

On the Abstract Beauty in Zhu Da's Painting Works of Birds and Flowers by Means of Vigorous Freehand Brushwork

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Abstract: After long-term development, freehand flower and bird painting has developed a unique way of expressing emotions. As a representative figure of the famous freehand flower and bird paintings in the late Ming and early Qing dynasties, Zhu Da created his own unique emotional expression on the basis of inheriting the freehand style of ink painting in the Ming Dynasty. As a representative figure of the famous freehand flower and bird paintings in the late Ming and early Qing dynasties, Zhu Da created his own unique emotional expression on the basis of inheriting the freehand style of ink painting in the Ming Dynasty. Further analysis of Zhu Da's freehand flower and bird paintings can be found that the images of flowers, birds and fish worms in his paintings are mostly “white eyes to people”. The abstract meaning is full. In this regard, this paper is based on the expression of abstract beauty in Zhu Da's freehand flower and bird painting, deeply analyzes the expression of abstract emotion.

1. Research background

1.1 Literature review

From ancient times to the present, Chinese literati often use poetry to paint their own feelings. In the turbulent period of Chinese history in the late Ming and early Qing dynasties, the hatred of the national enemy could not be resolved. Many literati began to express this emotion in their own paintings or poetry works. The Bada Shanren Zhu Da is one of the most prominent paintings. His freehand flower and bird paintings usually only show a few points, which reflects his lonely and cold personality. Song Zhimin believed that the freehand flower and bird paintings of the Qing Dynasty painters inherited the ink and wash style of the Ming Dynasty. Among the personal styles of these painters, especially the painting style of Bada Shanren Zhu Da is the most prominent. He further strengthened the freehand brushwork of flowers and birds on the basis of Xu Wei. In Zhu Da's many freehand flower and bird paintings, all the images of waterfowl animals are “white-eyed”, all of which reflect the cynicism (Song, 2016). Chen Zhao believes that Zhu Da's freehand flower and bird paintings have their own kind of ink temperament, such a temperament or take a round and sturdy and strong, or take a smooth and smooth. In Zhu Da's freehand flower and bird paintings, his pen and ink are generally appropriate, dry and wet, not stagnation, not boring (Chen, 2012). Lu Jing believes that the works painted by Zhu Da on the one hand shape the shape of the painting, and treat it delicately from both space and plane. On the other hand, “images” are used to create “images” to explore the unknown spiritual world and express a profound emotional conception (Lu, 2014). Wang Jingjing believes that flower and bird painting not only expresses the beauty of flowers and birds, but also shows the author's objective reality of nature through the image of flowers and birds, as well as the experience and understanding of the objective laws of society. Therefore, the author of the painting usually needs to use the method of borrowing and sensation to grasp the connection between flowers and birds and people's life encounters and thoughts and feelings (Wang, 2012).

1.2 Research purpose

Freehand flower and bird painting has a long history of development in China, and even nowadays, the emotional expression of this painting has become an extremely important part of the

development of freehand painting. As a master of freehand flower and bird painting techniques, Zhu Da's unique cultural connotation and abstract features make his paintings unique. Zhu Da's freehand flower and bird painting creation characteristics are inseparable from his life experience. The gradual maturity of his painting technique is accompanied by the development of traditional Chinese freehand flower and bird painting. At this stage of development, freehand flower and bird painting needs to integrate the creators' various thoughts and emotions in the process of drawing. To put it simply, freehand flower and bird painting may not require extremely complicated ideas or techniques in the creative process, and it is possible to express the contents of the painting in a few strokes. But the more important thing is to fuse your emotions, which is an abstract expression of emotion. Just like the freehand drawing of flowers and birds painted by Zhu Da, many flowers, birds and fish are white eyes, which is actually an abstract emotional expression. As a basic form of abstract painting, the freehand brushwork expresses the emotional and aesthetic perspectives of the authors of the painting through its own expressiveness and composition. At the same time, freehand is the eternal theme of many flower and bird paintings. Under different themes and different eras, it will show its unique artistic value through abstract ways. Therefore, the analysis of the expression of abstract emotions in Zhu Da's freehand flower and bird paintings has an important inheritance significance for the creation of today's freehand flower and bird paintings.

2. The performance of abstract beauty in Zhu Da's freehand flower and bird painting

As a relic of the Ming Dynasty, Zhu Da's hatred and pain of the country's broken family can only be chosen in the heart. The Qing Dynasty's ideological dictatorship was extremely harsh. Zhu Da did not dare to vent his resentment and dissatisfaction at his own discretion. Therefore, in order to express his own emotions, he had to choose to use painting to show off. In this context, it can only cause the reality of "there is no more tears in the ink spots" in Zhu Da's paintings. The expression of his paintings is his unspeakable pain (Kong, 2017). Coupled with Zhu Da's excellent knowledge and extraordinary painting, that is, a little expression of knowledge is enough to express his character, anchorage, loneliness and coldness.

