

The Continuous Development of the Freehand Spirit of Chinese Traditional Figure Painting in Contemporary Context

Xiao Rong

Zhixing College of Hubei University, China

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Abstract: Freehand brushwork spirit is the spirit of Chinese traditional culture, which embodies the philosophical spirit of Confucianism, Buddhism and Taoism, and carries our excellent national thought. The traditional image modeling of Chinese figure painting is a close combination of traditional cultural spiritual implication and humanistic philosophy. Its vivid artistic modeling style and unique painting language are the high expression of Chinese culture and spiritual interest.

1. Freehand Brushwork in Traditional Chinese Painting is the Core of Painting

The freehand brushwork of Chinese painting embodies the ideological spirit of our nation, the freehand brushwork spirit, that is, the traditional spirit of China, the philosophical spirit of Confucianism, Buddhism and Taoism, and the transcendence of objects. Chinese painting pays attention to the integration of “image” and “form”, expressing the consciousness of heaven and earth, emphasizing the life standpoint of spirit and spirit, and writing and free will. The aesthetic orientation of Chinese painting is the national spirit based on the standpoint of Chinese culture. The essence of “freehand brushwork” is the core of Chinese painting. Chinese traditional art and traditional philosophy are closely linked. To talk about freehand brushwork spirit is to carry forward the cultural spirit of our nation.

The freehand brushwork of Chinese painting is to attach importance to the embodiment of spirit, aura, artistic conception and spirit form in painting, pay attention to thinking about nature from outside, get the heart from inside, and create the spiritual artistic conception that is indifferent, free from dye and ethereal. This artistic conception of “unlikeness” is the Abstraction and generalization of life. “Far from attracting, a s if similar. It's not at a close look” seeks clarity in vagueness, clarity in blurring, sublimation of artistic ideological realm, perception of life and entry into metaphysical artistic realm.

The “freehand brushwork” of Chinese painting can also be regarded as the “Xie” pouring out. Pour, the “write” also means that painting provides people with ideas, makes people meditate, evokes people's aftertaste, triggers people's perception, and achieves the baptism of thought and purification of soul. The painting art of countless ancient sages in our country is the expression of the image humanistic spirit. We can see the spiritual core of Chinese traditional culture and art from our nation's calligraphy, sculpture, murals and traditional painting forms. Therefore, it is our duty to continue to inherit the fine traditional freehand brushwork spirit of the Chinese nation, and to continue to explore for realizing the great Renaissance of the Chinese nation and reconstructing our national spirit.

2. Image Modeling of Chinese Traditional Figure Painting

Traditional meticulous figure painting is the perfect presentation of the pursuit and connotation of Chinese humanistic spirit. According to textual research, the earliest appearance of figure modeling in Chinese history is the Neolithic pottery pattern. Although it is difficult to be a silhouette figure, it is very interesting in shape and line language. The earliest figure painting in the history of China is the silk painting of the Chu tomb, the character dragon and phoenix royal dragon picture. its figure modeling is a direct divine work, which is a high manifestation of the spirit and

freehand brushwork of god.

During the Wei, Jin, Southern and Northern Dynasties, Gu Kaizhi's "The Picture of the ODE of the River Goddess" and "Biography of women" depict the lofty realm of myth and heroic women through simple character modeling. A large number of painters emerged in this period, including Cao Buxing, Wei Xie, Gu Kaizhi, Zhang Sheng Yao, Lu Tanwei, etc. By the Tang Dynasty, figure painting had reached a peak. Zhang Xuan's *The Painting of Lady of Guoguo Spring Outing*, Zhou Fang's *Hammer Flower Lady Picture*, Gu Hong-zhong's *Han Banquet Map*, etc. Its figures are vivid and charming. It can be said that "Perfect and colourful" has formed our own unique artistic language, and it is a highly spiritual figure and a very high-level artistic treasure.

