

Appreciation of Zong Qixiang's Landscape Painting Night

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Abstract: Zong Qixiang is one of the standard bearers of the reform of Chinese painting in my country. He is good at painting night scenes, breaking the limitation that Chinese painting cannot express the sense of light. His works not only have the traditional brush and ink in Chinese painting, but also contain the scene and color of objects, which are very distinctive. This paper analyzes Zong Qixiang's night landscape landscapes from the background, subject matter, emotion, light and color, etc., and discusses the artistic characteristics of his night landscape paintings.

Keywords: Zong Qixiang, night landscape, light, color

1. Introduction

Zong Qixiang is a native of Nanjing and was born in Shuiximen, where the poor live. He was fond of calligraphy and painting when he was a child. After finishing private school, he entered "Cangding Primary School". The teacher in the school, Huang Xizhang, guided him to lay a solid foundation for calligraphy and painting in the early days. After graduating from a poor family, in order to make a living, he entered "Si Weimei" as an apprentice, where there is enough ink, paper and paint for him to paint. In his spare time, he reads and collects many picture albums, and is familiar with the works of world-renowned painters as well as Japanese Ukiyo-e and Western Impressionism. It was also at this time that he gradually got to know Xu Beihong, Lin Fengmian, Liu Haisu and other painting masters, which laid the foundation for his future painting career. During the three years of his apprenticeship, he participated in various art exhibitions and won awards, which was also an opportunity for his later style change. In 1939, he was admitted to the Art Department of the Central University, where he studied under Xu Beihong and Huang Junbi, and began a truly professional training in painting. In his Chinese painting creation, the emergence and gradual maturity of night scene painting has become the most representative language symbol in Zong Qixiang's artistic process of Chinese painting.

Zong Qixiang has been devoted to artistic creation for decades, with a serious, loyal and meticulous attitude from beginning to end. Facing his mentor Xu Beihong, he wrote a letter with humility to ask for advice, full of respect, received a reply, listened to suggestions, and kept improving pay attention to children, teach them to discover themselves, warn students and young people to be diligent in their studies, teach earnestly, and impart their long-term accumulated experience. Zong Qixiang is kind and honest, childlike, daring to contribute, positive and optimistic, and pays attention to the times. He is a very unrestrained and detached artist.

2. Subject matter

The choice of this theme can be explained from two aspects. First, because the ancients were not good at expressing night scenes, it was difficult for them to work hard on night scenes. The second is the work and rest of the ancients. They like to go to bed early and do not observe much at night. In addition, the lights, moonlight and torches were weak at that time, which was not good for performance. In modern times, with the invention of electricity and the rise of cities, the night has become colorful.

In ancient Chinese landscape paintings, the subject of night scenes is rarely expressed in the form of painting language, and is often implied or explained in the postscript through the state of the bamboo shadow under the moon and other related things. If there is a direct depiction of the night, it is often represented simply by a round moon, and the expression of the beauty of light and shadow is what Western landscape painting pursues, so this is one of the innovations, and the theme creation is mainly

night scene. The article "From "Loving Landscapes" to "Understanding Landscapes" - Thanks to Mr. Zong Qixiang" also recalled Zong Qixiang's teachings: "Life is beautiful, and many things can be expressed... Today, if we are influenced by techniques, Therefore, when Zong Qixiang painted landscapes, he chose night scenes as the subject, combining the internal structure and form of Chinese brush and ink with Western painting techniques to create a Chinese night scene with flowing light and shadow landscape painting.

Zong Qixiang wrote a letter to ask his teacher for advice, and Xu Beihong's advice to Zong Qixiang in the reply letter established his later artistic path. Once Zong Qixiang attached a watercolor painting of Jialing River night scene to his letter to the teacher, and the teacher replied: "The ancients painted the night scene only as a symbolic, really dull feeling. For example, "Spring Night Banquet Peach and Plum Garden" and so on. Are you trying to use Chinese brushes and inks to melt sketches and paint the beauty of lights? [2]" Under the inspiration and guidance of her teacher, Zong Qixiang continued to accumulate materials in her life practice, and gradually embarked on the road of Chinese night scene painting.

3. The expression of light and color

The light in Zong Qixiang's night scene paintings brings together all the manifestations of light that exist in real scenes such as moonlight, lighting, and water light [3].

