

Practical Exploration of Chinese Freehand Landscape Painting Language Based on Innovation Deconstruction and Reconstruction of “Bao shi Cun”

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Abstract: Fu Bao Shi's original "Bao Shi Cun" opened up a new pattern of Chinese painting creation language. On the basis of a profound understanding and perception of the traditional and creative characteristics of "Bao Shi Cun", a new form of landscape painting that not only inherits the characteristics of Chinese painting language, but also conforms to the modern aesthetic concept is constructed by decomposing the structure of this kind of Cun and strengthening the tension, creating a new realm of freehand brushwork landscape painting with abstract illusion.

Keywords: Freehand Brushwork in Chinese Painting, Baoshi Cun, Deconstruction, Innovation of Landscape Painting

1. INTRODUCTION

1.1. Bao Shi Cun and Its Artistic Features of Formalization

Cunfa is a traditional Chinese landscape painting technique for expressing the texture and structure of mountains and rocks. It is a stylized rule of using brush and ink to express the structural texture, yin and yang, and volume relationship of mountains after highly refining and summarizing specific landform. Guo Xi, a painter in the Song Dynasty, wrote in his book *Lin Quan Gao Zhi* that "For the rivers and valleys of the true landscape, look from a distance to appreciate their momentum, and look closely to appreciate their texture." The landscapes are different, so are the techniques of cun. For the artists who created these techniques, they are also a symbol of their vibrant life. "Baoshi Cun" is a kind of broken pen and scattered brush created by Mr. Fu Baoshi. It is based on his full understanding of the artistic connotation of "using brush", "using ink" and "freehand brushwork" in traditional painting, breaking through the barriers, creatively inheriting and developing, so as to form a mature and

unique stylized language technique that is both in line with the traditional spirit and different from the traditional form. The stylized features of his works are as follows: First, he makes full use of the functional features of the tip, belly and root of the brush to break through the established methods with scattered strokes, and easily controls the relationship between dots, lines and planes. Second, he further enriches the brush techniques such as lifting and pressing, pausing and twisting, light and heavy (Xing et al.), fast and slow, smooth and reverse, creating a magnificent momentum of mountains and rivers. Third, relying on the scattered strokes, he integrates the traditional techniques of Cun Ca Dian Ran into one go, showing the intense passion of life.



Figure 1: To be Detailed, the Picture of the Country Fu bouldering 1961

1.2. Artistic Innovation and its Rexpression

Innovation is the life of art. Artistic innovation is usually expressed in terms of content, form, concept and so on. The innovation of form, especially the innovation of stylized artistic language and artistic expression techniques, is an important way to reflect the ontology of art. "Baoshi Cun", as a typical artistic language, although its stylized requirements are conducive to learning, it also limits the development of the painter's creativity. Throughout ancient and modern times, artists who have promoted the development of art have all created their own unique styles on the basis of breaking the previous formulas. Ma Yuan and Xia Gui of the Southern Song Dynasty broke the panoramic composition and brushwork formulas of the Northern Song Dynasty, forming a "corner" and "half side" composition and the charm of vigorous ink and wash; Even for the same axe system of Fa Chang and Yu Jian of the Southern Song Dynasty, they also broke the technical formulas of Ma and Xia's

combination of hooking and cun, and created a new technique of broken pen, middle peak, no hook and no cun, clip water and clip ink. The development and progress of art requires constant innovation and inheritance.

