

“Combine Things”--Wu Guanzhong's Emotion and Fusion Road of Painting Art

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ABSTRACT. Wu Guanzhong began to create oil paintings based on landscape sketches in the middle of the last century, injecting Chinese philosophical, artistic, aesthetic, and interesting views into the oil paintings, while retaining the beauty and refinement of Western oil painting colors for fusion. Attempt has promoted the process of “nationalization of oil painting” and made tremendous contributions to the foundation of Chinese oil painting. Due to Wu Guanzhong's local roots and emotions, in the 1970s, Wu Guanzhong created and tried to innovate Chinese paintings, and also used traditional materials and tools to express modern aesthetics. He is also committed to the fusion of Eastern and Western arts and does his best to promote the direction of Chinese painting. Internationally, by virtue of its own strength, it arouses the waves of contemporary Chinese painting. This article aims to establish Wu Guanzhong's standards for Chinese painters, and any Chinese art lover should follow this example.

KEYWORDS: Wu guanzhong, Emotion, Fusion, Concept

1. Introduction

“Since the arts, like a hunter career, chasing tigers and leopards in the mountains, shooting a big eagle with a bow. If you don't capture prey, you will be like a dog for a bereavement. You will lose your soul and soul in hunting. Dazzling, although thin, the mind is fat and strong.” He also said: “... a nation, a country needs Lu Xun. Without one Lu Xun, the backbone of China is much softer.” (“Quote Wu Guan Chinese”). Wu Guanzhong is obsessed with art, and is even a sturdy artist. Such people are rare nowadays.

2. Indifferent and Focused

Wu Guanzhong (1919-2010), a native of Yixing, Jiangsu, is a famous contemporary painter, oil painter, and art educator. Oil painting masterpieces include “Three Gorges of the Yangtze River”, “Northern Scenery”, “Bird Paradise”, “Huangshan Pine” and “Lu Xun's Hometown”. Personal anthologies include “Wu Guanzhong's Talking Art Collection”, “Wu Guanzhong's Prose Selection”,

“Beautiful Ugliness” and more than ten kinds. Wu Guanzhong began studying painting at the age of 17 from Lin Fengmian, Pan Tianshou, and Wu Dayu; at the age of 23, he served as an assistant at Chongqing University until he was 27 to study in France; after 40, he also worked in Chinese painting creation. After accepting the “nods of the masses” and “applause by experts”, and then to the “beauty” and “love” standards of the kite's continuous line, Wu Guanzhong went through the hardship of “horizontal standing” and explored a road of his own form of beauty. In the 20th century Chinese painting world, the painter Wu Guanzhong is undoubtedly an eye-catching painting master. His painting foundation is solid, the colors are bright and delicate, the picture constitutes interesting, and the beautiful poetry and fresh painting are elegant, which deeply triggered People pursue the aesthetic complex of “pure” form and “true” beauty.

There is no universality, no beginning, no dispute, no name. Laozi talks about “doing nothing”; Zhuangzi talks about “freedom”. All are reflected in Wu Guanzhong's body. From ancient times to the present, the “big bowl” of Chinese painting art, whether it is painting theory or painting school, has some origins in the Confucianism, Buddhism and Taoism. Wu Guanzhong has always been simple, and his pursuit of art is “inaction”. When Zhao Wuji visited Wu Guanzhong, there was no toilet at home, so he had to go to the public toilet outside. At that time, Wu Guanzhong was already a household name. . Wu Guanzhong still eats coarse grains, and often goes to the stall near his home to get a haircut. However, he has extremely high requirements for the quality of painting, and often destroys the painting. In his eyes, the art market is complicated, and there will be many artificial factors in it, including relations, hype, packaging, benefits, etc. Relationship, then the “fun” function of painting will be affected, and it will be instigated and controlled for a long time, and it will become selfless like an actor. In this way, it is separated from the “pureness” of painting. Even a little, it is impossible to look back and threaten the facts. Zhuang Zi once said that “everyone who is heavy and internally clumsy”. Wu Guanzhong said: “Art is formed naturally, and there will be sincere retention and ruthless elimination in the times. The art market is a mirror. But God only cares about the painters who are committed to creating, not the people who shine the mirror.”

