

Taking All Things as Teachers-Yuan Xiaocen Flower and Bird Painting Research

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Abstract: Yuan Xiaocen was able to achieve today's success and become a master of the vocal art scene. He thanked him for raising his land, thanking him for honing his life, and thanking the profound Chinese culture. Because of this, in his artistic pursuit, he took the sculpture. With painting, poetry and painting as an organic whole, it is embodied in creation, and everything is based on everything. His life is an artistic life, even though it is full of the ups and downs of ordinary people. It was his life's tireless pursuit to make him a long-lasting artistic life. This paper first briefly introduces the general situation of Yuan Xiaocen's freehand flower-and-bird painting, analyses his style of flower-and-bird painting, and probes into the composition characteristics of his freehand flower-and-bird painting.

1. Introduction

Yuan Xiaocen's flower and bird paintings have a strong sense of life, which is different from the bold imagination or untimely exaggeration of general aestheticism on the object of painting [1]. His depiction of the theme depends on his own life, but he does not simply reflect it [2]. He is neither a straightforward and realistic depiction of his own state of life, nor an exaggeration of the beauty of life. He made bold treatments on real objects on the basis of respecting visual reality [3-4]. These images of life-derived objects have been merged into a new artistic image on paper by his artistic methods of refinement, generalization, choice, combination, etc., and the effect of this confinement is clear and strong, rich and pure, true and true. Not artificial [5-6]. In addition to peacocks and cranes, he is also good at other flower and animal beasts, such as galloping gallops in the Yunnan-Guizhou Plateau, with the pen must be powerful, like sketching, trying to show the sturdy and sturdy character of the southwestern horse [7]. In his later years, he also worked as an old horse to show his state of calm and indifference in his later years. Regardless of the subject matter he uses, he writes his love for nature and life with his brush.

2. Overview of Yuan Xiaocen's Freehand Flower and Bird Painting

2.1. Yuan Xiaocen's Road to Painting.

Yuan Xiaocen loved painting since childhood, Talent is extraordinary. Born on June 28, 1915, in a remote and exclusive village in Puding County, Guizhou Province, he attended Shajia Machang Primary School in Puding from 1924 to 1929. In 1930, Yuan Xiaocen, 15, entered Guizhou Normal School and formally embarked on the road of painting. Through the study and introduction of the classic works of "The Mustard Seeds", Ren Yichang and Ren Bonian, the foundation of solid art theory and techniques has been laid. Among them, Ren Bonian, who had the greatest influence on him in his early years. Later, during Xu Beihong interaction with Yuan Xiaocen, he saw the peacock painted by Mr. Yuan and greatly appreciated it. He encouraged Mr. to build a foothold in Yunnan's unique natural conditions and devoted himself to the theme of peacock. To this end, Yuan Xiaocen became the founder of the contemporary freehand peacock, and is one of the pavers of contemporary Chinese flower and bird painting. With his distinctive artistic style, he has made pioneering artistic achievements in the field of freehand flower and bird painting. Together with other famous flower and bird painters, he has made Yunnan's Chinese freehand flower and bird painting art a new step.

2.2. Sketching, Everything is a Teacher.

Some painters are in the studio all the time and rarely go out to observe, sketch, and "naturally create". His works are inevitably lacking vitality and have no vitality, dull and obsolete, and they also claim to have the so-called "scent of books." The greatest advantage of sketching is to make the painter close to nature and feel the vitality of nature. Avoid long-term closed-door construction, and fall into the stereotypes. Sketching can exercise the high unity of the artist's eyes, heart and hands. See what you see, what your heart thinks, what you can do. The sketching can train the painter to easily and objectively depict the objective object and express the image of the heart. Today, despite the development of technology, with cameras, video cameras, but can not replace the function of sketching. Because sketching is not the object of copying, but according to the needs of the painter, "can be seen as you like", you can "turn a blind eye", you can "make flowers and pick up wood", you can "patch together", and the camera can only collect all the objects, so it can only be used as a creation. The method of collecting material. Because Mr. Yuan's East-style Chinese aesthetics and art always consciously promoted the principle of "the heaven and the earth are rooted with me, everything is integrated with me", it emphasizes the harmonious unity of art and Tao and heaven and man. Focusing on things, I am blended, and I am spiritual, and I have laid the foundation of art. More importantly, he devoted his self-sexuality to the concern of real life, and turned "a sense of things" into a symbol of emotion. Therefore, his works can come out of tradition and jump out of the tradition, vivid and touching.

