

A Multi-Dimensional Interpretation of the View of Nature and Humanistic Spirit in Chinese Landscape Paintings from the Perspective of Art Criticism

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Abstract: This paper deeply explores the natural view and humanistic spirit in Chinese landscape painting from the perspective of art criticism. The research reveals that landscape painting embodies Chinese culture and philosophical thought. Taoism and Confucianism deeply influence its view of nature, emphasizing the harmonious symbiosis between man and nature and the expression of the humanistic spirit. By analyzing classic landscape paintings from different historical periods, this article demonstrates the evolution and expression of natural views and humanistic spirit in landscape paintings. Research points out that the humanistic spirit in landscape paintings is reflected not only in the theme and content but also through brush and ink techniques and composition. The paper also explores the cultural value of landscape painting in contemporary society, especially its potential role in ecological environmental protection and international cultural exchanges. Finally, the paper proposes future research directions, including strengthening the study of contemporary landscape paintings, combining empirical research methods, and focusing on comparative studies of landscape paintings in different regions, which provides a new direction of thinking for the modern value of landscape paintings.

Keywords: Chinese Landscape Painting; View of Nature; Humanistic Spirit

1. INTRODUCTION

As an important part of traditional Chinese culture, Chinese landscape painting carries a rich view of nature and humanistic spirit (Lee, 1954; Turner, 2009). Since its emergence in the Wei, Jin, Southern, and Northern Dynasties, landscape painting has gradually developed into an important branch of Chinese painting and reached its peak in the Tang and Song dynasties. Landscape painting is not only a form of artistic creation, but also a visual representation of ancient Chinese literati's thinking on nature, society and philosophy of life. With the changes of the times, the artistic style and expression techniques of landscape painting continue to evolve, but its core view of nature and humanistic spirit always run through it (Fong, 1969). In the context of globalization, cultural exchanges are

becoming increasingly frequent. As one of the representatives of oriental art, Chinese landscape painting has received widespread attention from the international art world. As a method of analyzing and evaluating works of art, art criticism can deeply reveal the natural view and humanistic spirit contained in landscape paintings. However, current art criticism research focuses mostly on Western art, and there is a relative lack of critical perspectives on traditional Chinese art. Therefore, systematic research on Chinese landscape painting from the perspective of art criticism has important academic value and practical significance(Shaw, 1988). This paper aims to deeply explore the natural view and humanistic spirit contained in Chinese landscape paintings from the perspective of art criticism. Specifically, this study will analyze the expression of the view of nature in landscape paintings and its evolution process, and reveal its intrinsic connection with traditional Chinese philosophical thought. At the same time, the research will explore the embodiment of the humanistic spirit in landscape paintings, analyze its changes in different historical periods and its impact on modern society. Through the interpretation of the natural view and humanistic spirit of landscape painting, this study hopes to provide a new perspective and theoretical support for the modern inheritance and development of traditional Chinese art. In addition, the research also aims to enrich the theoretical system of art criticism and promote dialogue and exchanges between Chinese and Western art criticism.

2. THE DEVELOPMENT HISTORY OF CHINESE LANDSCAPE PAINTING

As an important part of Chinese culture, Chinese landscape painting shows the harmonious relationship between man and nature and the profound humanistic spirit. Its development history is long and rich, as shown in Table 1, reflecting the social background, philosophical thoughts and artistic pursuits of different periods(Diep, 2017; McMahan, 2003; Soper, 1941).

Table 1: (a) The Development of Chinese Landscape Painting

Period	Key Characteristics	Representative Artists/Works
Origins (PreQin)	Landscape as a background in figure painting; early depictions of natural scenery.	Book of Songs, Chuci
Eastern Han	Influence of Daoism and Buddhism; landscape gradually becomes independent, emphasizing harmony with nature.	-

