

## Aesthetic Orientation of Contemporary Mogu Flower-bird Painting

Hao Xiaofei

Department of Chinese Painting, Hubei Academy of Fine Arts, Wuhan, Hubei 430070, China

745282008@qq.com

**Keywords:** flower-bird painting; aesthetic; change

**Abstract:** Our country's flower-bird paintings have a long history, profound foundation and deep aesthetic connotations. The mogu flower-bird painting is an important component of traditional Chinese painting, and its unique artistic creation forms a rich aesthetic feature. As a traditional form of painting, mogu flower-bird painting not only inherits and develops traditional painting techniques, but also has a clear sense of the times in the aesthetic orientation.

### 1. Introduction

The mogu flower-bird painting has experienced a long historical development and formed a unique artistic connotation. It has formed its own characteristics in the continuous artistic creation, which reflects the exploration and pursuit of traditional Chinese painting aesthetics. The contemporary mogu flower-bird painting has rich aesthetic arts, and it takes meaning as first, and emphasizes aesthetic tastes. In the process of flower and bird painting, the unique aesthetic consciousness has an absolutely important position. It is the source of creation and spirit of contemporary mogu flower-bird painting. The aesthetic value of flower and bird painting originates from Chinese social structure and culture. What the art life of contemporary mogu flower-bird painting shows is just the history of life activities of ancient arts, especially the history of aesthetic activities.

### 2. The Development of the Theme of Contemporary Mogu Flower-bird Painting

Since ancient times, flower and bird paintings have constantly emerged a variety of aesthetic orientations. With the development of society and the improvement of life, the aesthetic standards of the masses have also been improving step by step, and the demands of the society for art are also increasing. After a turning point in the early 20th century, the realistic aesthetics are more emphasis on the expression of the forms. The contemporary mogu flower-bird painting also shows a strong and distinct sense of the times, which meets the needs of contemporary people for art. The aesthetic orientation of flowers and birds painting is affected by many factors, including the painting theme, the expression way and the color use, and so on.

The material and content of artistic creation will be updated over time. The modern society is changing with each passing day, and the creative material has undergone greater changes than before. As the factor that should be confirmed first, the theme often becomes the first step in the forming process of the aesthetic orientation of painting. The themes of traditional flower and bird paintings are mostly plum, orchid, bamboo, chrysanthemum, or peony and lotus. The painter uses flowers, birds, fish and insects as carriers. In addition to the natural character these themes have in Chinese culture, they also have many humanistic attributes and have a rich symbol significance. The painters gave them fresh vitality to express themselves and they pour out their own spiritual emotions and cultural connotations while interpreting the life of flowers and birds, and elaborate the memory of the dialogue of life between man and nature.

With the change of artistic concepts, the painters are no longer satisfied with the repeated characterization of traditional subjects in order to avoid the stylization and repetition of themes. In order to express subjective thoughts more realistically and focus on reality and live closer to life, the contemporary mogu flower-bird painting extends from the traditional range of subjects to the

eye-catching common objects. Even the still life and bottle flowers in oil paintings often appear in the paintings of flower and bird painters. They may display the spirit of the times, or reflect the feelings of entering the world, or convey the humanistic spirit. During the process of creation, the painter continuously creates new forms through the refinement, generalization and exaggeration of natural images. What we see is no longer the bird or even the flowers in nature, which gives people a strong visual experience. This way of paying attention to society, paying attention to reality, and shifting from objective praise to subjective expression not only expands the scope of subject selection, but also enriches the connotation expression of the mogu flower-bird painting in the cultural background of the new era, reflecting the aesthetic concept and spiritual pursuit of times in a comprehensive and profound manner..

### **3. The Color Trend of Contemporary Mogu Flower-bird Painting**

As the most emotional factor in visual arts, the color is one of the main forms of painting, and it is also an important expression language for mogu flower-bird painting, which has a relatively independent aesthetic value. With the changes of the times and the arrival of new artistic trends, Chinese culture is in a period of recovery. The color trend of flowers and birds painting also becomes more abundant with the arrival of new trends in art.

The so-called “mogu” painting method is not based on drawing the outline with ink, but uses the color to spot, dye, and wash to make it. It can be seen that the color is particularly important for the mogu flower-bird painting. The color development of the flower and bird painting was first expressed on the painted pottery. Under the traditional ideology of coloring per genre, the bird and flower painting has always attached importance to the inherent color of the object, and arranged the color in accordance with the original object, and strived to be close to the natural life. The paints sfumato by the traditional mogu method has regular and rigorous color rules

