

The Interest of Xu Gu's Painting Art

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Abstract: The painter Xu Gu in the late Qing Dynasty was not only good at digging the beauty of the fascinating objects from the ordinary objects, and in the works to create a flat visual styling, the taste of pen and ink, the taste of order decoration. It highlights the lively taste of life and the abstract interest of artistic language. This makes the virtual valley stand out from many Chinese painters of all ages, and its works are highly recognizable and readable. The point, line and surface of the abstract two-dimensional plane reflected in the picture constitute consciousness and modern meaning, which are his bold breakthroughs in the traditional painting language. It reflects his keen perception of art and his conscious awareness of painting language beyond the times. The study of Xu Gu's painting art will have a positive significance to the practice and theoretical research of contemporary Chinese painting creation facing the topic of inheritance and innovation.

1. Introduction

There are not many original documents about Xugu's life. In the two book published by Yang Yi in 1920, published by the Shanghai Yu Garden painting and Calligraphy Association, "Hai Mo Lin" and "Zhang Song Ke" published in the Zhonghua Book Publishing House in 1923, there are only brief records. According to these two paragraphs, Xugu's common surname is Zhu, whose native place is Xin'an (now Shexian County, Anhui Province). Later, he lived in Guangling (now Yangzhou City, Jiangsu Province). During the Taiping Heavenly Kingdom uprising, he served as a general of the Qing Army. During his participation in suppressing the Taiping Heavenly Kingdom, he could not bear to witness the killing and became a monk. But it is only a recluse without the name of Buddha, only to entertain itself with painting and calligraphy. He is good at landscape flowers, vegetables, fruits, poultry and fish, and also good at portraying people. Frequently in Yangzhou, Suzhou, Shanghai and other places to make friends and sell paintings. He died in 1896 at Xiguan Temple in Shanghai at the age of 73. It can be inferred from this that he was born in 1824 a.d. Tian Xu, abbot of Suzhou Shilin Temple, his Buddhist disciple, went to Shanghai to gather his body for burial, and his coffin was returned to the hillside beside Shibi Lake in Guangfu Town, Suzhou. He has not written many poems in his life, but he has done many good sentences. Calligrapher Gao Yongzhi (Deaf Male) edited a volume of Xu Gu Monk Shi Lu for him to publish. But now I don't know where there is this volume of "Shi Lu" Tibetan [1]. According to relevant accounts, he is a painter. Since the call "spare to write three thousand pieces, begging for food". He lives on his own, enjoys himself, does not depend on power and is not supported by his followers. It is doomed to form a cool, meaningful and elegant style of painting because it goes its own way and comes from the outside world. The aesthetic style of Xugu art not only inherits the detached temperament of literati painting and Zen painting, but also possesses the secular spirit of professional painters who are close to life. Both refined and popular tastes belong to the "elegance" of Shanghai painters.

2. Interesting Modeling

One or two slightly reddish loquats and two or three downstream goldfish are all full of innocent, simple and elegant, simple and lively interesting features. It embodies Xugu's clear pursuit of "interest" in painting modeling language. Xugu Painting has a unique understanding of visual modeling. Including the overall composition and layout, as well as the treatment of local modeling,

rough head, loose and beautiful and spiritual brushwork, as well as dry and wet, self-interesting ink. In the aspect of composition, layout and modeling, it is related to the processing and application of point, line and surface morphological language and black, white and grey brightness language. "The artistic image is composed of balanced bodies, which contain dynamic relations, tension and galloping force and so on." (Susan Langer's Art Questions). Xu Gu's paintings have a clear sense of spatial structure. The combination of forms pays close attention to the dialectical relationship between them. In the overall composition layout, it emphasizes the formal care of the contrast between various parts. Dotted lines, black and white ash, repetition and change, rhythm and rhythm are all subject to the overall picture of the form. His flower and bird painting composition does not seem to be deliberately designed, but it is intriguing. He has won the contradiction between the black and white and the black and white. The relationship between the shapes and the colors in the picture is imaginary, virtual and real, and the black and white. The shape of the process implies a combination of various round, elliptical and triangular shapes. The processing of the outer contour has a square circle, a size, and a fat and thin rhythm change. Close and unblocked, chaotic and orderly, with the sway of the pen to create a sense of rhythm of music.

In the treatment of partial styling, Virtual Valley creates a meaningful language form by summarizing and exaggerating the typical features of the image. It's a clever, both form and spirit. The use of geometric structure decomposition in structural relations is an important feature of the virtual form of art. The goldfish under the virtual valley, the eyes are drawn in a square shape. Change the natural form of the goldfish original small tail, smart and elegant. The body is larger than the tail, the shape is round and the tail is smaller, creating a childish embarrassment. Transforming the natural form into an artistic form, the structure of the object is subject to the structure of the picture. Let the viewers appreciate the interest in form, the interest outside the form, and the meaning of the outside through the artistic imagination of these deformations. In Xugu's work *The Willow Leaf Fish*, the Willow Leaf and the Fish are all processed into sharp knife fans. The author uses many sharp knife fans to form a complex and dense picture. Continuous repetition of shape presents a unified sense of direction and rhythm, which makes the picture have a sense of instantaneous motion and speed.