3. True Feelings

Wu Guanzhong is a purely national artist. He worshipped Van Gogh. Van Gogh wrote to his brother Theo that “You might say that there are flowers in Paris, and you can also bloom and bear fruit. But you are wheat, yours The location is in the wheat field of your hometown. You can grow and sprout in the soil of your hometown. Don't waste your young life in Paris!” This paragraph deeply affected Wu Guanzhong, when he was perishing in France. The situation in China was turbulent, and Wu Guanzhong resolutely returned to his country. He gave up the advantages of a foreign country and returned to a “hometown” with an unknown future. (In 1947, he was a national government when he went to France to study at public expense. 1 year), began a difficult “nationalization of oil painting” road.

Although Wu Guanzhong has always been very passionate about oil painting, from the 1970s, Wu Guanzhong gradually took on the role of Chinese painting creation. He tried to use the traditional Chinese materials and tools to express the modern spirit, and made active attempts to explore the innovation and development of Chinese painting, looking for the roots and dedication to traditional art. Wu Guanzhong's creation of "Water Town" and "Hometown" in this period abandoned the realistic techniques of detailed description, and seek "emotion" factors higher than the technique. Wu Guanzhong's use of strong contrasts such as ink, rice paper, and ink color deeply touched the "string" deep in people's hearts. We not only gave the spirit of Jiangnan architecture through the perspective of the painter, but also penetrated into Wu Guanzhong's inner world. The emotions of the people are all in the hearts of the people, but it is difficult to describe with words-the soul of the nation.

Wu Guanzhong Once Created a Large Amount of Ink and Color Creations with Jiangnan Scenery. It is Not Difficult for the Careful Observer to Find out That These All Contain the "Emotional" Factors of the Detachment Technique. But the Best Expression of Wu Guanzhong's Reborn is "Shuangyan", a Work That Represents His Rebirth. In This Series of Other Painting Creations Based on the Jiangnan Landscape, There Will Also Be Obvious "Emotion" Sustenance. Behind Every Theme of the Jiangnan Landscape, There Will Always Be a Specific Attitude Expressing Wu Guanzhong's Emotional Release and Continuous Growth. , or Pen and Ink, or Color, or Lines, or Composition, Etc., Rather Than Interpreting Wu Guanzhong's Emotional World in the Picture, It is More Accurate to Interpret the Diversity of Wu Guanzhong's Emotional Demands. in Wu Guanzhong's World, There Are Many "Emotions" That We Can't Experience. His Works Give Us an Extremely Honest Emotional Exchange with Wu Guanzhong. the Landscape in the Painting, Including the Painting Itself, Cannot Survive Forever, But This "Emotion" Can Be Passed on Forever.

4. Art Fusion

There are two forms of art fusion. The first is the east-west elements injected into the "nationalization of oil painting" or "renovation of Chinese painting". For example, "Dui Cui Du Jiang Chun" incorporates the perspective, color, rhythm and rhythm of oil painting in the creation of traditional Chinese painting. Etc.; the second is the fusion of Eastern and Western arts, such as the Western-style composition of "Suzhou Garden" and the oriental charm, as well as the integration of philosophical thoughts in artistic creation, such as the "Shuangyan" Laozi had a right in the eleventh chapter of the Taoist Classics The incisive argument of "none": "Therefore, it is beneficial to others, but it is not useful."

During the expression of "Renovating Chinese Painting", Wu Guanzhong reduced the shackles of the colors, exquisiteness, elements and rationality of traditional painting emphasized by the West in the painting language; and increased the room for oriental abstract tradition, ethnicity, humanities, symbols and sensibility. In the aspect of composition, it reduces the forms of scatter, position writing and

overall arrangement of Chinese painting composition; adds the composition principles of perspective, segmentation, reconstruction and arrangement. That is, “reduced” reality and “added” emotions, so that the whole picture is just right and expresses the imagined state.

