

The Fusion of Chinese and Western painting —— The Spirit of The Times of "Innovation School" Chinese Painting

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Abstract: Since the 20th century, the reform of Chinese painting has been the focus of attention and discussion in the field of culture and art. Starting from the background of the modern extension of the "innovator" Chinese painting, this paper studies its different styles in different times, analyzes the artistic characteristics and the spirit of the times of the "innovator" Chinese painting, which is of great guiding significance for improving the level of individual artistic creation and aesthetic taste.

Keywords: amalgamation trends of Chinese and western painting; progressives; Western-style painting in Eastern painting

1. Preface

Since ancient times, Chinese painting has attached great importance to the word "brush and ink". If you think about it carefully, the forms of "brush and ink" in each historical period are different and change with the changes of The Times, reflecting the characteristics of The Times and humanistic thoughts in each historical period. In this era, looking back on the long years of the past, the stable development of social economy has given people more energy to pursue spiritual and cultural satisfaction and exploration, coupled with the continuous multicultural communication, the art field has seen unprecedented prosperity, and there have been many great painters who love life and advocate art. They actively inherit the tradition, self-innovation, for the Chinese painting art created a masterpiece.

2. "Innovation" Chinese Painting -- Fusion of Chinese and Western painting

"Innovative" Chinese painting pays attention to the inheritance of traditional Chinese painting brush and ink, and at the same time, does not forget to actively absorb the essence of painting art under different cultural backgrounds, and requires progress and development in the attempt. For example, Mr. Xu Beihong once studied western painting in France, and actively learned the strengths of western painting to innovate Chinese painting and enrich the expression of Chinese painting works. On the whole, "innovator" Chinese painting is very wise, learning both Chinese and Western on the basis of profound traditional culture, based on reference, innovation as the power, to improve themselves.

With the development of cultural economy and social economy, the exchange with western culture is also deepening, and the language and ideas of western painting are gradually introduced into the creation field of Chinese painting. Chinese traditional painting has gained a lot of creation space and derived many painting schools and art design styles. For example, on the subject of painting, Influenced by the independence of western painting, Chinese painting has more space. Although Chinese painting does not need to copy the western practice, inspired by this, it got rid of the dependence on moral literature in the past, got rid of the traditional mode, and embodied its independence, which was an important change under the influence of western modernism culture.

"Use the past to open the present, brush and ink should follow The Times ". In successive generations, "pen and ink" is not only a painting tool, but also a form of expression, as well as an emotional expression hidden in the works of painters. For example, Mr. Chen Laotie's Traditional Chinese painting Mother and Child (attached Figure 1), in which the child sleeps peacefully in his mother's arms, has rich lines, clear ink layers, and bright and simple colors. It not only maintains the independence of Chinese culture with the spirit of Chinese literati as its core, but also is influenced by western expressionism and has international characteristics. He is committed to the innovation of ink painting, firmly believes that "painting and calligraphy are of the same origin", and constantly integrates calligraphy elements into ink

painting works. In his later period, influenced by Western modernism and combined with Western expressionism, his artistic works are original, contemporary and international at the same time. It is wrong and superficial to think that "brush and ink" is only an indispensable tool for painters to paint. Or think that "with The Times" will be western things good or bad to move to The Chinese rice paper, or helplessly, using western oil painting techniques and not to follow the world, these are not desirable. Even some creators, in order to echo "with The Times", there is a little lack of "ink". For example, some modern intelligent communication equipment is added in the picture to achieve the purpose of keeping pace with The Times, while ignoring whether "brush and ink" can follow The Times in the real sense. In this case, it is very important whether the changes in the expression methods of "brush and ink" can reflect the spirit of The Times. For example, Mr. Wang Yachen's work Goldfish (attached Figure 2) not only uses the impressionist brushwork in oil painting, but also incorporates the Chinese painting brushwork and ink rendering technique. In the works, the ink and color are quiet and harmonious, lifelike, and the picture composition is very vivid and interesting. He believed that if Traditional Chinese painting wanted to enter China, it must start from western painting, and put western painting skills into Chinese painting, expressing the heart through objects to reflect the essence of Chinese painting. At the same time, he opposed the mixture of Chinese and Western painting, but took the essence of Chinese painting, in the process of learning western painting, pay attention to the dynamic balance and the overall relationship, the two respect each other, complement each other.