Unlike traditional Chinese painting, which likes to use curves and brushes, Xugu often draws with a concise and generalized straight line. Thus, various irregular geometric shapes are formed. This concise and direct geometric combination is conducive to the direct expression of typical features of objects and emotions. Taking *Fish Bamboo Shoot Picture* as an example, the layout of the picture is arranged in an irregular combination of geometric structures. The rectangular and conical shapes represent the typical characteristics of bamboo shoots. Flatfish can be summarized as an ellipse, and its shape is direct and concise, which is very abstract. The author boldly expresses the aesthetic feeling of Defamiliarization in novel ways and enjoys the freedom of artistic creation. Efforts should be made to capture and express the formal beauty hidden between objective objects and images, and to explore the law of formal beauty. In the picture, bold combination and choice are summarized, so that the work presents the vitality and strength of life, and full of romantic feelings.

3. Fresh Pen and Ink

The interest of Xugu's brush and ink art is embodied in such aspects as brushwork, ink method, water method and color method. These painting language factors are interdependent and organic unity. Xugu's lines reflect the interest of brushwork, almost no smooth long lines. The short broken pen, quivering pen and dry pen are often used to form the linear characteristics of hair. The full and powerful geometric shape makes the lines have a strong sense of rhythm and rhythm. Xugu's brushwork is flexible, free and unhurried, rough-headed, chaotic and loose. He used a thread of hair, but he was not turbid. The pen is broken, it seems to be separated, but it is not broken. This linear nature of the virtual valley is closely related to his calligraphy. The calligraphy of Xu Gu was influenced by the study of the tablet and was painted with a gold stone brush. His calligraphy is tight and beautiful, and he uses his own pen to make a face. He also borrowed the powerful expressive side, scattered front, and reverse front commonly used in landscape painting. In

combination with the rubbing point, the hook line is burned with a dry pen according to the image features. Break with water or color. Clear and mixed, water, ink, and color blend with each other to form a rich and sturdy hierarchical relationship.

Virtual Valley is good at playing the unique properties of materials such as rice paper, water and ink. Combine your own superb brush and ink skills to make organic combination of “water”, “ink”, “pen” and “color”. Dry and wet, and the ink is dripping, full and moist, and it is fun. Analysis of his work shows that he is slower with the pen, so it leaves more time for the infiltration of ink and color on the rice paper. Make the ink blend, clear and transparent, moist and dry in the dry, condensed in the condensate. Form a deep and subtle artistic style. He is particularly good at using a combination of water mobility and transparent botanical color. The color is loud and the tonality is very high. But harmonious but not irritating, elegant and not frivolous, gorgeous and not boring. After such treatment, the pouring of emotions can be restrained, so as not to cause simple emotional flooding. It not only enhances the charm of the picture, but also sublimates the simple artistic conception. At the same time, it inadvertently reflects noble and proud spiritual character and free and elegant literati temperament.

Like other painters, the contents of Xugu's paintings are nothing new but the common themes of traditional paintings such as flowers, birds, insects and fish. But he did not simplify the language of painting with the attitude of literati ink play, or deliberately exceed the norm with his eccentric personality, like other literati painters. He paints plainly, manages patiently, and integrates clumsiness with ingenuity. There is no rash perfunctory, super-leisure contains wit. His pen and ink are relaxed in tension and orderly in laxity. The formation of tension structure and color rhythm with a strong sense of drama is very interesting and tireless to read.