2.3. Source of the Subject of Yuan Xiaocen's Work.

Yuan Xiaocen's flower and bird paintings mainly focus on peacocks. In the early years, he always attached importance to sketching. He painted pigeons and observed its characteristics in order to draw pigeons. Feelings will be different at different times. Also raised peacocks, and later painted wild peacocks. The place where the most peacocks in Yunnan sketched out. When the sun came out in the morning, in the bamboo forest, a group of peacocks ran out. The peacock in the natural state is more robust and more beautiful than the peacock in the garden. The idea of expressing the peacock in the natural state by means of freehand has been formed at that time and has been adhered to the present. Facts have proved that Yuan Xiaocen's choice is correct. He draws wild peacocks and has the interest of wildness, which is in line with his personal temperament, aesthetic orientation and artistic laws. The domestic or garden peacock has left the environment in which it lives, its nature must be different, and it will be fascinating for a long time. The peacock he painted has the power of wildness, the look and the vitality, and it is the result of observation and sketching in nature. For example, its works (Fig. 1.), although the peacocks on the branches are static, we can feel the dynamic and a kind of wild and vigorous vitality filled with the dynamics of the picture.



Figure 1.

Therefore, Mr. Yuan has endowed with his unique environment and life experience, academic accomplishment and other unique advantages. He devoted his life to the artistic peak in the form of freehand brushwork, and completed the peacock image in Chinese painting from realistic to Freehand, from the meticulous to the change of the Italian pen, became the founder of the Chinese freehand peacock painting school. Throughout the artistic career of Mr. Yuan Xiaotong, the peacock has occupied an important part in his works. The formation of his artistic path and his deep love for peacock paintings are inseparable from his youthful experiences and life experiences.

3. Analysis of Yuan Xiaocen's Flower and Bird Painting Style

3.1. The Artistic Conception of Flower and Bird Paintings.

Everything comes from life and above life. Different artists have different temperament, and the pursuit of art, the angle of appreciation and the intention of creation are also different. Chinese painting is one of the artistic forms of expressing vitality. This unique art form requires the combination of "intention" and "image". It expresses the powerful vitality of nature with the image of the object, and the artist's thoughts and feelings are placed in the natural image. To express the artist's ideological realm and ambition. A good painting can make people feel refreshed or purify their souls. If you think about it in your taste, you will have something to gain, or you will be smashed, or you will return to beauty. This depends entirely on the "intentionality" in the picture. As an important aesthetic category of Chinese traditional art, "Ideology" has been valued by artists and aestheticians since the early Qin Dynasty. In the language of Chinese painting, it is the feeling of "poetry". Yuan Xiaocen has such a "poetry" feeling of artist, he is not afraid to show his true nature in the works. He follows his own aesthetic experience and captures the beauty of pure life in a natural and uniquely styled language. It is this kind of freehand and poetic way that gives Yuan Xiaocen a free and stretched visual effect. We can also feel that through the poetic expression of the artist, the image of the depiction often reflects a simple inner beauty. Yuan Xiaocen is good at pursuing "the scenery outside the scene" and "the image outside the elephant" in his works with his traditional cultural qualities behind him. This pursuit of the image of the environment has been fully demonstrated both in his shaping of the character image and in the portraying of the animal image.

3.2. The Charm of Flower and Bird Paintings.

Flower and bird painting composition is concise, artistic conception is fresh, brush and ink are integrated with the object of expression, with strong and bold brush, and fast and powerful, good use of broken ink, ink vivid and smooth. The most commendable is his peacock technique, which is the most successful combination of pen, ink and color. Because of his brilliant achievements in sculpture, Yuan Xiaocen's success in freehand flower-and-bird painting also benefits from his solid basic skills in sculpture. He integrates the sculpture's modelling structure and conception into painting, thus making his flower-and-bird painting vivid, accurate in structure, with a strong sense of wholeness and gravity. He insisted on the realistic way of creation, which originated from the fact that life was higher than life. He advocated that art should be understood by the people, loved by the people, appreciated both refined and popular, and had distinct characteristics of the times. With the love of nature, love of life and love of peace, he discovered beauty from nature, absorbed beauty from the traditional essence, and unswervingly "walked his own way", creating countless works of artistic beauty full of charm.

3.3. The Sense of Visual Space in Flower and Bird Paintings.

Yuan Xiaocen's flower and bird paintings constitute a visual space, that is, the conceived composition is concise and concise, highly concentrated and generalized to depict the subject, with little or no background setting, thereby conveying the charm and artistic conception of the work. The flower and bird paintings emphasize the beauty of nature and tranquility, and realize his pursuit of indifferent and simple beauty. This is also the common aesthetic ideal of Chinese literati. When Yuan Xiaocen paints, he can freely draw a variety of peacocks and refine them. In order to highlight

beauty and create beauty, his works can be highly generalized and concisely constructed in any form, natural and full of wildness, thus achieving both form and spirit and vividness. His freehand peacock looks natural and beautiful from any angle. This extraordinary ability is closely related to his long-term sculpture creation. Because the sculpture itself is a three-dimensional art, it pays attention to all-round observation. Body, structure, volume, block surface, and then through exaggeration, deformation, reorganization, etc. to create the appropriate benefits, vivid and natural, and vivid, so that the sculptural nature of the freehand flower and bird shape fully reveals the three-dimensional space Sexual and multi-faceted observations use the two-dimensional space to create a sense of space and volume, so that their paintings have a unique artistic style and strong spiritual radiation, deeply conquering the viewer.

