

The Source of Ecological Aesthetics in Chu Ten-chun Art Style

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Abstract: *From the perspective of ecological aesthetics horizon, Chu Teh-chun contains rich ecological aesthetic wisdom in the artistic style formed under different cultural backgrounds in Chinese and western China. The nature of its artistic concept, the pursuit of the unity of the eyes and palms, and the intervention of all the senses in the eyes and ears are the practice and interpretation of "participating in aesthetics" in contemporary ecological aesthetics. The ecological aesthetic wisdom contained in Chu Teh-chun's artistic concept and style of his works is of great significance for reference for Chinese art creation under the background of the new era.*

Keywords: *Ecological aesthetics; artistic style; integration of Chinese and Western countries; Chu Teh-chun*

1. Introduction

In recent years, in the cultural research of ecological aesthetics, an obvious change is that we began to think about ecological problems with aesthetic problems, but one of this study is to talk about aesthetic problems in ecology, although with individual people, but did not combine human behavior and motivation with the ethical relationship of ecology, that is, did not think from the dimension of ecological ethics. As a matter of fact, Chinese traditional culture with advocating nature as the basic spirit not only contains profound ecological ideas of natural ecology, but also reflects the ecological and ethical spirit of focusing on the distinctive characteristics of people in nature. This precious cultural heritage is worth further exploration and carefully combing in contemporary times.

2. Starming under the spiritual background of Traditional Chinese Aesthetics

Chu Teh-chun's ecological aesthetic wisdom cannot be separated from the nourishment of the traditional Chinese aesthetic spirit. The philosophical wisdom of ancient Chinese China was divided into Confucianism, Taoism and Buddhism. Although Confucianism is the mainstream, it also runs through the integration of various families. They also contain a very rich ecological aesthetic wisdom. Mr. Feng Youlan once mentioned that "because China is a mainland country, the Chinese nation only makes a living on agriculture". "In such an economy, agriculture is important not only in peace, but also in war."[] It also shows that in the period of small agricultural economy with underdeveloped science and technology, they basically rely on heaven to eat, and naturally it is particularly important in this period. Therefore, ecological aesthetic wisdom is particularly rich in ancient culture and art.

As the way and expression of the unique thinking of Chinese people, traditional Chinese painting is an artistic means for Chinese literati to use pen, ink, paper and inkstone in other media materials such as rice paper and books. Chu Teh-chun, who grew up in a traditional family of Chinese books, has had a deep understanding and study of Chinese traditional culture since childhood, and especially loves Chinese calligraphy culture. He has studied the Mustard Garden Painting Genealogy since he was young. In the early stage of his creation, Chu Teh-chun visited famous mountains and rivers and got close to the influence of ancient paintings. Through his own creative behavior, he carried out the eternal beauty of landscape life through his ink painting mood. During his study in Hangzhou Art College, Chu Teh-chun developed a good habit of sketching, learning from nature and capturing the grass and grass in the real landscape. The light and shadow and empty mountains of Xizi Lake nourish Chu Teh-chun's aesthetic vision throughout his life. Therefore, in Chu Teh-chun's early works, people can feel his high sensitivity to lines and colors, but also can see the pursuit of artistic conception, emotional expression, harmony and unity in the overall picture. Chu Teh-chun in the brushwork, has a crazy grass like rough and smooth, in color, bold and elegant; in pure lines and gorgeous colors can intuitively feel his