1.3. The Innovative Practice and Exploration of "Baoshi Cun"

First: On the basis of studying and deeply understanding the traditional and creative characteristics of "Baoshi cun", the author tries to deconstruct "Baoshi cun" and break through its stylized graphic structure. 1. Breaking away from the attachment of "Baoshi Cun" to specific images, separating "Baoshi Cun" from specific images, and decomposing it into pure dots, lines, planes, and textures (Fig.2). "Baoshi Cun" was created in-depth life, aiming at the natural characteristics, the main purpose and role is to "mountains and rivers" modeling, so it will be limited by the shape, structure of natural images, deconstructing "Baoshi Cun" into pure dots, lines, planes, textures, can not be constrained by natural images, more can play "Baoshi Cun" momentum, very dynamic characteristics (Noh et al., 2023). Breaking the composition formula of "Baoshi Cun" and replacing it with the law of composition. Traditional composition focuses on the reproduction of real spatial relationships, paying attention to the origin and development of picture elements, starting and ending, with the purpose of objective reproduction. "Baoshi Cun" adopts the traditional "cut-off" composition, generally with thick, general lines (surface) as the foreground, the middle scene is detailed in detail, the intensity of ink color is weakened, the distant view is more virtual and light, and pays attention to the difference between the front and rear relationship of the picture. The advantage of this kind of composition is that it can show the most beautiful and touching part of nature (Liang & Nasir, 2024), but it is too close to the traditional composition and lacks modern meaning. However, in abstract landscape painting, using pure dots, lines, surfaces, and textures as constituent elements and arranging them according to the laws of composition can break the constraints of traditional composition and form a variety of composition forms (Fig.3). Breaking the modeling steps of "Baoshi Cun". When shaping images, "Baoshi Cun" generally goes from front to back, from deep to shallow, from wet to dry, from general to specific and then to general (Fig.4). In the process of creating abstract landscape paintings, the author focuses on the overall picture, uses the echo between the beginning and end of the stroke, organically links dots, lines, and planes, and forms a unified, moving, rhythmic modern composition form.



Figure 2: Momentum

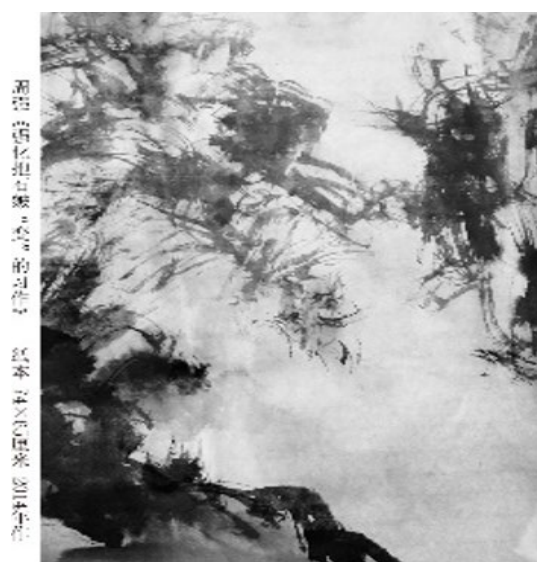


Figure 3: Strength



Figure 4: Change

Second: On the basis of deconstructing the structure of "Baoshi Cun", we should reconstruct its artistic expression that keeps pace with the times. The development of the times affects people's aesthetics. On the basis of deconstructing the structure of "Baoshi Cun", the author constantly explores and strengthens the rhythm of "motion", the intensity of "force" and the degree of "change" in the technique of "Baoshi Cun", so as to reconstruct its visual tension and artistic expression compatible with the development of the times. (Fig. 5, 6). Strengthen the rhythm of "movement". "Baoshi Cun" is the inheritance and development of the freehand brushwork style, emphasizing the rhythm of brush and ink, and is a technique with a strong sense of movement. Increase the speed of the stroke, increase the degree of lifting and pressing, so that "Baoshi Cun" produces an inner tension as shocking as Beethoven's "Destiny Symphony". Enhance the intensity of "force". The movement of brush and ink produces a force with a tendency, and the conflict of forces constitutes the tension of the picture.

Among different kinds of "force", the greater the conflict, the stronger the tension. In order to enhance the tension of "Baoshi Cun", it is necessary to consciously eliminate unnecessary force transition, so that the force and force conflict directly, so as to enhance the tension of the picture (Yu et al., 2023). Intensify the degree of "change". The degree of visual tension depends on the shape, quality of the modeling elements themselves, and the contrast between them. To enhance the tension of "Baoshi Cun", we should make full use of the characteristics of "Baoshi Cun", which is full of changes, further increase the degree of comparison between the size, round and square, straight and curved, sparse and dense, gathering and scattering, black and white, dry and wet, thick and light of the dots, lines, planes, and textures, so as to form a visual feeling that is different from the conventional and shocking.



