

Research on the Characteristics of Landscape Expression Way in Chinese Art History

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ABSTRACT. *As an important part of traditional Chinese culture, the artistic thoughts conveyed in the history of Chinese art not only affect the development of people's aesthetic taste, but also the rich expression of its content has a great impact on the development of China's landscape. Based on this, this paper focuses on the characteristics of landscape expressions in art history in different periods, from the primitive period to the pre-slavery period to the changes in the characteristics of landscape expression in the late slavery, and talks about its impact on landscape design development.*

Keywords: *Landscape Expression; Chinese Art History; Era; Aesthetic Appeal;*

1. Introduction

There is an interrelationship between landscape and art, and landscape design can be said to be a branch separated from art. But the two are also opposite and opposite, they promote each other and depend on each other. In the current era, art from different regions and different periods is stimulating people's aesthetics. The art forms of different factions are constantly blending and colliding with traditional Chinese artistic expressions. Under such a new situation, the derivation of new landscape expressions is inevitable. Therefore, we will focus on the characteristics of landscape expression in Chinese art history in different periods, so that we can deeply understand the characteristics of today's landscape expression.

2. The landscape is Imagery

In ancient times, many scenes of mountains and rivers appeared at the time that people could not explain and could not express themselves in words. Because of the worship of nature, religion and witchcraft dominate people's thoughts, and the artistic expressions at that time are also inseparable from religion. The image of the mountains, clouds and the sun that emerged from the Dawenkou culture is the earliest visual communication effect and the original artistic expression. But for the human beings at the time, this image represented a kind of worship of nature and ancestors, and also a religious symbol, which was also an expression of the human

landscape at that time. Traditional landscape painting is the most direct expression of landscape imagery in Chinese art history. The most prominent one is the expression in the "mountain chart". "Shan Hai Tu" is a landscape painting of the Warring States period, and it is also a chapter of the picture recorded in "Shan Hai Jing", which has been preserved ever since. Among them, "Shan Hai Jing" is divided into two parts, the Haijing and the Shanjing. It is involved in religion, minerals, plants, nationalities, mythology, history and history in ancient China. "Shan Haitu" is a geography. The landscape map is all-encompassing.

In addition, the Qingming Shanghe Map by the ancient artist Zhang Zairui is also a magnificent treasure in the history of Chinese art. It expresses the prosperous scene of the ancient Chinese market, extending from the center of the street in Tokyo to the wild, including Maoting Village. The houses, the official residences, the bridges, the Baisong Chen, the streets and alleys are all available. The bustling scenes of the entire truss are unobstructed, and the interspersed characters of the various colors add a lot to the landscape image. Being angry is an important historical material that studies the cultural content of landscape, politics, economy, and society at that time.

Landscape imagery not only depicts the artistic scene of the ground, but also expresses the landscape of the celestial body. In the Liangzhu period, the inlaid jade lacquer cups embellished the beautiful jade in the cup. The jade on the front of the cup depicts the celestial movement of the starry sky. It not only expresses the characteristics of the culture at that time, but also the celestial body, The change of the stars is concentrated on the cup, which can be said to be a distinctive artistic expression.

3. The Landscape is Three-Dimensional

Along with the progress of human society, the primitive nomadic life gradually began to transform into the biochemistry of the clan tribes. The collectively settled humans began to transform from clan tribes to slave owners. The change of production relations also promoted public ownership to private ownership. The transformation. In the slave society, the pursuit of quality of life by the aristocrats of the princes is not limited to simple hunting life. At this time, the garden landscapes such as Taiwan and the pipa began to emerge in large numbers. The garden landscape at that time mainly expressed the description of the natural landscapes of plants, mountains, streams and streams in the primitive society in the form of gardens. At that time, people were good at using the landscape advantages of nature to carry out the management of buildings and the location of landscapes and landscapes, and to form the landscape through the processing period. Some buildings and corresponding arrangements in the garden can satisfy people's living, entertainment and tour. And so on. One of the most worthy of the integration is the water body in the garden to meet the needs of people's transportation and water supply, reflecting the wisdom of the ancient people. In addition, there are special places for animal husbandry, planting flowers, and cultivating trees. The landscape expression of this period takes advantage of the three-dimensional image, and the

expression of art in the form of garden landscape, although it can meet the basic needs of people, but there is no poetic culture in the design of garden landscape.

4. landscape is Artistic

Landscape artistic conception is an important stage in the history of Chinese art development, and it is also a period in which art history begins with calligraphy art and color art and painting art. Most of the art of painting is the expression of artistic conception. In the ancient Chinese literature, "the homology of painting and calligraphy" has always been endorsed. The expression of artistic conception is also a major breakthrough in the aesthetics of Chinese art history, especially in the appreciation and creation of art. Meaning means subjective ideas and emotions, while context refers to objective things and life. When people are engaged in artistic creation, they will combine objective and subjective organically, and naturally form the artistic conception. Artistic creators, by casting their own ideas and emotions into objective scenery and life, fully trigger the similar ideas and emotional understanding of appreciators, which is what we often call emotional resonance. One of the most prominent features of the artistic expression of Chinese classical gardens is the implicit emotions, which are accompanied by changes in emotions.

5. Conclusion

The expression of landscape expression in Chinese art history has been changing. The artistic conception, poetic beauty, architectural beauty and natural beauty of ancient garden landscape are the deepest meaning of landscape expression. This artistic realm has been passed down to the present. At this stage, China's landscape expression is constantly being impacted by foreign art. While introducing advanced culture and art, we must still pay attention to the artistic conception of the Chinese landscape expression, and avoid monotony and single form.

References

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