

Wang Yuanqi and His Painting Art

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Abstract: Wang Yuanqi, one of the "Four Kings" in the Qing Dynasty, established his own complete painting theory system. His painting theory thought of "learning, worshipping and going out of the past" is worth re-examining and researching today. Chinese painting always pays attention to the study and inheritance of tradition. Zhao Mengfu's "preservation of ancient ideas" in the Yuan Dynasty, Dong Qichang's "taking the ancients as teachers" in the Ming Dynasty and Wang Shimin's "sharing the nostrils with the ancients" all regard "imitation of the ancients" as a way to learn the tradition. For the contemporary art reality, it cannot be said that it is a very important reminder and warning. Therefore, the re-examination of Wang Yuanzhang's painting theory seems to be of special significance.

1. Introduction

Chinese painting always pays attention to the study and inheritance of tradition. Zhao Mengfu's "preservation of ancient ideas" in the Yuan Dynasty, Dong Qichang's "taking the ancients as teachers" in the Ming Dynasty and Wang Shimin's "sharing the nostrils with the ancients" all regard "imitation of the ancients" as a way to learn the tradition [1]. As an important subject in the history of fine arts, "Four Kings" have been superficial and biased in the long-term academic research. The true meaning of "imitation of the ancients" explained by the "four kings" is not only the superficial conservatism, but also adheres to the beliefs of "learning the ancients" and "respecting the ancients", but the ultimate goal is to "go out of the ancients" and "turn the ancients into the ancients" [2]. Wang Yuanzhen inherited the thoughts of Dong Qichang and Wang Shimin's paintings and calligraphy, and was honored by the supreme ruler of the Qing Dynasty. He became the spiritual leader of the early Qing Dynasty and has many disciples. Today, the "four kings" have almost become synonymous with a customary "conservative" school in the history of Chinese art. After several generations of accumulation, Wang Yuanzhen made this theory rich and specific, and made it more closely related to the practice of creation, which has had a profound impact on the creation of landscape painting.

2. Methodology

Wang Yuanqi's more painting theory is about painting, which is more than his own experience, so it is very practical, not a mysterious language, quite a scholar, these, he said thoroughly, the readers will know. After summarizing the inheritance relationship between Tang Wangwei, Song Dongju, Yuan Gao and Zhao, the general characteristics of the "Nan Zong": "The intention is to be detached from the simple, and the pen is just as strong as the sin [3]. Nothing. Whitewashed, and the gods are brilliant. He devoted his life's painting practice to the masterpiece of grinding ancient masters, treating the "old law" with a serious research attitude and treating it as the supreme tradition. Wang Yuanqi's painting style is to present the beauty of brush and ink, the vast and beautiful landscape painting, first outline, then use ink, light first, thick ink, then different rendering [4]. It should be said that he has removed many Zen meanings of Dong Qichang's painting theory, and more shows the Confucian spirit of mechanical enterprising. From this we can see that Wang Yuanqi's success lies in his extensive adoption of the laws of all families, but not in his adherence to the rules of all families.

Wang Yuanqi regards the ancient painting as a tradition and regards "imitating the ancient" as an

important means of learning painting. He believed that beginners should imitate the hands of the ancients and learn from them the profound principles and techniques of painting. Here, his strong sectarian consciousness makes his praise and criticism of his predecessors inappropriate, and his artistic preference makes his interest narrow. However, compared with the discussions of the Southern and Southern Sects and their inheritance relations in the Ming Dynasty, he makes more in-depth artistic discussions, mostly convincing [5]. Wang Yuanzhen was accepted by Professor Naozu. At that time, Wang Shimin had entered his later years and formed his own mature style. Therefore, at the beginning of Wang Yuan's painting, Wang Yanmin's characteristics of his late years were thick. In Wang Hao's paintings, he also asked the cloud: "While painting is an art, the ancients searched for it in this way, and oozing the management, it is necessary to make a difference in the practice, and the thoughts will be mixed, but it will be able to learn from the future." At the same time, the description of the abstract scene, Wang Yuanzhen's gestures ups and downs, paintings and thousands of gestures, dense, dotted lines clever combination.

Master Wang Yuan studied painting from his grandfather Wang Shimin, and Shi Min was also a human disciple of Dong Qichang. Wang Shi is a true biography of "Huating bloodline". It is true that Wang Yuanzheng commented on the inheritance relationship of ancient paintings on the basis of the deep consciousness of "respecting the ancients" and believed that "this is not as good as ancient times." For this reason, he believes that today people should "learn ancient" and "antique". This is not only reflected in the title of their work, but also in the relationship between the landscape and the true landscape in their paintings. The emphasis on "imitation of the ancients" is an important part of Wang Shimin's painting theory. The interpretation of this issue is also the key to correctly understand the true meaning of "imitation of the ancients" and "imitation of the ancients" of Wang Shimin and the "imitation of the ancients" of the four kings. Moreover, Wang Yuanqi has his own opinions on the painting theory of Chinese landscape painting. His painting theory is that the pen should have tension, emotional, natural setbacks, and three-point penetration, with a bookish pen [6]. "Yuanbi", in the form of "imitation", Wang Yuanqi showed the essence of "Nanzong" painting in his artistic creation for future generations to understand and study.

