

Contrast the difference of thinking between Chinese and Western painting

Lan Chen¹, Mengqi Jing²

¹College of Art, Zhejiang Normal University, Jinhua, 321004, China

²College of Art, Zhejiang Normal University, Jinhua, 321004, China

Abstract: This article is based on the theoretical basis of Chinese and Western culture, with Chinese and Western classical paintings as the object of comparison, with problem awareness as the research perspective, and through five aspects of aesthetic characteristics, spatial awareness, painting themes, color concepts and development roads of Chinese and Western classical paintings. Aesthetics comparison and research in this respect reveal the different cultural connotations and aesthetic qualities of Chinese and Western classical paintings

Keywords: culture, Chinese and Western comparison, painting aesthetics

1. Introduction

Painting thinking is the spiritual world of the picture, and the soul injected by the artist into the picture. To study the differences between Chinese and Western paintings, it is necessary to study the spiritual world of the artist, so as to understand the reasons for the structure of the picture.

2. Comparing the similarities and differences of space concepts in Chinese and Western murals

Space is the life of painting. The space here is not only the perspective space in the painting, but also the spiritual space that the painter devotes to the painting. The space to study the painting is to study the artistic thinking. This section will start from the small point of "virtual and real". The difference in painting thinking behind the difference in space.

Chinese and Western paintings have a huge difference in the aesthetic pursuit of the problem of virtuality and reality. Don't be annoying. In traditional Chinese painting, we pay more attention to "blank space" for "virtuality and reality". The difference is that in traditional Western painting, the painter We are more concerned about the scientific nature of "near reality and far futility"^[1] Of course, such differences stem from the completely different economic, political, artistic thinking, and aesthetic consciousness between China and the West.

Traditional Western paintings include oil paintings, murals, etc. There will be no "blank" in the pictures of these traditional paintings, because the painting concept of Western traditional paintings is the real scenery that the painter sees with his own eyes. Any light changes and spatial treatments that appear on the screen are actually the artist's imitation of the real scene itself. But in Chinese painting, what the painter cares about is that there is no space for pen and ink, which is better than the state of nothing.

In the world of Western paintings, the rules of "near reality and far imaginary" and "near big and far small" are generally followed. In most of the pictures, the "virtual" part serves the "real" part and is used to highlight the main objects. The three-dimensional accessory products of, in a sense, exist to serve the three-dimensional sense of the picture space. What is completely different from Western-style painting thinking is that Chinese paintings have paid more attention to "virtual" and "white space" from ancient times to the present. This way achieves more different empathy. Therefore, in traditional Chinese paintings, there is a large degree of intentional and unintentional "blank"^[2] It is hoped that people can see the empty world by looking at the paintings to stimulate thinking, and to express the author's own attitude towards life. Mr. Zong Baihua, an ancient Chinese art artist, believes that virtual and white space are important elements of artistic conception. There are often large blanks in Chinese landscape paintings, and Ni Zan's paintings express this kind of "white space" to the extreme. Take his "Rongjizhai Picture" (Picture 3-0-1) as an example. When some people appreciate this painting, they will feel that the

mountains in his paintings are as clear as far away, quietly on the opposite bank of the river, just a simple outline, but it seems that they can see the cold environment as if they are in it. , Sitting side by side with him, feeling his feelings, looking at the scenery in front of him, looking at the lonely and thin tree at that moment in the painting. The blank space in the middle can still imagine the tranquility of heaven and water even though there is no overstatement.



Figure. 1 Picture of Rongjizhai

Western light and shadow art can't contrast the "white space" in Chinese paintings, nor can it be expressed by other concrete things or sceneries. It is actually a kind of phantom space. This kind of space is like meditation with eyes closed before going to bed. , Misty, long. But nihilism is not nothing, but symbolic and cultural connotations contained in it, which is beyond the imagination, and it is "there is no sound is better than sound".^[3] Western painting has always followed the logic of adopting the perspective laws such as "focus perspective". The so-called fixed concepts such as near reality and far emptiness are actually a way of thinking that advocates scientific generalization of space. Harmony is of course helpful, but it is difficult to see the spatial expression of the artist's individual soul in such a scientific picture.

3. Comparison of Chinese and Western aesthetic thinking

Aesthetics is a comprehensive subject, which integrates philosophy, literature, psychology, and artistic consciousness. The differences between Chinese and Western social forms and psychological structures are manifested in all aspects of art. The reason why there is such a big difference between Chinese and Western religious murals is not only religious, but also the difference in aesthetics.

Under the influence of Zen Buddhism and Confucianism, Chinese aesthetic thinking has moved toward a thinking direction that pursues "nothing", which is a kind of negative thinking similar to dialectics. Deny the existence of "being" in the world, thinking that there is only "the original nothing". Because of "nothing", we know, and knowing "being", "nothing" is also the most powerful basis for the existence of "being". It is the "gate of all wonders" and "the gate of Xuanmin". That's why Zhuangzi emphasized: "There is nothing in the beginning of Thailand", "He who sees nothing is a friend of heaven and earth", "The foundation of my view is endless; when I seek the end, there is no end to what comes. Infinite, no words. Also, it's the same as things." So the so-called essence is not the most important thing in Chinese aesthetic thinking. What is important is the true freedom it exhibits and the artistic conception of "no sound is better than sound here" in traditional Chinese paintings. The ultimate pursuit of Chinese aesthetics.