Table 1: (b) The Development of Chinese Landscape Painting

Period	Key Characteristics	Representative Artists/Works
Wei, Jin, and Southern and Northern Dynasties	Scholars pursue spiritual transcendence; landscape painting becomes an emotional outlet, focusing on realistic representation of nature.	Gu Kaizhi's <i>Lofty Spirit of the Goddess</i>
Sui and Tang	Maturation of landscape painting; Zhan Ziqian as a foundation; Wang Wei emphasizes the integration of poetry and painting.	Zhan Ziqian's <i>Spring Outing</i> ; Wang Wei's works
Song and Yuan	Peak period; significant breakthroughs in technique and theory; Northern Song emphasizes realism, Southern Song shifts to literati painting, focusing on personal expression.	Fan Kuan's <i>Travelers Among Mountains and Streams</i> ; Ma Yuan and Xia Gui's works
Ming and Qing	Continuation of tradition with multiple schools emerging; Wu School emphasizes personal style, "Four Wangs" in Qing advocate for copying the ancients while innovating.	Shen Zhou's <i>Lushan High View</i> , Wang Hui's <i>Dwelling in the Fuchun Mountains</i>

2.1 The Origin of Landscape Painting

The origin of landscape painting can be traced back to the Pre-Qin period. Early landscape painting was not an independent art form, but appeared as a background for figure paintings. There have been descriptions of natural landscapes in the *Book of Songs* and *Songs of Chu*, and these literary works provided the ideological basis for the emergence of landscape paintings. In the silk paintings and lacquer paintings of the Han Dynasty, landscape elements began to appear. Although these works were mainly centered on figures, the depiction of landscape backgrounds gradually became richer, laying the foundation for the development of later landscape paintings. At the end of the Eastern Han Dynasty, with the spread of Taoism and Buddhism, landscape painting gradually became independent from figure painting. Taoism advocates nature and emphasizes the harmony between man and nature. This idea has profoundly affected the development of landscape painting. The introduction of Buddhism brought new artistic concepts, especially the influence of Zen thought on landscape painting, which made painters begin to pay attention to inner tranquility and natural expression (Luo, 2020).

2.2 Landscape Paintings in the Wei, Jin, Southern and Northern Dynasties

The Wei, Jin, Southern and Northern Dynasties were an important stage

in the development of landscape painting. At this time, the society was in turmoil, and the scholar class pursued spiritual detachment, and landscape painting became the carrier of their emotions. Gu Kaizhi was an important painter during this period. Although his work "Luo Shen Fu Tu" is mainly about characters, the landscape depiction in the background has shown a high artistic level. During this period, landscape paintings began to focus on the true reproduction of natural landscapes. By observing nature, painters strive to express the momentum of mountains and rivers and the vividness of nature in their works. Zong Bing of the Southern Dynasty put forward the theory of "writing the spirit with form" in "Preface to Painting Landscapes", emphasizing the conveying the charm of nature through the depiction of images. This theory had a profound impact on the development of landscape painting in later generations(Zhao & Xu, 2021; Zhu, 2024).

2.3 Landscape Paintings in the Sui and Tang Dynasties

The Sui and Tang Dynasties were an important stage for landscape painting from its infancy to maturity. Zhan Ziqian of the Sui Dynasty is considered one of the founders of Chinese landscape painting. His work "Spring Outing" is one of the earliest existing landscape paintings. It shows the scene of a spring outing. The depiction of landscapes in the painting is quite mature. The Tang Dynasty was the golden period in the history of Chinese painting, and landscape painting developed rapidly during this period. Wang Wei is a representative figure of landscape painting in the Tang Dynasty. He is not only a famous poet, but also an outstanding painter. His works emphasize the combination of poetry and painting, pursuing the realm of "poetry within painting and painting within poetry". Wang Wei's landscape paintings are mainly ink and wash, focusing on expressing the tranquility and ethereal nature of nature, pioneering literati paintings. The landscape paintings of the Tang Dynasty not only made breakthroughs in techniques, painters also began to explore different forms of expression, such as green landscapes and gold and green landscapes. Li Sixun and Li Zhaodao, father and son, are representative painters of green landscapes. Their works are brightly colored and pay attention to details, showing the magnificence and richness of landscapes(Hu, 2000; Li, 2021).