On the basis of inheriting traditional paintings, the contemporary mogu flower-bird painting fully utilizes the color knowledge of western paintings, which not only respects the colors and ideas of traditional flower and bird paintings but also is not bound by this set of programs. The color representation of the contemporary mogu flower-bird painting is not only a re-expression of natural objects, but also reveals the painter's personal emotional cultivation and personality charm. The color is a carrier for painters to express their inner spiritual content. The backgrounds, outlook on life, and emotions of different painters push the color art of flowers and birds painting to be personalized and stylized, and thus the pursuit of personal artistic style is pursued. These features constitute the independent aesthetic features of the traditional color concept. The choice of colors by modern mogu flower-bird painter does not depend on the objective existence, but it is also not arbitrary. It is based on the universal psychological color of the people. Just because of the aesthetic psychology that comes from life and originates from the masses, can the contemporary painter combine the contemporary painting and the western painting through the color concept, which forms a simple and elegant style not only with the shadow of traditional culture, but also with the aesthetic needs of modern people. The contemporary mogu flower-bird painting is the extension of the performance and expression of the traditional flower and bird painting, and also the transformation from rational thinking to contemporary humanistic feelings, which is just the portrayal of the contemporary flower and bird painting to go towards the modern significance. In addition, with the advancement of technology, now there are thousands of mineral pigments and plant pigments of different brightness, purity, and chroma that can be selected by painters, which greatly enriches the color connotation.

### **4. The Extension of Modern Mogu Flower-bird Painting Techniques**

In the Qing Dynasty, Fang Xun said in the "Shan Jing Ju Painting Theory" that: "The painting is made not with ink but with color, which means mogu method." It can be seen that the mogu painting method is a special expression technique between fine brushwork and freehand brushwork. When painting, it does not use ink lines to outline lines or weaken the contours of the ink lines.

Instead, it uses color pigments to sfumato directly. The most common one is the painting technique of "color accumulation style" and "color applying style". The traditional mogu painting technique is mostly pure mogu ink, mogu color, or the mogu combination of ink and color. When painting, ink is not used to draw the outline, and the ink or color pigment is directly used to follow the shape of the represented object. The watermarks full of colored ink are naturally smudged on the picture, or they are layered and mixed on the picture. Then the proper guide and control is used and the traditional techniques of hook, cracked, point, dye are interspersed to show the picture that is both soft and rich in texture to depict the object and convey the spirit.

Under the background of the rapid flow of western cultural trends to the inland, the contemporary mogu painting method has also undergone self-enriching innovations and artistic innovations that are advancing with the times to inject new painting language and painting techniques, which forms the unique artistic style with unique characteristics of the new period. For example, the use of "water-entry and powder-entry" method is to bleed and smudge two or more colors with water. The colors are gradually blended and infiltrated into each other, showing a magnificent effect and a virtual reality effect. In addition to this, there are "mogu dyeing method", "superposition method", and "mogu soft rime painting method" and so on.

The famous modern mogu painter Mr. Li Kuizheng once said: "The new thinking will produce new ideas and realms, and the new consciousness will generate the new courage and painting style, and the new artistic pursuit will produce new performance techniques. So a successful painter must have his own unique performance features and artistic language."<sup>1</sup> Take Mr. Li Kuizheng as an example, Mr. Li focuses on the fusion of Chinese and Western art and represents the bird and flower world with all-round contemporary aesthetic consciousness. He absorbed and used the characteristics of Monet and Van Gogh, masters of western impressionism and post-impressionism, in color representation, emphasizing mass structure and light color performance, which possesses powerful era features and modern expression consciousness. He answered the question from a reporter of the Painter Newsletter in 1996 that: "As a flower and bird painter, we should not only paint flowers and birds, we should also paint ourselves, paint perception towards life, society and nature. Therefore, we should experience and observe, explore and express the flower and bird world to give the new spacetime and character thus to find the integrating point where the self-psycho world meets the universe."

In general, under the diversified social conditions, if we want to develop and innovate, we must make new improvements to the mogu flower-bird painting to enter the mainstream discourse of contemporary culture to do the contemporary structure considerations and innovation. The flower and bird, as nature-oriented aesthetic objects, are endowed with pleasing spiritual enjoyment with its unique meaning. They are not only the objective existings, but more of the production of the artistic life. The cultural heritage of Chinese flower and bird painting is the connotation of its aesthetic value. The change of the aesthetic taste makes the contemporary mogu painting more universal, and at the same time the expression of many emotions is increased. A good aesthetic taste can depict the contemporary mogu flower-bird painting vividly, and can also integrate flowers, birds with emotions. That is to say, the realization of artistic life is completed through the generation of artistic life to make the aesthetic nature of the contemporary mogu flower-bird painting follow the times.

## References

- [1] Li Kuizheng, Performance Characteristics and Opportunities of the Times for Mogu Painting, Times and National Spirits [M]. Beijing: Central University for Nationalities Press, 2005
- [2] Wu Mengfu, Guo Yin, Chinese Painting Theory [M]. Anhui Fine Arts Press, 1995
- [3] Ye Lang, Outline of the History of Chinese Aesthetics [M]. Shanghai: Shanghai People's Press, 1985.
- [4] Liu Daoguang, History of Chinese Art Thoughts [M]. Nanjing: Jiangsu Fine Arts Press, 2009.