Western aesthetics, which is diametrically opposed to Chinese aesthetics, originated in ancient Greece.

It has been developing continuously over the course of time and has constantly produced new changes. This change in "beauty" is mainly reflected in aesthetic objects.^[4] As far back as ancient Greece, the mainstream object of people's "beauty" was the worship of human body lines and motherhood. It was not until the Middle Ages that the influence of religion expanded step by step. Under the influence of religion, people began to think that God is the most worshipable beauty and the most holy beauty. This blind aesthetic concept was not overthrown until the Italian Renaissance. People in this period began to rely on religious yokes to respect. Appreciation means the beauty of people's rationality and renews their vision of beauty. Western painting aesthetics has always had the brilliance of rationality. Contrary to the Chinese-style "nothing", Western-style aesthetic thinking believes that painting is an imitation of real things and is an expression of the author's emotions, but all paintings can find real objects in reality. Plato, Aristotle and other great artists successively expressed the country's recognition of the "imitation theory" viewpoint, believing that the art of painting is beautiful because painters take beautiful things as imitations and thus pass the beauty itself to paintings. In the Western aesthetic consciousness, art itself is not a pure imitation of real things, but a painter's study of the nature of things.

4. Different philosophical connotations of the harmonious beauty of Chinese and Western paintings

The harmonious beauty of Chinese and Western classical paintings is a feeling given by the painting form itself. It includes two layers of structure inside and outside, which are the fusion of subject and object, form and spirit, sensibility and abstraction. The external structure of the painting is physical

Symmetry, proportion and order, or rhythm and harmony. The internal structure of painting is the cultural spirit embodied behind the form. Western classical painting attaches great importance to the objective form that can be detected by the senses, and the aesthetic object is physical harmony, while Chinese classical painting attaches importance to the selection and promotion of the painter's personality to the external nature. It is an expression of the painter's personality, which is reflected in the inner painting. Shen Yun attaches great importance to the psychological harmony of the aesthetic subject, which embodies the different pursuits of the harmonious beauty of Chinese and Western classical paintings. Western classical painting values form and pursues the external reality that can be felt by the senses. As some commentators have said, "beauty is a form that can be sensed by the senses. This is also Western art, especially Western traditional painting, which emphasizes the satisfaction of vision. The important reason for the beauty of truth. The extroverted characteristic of thinking and thinking has caused new changes in the imitation of objects and the methods and means of imitation in art. "This realistic form of painting concept is derived from the harmony of ancient Greece. Aesthetics and imitation theory are the product of ancient Greek harmonious aesthetics.

Different from the western classical painting which pays attention to the objective formal beauty, the Chinese classical painting pursues the inner charm of the painting, which is also determined by the Taoist philosophy represented by Laozi and Zhuangzi in ancient China. The aesthetic realm of Chinese classical painting is restricted by the national aesthetic consciousness, and this national aesthetic consciousness is based on Chinese classical philosophy. Chinese classical painting embodies a strong cosmic consciousness and life spirit on a deep level, which is based on the pre-Qin philosophy's cosmology and ontology. As Zong Baihua said, "The characteristics of the realm of Chinese paintings can be said to be based on the basic philosophy of the Chinese nation." Therefore, only from the perspective of Chinese classical philosophy, can truly grasp the inner meaning and basic spirit of Chinese classical paintings.

Both Chinese and Western classical paintings pursue the beauty of harmony, but the connotation of the beauty of harmony is different. "Whether it is pursued by the coward The unity of sentiment and reason sought, or the unity of mind and matter that Taoism aspires to, is mainly a psychological harmony, not a physical harmony. Although this kind of harmony also needs to rely on the material structure of the aesthetic object to a certain extent, But more importantly, it depends on the psychological structure of the aesthetic subject. "Different from the physical harmony pursued by Western painting art, Western classical painting pursues the psychological harmony of subject and object. This difference is determined by the different philosophical concepts of Chinese and Westerners.

5. Conclusion

Because the differences between Chinese and Western aesthetic traditions and cultural origins have caused differences in their artistic thinking, Chinese artists believe that form is an illusion, and beauty is outside the illusion; the West believes that form is the law, and beauty can be ordered. The difference in

artistic thinking directly led to the divergence in the perception of art psychology between the two parties, and then began the discussion of beauty and ugliness, silence and noise, old and new, and also created different aesthetic experiences between China and the West. Artistic thinking and artistic psychology jointly influence the difference in artistic performance between the two, and finally create an artistic style with brilliance in layout, color and spirit. However, whether it is in China or the West, art as a culture is constantly changing and changing with the times. Even the mainstream commonality is not lacking in individual episodes. The differences between each other are gradually diminishing, and they are also in mutual integration. Be innovative.

References

- [1] Xu Fuguan: *"The Spirit of Chinese Art"*, Shanghai East China Normal University Press, 2001 edition.
- [2] Yu Jianhua, *"Classification of Chinese Ancient Painting Theory"*, Beijing: People's Fine Arts Publishing House, 1998 edition.
- [3] Susan Woodford and others: *"History of Western Art"*, translated by Hirano and Zhao Guixian, Chengdu: Sichuan Fine Arts Publishing House, 1989 edition.
- [4] Steven Conner, *"Postmodernist Culture—A Guide to Contemporary Theories"*, translated by Yan Zhongzhi, Beijing: The Commercial Press, 2007 edition