2.4 Landscape Paintings in the Song and Yuan Dynasties

The Song and Yuan Dynasties were the peak period of the development of landscape painting, and painters made major breakthroughs in both

technique and theory. Fan Kuan, Guo Xi and Li Cheng of the Northern Song Dynasty were representative painters of this period (Zeng & Phungamdee, 2022). Their works focused on the true reproduction of natural landscapes and emphasized momentum and structure. Fan Kuan's "Travel to Streams and Mountains" has become a classic of Northern Song Dynasty landscape painting with its magnificent composition and delicate brushwork. During the Southern Song Dynasty, landscape painting gradually transformed into literati painting, emphasizing the expression of personal emotions and the expression of the inner world. Ma Yuan and Xia Gui are representatives of landscape painting in the Southern Song Dynasty. Their works are famous for their "corner scenes", focusing on local depiction and creation of artistic conception. The Yuan Dynasty was an important period for the development of literati painting. Zhao Mengfu was a representative painter of this period. He advocated that "calligraphy and painting have the same origin" and emphasized the influence of calligraphy on painting. Landscape painters of the Yuan Dynasty focused on individual expression and often incorporated poetry into their works, forming a unique artistic style.

2.5 Landscape Paintings in the Ming and Qing Dynasties

During the Ming and Qing Dynasties, landscape painting continued to develop on the basis of inheriting tradition, and many schools and styles emerged. The Wu School of Painting in the Ming Dynasty was represented by Shen Zhou and Wen Zhengming. Their works focused on the expression of brush and ink and emphasized the uniqueness of their personal styles. Shen Zhou's "High Mount Lu" has become a classic of Ming Dynasty landscape painting with its delicate brushwork and profound artistic conception. The "Four Kings" of the Qing Dynasty - Wang Shimin, Wang Jian, Wang Hui and Wang Yuanqi were representatives of landscape painting. They advocated "imitation of the past" and emphasized the inheritance and development of tradition. Wang Hui's "Dwelling in the Fuchun Mountains" has become a representative work of Qing Dynasty landscape painting with its magnificent composition and delicate brushwork. During the Ming and Qing Dynasties, landscape painting not only made innovations in techniques, painters also began to explore different forms of expression, such as meticulous landscapes and freehand landscapes. Meticulous brushwork landscapes pay attention to the depiction of details, showing the reality and delicacy of landscapes; freehand brushwork landscapes emphasize the expressiveness of

brushwork and the creation of artistic conception. In short, the development process of Chinese landscape painting reflects the social background, philosophical thoughts and artistic pursuits of different periods. Through the study of landscape painting, we can better understand the natural view and humanistic spirit in traditional Chinese culture(Ding et al., 2021).

3. THEORETICAL BASIS OF ART CRITICISM

Art criticism is the process of analyzing, evaluating, and interpreting works of art with the purpose of helping the audience gain a deeper understanding of the meaning and value of the work of art. Art criticism is not just a simple evaluation of a work, but also involves a comprehensive examination of the background, creative process, artist's intention, and social and cultural impact of the artwork. The concept of art criticism can be traced back to the ancient Greek period. Aristotle first systematically discussed the principles and methods of art criticism in his book "Poetics". Modern art criticism is deeply influenced by philosophy, aesthetics and cultural studies, forming a diversified theoretical perspective.

3.1 Methods of Art Criticism

There are many methods of art criticism, including formal analysis, content analysis, contextual analysis and comparative analysis. Formal analysis focuses on the study of visual elements such as composition, color, line, shape, etc. of a work of art to reveal the aesthetic characteristics of the work. Content analysis focuses on the theme, symbolic meaning and narrative structure of the work, aiming to interpret the ideas and emotions conveyed by the artist through the work. Contextual analysis emphasizes examining a work of art within the historical, cultural, and social context of its creation to reveal the relationship between the work and its era. Comparative analysis compares different works of art to explore their similarities, differences, and mutual influences. In specific operations, art critics often combine multiple methods to obtain a comprehensive understanding of the work. For example, when analyzing a Chinese landscape painting, a critic may study its composition and brush and ink techniques from a formal perspective, explore its natural view and humanistic spirit from a content perspective, and examine its relationship with traditional Chinese culture from a contextual perspective. And compare it with other landscape paintings to reveal its uniqueness.

3.2 Standards of Art Criticism

The standards of art criticism are an important basis for measuring the value of works of art. Although the standards of art criticism vary depending on cultural backgrounds and historical periods, they generally include the following aspects: innovation, technical level, emotional expression, and cultural significance. Innovation refers to the uniqueness and creativity of artistic works in form and content. Technical level involves the artist's mastery and application of techniques in the creative process. Emotional expression focuses on whether the work can trigger emotional resonance in the audience. Cultural significance examines the work's role in reflecting and influencing the culture in which it is located. In the criticism of Chinese landscape painting, innovation may be reflected in the painter's breakthrough in traditional techniques and novel expression of natural landscape. Technical level involves the painter's proficiency in the use of brush and ink techniques. Emotional expression focuses on how painters convey inner emotions and philosophical thinking through landscapes. The cultural significance is reflected in the work's reflection of China's traditional view of nature and humanistic spirit.

