

The Manifestation of Landscape Poetry and Painting in the Perspective of Aesthetic Aesthetics——A Case Study of Su Shi's Poems

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Abstract: Painting and poetry are important art categories of human beings. The relationship between poetry and painting is an important theory of Chinese and Western aesthetic studies for many years. The painting poem is between poetry and painting. It is a special aesthetic phenomenon that combines literature and painting. The painting poems are produced by paintings. In the past, when studying paintings, they focused on the painter's creativity, style, inheritance and innovation. However, they studied the painting poetry between painting and literature less. Although poetry and painting are two different art disciplines, painting is a visual image to express the real things that can be felt. It depicts observability, emphasis on reproduction, reason, and realism. Poetry is a kind of real emotion expressed by words. They are mainly lyrical, pay attention to performance psychology, and have a narrative. In essence, it is more inclined to express and freehand. Although the two languages differ in form, painting is a graphic symbol and poetry is a text, but the aesthetic characteristics of the two have a distinct commonality. They all break the boundaries of time and space and achieve the unity and harmony between man and nature, and create a unique artistic conception and aesthetic pursuit.

1. Introduction

People's understanding always advances from shallow and deep waves. With the silence of the two world wars, the scientific thoughts from Copernicus, Newton, Darwin to Einstein and Heisenberg, people realize that people The preciousness of life. While recognizing the laws of nature, we also recognize the important factors of human beings. Humans finally realize that the world and the universe will always be a mystery without first opening their own mysteries. As a result, research on people themselves has become the focus of various disciplines such as social sciences and natural sciences. This kind of academic thoughts that recognize people themselves have also received enthusiastic responses in the field of aesthetics. The in-depth study of aesthetic subjects and psychological experience has become a developmental indicator of aesthetic research. Classical philosophical scholars believe that spiritual needs are influenced by three aspects. Because of the influence of science, philosophical influence, and artistic influence, they have exerted three potentials of human beings to satisfy people's spiritual spirit. need. Science, philosophy and art are the bridges between people when they face the natural and interpersonal worlds or the inner world. When people want to enter this realm, they need certain means. At this time, science, philosophy and art are the means to reach these three realms.

2. Landscape painting features

China is an ancient nation. They have their own long history. At first, people's ideas about landscapes came from religion. The worship of the ancient god princes on the mountain gods made them experience a special historical period. They know that the gods are hidden in the mountains and waters. In order to express the fear of the gods of all things, people choose to portray a large number of works related to worship or worship and blessing. In the creation, although people portray unrealistic characters, the natural landscape is real. People combine their thoughts with nature to create. The reverence for nature that appears in Chinese art can be said to be innate, and this thinking is higher than the material spirit. For landscape painting, its concept is very clear, and

it is accurately defined in the modern Chinese dictionary: "Chinese paintings with natural landscapes such as landscapes." Whether it is from the subject matter or the object of depiction, the landscape is naturally The absolute subject of landscape painting. The landscape paintings of our country first appeared in the background of figure paintings, and are the accessory products of figure paintings. After the Eastern Jin Dynasty, landscape paintings were gradually taken away from the figures by the painters. With the political, economic, cultural and other comprehensive prosperity of the Tang Dynasty and the cultural exchanges between China and foreign countries, it has gradually become active. The painting art of the Tang and Five Dynasties has made great progress in terms of content subject matter or performance skills, and landscape painting is more prominent. Chinese painting is not a real painting, but a painting for the purpose of expressing the objective world. Chinese paintings not only show what they see, but what they think in their hearts. They express people to nature and to themselves. For his own rational thinking, this is the Chinese painting, but also the philosophical and functional nature of landscape painting. When people pay attention to the nature of mountains and rivers, they always integrate their thoughts and spirit into a vast space. The ancients always express their spirit in a way that is mostly "sleeping". Landscape painting leads the people who read and draw and paint to experience the relief of the whole body and mind in the natural beauty of the mountains and rivers, and to enjoy the aesthetic enjoyment in the vast nature. Zong Bing of the Southern Dynasties first proposed the "smooth god" of landscape painting. 1 Guo Xi also said in "Linquan Gaozhi·Shanshui Training": "This is a wonderful hand, and it's out of the way, not sitting down in the hall, sitting in the poor springs, singing the birds, depending on the ear, the mountains and the water, the I am so unsatisfactory, I am really happy!"

Chinese literati painters pay special attention to their moral cultivation and personal tempering. Whether it is the so-called character is not high, the use of ink can not, or the description of the language as such is the moral constraints of the painter. Because of the influence of Confucianism, the ancient people's concept of joining the WTO is their sense of responsibility to the country and their ideological expression of the mission of society. However, the ruthlessness of the real society has really disappointed them. Although the literati will rise up, but in the end, they will end up with disappointment and despair. In the end, I had to be alone. Although the ideal ambitions for society have changed, they have not changed their love and pursuit of mountains and rivers. They changed the way to express their own emotions, used landscapes to express their ambitions, and used landscapes to pin their ideals. At this time, mountains and rivers became the habitat of the literati's soul and became a symbol of their character.