4. The Compositional Features of Yuan Xiaocen's Freehand Flower and Bird Painting

4.1. Flower and Bird Painting Composition Chapters White.

The Chinese painting art pays attention to the blank of the image of “knowing the white and keeping the black” as important as the image and becoming an indispensable part of the composition of the work. The reality of the image and the emptiness of the blank are organic combinations. Another important feature of Yuan Xiaocen's flower and bird paintings is the use of white space. Chinese painting pays attention to white space, and white space has special value in the artistic expression of Chinese painting, including the aesthetic basis related to aesthetics. It emphasizes that the blank of the picture is as important as the main body of the expression and is an integral part of a complete work. For example, its works (Fig. 2.) Flowers and birds are created with white paper. Chinese painting is composed of paper white and objects. This composition contains a sense of harmony between heaven, earth and people (day, earth, people). It constitutes a living space and symbolizes the proliferation of everything in the universe. Let the viewer create an infinite space for a limited painting, extending from the inside of the painting to the outside of the painting, creating an image of the outside and leaving a suspense. The picture is pure, simple, ethereal, and the object and the object are left to look forward to each other. It is simple and full of vitality, giving viewers a simple, atmospheric, and vast space of imagination, diluting the human desires and seeking inner clarity and tranquil aesthetics. Yuan Xiaocen's freehand flower and bird paintings are also well-informed, and the white is very good. His paintings are mostly blank, and the picture is concise but profound, giving people an infinite imagination and a sense of aftertaste.



Figure 2.

4.2. Painting Techniques for Flower and Bird Painting.

In the artistic creation, Yuan Xiaocen not only pays attention to the elemental composition of the modeling language, but also pays more attention to the use of the line expression function in the

modeling itself. He devoted himself to practicing sculpture for many years, and he is proficient in calligraphy. In his paintings, the main body is often a few lines of conciseness to summarize the physical state, and the intertwined rendering of the thick ink is used to express the individual's modeling structure. He can put the lines in traditional art. The styling function is organically integrated into the composition of flower and bird painting creation. To enhance the artistic effect through the "line" modeling function, or to express the undulating object structure, or to arrange the rhythm of ups and downs, or to weave the rhythm of the picture. In short, in his creation of flowers and birds, the use of the "line" element has reached an all-encompassing height. The feathers and skeletons of the performance objects are carefully analyzed, so that the objects they represent are concise and concise, precise in shape, beautiful in form, and rich in poetry and painting, which is derived from nature and higher than nature, enriching the perspective principle of Chinese painting tradition. Yuan Xiaocen's use of pen and ink shows his traditional skill. Through his performance and pursuit of familiar birds and flowers, he constantly tempts his pen and ink skills, tries his best to display the functions of pen and ink, and deeply explores the performance of pen and ink, mastering the painting on paper. The initiative of the pen and ink. It can be said that seeing the bones in the pen and ink, seeing the spirit in the pen and ink, see the realm in the pen and ink. Therefore, his flowers and birds painted in the pen in the ink, there are pens in the ink, indifferent to see the bones, dry pens with moist. When he made the painting, he boldly affirmed it without hesitation. He used the pen to be flexible and full of atmosphere.

4.3. Color Composition of Flower and Bird Painting Composition.

Yuan Xiaocen succinctly reflects the peacock's spirituality and interest. He often treats various poses of peacocks on the simple and everlasting peaks. The stone is combined with the pen shape, the relationship between the decent and the turning is clear, and the size is harmonious. The changeable strokes show the texture of the stone's hard and pretty, and the effect of mottled potholes. For example, its works (Fig. 3.), with such a stone as the base, add color to it, the color gradually becomes heavier and solid from bottom to top, and the pen and ink modeling method is full of volume, which makes the peacock and crane in the pen not only accurate in shape, The image is lifelike, dynamic and lively, and the reality is tangible, and it is ever-changing and extraordinary. However, the clear spring between the stones, the gentle and soft contrast effect to reflect the concise and general composition, the natural artistic conception, the perfect combination of color and ink, full of the spirit of the pen and ink skills and sculpture Heavy shape. What I see from the works is not only the composition, the ink, the technique, but also the sincere heart of Mr., who is passionate, loves nature, loves life and loves the people. Mr. Yuan's painting decisively discards the extra details and succinctly expresses its charm, grasping the overall situation, coordinating parts, the overall sense of sculpture and the sense of thickness.



Figure 3.

5. Conclusion

Yuan Xiaocen's freehand flower-and-bird painting art is a precious cultural treasure, which deserves our careful study and study. His art has been highly praised, and he deserves it. May Mr. Yuan Xiaocen's brushes, art and people not be old, and dedicate more works of truth, goodness and beauty to those who love beauty and to this new era.

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