character and true feelings. The most important influence on Chu Teh-chun's early style was Lin Fengmian, a teaching teacher in the Hangzhou Art School period. Lin Fengmian is a painter with important influence since modern times and has in-depth study of western modernist painting, especially the schools of Post-Impressionism, Fauvism and cubism. During Chu Teh-chun's study period in Hangzhou Art College, his innovative and bold teaching propositions and his strong artistic learning atmosphere all laid a solid foundation for his creation. Lin Fengmian advocated taking the Chinese and western painting strengths to "reconcile" based on the traditional Chinese aesthetics: this was the "fusion doctrine" discussed about the origin of Chinese painting at the beginning of the last century. Lin Fengmian once proposed: "If we want to let the rigid Chinese painting to adapt to the social pulse and create a new way, then the study of traditional Chinese painters should not ignore the contribution of western painting; at the same time, if we want to make oil painting from the western old style and enough to represent the national spirit, then the study of western painters should not ignore the achievements of traditional Chinese painting for thousands of years."[] also played a programmatic role in the integration and development of Chinese and Western art. What Chu Teh-chun learned from teacher Lin Fengmian is far more than simple painting techniques, but also the artistic concept of the integration of China and Western and the bold pursuit of art and the artistic feelings of not forgetting the truth.

Talking about the influence of nature on Chu Teh-chun's painting creation, in the initial figurative creation stage, the natural world provided an endless source for Zhu to seek and create his own unique art world. The images and shapes in the early pictures came from the view of nature; in the abstract stage, Chu Teh-chun obtained a self-sufficient structure by stripping of nature, with obvious negation and stripping interest. In the concept of the Chinese people, man and nature are not opposite, neither objectification nor separated, but the relationship between master and object, one, two, two and one. Chinese philosophy pays attention to "earth, law of heaven and nature", which is the so-called "unity of heaven and man". Although Chu Teh-chun enters the abstract style, it is not the simple object stripping analysis, but the denial of the "external world", which is the internal influence and integration, and is the unity of Chu Teh-chun's "heart" and "border" in his artistic creation. Chu Teh-chun's artistic style from figurative to abstract period, he is no longer keen to describe the landscape, flowers and birds, plants and vegetation, thick color has given way to lyrical painting, Chinese landscape painting painting elements replaced the physical "landscape", the materiality of the picture gradually weakened, into the foil of artistic conception, rendering a kind of "poetry in painting, painting in poetry" emotional appeal.

3. Mature in the Western Modern Art Theory System

"Aesthetic" (1896), the aesthetic work of "Aesthetics", provides a series of interpretations of the concept of ecological aesthetics. The mention of "beauty is a value" which, besides the value of good, contains a satisfaction to the "natural function" of man.[] Santayena also stressed that all of people's natural physiology is involved in aesthetics and "can contribute to beauty" []. Although the statement puts some excessive emphasis on the sexual instinctive role of people, thus ignoring the objectivity of natural ontology, the process of artistic creation, especially after entering the school of modernism.

Chu Teh-chun went to Paris to study in the 19 50 s, which was also the beginning of his painting style from figurative to abstraction. Before this, Chu Teh-chun had been receiving education and creation in the atmosphere of traditional Chinese culture. Although with a solid realistic foundation, how to break free, the "freedom" in a superior art became the biggest obstacle to Chu Teh-chun in this period. The diversified social pattern filled Paris during this period, and the cultural and artistic atmosphere was relatively free and open; and coincided at the peak of the development of western abstract art. In this context of the times, after experiencing the huge contrast between Chinese and western culture and art, Chu Teh-chun resolutely abandoned the initial figurative painting style and turned to the creation of abstract art. After entering the modernism, although the artist's creation is basically divorced from figurative shaping and catering to sponsor tastes. But it is still using the sensitive eyes, lines and colors to grasp the fresh life, objective nature and social situation. Chu Teh-chun was initially influenced by the "invisible" abstract painting spirit of De Stael. After absorbing the painting concept and color, he was then shocked by the performance of "light" in Rembrandt painting and absorbing the creative ideas of the three artists.