Figure 1 A mother figure



Figure 2 Goldfish

3. "Innovationist" Chinese Painting -- The background of modern Continuation

At the end of the Qing Dynasty, after the outbreak of the Opium War, the Western powers opened the door of China, along with the burning, killing and looting, and advanced western cultural ideas. Many advanced people began to realize the decadent ideology of the Manchu government, so they abandoned the old feudal concepts and turned to learning the world's advanced culture. For a time, the germination of a wave of western advanced cultural thought. After the Reform movement of 1898, the Westernization Movement to the eight-power allied forces to occupy Beijing, defenseless in the face of western oppression and ideological attack, Chinese painting art is in a confused period, since then on the road of reform. In the late 1930s, the debate on the development of Chinese painting was given a strong political color. At that time, the ideological nature of painting was pushed to the forefront. In the 1950s and 1960s, the People's Republic of China was founded. Serving workers, peasants and soldiers became the unified policy of literature and art, and a number of creative artists were born. Such as: Huang Zhou, Shi Lu and others. Unfortunately, the results were lost in the cultural Revolution.

Reviewing the past 100 years, the basic trend of Chinese painting is from traditional to modern. With the gradual recovery of the national economy, artists have changed their pursuit of themes and forms, and have different views on the changes and innovations of Chinese painting. The intervention of painting theory had a great influence on these artists. For example, Xu Beihong, who had studied anatomy and perspective, had a good understanding of the structure of horses, and the images of horses in his works were well known. For example, in *Galloping Horse* (attached Figure 3), there is a handsome and elegant horse with full overall shape on rice paper, full of charm, as if it is about to leap out of the paper at the next moment. In terms of painting techniques, it is actually a sketch creation using Chinese ink tools instead of western carbon strips. The body structures of horses in his works are rigorous and scientific. Generally speaking, when we stand on the shoulders of the giant of time and look back at the turbulent history of the last hundred years, we will find that the biggest change in the field of Chinese art in the 20th century is the intervention of Western painting and western science in Chinese traditional art. Of course, this is also the epitome of the society at that time.



Figure 3 Galloping horse

4. "Innovative" Chinese Painting -- The Spirit of The Times

The development of any art is closely related to social development. "Innovation" Chinese painting is the product of the spirit of The Times, with obvious characteristics of The Times. Today, with the rapid development of various media and public networks, it is basically possible to "know the world without going out" through the Internet. People can learn about art and appreciate more works of art through the Internet, and creators can also get more inspiration through the Internet. At the same time, creative approaches and directions are more diversified. "Innovationist" Chinese painting is truly towards all mankind, more modern, more global.

With the deepening of reform and opening up, the distance between China and the world is getting closer and closer, and Chinese painting has gradually entered the world's vision. With the rapid and steady development of China, it has been increasing its voice in international affairs, politics, economy and other

aspects. At the same time, Chinese culture has also begun to be widely spread abroad. Art is an art form shared by different human races. Chinese painting, as one of the most distinctive traditional cultures in China, reflects the implicit and introverted quality of Chinese people to a certain extent. With its unique charm, it is loved and respected by the international community, and has also attracted many foreign art workers to study and research. Different from the realism of oil painting, Chinese painting pays attention to artistic conception. The beauty of ink and brush from the ancient East has been recognized by western counterparts. In some very creative Western paintings, the freehand nature of Chinese painting and some elements of Chinese images are included in them.

Globalization has a comprehensive impact on the world. Whether it is technology, economy or art, the changes brought by this impact are closely related to The Times. As one of the important factions of Chinese painting in the new era, "innovationist" Chinese painting is so. This change caused the attention of the academia and research, has a different theory, whether it is a "lead in the west embellish," or "inheritance", or both, its theory, we don't have to follow a more than ever, with these theoretical schools of thought contend, is better able to promote the diversified development of Chinese painting, in the domestic good inheritance, Consolidate and develop the status of Chinese painting in the world art circle, so as to give play to its international influence as a cultural treasure of the world. With the development of globalization, cultural exchanges among countries are increasingly flourishing. The 21st century, transportation and communications technology is developing rapidly, added a variety of ways, for the domestic arts world foreign exchange at the same time, all kinds of in the form of cooperation to carry out the international exhibition and conference for "innovation" provides learning communication platform and propaganda of media, the international art world a deeper understanding of the unique artistic quality in the traditional Chinese painting.

5. Conclusion

As an inheritor of traditional culture, it is very narrow to live comfortably in one's own fixed field, or even to break away from The Times and life. Of course, Chinese culture emphasizes "harmony without uniformity". We can not only "imitate" or "anti-tradition" to fabricate and imagine, otherwise it is equivalent to denying its tradition. This is not only an academic proposition, but also the starting point of protecting national art. What lies in the tradition of foreign nations has been handed down to the present should also be combined with the reality, keep pace with the pace of The Times to forge ahead, explore the unknown things, in order to obtain the expression forms and brush and ink techniques required by the contemporary. With the modernization drive, Internet technology has become more mature and developed, the earth has become a whole, economic globalization, cultural globalization, we are facing more unknown challenges. We should always keep a clear head, closely from The Times to The Times, under the policy of opening up to the outside world, while actively absorbing the essence of Western art, we can integrate personal emotions and create art works full of passion and sense of reality.

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