3. Result Analysis and Discussion

Wang Yuanqi's painting theory is more comprehensive in this respect because his "intention is to write first and to be the key point in painting" includes both "character" and "character" and "management position". "Painting should take into account the outline of momentum, not good scenery, nor old manuscripts. If the ups and downs of the opening and closing method, the outline momentum has been matched, then the vein falls and the turning point of frustration, natural wonderful scenery comes out, implying the ancient method. It can be seen from many postscripts of his paintings that he emphasized the importance of learning from the ancients. For example, in Tixuan Zhaozhao Album, he narrated Wang Jian's painting experience slightly, in order to emphasize the correct path of painting after strict learning from the ancients. In the cultivation requirements of the painter, "personality" is the most valued by Wang Yuanzhen. He believes that the "personality" of a person determines the "painting" of this person. It also puts forward the theory that "Dragon vein is the body of painting, opening and closing is used for painting". As a representative of the orthodox school in the early Qing Dynasty, Wang Yuanzhen advocated the theme of Nanzong's paintings, "Easy and Comfortable, Painting as Sending", and opposed painting as a market exchange commodity.

Wang Yuanyi's emphasis on painting, qi, and fun is the requirement of artistic creation. The establishment of this standard provides a comprehensive judgment on the subject of creation. Therefore, it can also be regarded as the artist's cultivation theory. "Bone method with pen" is the tradition of Chinese painting. However, in Wang Yuanzheng, the bone method of the mountain stone is certainly set up by the pen, while the bone of the mountain stone is mainly dyed by the ink and the ink. The works all show the innocence and superbness. The aesthetic characteristics of the literati painting, the pursuit of the brush and ink in the works, as well as the implication, high ancient, simple and fascinating pursuit reflects the development of the literati painting. It can be

seen that the focus of viewing is gradually changing from external expression to internal expression, and Dong Qichang is a decisive figure in this transformation. "Qihe Book, Tao Tongxin" points out the essence of painting. Painting is profound, comprehensive and unpredictable. It is not a simple skill to draw the body of too empty with a tube of pen. "Painters do not know themselves" is due to the poetry, books immersed in deep natural expression, from the perspective of acceptance, without the same cultivation, interest, it is difficult to achieve heart-to-heart.

Wang Yuanqi's landscape painting surface is broken, is it because he can not grasp the great momentum? Obviously not, with his deep traditional skills, that is not a difficult thing at all, we can see from some of his works. This representative style has been changed by Wang Shimin and Wang Yuanqi. Under the guidance of his grandfather, Wang Yuanqi embarked on an official career and successfully won the appreciation of Emperor Kangxi. Wang Yuanqi believed that Ni Yunlin's paintings were the true expression of his temperament and knowledge. He did not possess the painter's mind and knowledge and could not understand his paintings naturally. "Antique" is to understand the chest, cultivation and discouragement of the ancients, using painting as a medium. Wang Yuanzhen takes "rationality, qi, and interest as the focus of painting", which should be a higher level than single-speaking techniques. Although the "book" and "heart" are outside the painting, they are the foundation of the painting and the soul in the painting. Wang Yuanzhen's view of painting should be taken seriously. Painting is good for color, and color and pen, color and ink are often blended together, becoming an important organic component of the picture, not dispensable. Make the ink pen landscape more rich and sullen.

4. Conclusions

Wang Yuanshen's accomplishments in paintings and inks belonged to the ranks of the most outstanding painters in ancient China. His achievements made him among the first-class painters of the 17th century. His painting theory and his aesthetic thoughts, both in his time and in our contemporary times, have positive significance in promoting the development of Chinese painting. The use of color in Wang Yuan's eyes is as important as using ink with a pen. He believes that the use of color in landscape painting is not a secondary status. If the color is used, the pen is used with ink, so the lack of ink is indispensable. In terms of painting theory, Wang Yuanqi influenced the Qing Dynasty for more than 200 years and became the aesthetic standard pursued by the wild scholars in the Qing Dynasty. He was also a model painting of the palace painting academies in successive dynasties after Yongzheng. These artistic viewpoints are of far-reaching significance to the current Chinese painting circle. Wang Yuanqi has a comprehensive artistic accomplishment and profound cultural connotation. With his firm and persistent cultural choice, he has communicated with Chinese painting art tradition in the field of aesthetics.

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