, such as the immortal battle picture of Chaoyuan of Wuzongyuan of Song Dynasty, the dignified and elegant emperor, the powerful and powerful divine general, the solemn male immortal and the beautiful female immortal, the combination of high and low density of characters makes the whole picture full of rhythm beauty and sense of rhythm, and the five horse picture of Li Gonglin of Song Dynasty is full and powerful. The thick lines of the horse outline the abdomen and buttocks of the horse, which is in sharp contrast with the horsehair and horsetail pen, and the expressive force produced by this virtual and real rhythm is very rich. In the process of creation, the line drawing of the above style emphasizes the writing and rhythm of painting. Through the flat lines, it can make Chinese painting show the rhythm like poetry, music and dance[9].

5.4. CALLIGRAPHY BEAUTY

There is a close relationship between Chinese painting and calligraphy. Painters pay great attention to the use of pens, especially the layout of works and the change of lines. The ancients once said that painting is the most rational way of writing, while calligraphy is the method of painting. The lines used in Chinese paintings are not only in line with the rules of calligraphy, but also in line with the aesthetic interest, so they have both aesthetic feeling and strength. In painting, painters attach great importance to the calligraphic consciousness of lines, which is self-contained. For example, in the Qing Dynasty, Zheng Banqiao was very good at using the strokes of zhuanli when drawing bamboo, and some other famous painters used them when drawing. In the Yuan Dynasty, Zhao Mengfu once inscribed "stone is like flying white wood, and bamboo is like flying white wood. If someone can understand this, he should know that calligraphy and painting are the same." It can be seen that, as far as pen is concerned, painting and calligraphy are indeed interlinked. Chinese painters are good at using calligraphy to train painting skills. At the same time, they will learn from the layout and composition of calligraphy when drawing.

6. Conclusion

"Line" is the lifeline of Chinese painting, which can not only help the painter to depict the image characteristics of the object, but also vividly convey the painter's emotional attitude, spiritual pursuit and aesthetic realm. At the same time, because of its lyrical expression and abstract aesthetic characteristics, it can also reflect the aesthetic characteristics of Chinese painting, while the line shape changes in a variety of ways, Xu Ji changes. The lines presented in Chinese painting works are simple, elegant, thick, straight, gentle, prioritized and cadenced. When describing the flexible and various objective forms, they can reflect the painter's emotional attitude and aesthetic realm. Only a good understanding and understanding of the aesthetic expression of "line" in Chinese painting can promote. People can better understand the painter's inner feelings, better understand the profound connotation and aesthetic taste of the painting, so as to better appreciate it. Generally

speaking, "line" has four aesthetic forms in Chinese painting, one is the beauty of image, the other is the beauty of interest, the third is the beauty of rhythm, the third is the beauty of calligraphy. In the process of appreciating Chinese painting, people can start from these four aspects, which will help them better understand the artist's aesthetic realm and feel the beauty of Chinese painting.

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