The figures in Song, Yuan, Ming and Qing dynasties also have their own traditional intention shapes with different characteristics of the times. For example, Li Song's *Salesman chart*, Tang Yin's *The of Picture Chang 'e Holders Osmanthus Fragrans in Her Hand*, and Chen Hongshou's *Hammer Flower Map of Sheng'an* have high and elegant figures. There are also pictures depicting social life and Taoist scenes, such as "Riverside Scene at Qingming Festival" by Zeduan Zhang and "Luo Han Diagram" by Liu Songnian, etc., which are the general manifestations of the social outlook in the paintings of each historical period.

Chinese traditional meticulous figure painting, through meticulous depiction, colored according to class and rigorous and neat style of painting, presents the realm of both form and spirit and detached leisure and interest, with unique charm and charm. The noble atmosphere of meticulous figure painting in Tang Dynasty, the exquisite elegance of Song and Yuan Dynasties, and the unique style of Ming and Qing Dynasties all form the artistic features and unique styles of each period on the basis of heavy image modeling. They embody the traditional humanistic spirit in the exquisite artistic pursuit and accumulate the quintessence of Chinese art and culture.

3. Philosophical Thinking Reflected in Image Modeling of Chinese Figure Paintings

Chinese traditional figure painting pays attention to the humanistic spirit pursuit of "In the form of freehand brushwork", "Writing spirit in Form" and "express one's mind in terms of things", which comes from the characterization of realistic but higher-than-realistic figures. It embodies the eastern cultural aesthetics of "applying certain modeling means to externalize the aesthetic image in the painter's mind into an artistic image", "get the idea and get the form", "between like and unlike". It also embodies the overall world view of "the integration and unification of artistic objects and subjective creation" and "to achieve harmony between man and nature". The image modeling of characters in traditional Chinese painting is highly unified with the spiritual realm of traditional Chinese painting, which is closely linked with the philosophical realm of "Qing, Jing, Xu, Xu, Yuan, Yun" in Lao Zhuang's philosophy, and reflects the essential context of Chinese painting and the philosophical realm of the nation.

Chinese painting has broken the boundaries between time and space and realistic scenes since ancient times in visual space. It pays attention to the meaning of "The magnificent realm of empathy in things and artistic overflow in circumstances", "Beautiful realm of blending artistic conception and integrating thing with me", "I am for nature" and "Nature is for me". Image thinking and image modelling are spiritual images externalized in form from psychology. Chinese painting does not simply pursue the true reproduction of nature, but emphasizes the connotation higher than "truth" and the embodiment of temperament and charm. Such ideas as "it's just a few scribbled brushes. In traditional Chinese painting, the painting methods of "sleeping tour" and "eyes see and hearts rememberer" are the embodiment of Chinese traditional literati's appreciation of meaning, philosophy and modeling.

Traditional culture pays attention to Philosophy and Taoism such as "The structural characteristics of artistic conception" which are implicit and embodied in the art of painting. The image modelling of meticulous figure painting is easy to implement in learning, but difficult in vain. Its understanding of Taiji and the concept of emptiness and reality requires us to understand the ancient and modern, understand philosophical thinking, and understand the harmony of morality and justice. The traditional humanistic spirit and philosophy embodied in Chinese painting are

presented in the image modeling of meticulous figure painting, which makes us feel that the divine image of “Alone with the world and spirit” does not want to worship. In addition, the height of philosophizing is perceived in the traditional image modeling, which enables people to open their minds to wisdom and thinking in the communication and baptism with spiritual images.

4. Inheritance of Traditional Image Modeling from Modern Chinese Figure Paintings

Figure painting image modeling pays attention to “vividness and vividness”, which is fully presented through the painter's lasting appeal of pen and ink, artistic charm, modeling meaning and profound cultural background. The image modeling of figure painting is a portrayal of the painter's humanistic thought and spiritual realm, a comprehensive expression of the painter's understanding of humanity, writing and poetry, and an understanding, thinking and perfection of the core spirit of Chinese painting. Modern and Contemporary Meticulous figure painters show different temperament and charm through various image modeling communities, so that the traditional artistic spirit continues to develop and continue.