Figure 5:



Figure 6:

Third: On the basis of deconstructing the structure of "Baoshi Cun", the abstract relationship of "Baoshi Cun" is reconstructed step by step. First of all, it should be emphasized that the brush and ink are dominant. "Brush and ink" is the foundation of Chinese painting modeling, and it is also the carrier of traditional aesthetic ideals, which has always been highly valued. After continuous practice, innovation, breakthrough and development by excellent artists of past dynasties, "brush and ink" has become the symbol of Chinese painting. Chinese painting uses pen to transport ink, combines brush and ink, and uses water as a medium to make ink blend, collide, overlap, infiltrate and permeate each other, forming endless forms and textures, producing special visual effects different from other paintings, and constituting the unique aesthetic characteristics of Chinese painting. In the modern construction of traditional landscape painting, it is a necessary guarantee to create a new form of landscape painting with both national characteristics and characteristics of the times to confirm the dominant position of "brush and ink" (An & Nie, 2023). Secondly, we should establish the creative thinking of "no bamboo in mind". "Having bamboo in mind" is a kind of fixed, programmed, conceptualized and rigid thinking and method, which restricts the occurrence of creative thinking and the free play of brush and ink techniques. At the same time, the characteristics of "Baoshi Cun" freehand brushwork do not allow us to focus on the details and partial portrayal (Zheng & Zhao, 2023). In the process of creation, we should dominate the movement of brush momentum with emotion, "after the meaning of the pen" with "emotion" and generate ink interest, to reflect the life rhythm generated by movement and change with the composition of brush and ink, to express our own emotions, temperament and aesthetic ideals. In this way, on the one hand, it avoids the formatting, production and repetition of works, on the other hand, it also enhances its own overall control of the picture and the ability to use brush and ink techniques (Sun, 2024). Finally, the overall abstract relationship of "Baoshi Cun" is constructed. After the deconstruction and

strengthening of "Baoshi Cun", the natural form is abstracted into an artistic form - ink language; the natural space is transformed into an artistic space - the abstract relationship of the picture. In the creative practice (An & Nie, 2023) it pays attention to the full expression of emotions and the macro grasp of the picture, and makes a reasonable arrangement of the quantity and degree of ink and wash language according to the composition rules (thick and thin, dry and wet, sparse and dense, reunion and separation, symmetric balance, rhythm and so on), so as to achieve the coordinated change and unity of opposites among the constituent elements in the movement and rheology of ink and wash, and construct an overall relationship with abstract meaning. First of all, the framework of the picture is constructed with lines of different thickness, length and density (Zheng & Zhao, 2023). This framework determines the overall momentum and conflict of the picture, and constitutes the overall framework of the picture. All small contrasts are derived from this framework and unified in it. At the same time (Sun, 2024) strengthen the role of the surface, with or virtual or real, or deep or shallow, or dry or wet, or accumulation or splashing, shapes of "surface", or digestion or strengthen the contrast of various elements, to ensure the overall picture of the relationship between the opposition of harmony, and thus enhance the tension of the picture. Then, through the overall scheduling of the shape, area and position of each ink element, exaggerate the dialectical relationship between them, such as virtual and real, opening and closing, back and forth, reflection and comparison, response, inclination and correction, seeking stability in danger, seeking strangeness in peace (Yantang, 2023), movement in movement, quietness in quietness, breaking the rigid layout of "looking like an abacus", so that the elements constitute a new order of mutual generation, mutual transformation and dynamic balance. Then, in order to enhance the abstraction of the picture, the elements of different viewpoints are arranged and combined by means of overlap and juxtaposition to create a contradictory relationship of multiple time and space, showing an "impossible world" (Bao, 2018).



Figure 6:



Figure 7:

Chinese traditional freehand landscape painting pursues the spirit of being rough and heroic, and Baoshi Cun has pushed this kind of unbuttoned and unrestrained art to a peak (Zhang, 2024). Only by boldly innovating language forms on the achievements of previous artists, exploring and constructing a new form of landscape painting that not only inherits the characteristics of Chinese painting language, but also conforms to the modern aesthetic concept, creating a new realm of freehand landscape painting with abstract illusion, can we carry forward this unique traditional art (Sun, 2024).

2. FUNDING

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