

On the Evolution of the Expression form of “House” in Ancient Chinese Landscape Painting

Xin Li

Zibo Vocational Institute, Zibo 255314, Shandong Province, China

Abstract: This paper studies the evolution of the forms of expression of landscape painting “houses” in different historical periods from Sui, Tang, Ming and Qing Dynasties. Through the research, it is found that the expression forms of Chinese landscape painting “house” in different historical periods are different. The reason is not only the author’s own reason, but also greatly affected by its historical and cultural background. Art is inseparable from history and culture. Culture is restricted by social development. Social background, cultural background and art development restrict and derive from each other, support and develop each other.

Keywords: Landscape painting; Point view “house”; Form of expression

The expression form of “house” in traditional Chinese landscape painting shows different characteristics of the times in various historical periods. For example, in the Sui and Tang Dynasties, it is mainly based on neat and exquisite expression techniques to express large-scale folk houses and palace buildings; During the Five Dynasties and the two Song Dynasties, three types of scenic “houses” were expressed in a simple and rough way: residential life, religion such as Buddhism and Taoism, and viewing and leisure; In the Yuan Dynasty, seclusion leisure buildings were mainly expressed in symbolic forms, such as thatched cottages, thatched pavilions, thatched cottages and so on; In the Ming and Qing Dynasties, the expression forms of landscape painting point view houses in the Sui and Tang Dynasties, the Five Dynasties, the two Song Dynasties and the Yuan Dynasty were all involved, but there was no modern point view house modeling technique in the integration. The expressive forms and modeling techniques of landscape painting “houses” in previous dynasties are slightly different. The causes are related to a variety of factors, such as social and cultural background, mainstream culture of the times, religious communication, mainstream painting style, theme selection and other subjective and objective factors. Undoubtedly, the social and cultural background has a great impact on it.

1. The influence of society and culture on the expression form of “house” of landscape painting in various historical periods of ancient China.

1.1 Sui and Tang Dynasties

The Sui and Tang Dynasties were the feudal period of centralized power of China’s great unification. The political rule developed and prospered unprecedentedly. Especially in the Tang Dynasty, the social development reached its peak. In the more than 100 years from the Sui Dynasty to the middle of the Tang Dynasty, great changes have taken place in the feudal society, the social and political system has been improved, the three provinces and six ministries system and the imperial examination system have been established, and the social economy and culture have been unprecedentedly prosperous. Landscape painting is intended to show the beauty of landscape and the brightness of spring, and express the interest of literati and bureaucrats in pursuing landscape at that time.

During the Sui and Tang Dynasties, the landscape painting “houses” were mostly shaped by boundary painting techniques. It is characterized by the pursuit of accurate and detailed reproduction of the depicted object. When the painter uses the meticulous boundary painting technique, he depicts the three parts of the house base, body and roof very carefully, with exquisite, neat and rigorous pen, more accurate architectural structure, gorgeous, thick and magnificent color. The theme of “house” in Sui and Tang landscape paintings is mainly courtyard style folk houses, palace leisure and temple buildings, which is large on the whole. During this period, the landscape painting “houses” were mostly shaped by delicate and neat boundary painting techniques, because most of the landscape painters at that time were experts in boundary painting. At that time, the royal society built large-scale buildings and palaces, and most of the painters participated in the design and construction of palaces; In order to meet the needs of the royal family and nobles, these painters must create a momentum of highlighting the majesty of the imperial power by adding a point view “house” to their landscape paintings.

1.2 Five Dynasties and two Song Dynasties

The Five Dynasties and Ten Kingdoms period was a great split period in Chinese history. The establishment of the Northern Song Dynasty gradually ended the chaotic current situation. In terms of painting in the Five Dynasties, landscape painting, flower and bird painting and figure painting have made outstanding achievements, and the painting style is mostly inherited from the Tang

Dynasty. The Song Dynasty is a prosperous period of Chinese culture and history. There are fruitful achievements in the fields of Neo Confucianism, literature, history, art and science and technology. Unlike the Tang Dynasty, ordinary officials have the characteristics of scholars, poets, painters and politicians. The breadth and artistic conception of landscape painting in the Song Dynasty can best represent the highest artistic level of Chinese traditional painting.

The simple and rough modeling technique of landscape painting “house” in the Five Dynasties and the two Song dynasties. During the Five Dynasties, the theme of “house” in landscape painting works is relatively rich, showing life-oriented and civilian residential buildings, such as thatched huts, thatched huts, small residential houses, market residential houses, etc. The so-called simple and rough modeling technique means that when shaping the landscape painting point scene “house”, it does not pursue its concrete characteristics, but uses a simple and general technique to outline its general image, focuses on interest and connotation, and simplifies the shaping of many details. The original delicate and neat boundary painting technique in the Sui and Tang Dynasties has been transformed into a simple and rough shaping technique.