3.2 The Relationship Between Art Criticism and Artistic Creation

There is a close interactive relationship between art criticism and artistic creation. Art criticism is not only the evaluation and interpretation of artistic works, but also has an impact on artistic creation. Through criticism, artists can get feedback on their work, allowing them to make adjustments and improvements in their creations. In addition, art criticism can also provide theoretical support and sources of inspiration for artistic creation, helping artists explore new directions and possibilities in creation. Art criticism also plays an important role in art education. Through criticism, students can learn how to analyze and evaluate works of art and improve their aesthetic abilities and critical thinking. In the creation of Chinese landscape paintings, art criticism can help painters better understand and inherit traditional techniques while innovating in a modern context.

4. THE VIEW OF NATURE IN CHINESE LANDSCAPE PAINTING

As an important part of Chinese culture, Chinese landscape painting not only shows the beauty of natural landscapes, but also deeply reflects the view of nature in ancient Chinese philosophy. Through the study of

landscape paintings, we can better understand Chinese people's attitudes and emotions towards nature(Ma & Zakaria, 2024; Shaw, 1988).

4.1 The Expression of Nature in Landscape Paintings

Chinese landscape painting, with its unique form of expression, vividly reproduces the magnificence and harmony of nature. The nature in landscape paintings is not only a depiction of mountains and rivers, but also an expression of the spirit of nature. The painter creates a natural world full of vitality through the shades of pen and ink, the straightness of lines, and the density of composition. In terms of form of expression, landscape paintings often use three composition methods: "lofty", "far-reaching" and "flat-yielding" to show the different levels and breadth of nature. Gaoyuan expresses the towering peaks reaching into the clouds, far-reaching expresses the depth of space through the layers of mountains, and flat distance shows the vast plains and waters through a horizontal perspective. These composition methods not only enrich the visual effect of the picture, but also reflect the painter's deep understanding of nature. In addition, the natural expression in landscape paintings is also reflected in the keen capture of seasonal changes. The different scenes of spring, summer, autumn and winter convey the vitality and changes of nature through details such as changes in color, growth status of plants, and movement of water flow. For example, landscape paintings in spring often feature green trees and gurgling streams, showing the revival of all things; while paintings in winter often feature snow-covered mountains and quiet lakes, conveying a sense of tranquility and solemnity.

4.2 The Philosophical Basis of the View of Nature in Landscape Painting

The view of nature in Chinese landscape painting is deeply influenced by Taoist and Confucian philosophies. Taoist thought emphasizes the "unity of nature and man" and believes that nature is a self-sufficient and harmonious whole, and human beings should comply with the laws of nature. The view of nature in landscape painting is the artistic embodiment of this idea. The painter expressed his awe and love for nature through the depiction of natural landscapes. Confucianism emphasizes that "the benevolent are happy in the mountains, and the wise are happy in the water" and believe that nature is an important source of human moral cultivation. The nature in landscape paintings is not only a visual enjoyment, but also a purification of the soul. Through observation and depiction of nature, the painter pursues inner peace and harmony. Zen

Buddhism also had an important influence on the view of nature in landscape paintings. Zen emphasizes intuitive experience and inner awareness, and the natural landscapes in landscape paintings are often regarded as symbols of the Zen state. Through the depiction of nature, the painter expresses his thinking and understanding of the essence of life.

