

On the Influence of "the Same as Nature" on the Traditional Chinese Jade Carving

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Abstract: Sun Guoting, an aesthetician of calligraphy and painting in the Tang and Five Dynasties, put forward the argument that "the beauty of nature is the same as that of nature." in his book, sun Guoting indicates an argument in his book that "the difference between the watchman hanging his needle and hammering his dew, the strangeness of running thunder and falling stones, the frightening posture of flying beasts, the posture of Luan dancing and snakes, the posture of Jue'an decaying peak. In the face of danger, sun Guoting clouds are as heavy as clouds, or as light as cicadas' wings; guiding them, the spring notes, the mountain is safe; the slender moon points out the cliff in the sky He Han is one of the most famous stars in the world. It's the same as nature. It's not the result of physical movement."

Keywords: Calligraphy, Painting, Beauty, Nature

1. A Study of "the Same as Nature"

In an analysis of the "natural" aesthetic characteristics of the art of Grand View Garden, Zhang Yingying thinks that sun Guoting compares the image of calligraphy art to thunder, falling stone, flying, beast fear, Luan dance, snake scare, spring note, Shan'an and so on, in order to show that the image of calligraphy should represent the noumenon and life of natural objects. Here, the author applies this sentence to explain the creation of garden art. Since we want to be "as wonderful as nature", the creation of calligraphy art should not only attach importance to "reality", but also attach importance to "emptiness", and the creation of garden art is the same.

Here, the author combines "with the beauty of nature" with garden art, and comes to the conclusion that we should pay attention to both "reality" and "emptiness". This conclusion, I think, can also be used in the modeling of industrial design. In addition to learning from nature, we should also consider the association or implication caused by the modeling of design.

2. Research on the Modeling of Chinese Traditional Jade Carving



Figure 1: Baidu Encyclopedia

Yang Boda appreciated the Tang Dynasty White Jade hollow flying Apsaras (as shown in the picture) in the complete works of Chinese jade (Part 2): Qin, Han, Ming and Qing Dynasties. The author commented that the Tang Dynasty White Jade hollow flying Apsaras depicted an image of flying apsaras. The heavenly daughter has short hair, bare upper body, lower clothes, lotus in her right hand, and holds it to her ear. The dress is as long as a skirt, with a long ribbon around the back of the head. There are three clouds under the abdomen. From the perspective of modeling, the whole work is harmonious and unified, which reposes the good wishes of people at that time.

Liu Yanfang wrote in "comparison of Chinese and Western sculpture art from Dushan jade carving in Henan Province": from the point of view of the meaning of Chinese and Western sculpture, Chinese sculpture pays attention to both shape and spirit, while also pays attention to shape change, but pays more attention to connotation; Western sculpture pays more attention to the perfection and authenticity of form, and holds the human body in a good position. Chinese people love jade, and they often carve jade into birds and insects, such as bats symbolizing fortune, toads symbolizing wealth, peach blossom and fox symbolizing peach blossom luck, etc., or wearing or making ornaments, in order to bring good luck. People in Chinese sculpture often become virtual. In Chinese people's view, the integration of sensibility and rationality, the theme and object are connected. Influenced by the ancient ghosts and gods legend, people always believe that what they pray for can find corresponding animals or plants in nature to replace them. People themselves are in the state of virtual, and they are regarded as "unity of heaven and man". Human beings are always the theme of western culture and Western sculpture. The main themes of their expression are mainly human beings. Even the mythological characters of religious subjects are based on the realistic characters. Most of the sculptures are tall and handsome, full of strength and reflect the beauty of human body. They mainly represent athletes throwing iron cakes and the images of laokong group. Chinese and Western sculpture reflects the background, cultural background and people's spiritual outlook of the era in which sculpture artists live, and condenses the artist's artistic feelings. The differences between Chinese and Western cultural backgrounds, religious beliefs and people's material and cultural needs make Chinese and Western sculpture show a very different face, the former is similar to the latter.

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Traditional Chinese jade carvings are exquisite and meticulous, emphasizing smooth lines, matching thick and thin lines, and dignified form. There are many themes, from immortals to flowers, plants, insects, fish, lake and mountain scenery, focusing on its auspicious implication. In addition, traditional Chinese jade carvings pay attention to color matching. They should skillfully use one or several colors of the previous piece of jade without any craftsmanship. They should skillfully make a sense of harmony. Western sculpture has no such requirement.

In this paper, the author summarizes the characteristics of Chinese traditional jade carving modeling, such as rich connotation, virtual characters, looking for modeling from nature, focusing on the characteristics of the material itself to design modeling, and so on, and compares it with Western sculpture. But the author only roughly sums up the reasons as the differences between Chinese and Western cultural background, religious beliefs and people's material and cultural needs, and does not

have any differences To further in-depth analysis.

After consulting the literature, it is found that at present, the academic circles mainly understand "the beauty of the same nature" from the art of calligraphy, and some scholars have unique understanding combined with their majors. But I think it is biased to focus on "the beauty of the same nature" from the perspective of "emptiness" and "reality".

The research on Chinese traditional jade carving is more comprehensive, mainly from the analysis of jade carving works and the source of jade carving, and does not talk about the influence of the aesthetic idea of "with the beauty of nature" on Chinese traditional jade carving.

The research direction of my plan is mainly to study the influence of the aesthetic idea of "with nature" on the modeling of Chinese traditional jade carving, and combine it with the modeling theory of modern industrial design to explore the value of "with nature" in today's industrial design modeling.

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