1.3 Yuan Dynasty

The Yuan Dynasty was a unified dynasty established by the Mongolian minority. It made new leaps in many fields and created a new situation of comprehensive exchange and integration of Chinese ethnic cultures. The ethnic and cultural policies implemented by the rulers of the Yuan Dynasty brought many new phenomena to the blending and development of various ethnic cultures in ancient China.

The symbolic modeling technique of “house” in landscape painting in the Yuan Dynasty. The theme of landscape painting “houses” in the Yuan Dynasty is mainly leisure and entertainment buildings, mostly thatched pavilions, waterside pavilions and thatched cottages. At this time, the landscape painting “house” changed the combined group architectural layout in the Sui and Tang Dynasties, the Five Dynasties and the two Song Dynasties, but turned to single buildings. This change is very obvious. The landscape paintings of Sui and Tang Dynasties show the luxurious life style of royalty and nobility; The Five Dynasties and two Song Dynasties showed the life state of the middle and lower class people who were civilian and life-oriented, while the Yuan Dynasty showed the reclusive life style of literati and bureaucrats. The roof is summarized as quadrilateral, triangle or circle, the body is summarized as double line or single line, the foundation is summarized as quadrilateral, and other parts are not described. It is very simple and gradually evolved into a symbolic language.

1.4 Ming and Qing Dynasties

In the philosophy of the Ming Dynasty, people emphasized the subjective position. The painting world in the Qing Dynasty was dominated by literati painting. Landscape painting and ink freehand brushwork were popular. More painters pursued the interest of pen and ink, renovated surprisingly in artistic form, and many schools of different styles emerged.

The diversified modeling techniques and forms of expression of landscape painting “houses” in the Ming and Qing Dynasties. During the Ming and Qing Dynasties, there were many schools of landscape painting, showing academic characteristics. Summarizing and studying the previous landscape painting art, art theory and art schools, so as to show great development. It can be said that the landscape painting of the Ming and Qing Dynasties was a period of integration of China’s traditional landscape painting, as well as in the shaping of the “house” of the scenery. A variety of techniques were used, one of which was meticulous boundary painting, It is mostly used to shape the “houses” of the palace, such as courtyards, royal and noble residences; Second, simple and rough techniques to shape folk buildings, such as thatched cottages, houses and courtyards; The third is to shape folk architecture with minimalist symbolization.

2. The evolution of the expression form of “house” in landscape

During the Sui and Tang Dynasties, the mainstream of art was to praise and praise real life and sing praises for the ruling class. During this period, landscape painting “houses” were mainly courtyard houses, palaces and temples; During the Five Dynasties and the two Song Dynasties, the themes of landscape painting “houses” showed rich and diverse characteristics; In the Yuan Dynasty, the theme of landscape painting “houses” was mainly secluded leisure buildings, mainly including thatched cottages, thatched pavilions, thatched cottages and so on; During the Ming and Qing Dynasties, Chinese and Western cultures began to blend. At this time, the theme of landscape painting point view “houses” is to integrate the types of landscape painting point view houses in the Sui and Tang Dynasties, the Five Dynasties, the two Song Dynasties and the Yuan Dynasty, which are all involved, but there is no modern feature in the integration.

The point view “house” in Chinese traditional landscape painting not only contains broad and profound traditional philosophy, but also reflects Confucianism and Taoism. The “house” in the landscape picture implies the traces of the existence of the characters’ life; At the same time, the spot view “house” is also a living place built by the painter himself. The philosophical consciousness of “unity of heaven and man” in Chinese traditional cultural thought and the aesthetic consciousness of “habitable and tourable” can be conveyed by the “house”. Although the “house” is small, it is the “finishing point” of the picture, which contains rich philosophical connotation and fully embodies the spirit of “man”, but the embodiment of this spirit is inseparable from the social and cultural background of the times.

References:

-
- [1] Yu Jianhua. Chinese Painting Theory Series [M]. Beijing People’s publishing house, 1968.
 - [2] Xu Huafang, Yang Chongxiao. Pavilion of China [M]. Beijing: Light Industry Press, 1983.
 - [3] Zong Baihua. aesthetics and artistic conception [M]. Beijing: People’s publishing house, 1987.
 - [4] Zhong Huanan. inheritance of Pavilion: collection of architectural culture [M]. Taiwan: Taiwan Commercial Press, 1989.