3. The Unique Artistic Embodiment of "Poetry and Painting" in 4 Landscape Paintings

There are poems in Su Shi's "The Two Books of the Book of the King of the Book of Liling": "On the painting, the appearance is similar to the child. The poetry must be this poem, and the poet is the same. The poetry and painting are all the same, heavenly and fresh. It seems that the expression is wrong. What Su Shi's "natural and fresh" advocates is the charm of things, and what is captured is the spiritual rhythm of things. The "a little red" and "infinite spring" in the poem are the essence of the things that react. This poem clearly points out the particularity and commonality of poetry and painting art. In the creation, the poetic poetic environment is transformed into the artistic painting environment, and the poetry is used to draw the painting into the painting environment. This is a kind of artistic re-expression. From the poems of the past generations, we can find that the poet transforms the beauty of painting into the beauty of poetry, transforms the painting into a poetic environment, writes in poetry, and completes another form of poetry and painting. Painting, poetry and poetry, this kind of artistic mellowness not only reflects the higher level of poetry and the reproduction of painting level, but also elaborates the theory of painting and aesthetics. The imagery of poetry and the figuration of the picture, the corresponding relationship between the artistic conception of the poem and the poetry of the painting fully reflects the close relationship between the two. Wang Wei, who possesses the characteristics and cultivation of poets, uses his relationship between painting and poetry to write his artistic thoughts and creative experiences into poetry and integrate them into poetry, leading people to understand a new artistic style.

We all know that visual perception is the overall or individual reaction of human feelings and perceptions that are directly reflected to the sensory organs by the action of the brain. When people first touch something, or see the image for the first time, the thing or image creates a hint in the brain. This suggests that psychologists believe that it is the neurological impulse of cells. This impulse will simultaneously form patterns in time and space. If it is stimulated constantly, it will form memories. At this time, memory will deepen the brain's ability to perceive things. If this kind of memory is formed repeatedly, it will become a habit, and this habit will become a mode of thinking after accumulation and running-in. If a nation has the same mode of thinking, then how powerful it will be. energy. The Chinese are a nation with a long history. The doctrine of the mean is a unique cultural thinking of the Chinese. People are used to making small things small and trivial, and classifying all kinds of big things very emotionally into a kind of spirit. The experience. Chinese people have a special habit, that is, when they intuitively get the appearance, they will not carry out the research behind the phenomenon, but intuitively classify them according to the emotional zone, and understand digestion according to this classification. In fact, it has nothing to do with the nature of the phenomenon. In other words, the Chinese way of thinking is not rational, not to learn in a logical way, or to think about things. They believe that casual performance is the best performance. Because this arbitrariness makes people think that the characteristics of the mountain is my characteristic, the feeling of the mountain is my feelings. This kind of mentally entrusted way of thinking makes people unconsciously through the emotional description of things in the face of artistic creation, so that the objectry is intentional and affectionate. And "there are poems in the painting, there are paintings in the poems" is a portrayal of this specific phenomenon.

4. Conclusion

Although landscape painting is a disciplined art of painting, its artistic nature can not only be limited to paintings. China has a strong cultural heritage. For thousands of years, scholars and literati have attached great importance to the development of ideological spirit. The art of poetry and painting cannot be separated in China. Only by truly understanding the versatility of poetry and painting can we better grasp the characteristics of Chinese landscape culture, and we can understand the essence and characteristics of Chinese art more clearly. Imagery is an important component of Chinese poetry and painting art. Without the image of this element, it is impossible to produce the unique artistic conception of landscape poetry and landscape painting. The painting poems span the two worlds of poetry and painting. Through the expression of images, they convey the information on the one hand and the poetry to the reader on the other. When people appreciate painting, they are communicating with the painter's consciousness, and the painting poetry is to show the creator's consciousness more clearly and accurately to the viewer. Through the imagery study of landscape painting and painting poetry, we can not only enhance our understanding of traditional Chinese literature, but also enhance the artistic conception of the painting in the application of the painting poems combined with the respective functions of poetry and painting. The art of poetry and painting is a natural portrayal of the character of literati painters. Although it is depicting objects and depicting characters and spiritual characteristics, it is actually expressing its own spiritual sustenance. It is casual but not casual, and may not be visible to the naked eye, but it can It has far-reaching influence. Only with the inner, the works will give people unlimited imagination, and the rhythm of life will be born. This inner embodiment is the unique artistic charm of Chinese spiritual culture.

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