Zong Qixiang strictly followed his teacher's teaching, paid attention to in-depth life, and insisted on sketching for a long time. During the War of Resistance Against Japanese Aggression, he went to Chongqing and held the "Chongqing Night Scenery" landscape painting exhibition, showing the Jialing River at night with flowers and lights, sparkling waves. In the night, various light sources are interlaced, and it is difficult to express the moonlight, lights, and light reflections. In the performance of light, it cannot be painted flat, and the primary and secondary are distinguished. The most important thing is to keep the lights out, and reasonably plan various lights such as deep, shallow, bright, dark, red, and yellow. He observed the landscape near the Jialing River and made a small sketch with an extremely realistic technique. In "Chongqing Night Scenery", a large amount of water and ink are used to render the blackness of the night, and the way of leaving blanks expresses the complex changes caused by the reflection of lights. It is easy to 'turn off the lights', but leave less blanks, and it is difficult to 'turn on the lights' [4]." In the relationship between phantom and albedo, the translucent light and shadow are expressed by "reserving" light instead of using white powder. Light ink is used to contrast clouds and water mist, and the interspersed changes of brush, ink and color are used to show the expression. Xu Beihong once wrote: "Zong Qixiang used Guizhou native paper and Chinese brush and ink to paint the Chongqing night scene with lights on and off, uneven pavilions, rugged mountains and mixed street scenes, all with very simple brush and ink. In the past, those who used to speak and calligraphy had many words and nothing, but today, Quanjun's brush and ink tube contains countless objects and scenes, breaking through the expression methods of the ancients. [5]"

Xu Beihong once said, "Those who are good in the ancient method should keep it, those who reject it will reject it, those who are not good should change it, those who are not satisfied should increase it, and those who can adopt the two sides of the painting can integrate it [6]." Zong Qixiang pays attention to the practice and experiment of watercolor, and explores the color of natural light and luminous bodies. He absorbed the expression of light and color in Western Impressionist paintings, and used the contrast of cold and warm to enhance the sense of light and three-dimensionality, such as "The Garden of Harmony". The overall tone of the night scene is dark, and the color changes of objects under the illumination of night lights are very rich and subtle. Zong Qixiang is very sensitive to the brightness of colors. At the same time, he can well grasp the natural law of night color, and uses freehand methods to describe clouds, cooking smoke, water waves, etc., and integrates the heavy colors of fine brushwork into the freehand brushwork to strengthen the realistic scene visual tension.

Zong Qixiang said: "The colors of Xishuangbanna and Guilin's landscapes are really beautiful. If you don't use colors to express them, it would be a great pity. Brush and ink are the most important. On the basis of brush and ink, you can add rich colors. Why not Woolen cloth?" [7]. The color is rich in layers, making the quiet night scene unique. Zong Qixiang is accustomed to using thick ink in close-up shots, light ink in medium shots, and lighter in long-range shots. As for the pigments in Chinese painting, in addition to the commonly used cyan and ochre, he also used the first green to paint the close-up, the second green to paint the middle scene, and the three green to paint the distant scene [8]. In "Night in a Mountain City", he used a lot of cyan to enrich the color of the picture. Some of his

works depicting night scenes also add a little ochre to the expression of light and shadow, showing a faint orange-red color, which makes the atmosphere of the picture soothing.

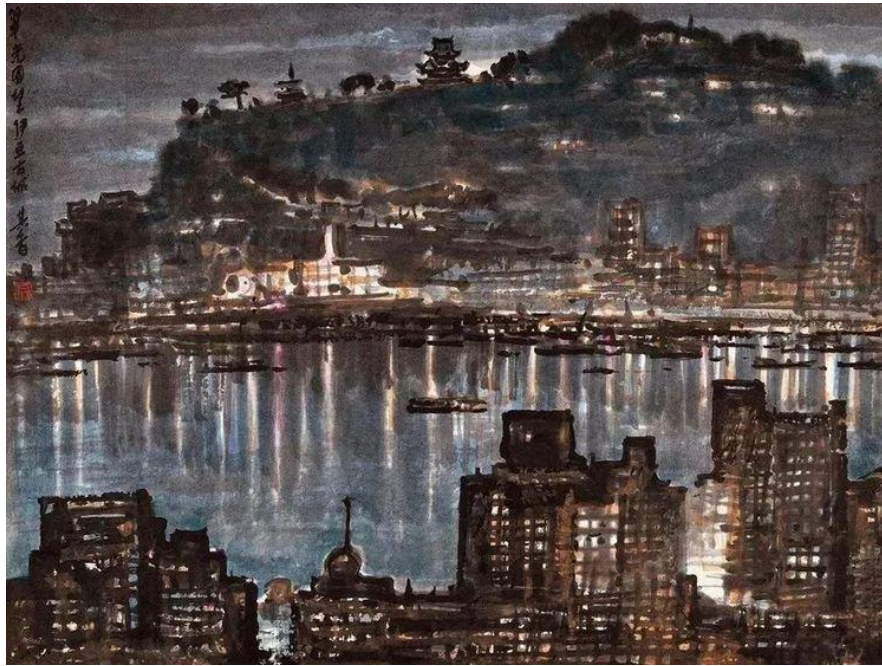


Figure 1: "Viewing the Ancient City of Izu from the Green Light Garden" Chinese painting, ink and color on paper, 34*45cm, 1987 Collection of the National Art Museum of China