Western Art Elements Regulate the Form and Space, and Constitute the Visual Elements of the Picture; While the Philosophical View of “No” Injected into the Picture by the Eastern Art Creates Life, a Temperament and Implication, Many Pictures with Jiangnan Architecture as the Main Body, Plain the Whiteness of the Wall is Equal to “No”, But It Embodies the “Yes” That is Contained in Tradition, Culture, Taboos, Etc. It is Awe-Inspiring, with “No” Lining “Yes”, Which Reflects the Profound Connotation of Art Fusion , Interpreting That “No” Can Be Equal to “No” is Not an Absolute “No” But a Relatively Larger Range or Space or “Yes” of Thinking, Which Has Become an Important Factor in the Expression of Formal Beauty.

5. Differences in Concept

The small “no” sees the big “yes”, it is faster than the big “yes” to prove the small “no”, and it is easier to get the appeal. Like the spring, the weak is extremely strong, showing maximum contrast and strength. In the literati's writing, it expresses the mood of “silent wins at this time”. In the expression of the artistic conception of traditional paintings, “none” treatment methods are often used, such as large areas of blank space, rather than full brushstrokes, as Wu Guanzhong said in “Brushes and inks equal to zero”: The value of isolated pen and ink is equal to zero.” Similarly, such “nothing” has become a synonymous with aesthetics such as fine, beautiful, excellent and elegant.

Of course, the “none” of this kind of understanding is to the extreme, it is equivalent to more “yes” understanding. Therefore, when Mies proposed the design slogan of “less is more”, the Germans are rational and rigorous. This “less” must have a standard. Yes, “less” cannot be “none” but relatively streamlined, and “more” is not all covered, it should be just the right “degree”. Therefore, the argument that “less” is “none” cannot be fully understood. So much so that if Miss sees Wu Guanzhong's “Shuangyan” or similar works, he will not hesitate to think that this is a painting that has not been finished, and some bricks should be added to the wall, or else it should be closed. The space extends the cognitive thinking. In the eyes of all Westerners, what is seen is true. Like the German Pavilion in Barcelona, the building itself can never see any extra things attached to the building, no messy decoration, and nothing out of nothing. Variations, this architectural design has been regarded as a classic design case frequently appearing in textbooks. The classic lies in the concept of “less is more”, the aesthetic modeling of materials, the free and flexible combination of spaces, and the title of one of the representative works of modernist architecture. But as far as the Orientals are concerned, it is called a classic. One thing is certain. The architecture pays attention to the division of space and adds the effect of “no” to the open space. The effect of “no” in the internal space of the building itself is “yes” with the external shape. The design at the same time reflects

that the spark generated by this kind of deep-rooted thinking that collides with traditional art is particularly dazzling. If you design according to traditional Chinese philosophical thinking, there is not much difference between the design and the beginning of the design. The principle of “natural law”.

Therefore, in Accordance with Wu Guanzhong's Concept of “Renovating Chinese Painting”, the German Pavilion Should Be Reduced to “None” to Increase Harmony with Nature. Wu Guanzhong Wrote in “Yi Tu Chun Qiu”: “Retrieving the Classics of Xitian: Formal Aesthetics in the Visual Image, Xue Xuanzang Translating the Scriptures, Sowing Formal Beauty Factors in the Traditional and Already Beautiful Fields, Two Doors Turn Down in the Turn, I Found out the Family Background of Both Sides, and Found That the Higher the Height, the More Consistent the Essence of Eastern and Western Art.”

4. Conclusion

Wu Guanzhong has many works. He once burned down works that he felt unsatisfactory, indicating that he is a person responsible for art. Wu Guanzhong's “nationalization of oil painting, innovation of Chinese painting” is still relaying. A painter may not be able to do anything, but as he said, Lu Xun is the “backbone” of the nation. Only the “backbone” has the strength and inheritance. The author believes that Wu Guanzhong is The “backbone” that brings innovative Chinese painting to the world, but the author will stand firm behind him and continue to move forward. To achieve this goal, we must first abandon the traditional shackles of imprisoned thoughts, re-examine our ignorance, ignorance, and confusion, in order to obtain a more pure artistic experience, an attempt and exploration. Wu Guanzhong is not only a painter, but also a wise man. He defends the dignity of traditional art with the brushstrokes of “local literature”. He is telling people a story that has just begun, and shakes the soul of every artist with action. .

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