4. The Influence of Ecological Aesthetic Wisdom in Chu Teh-chun's Art Style on Contemporary Art Creation

The proposal and development of ecological aesthetics plays a great role in the construction of contemporary aesthetic disciplines. First, the new ecological aesthetics discipline injected fresh blood into the traditional concept of natural beauty; second, it broke through the traditional epistemology mode of "aesthetics is art philosophy", and began to inject "ecological humanism" into the practice of aesthetic research and ecological protection; and the development of these theoretical concepts will greatly influence the art and daily aesthetics. The core of art is the spirit, focusing on life, the human nature and the spiritual world, and the ultimate purpose is to make people achieve spiritual satisfaction. The core of ecological aesthetics is the harmony between man and nature, and to cultivate people's sense of home. What the real artists focus about is the spiritual world and destiny of the whole human beings, which is to examine the essence of the objective material world with individual life, and coincides with the connotation of ecological aesthetics.

"I always think China is a place for a painter," Zhu said of Chinese art. There will also be very excellent painters, innovate Chinese painting, so that China appears a new era of 'Renaissance'. In today 's era, communication is increasingly developed and cultural exchanges are more and more frequent, artists can use various new forms, but I extremely agree with the art critic Apollinell' s view, art works must have personality, ethnic and era of such art is valuable."[] Chu Teh-chun crossed the gap of cultural differences between China and the West, and presented us with the height of the combination of different civilizations through our artistic works. This height is mainly reflected in his artistic works and Chu Teh-chun's deep perception of traditional Chinese culture. In the spirit of Chinese art, Chu Teh-chun refined the "rhythmic beauty" and beauty spirit, which got the sublimation of the rational spirit in perceptual activities; it also enriched the rigid structure of western abstract on the road of its lyrical abstract painting, and the transformation of light and shadow, Yin and Yang also makes the picture very rich and expressive. The creative principle of "building foreign teachers, winning the heart source" highlights the strong thought of "unity of heaven and man" of ancient Chinese ecological wisdom, replaces the Oriental "heart image" of the western "visual image", and appreciates the connotation and soul of all things in the world. Chu Teh-chun's works contain profound natural spiritual philosophy, and the discovery of natural beauty also leads him to transcend the utilitarian nature of the real world and the emotional catharsis of pure "reproduction" in western art.

During the prevailing period of Western modernism in the 20th century, the whole society was filled with rebellion against traditional culture, and the works were also influenced by intense pessimism and distorted emotions. Chu Teh-chun has always maintained a clear understanding of European civilization under the spiritual panic. In the process of participating in the abstract wave, it draws on the essence of western modern aesthetics spirit, based on the Oriental aesthetic image of traditional Chinese aesthetics, shows the vast expanse of the universe in the limited space, embodies the free creation realm of "the unity of heaven and man", and creates the lyrical abstract works of art with great ancient Chinese ecological wisdom. In the form of oil painting, Chu Teh-chun successfully combined the Eastern and Western art, especially the Chinese factors, presenting a space spanning culture. The influence of Chinese culture he had received was not lost because of the loss and change of time and space, but nourished the Oriental connotation of the formation of its artistic style. As a contemporary Chinese artist, Chu Teh-chun has the responsibility for the cultural connotation and history of his own nation. On the basis of retaining his own culture, he learned from the strengths of other cultures. Because of this, Chu Teh-chun was respected by the art circles of various countries and opened up his own place on the road of integration of China and the West.

5. Conclusion

Chu Teh-chun was the first French academician of Chinese descent. From the perspective of ecological aesthetics, Chu Teh-chun's artistic style formed under different cultural backgrounds of China and the West contains rich ecological aesthetic wisdom. Adhering to the cosmology of "the unity of nature and man" and the creative concept of "external learning from nature and internal learning from heart source" in the Chinese traditional aesthetic spirit, he has created works of art that harmoniously interweave sensibility and rationality, which also reflects the harmony and unity of human and nature, shining with the brilliance of humanity and art. His artistic concept of learning from nature, pursuing the unity of eye, hand and heart, and emphasizing the intervention of all senses of eyes, ears, nose, tongue and body in natural aesthetics are the practice and elaboration of "participation aesthetics" in

contemporary ecological aesthetics. The ecological aesthetic wisdom contained in Chu Teh-chun's artistic concept and works style is of great reference significance to Chinese art creation under the background of new era.

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