In "Panxi", Zong Qixiang used light ink to write the skeletons of houses and rocks. Garcinia yellow and light ink were used for rendering, leaving white space for lighting, and then using light ink and cyan to draw river water, leaving white for water patterns and reflections, slightly light Garcinia to make reflections. Finally, other scenes are drawn and rendered with colors such as ink, filter and garcinia to make the color of the picture suitable. In "Looking at the Ancient City of Izu from the Green Light Garden" (Fig. 1), he used the changes of ink shades, dry and wet, to deal with the lights and reflections on the river surface, and also used orange-yellow to contrast with the blue of the river and the sky, making the river surface transparent and clear, fully Showing the beauty of the mountain city at night. Zong Qixiang's works have harmonious tones, pure painting language, and rich texture of color ink. This is the result of his unremitting research and practice on night scenes, and it is also a successful expression of his exploration of the fusion of Chinese and Western art.

4. Emotion

Zong Qixiang's artistic creation is rooted in real life, and also stems from a deep concern for the suffering of the world. As a painter with a strong sense of social responsibility, his works have a great relationship with the environment and living conditions he was in at that time, and it can also be said that his inner portrayal and emotional sustenance in different states.

Works such as "Night Scenery of Mountain City" and "Night Scenery of Chongqing" take Jialing River, Chongqing and mountain city as the main objects of expression, and were completed during the Anti-Japanese War. The night scenes of this period were generally black, emphasizing the dim atmosphere of the picture and the light and shadow of opposite colors, which was used to allude to the "dark night" when China was at a critical juncture at that time, but there was also a little flash of hope. Zong Qixiang was in that turbulent mountain city at that time, and he was worried about the fate of the country and the people. This emotion was expressed in the night scene. After the victory of the Anti-Japanese War, the color of the night scene in his pictures gradually softened, and it seemed that he saw the light, but the picture still had a hazy heaviness. After the founding of New China, Zong Qixiang painted many works, in which the night scene was quiet and deep, the light and shadow became brighter, and the picture became richer. The color and ink night scene paintings have also become more and more, which are closely related to his mood of feeling the light of the motherland and full of hope for the future.



Figure 2: Zong Qixiang's "Night on the Li River" Chinese painting, ink and color on paper, 69.8×104.3cm, 1980 collection of the National Art Museum of China

The landscapes of Guangxi made him linger, and he devoted a lot of time and energy to sketching, expressing his mind directly, not sticking to brushwork, which became his spiritual sustenance. He portrays landscapes with his true temperament, such as his performance of "Scenic Scenery of Northern Guangxi" in Dong Township of Sanjiang, wind and rain bridges on the river, Dong villages in the middle of the mountain, terraced fields, villagers on mountain roads, and forested peaks, reflecting his love for this landscape. Love, fascinated by the mountains and rivers. "Night on the Lijiang River" (Fig. 2) is a well-known night scene work by Zong Qixiang. He describes the twilight of the distant mountains, the sunset and the afterglow waiting for you to return, the fishing fire on the mast and the swaying bamboo forest, all of which are reflected in the turbulent river water. , merged into a dreamy night, the quiet and harmonious atmosphere will lead the viewer into a limited picture for unlimited imagination. The work shows that Zong Qixiang's state of mind has changed after his life became calm, and the general environment of his life is getting better day by day. His heart is full of tranquility and peace, expressing his sincere feelings about the country. Whether it is Zong Qixiang's "Night Scenery of Chongqing", "Night Scenery of Mountain City", "Night of Lijiang River", etc., or his other series of works are all closely linked with the times, expressing his love for the people of the motherland .

5. Conclusion

Zong Qixiang explored night landscapes and landscapes throughout his life and created many classic works. In the night landscape, he not only constructed a blurry, reflection, and interlaced light, but also used freehand brushwork to combine color and ink to draw masterpieces that closely follow the lifeblood of the times. The pictures of his works are swaying light and shadow, dense water vapor, light and color complement each other, and it is also a perfect fusion of Chinese painting and Western painting art. On the road of exploring the reform and innovation of Chinese landscape painting, Zong Qixiang borrowed the expression techniques of Impressionism, mastered the laws of nature and the essential characteristics of objective objects, and organically combined the two to form his unique language of night landscape painting. He is fortunate in the scene, and uses the scene created by the image to allude to his state of mind of worrying about the country and the people. Zong Qixiang's night landscape painting is not only the painter's personal interest, but also created by the real social life, and it is also the precipitation of his own self-cultivation and erudition. He boldly broke the use of light and color in traditional Chinese painting, opened up a new path for the innovative development of modern Chinese landscape painting, and became a model for Chinese painters in the new era. In addition, he created art with a meticulous attitude throughout his life, and his earnest and persistent creative spirit is worth learning by future generations.

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