Zhu Da's typical painting "Quail Tour Fish Map" is a famous representative. In this painting, a dragonfly on the shore of the autumn season shrinks the body on the stone on the shore. That is, the cold wind made it have to rely on the body to resist the cold, but it still heads to the sky, the white eyes to the people, the performance of the cold and arrogant gesture. However, the two fish in the lake are vying for food on the shore, and they are dismissive of such behavior, just sitting on the sidelines. A large block of space is blank, and only the label of the "Badashan people" is written. The glyphs are also like "cry", also like "laughing." The arrogant arrogance is oneself. It has both the hatred of the dead country and the emotions that can only be hidden. Zhu Da can only use such an abstract expression to reveal the pain of his own country.

In addition to the "White Eyes to People", "Quail Tour Fish Map", The two peacocks in "Peacock Bamboo Stone Map" are also such performances. The bamboo in this painting is only painted with leaves and no bamboo knots, which symbolizes those who are despicable and kneeling. The peacock stands on the top of the dangerous stone, and the white-eyed person is even more ironic of most officials of the Qing Dynasty. It is as if the peacock is intended to illustrate the official slaves of the Qing Dynasty. There should be no beauty of the peacock, half of it is not, just to express the author's anger and contempt. The final idea of this painting is to insinuate the officials who loved to be flattering through some small details. Regardless of which official Zhu Da wants to be ironic, or who is the official of that class, there is no doubt that the "Peacock Bamboo Stone Map" is extremely ironic, and the reality is extremely strong.

3. The abstract beauty in Zhu Da's freehand flower and bird painting

The change of the Jiashen in the late Ming Dynasty brought a serious disaster to Zhu Da, and it also had a very serious impact on his future style of painting. The artistic connotation of Zhu Da's freehand flower and bird paintings has transformed his own lonely and sad mood into a mirror of all

things in the human world, and then displayed on the canvas through his own wonderful pen. Just like a fisherman's "white-eyed person" is a state of mind after he has seen his life, and is also an emotional way to convey his inner loneliness and sadness. At the same time, such freehand flower and bird painting performance also conveys Zhu Da's quarterly dissatisfaction with the Qing Dynasty's ruling class. However, he is unable to change this situation, so he can only make silent rebellion through paintings (Yi, 2018).). It is like the painter Zheng Sixiao at the end of the Song Dynasty and the remnant of the country who died. They are extremely dissatisfied with the status quo of powerless resistance, and they can only use their paintings to express their feelings of resentment and dissatisfaction. Under such emotional spurs, Zhu Da did not paint a flower, a grass, a bird and a bird for the officials of the Qing Dynasty. However, if ordinary people seek paintings, there is no unpaid. It can also be seen here that Zhu Da's sense of national hatred is not only reflected in his paintings, but also in his interactions with others, but also lonely and kind.

Nowadays, most of the works left by Zhu Da are paintings completed after 1690. Of course, freehand flower and bird paintings are the most works, and almost every fish and bird of the works is white-eyed. If this is Zhu Da's unique freehand flower and bird painting style, then he can be formed just after the death of the country. But the abstract meaning in Zhu Da's paintings is not so strong, and the feelings of loneliness and sorrow are clearly and clearly expressed. However, with the more stable rule of the Qing Dynasty, coupled with the change of Zhu Da's state of mind over time, the arrogant and cold character accompanied by many years of vicissitudes of life, cast a strong style of his paintings of flowers and birds and fish worms. The stimuli of the demise of the Ming Dynasty, the way in which the Qing dynasty's thoughts were imprisoned, Zhu Da's inner feelings could not be revealed, and it could only be revealed naturally through the use of paintings. In other words, his distinctive features and his life's bumpy experience are inseparable. Of course, it is precisely because of his complicated experience and the spiritual connotation of loneliness that he has created the abstract nature of his paintings. Such characteristics not only have strong dissatisfaction with the Qing Dynasty, but also the psychology of his defiance of the Qing Dynasty. Similarly, such abstract features are also the pain of his ruin, and the feeling of loneliness that is dissatisfied with reality but helpless.

4. Conclusion

In summary, the emotions that Zhu Da's freehand flower and bird paintings incorporate have a more complex spiritual symbol and a strong emotional color. Just like the "white-eyed to the human" of flowers and birds and fish worms in Zhu Da's flower and bird paintings, the kind of emotion that he wants to express is not afraid of power, deep thinking about the country and mourning the city. Throughout all the paintings of flowers and birds of Zhu Da, there are often only a few strokes, which may be just a flower, a fish, a bird, but this simple image has created a profound abstraction and a picture. Charm. Perhaps Zhu Da's flower and bird paintings do not constitute the law, do not seek the rules, but through the performance of the pendulum, the complete expression of the whole picture. His artistic achievements in flower and bird paintings are taken from the strengths of everyone in painting, while retaining their own distinct expressions of emotion. The so-called ability to accept, can be different from the predecessors, but also ahead of the time.

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