

Original Research Article

Taking “KuangLu Figure” as an Example, This Paper Discusses the Significance of the Collection of Imitation Works in the Study of Art History

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Abstract: For a long time, “KuangLu figure” (Figure 1) has been regarded as one of Hongguzi’s representative works. In fact, the masterpiece “KuangLu figure” is not the original work of Hongguzi but a copy of later generations, but it has not affected the status of the masterpiece in the history of art. Therefore, it is necessary to discuss the importance of the imitation in the study of art history.

Keywords: “KuangLu Figure”; Imitation and Collection

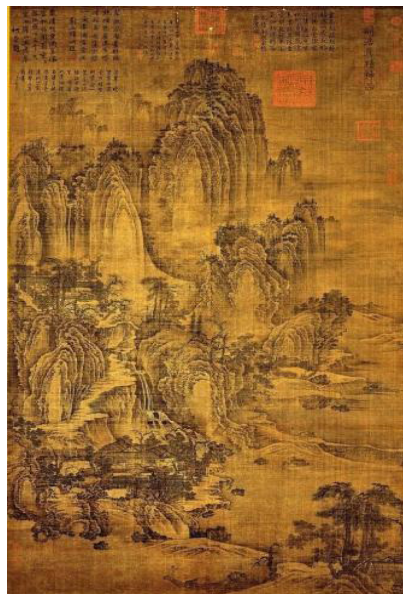


Figure 1. “KuangLu figure” Hongguzi (biography) 185.8 * 106.8 cm.

1. The “KuangLu figure” and evolution of the theme of landscape

First of all, “imitation” can restore the appearance of “original” to the greatest extent, otherwise it is not called “imitation” of “original”, but “creation”. On the one hand, from the collection of “KuangLu figure”, we can see the landscape painting vocabulary in the five dynasties. If we put Zhan ZiQian “YouChun figure” as early independence was pure sense of the landscape painting, and li cheng Fan kuan works as a representative of the Chinese landscape painting has developed to the mature stage, so the study of the “KuangLu figure” can make us understand the landscape painting vocabulary from set up to improve has experienced a process of how, what form of expression. After the interpretation of the original painting, it can be found that the mountains in the picture constitute a continuous whole. The visual sense of space in the painting is unified, and we will have a coherent process when viewing the painting. In addition, the processing of the tree structure in “KuangLu figure” also shows the program of the northern

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song dynasty. Whether it is the posture of trunk or the interweaving of leaves, it seems that we can find echoes in early spring map. And the inscriptive “Hongguzi’s authentic works” is the handwriting of gaozong in the southern song dynasty. Therefore, we can preliminarily conclude that this map is a simulation of the late northern song dynasty to the early southern song dynasty, however, the “imitation” on the content of language performance and at the same time the tomb murals, religious paintings in the same way, “brief triangular yamagata motif, the style of contour line and flat coating color, has clearly has the ancient form of program that [the heart - the study of Chinese painting and calligraphy style and structure analysis the smell]” so “KuangLu figure” in some ways can make us understand hongguzi style appearance, also can indirectly to explore the characteristics of the landscape painting from the five dynasties period. From this point of view, the collection of “KuangLu figure” plays a significant role in the discovery of the language change of landscape painting.

2. “KuangLu figure” and Hongguzi’s “pen-fa” paper

The collection of “KuangLu figure” can indirectly see the reflection of Hongguzi’s theory in his works. Hongguzi’s concept in landscape painting is “truth” and “six wants”. In his theory of mountains and rivers, he clearly wrote that “the true person is full of temperament”, hoping to achieve the “true” by grasping the “truth” of things. “Six want”, in short is “gas, rhyme, think, scene, pen, ink”. Among them, “qi, thinking and pen” in “three wants” are the inner expression of painting works, which cannot be seen directly. And “rhyme, scene, ink” is the external expression of painting works. Therefore, the overall picture of “KuangLu figure” has what Hongguzi called “hidden trace and upright shape, excellent preparation” in composition arrangement. In the selection and treatment of mountains, although the language program of the ancient style can still be seen, it is consistent with Hongguzi’s “system of time, search and create the truth” on the whole. And although it is impossible to fully reflect the style of Hongguzi in ink, but generally has the characteristics of “high and low dizzy dye, product depth”. Therefore, as the theory of Hongguzi to express the landscape painting in his creation, the masterpiece “KuangLu figure” can exactly reflect the thoughts of Hongguzi. From this point of view, “KuangLu figure” is also of great significance to the study of ancient Chinese painting theory.

3. Conclusion

The reason why “KuangLu figure” is of great significance in the study of art history is of course related to its own artistic value and historical value, but it is mainly reflected in the evolution of landscape motif and the study of painting theory. On the one hand, the five dynasties and ten states were followed by the sui, tang, song and yuan dynasties, and the “KuangLu figure”, which was handed down to the ancient times, can largely reflect the characteristics of the five dynasties’ paintings and present a complete evolution track of the theme of landscape. On the other hand, it is Hongguzi’s theory of painting handed down from generation to generation. By studying and interpreting “KuangLu figure” and combining it with the contents of the book, we can understand Hongguzi’s painting ideas more intuitively.

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