The figure modeling of contemporary Chinese painting still follows Xie He's “six methods”. the modeling emphasizes “bony brushstrokes” and the picture flavor stresses “the inherent spirit and charm of painting achievement a state of vivid life overflowing.” The overall compliance is “the description is similar to the object it reflections”, classification of the objects in the picture into seven categories and apply one kind of color “. Modern fine brushwork figure painting and traditional Chinese culture are unified and continued. Many outstanding painters such as Jiang Caiping and He Jiaying have made outstanding contributions to Chinese Contemporary Meticulous brushwork. The theme of modern and Contemporary Meticulous figure painting involves all aspects of social life, the performance techniques are also rich and varied, and creative ideas emerge endlessly, meticulous figure painters are constantly developing on the basis of tradition.

Imagery modeling in meticulous figure painting gives creation more freedom of expression and a great space for innovation. From the traditional law of “There is no way to change the method”, the philosophical aesthetic expression of “Outside the world, out of reality” is obtained. At the same time, inspiration shines in the process of “creating means”. The image modelling of Contemporary Meticulous figure painting is a modelling language that we create and develop Chinese cultural characteristics on the basis of inheriting excellent traditional painting thinking and combining with the expression of our contemporary people's life and spiritual outlook. Chinese traditional freehand brushwork spirit is integrated into our painting thought, which makes contemporary artists create new visual language forms, bring more artistic appeal, and embody our spirit and culture of the times through more artistic forms.

Image modelling of figure painting is to combine the concept of contemporary painting with the exploration of individual-centered feelings, and to continue the development and innovation of traditional Chinese meticulous painting language. The image modeling includes the image shape of the modeling subject, and the modeling taking the human subject consciousness as the carrier. At the same time, it is in line with Shi Tao's image of “pen and ink should follow the times”, which leads the innovation and development of traditional fine brushwork painting to an infinite space for free expression, and constantly reflects the spiritual portrayal of the times.

5. The Development of Chinese Figure Painting Freehand Spirit in Contemporary Context

Most modern and contemporary fine brushwork figure painters have experienced college teaching, have rigorous training in basic modeling skills, and at the same time absorb the new artistic styles brought by contemporary culture, thus integrating traditional Chinese figure image modeling into the contemporary artistic context in a more comprehensive and diversified way. Contemporary fine brushwork figure paintings mostly show contemporary city life, showing artists' distinct feelings and different thoughts on life state and living environment. Through the artistic language of modernity, expressiveness, decoration and planarity, figure painters present various forms of expression, give full play to the subject's “Moving subjective feelings into objective

objects and gaining artistic feelings” artistic conception, constantly create novel visual interest, and form individual unique contemporary artistic style and spiritual artistic conception.

The freehand spirit of Chinese traditional painting is the innovation foundation of Chinese painting. Modern and Contemporary Meticulous figure painters inherit and carry forward the classics of traditional culture, and combine the context of the new era to express their aspirations, moral and emotional, physical and spiritual, emotional, rational and artistic integration. Modern and contemporary fine brushwork figure painters have innovated and developed the classical image style and traditional cultural spirit of Chinese figure modeling with more characteristics in the contemporary era. Painters pay more attention to our nation's own cultural traditions, pursue and explore traditional Chinese thinking concepts and eastern aesthetic ideas, and apply them to contemporary art forms, so that Chinese excellent national culture and spiritual core can be creatively continued and developed in the contemporary context.

6. Conclusion

The aesthetic appreciation of the image modeling of Chinese figure painting will open up further exploration of the artistic context for all of us, open up the continuation of traditional contemporary expression, and inspire us to think more intelligently. The revival of Chinese traditional culture is just that we integrate freehand brushwork spirit into the modelling concept of “Advocating artistic conception”, explore the transformation of traditional philosophical thinking, Oriental Aesthetics and Chinese spirit into the contemporary cultural context, and make our art base on the national cultural thought and develop continuously.

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