4. Avene's Decorative Interest

All art categories contain the beauty of decoration, and Chinese paintings with emphasis on writing can not be excluded. Xugu's flower-and-bird brushes follow the principle of bone brushes and have short lines, resulting in scattered, broken and slow features. This makes it easy to integrate the main elements of the structure picture into zero, forming a number of basic approximate units. The circles above the shape match each other, short and strong. The repetition of basic forms contributes to the dense schematic features in Xugu's works, namely, the tightness of strokes and the denseness of shapes. The dense repetition of strokes and the complicated repetition of approximation not only do not make the picture fall into the monotony of repetition, but also produce the aesthetic feeling of alternation and staggering. This is due to the simple and smooth use of the brush and the interaction between the strong and weak ink, as well as the changes in the layout of the close and open. It strengthens the beauty of rhythm, simplicity and order of artistic expression language. The use of these techniques greatly increases the decorative interest of the picture. It fully demonstrates the subjectivity, creativity and expressiveness of painting art. His cats, squirrels, goldfish and other animals are round and full of atmosphere. It has the same effect as the original ancient animal-shaped pottery and the Han Dynasty portrait stone shape. I don't bother to look at the triviality between the fur, but to enhance the imagery of the shape. He painted the squirrel with a fluffy fluffy texture and an "S" shape dynamic curve, which is not like it. The picture is light and lively, full of curves and dynamic beauty. The flat fish in his pen shortens the proportion of body length, and the fish heads are squeezed together to form a full oval shape. Then use a slightly darker short line to point out the slender fin fishtail, enriching the oval visual form. This kind of exaggerated geometric exaggeration enhances the sense of form and order, but also has a kind of intimate kindness and humor, which makes people feel happy. He painted goldfish and hooked dyes, emphasizing the form of lively dots and interesting changes. The size of the sparseness is uneven. The color contrast of the fish body dyed with red and white powder, highlights the active expression of the dot shape and the cuteness of the goldfish. His painted cranes tend to sculpt the curved structure of the neck and the elliptical outer contour of the body, ignoring the trivial reproduction of body details. Express the texture of the back feathers in dots or short lines. The bamboo leaves of the virtual valley are treated short and sturdy, and the large bamboo leaves

form short-term repetitions, which visually produce the orderly beauty of the patchwork changes. The bamboo leaves and bamboo branches form a large and small irregular rhombus form, which has obvious abstract meaning and simple decorative beauty. These characteristics are different from the traditional stylistic features of literati painting, which consciously refines the beauty of visual form of artistic image, not only limited to the symbolic meaning of painting image.

In terms of color, Xugu's color is clear, but not thin, deliberately sums up the relationship between black and white gray brightness. Combining the point, line and surface morphology to organize and interpolate orderly and interestingly. He can skillfully use the purity and brightness of color, as well as the cold and warm relationship of color to achieve the unity of contrast and harmony. For example, in the painting of Melon and Fruit, we can see that each stroke has subtle changes of light and shade, cold and warm. The green peaches and orange-red loquats, which seem to be placed at random, are full of rhythm and motion, forming a harmonious contrast of warm and cold colors, which is vivid and harmonious and elegant. Obviously, virtual Valley is not a passive reproduction of inherent color. It is a profound understanding of the role of color in the expression of the artistic conception of the picture, creating the tone of the picture for the transmission of inner subjective feelings.

Writing and decoration in Chinese painting are contradictory factors. Overemphasis on decoration will inevitably weaken the cultural characteristics of Chinese painting and calligraphy. And the emphasis on writing blindly ignores the visual aesthetics of the picture, and will flow into emptiness, making the picture not durable. Xugu skillfully combines writing and decorative aesthetics, which complement each other and produce a perfect artistic effect.

5. The Interest of Live Life

In the commentary on Xugu, we often see comments like "cold meaningful" and "strange and cold and comfortable". Generally speaking, Xugu's painting language has distinct features, does not fall into conventions and emphasizes personal experience. The word "cold" may originate from people's feelings about their attitude towards life when they are tired of world disputes and escape into empty doors. In fact, it is inappropriate to use the word "cold" to describe his paintings. Because his works are full of emotion and focus. It reflects the deep love for natural life and the cherishing of each plant and grass, and expresses the pursuit of the ideal spiritual world with the help of the concern for the objective image. Wu Guan said, "The monks born and the painters who have joined the WTO show life in Xugu." Through Xugu's poems, we can see his true mentality. Such as: "Pink, colored and more spiritual, a tree of plum blossoms spring everywhere. Is there no one in the world when one feels floating? (Plum Blossom Poetry on the Four Screens of Plum Orchid, Bamboo and Chrysanthemum) expresses his deep attachment to nature and life. "Old man laughs in the middle of Bilin, and the autumn breeze drifts away day by day" ("Autumn Forest Yishitu" inscription) although it shows his loneliness and desolation in mind, it also reflects his sensitivity to the natural world, his warmth and cherishing of life.

6. Conclusion

On the one hand, the unique interest of Xugu's painting art is related to its naive and simple nature. On the other hand, it comes from the fact that he was not bound by the pattern and experience of the ancients. Respect for the individual's feelings and experience, with a bold "break" and innovative artistic spirit and good ahead of the art intuition. One leaf and one fruit in Xugu's works all pour out sincere love for life, which reflects the persistent and firm pursuit of artistic personality. His meaningful exploration of traditional painting language with a focused attitude has influenced many painters and has an extremely important enlightenment for the development of art in later generations.

The virtual valley is good at digging the visual beauty from the ordinary objects. Those plain and ordinary subjects, squirrels, goldfish, peaches, water chestnuts, vases, teapots... are so simple and full of interest. Quietly solidified between the ink colors of the pen, with the indifference and

warmth of life.

References

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