4.3 Reflection of the View of Nature in Landscape Paintings of Different Periods

In the development process of Chinese landscape painting, the expression of the view of nature continues to evolve with the changes of the times. During the Wei, Jin, Southern and Northern Dynasties, landscape paintings began to become independent from figure paintings, and natural landscapes gradually became the main subject of paintings. The landscape paintings of this period mostly focused on expressing the magnificence and mystery of nature, reflecting people's worship and awe of nature. During the Tang and Song Dynasties, landscape painting entered a stage of prosperity and development. Painters at this time not only paid attention to the external form of nature, but also focused on expressing inner emotions and philosophical thinking through natural landscapes. Guo Xi, a painter of the Song Dynasty, proposed the "three-distance method of landscape painting" in his book "Linquan Gaozhi", emphasizing the display of the diversity and depth of nature through different perspectives. The landscape paintings of the Yuan Dynasty were influenced by literati paintings. Through the depiction of nature, painters expressed their dissatisfaction with the real society and their yearning for an ideal life. During the Ming and Qing Dynasties, landscape painting continued to develop. On the basis of inheriting the tradition, painters incorporated more personal emotions and styles, making the natural view of landscape painting more colorful.

4.4 The Relationship Between Nature and Emotion in Landscape Paintings

In Chinese landscape painting, the relationship between nature and emotion is an important theme. Painters express their inner emotions and thoughts through the depiction of natural landscapes. The natural landscape is not only the object of the painting, but also the carrier of the painter's emotions. Nature in landscape paintings is often endowed with rich emotional connotations. Through observation and description of nature, the painter expresses his love for life, pursuit of ideals and thinking about life. For example, painters often express their yearning for freedom

and tranquility by depicting mountains and flowing water; they express their feelings about the impermanence of life by depicting wind, rain, thunder and lightning. In addition, nature in landscape paintings is often used to express the painter's personal emotions and social concerns. Through the depiction of nature, the painter expressed his dissatisfaction with the real society and his yearning for an ideal life. For example, Ni Zan, a painter from the Yuan Dynasty, expressed his dissatisfaction with the rule of the Yuan Dynasty and his yearning for a secluded life by depicting desolate landscapes.

4.5 The Influence of the View of Nature on the Creation of Landscape Paintings

The view of nature has had a profound impact on the creation of landscape paintings. During the creative process, the painter formed a unique artistic style and creative concept through observation and thinking of nature. The view of nature not only affects the expression form of landscape painting, but also affects the painter's creative attitude and values. In terms of expression form, the view of nature prompts painters to constantly explore new expression techniques and techniques. Through the observation and depiction of natural landscapes, painters have developed a variety of brush and ink techniques and composition methods. For example, through careful observation of nature, painters in the Song Dynasty developed two different expression styles: "meticulous landscape" and "freehand landscape".

In terms of creative attitude, the view of nature prompts painters to pursue an inner peace and harmony. Through the depiction of nature, the painter expresses his thinking about life and his pursuit of ideal life. This creative attitude not only affects the painter's artistic style, but also affects their life attitude and values. The view of nature also affects the social function and cultural value of landscape painting. Landscape painting is not only a visual enjoyment, but also a purification of the soul and enlightenment of thoughts. Through the depiction of nature, the painter expressed his concern for society and his thinking about life, making landscape painting an art form with profound cultural connotation and social value. It can be seen that nature is not only the theme of landscape paintings, but also the carrier of the painter's emotions and thoughts. Through the depiction of nature, painters express their thinking about life and their pursuit of ideal life, making landscape painting an art form with profound cultural connotations and social value.

5. THE HUMANISTIC SPIRIT IN CHINESE LANDSCAPE PAINTINGS

As an important part of Chinese culture, Chinese landscape painting not only shows the beauty of natural landscapes, but also contains a profound humanistic spirit. This humanistic spirit conveys a profound understanding of nature, society and life through the painter's brushwork and artistic conception. This article will explore the humanistic spirit in Chinese landscape painting from multiple perspectives.

5.1 The Embodiment of Humanistic Spirit in Landscape Painting

The humanistic spirit in Chinese landscape paintings is mainly reflected in the awe of nature and thinking about the human condition of existence. The painter expressed his respect for nature and his philosophical thinking about life by depicting scenes of mountains, rivers, and clouds and mist. Landscape painting is not only the reproduction of natural landscape, but also the externalization of the painter's inner world. Through landscape paintings, painters convey the concept of harmonious coexistence between man and nature, which occupies an important position in traditional Chinese culture.

In landscape paintings, painters often use the "blank" technique to embody the humanistic spirit. The blank space is not only part of the composition of the picture, but also an extension of the painter's thoughts. By leaving blank space, the painter provides the viewer with space for imagination, allowing the viewer to feel the artist's deep thinking about nature and life outside the picture. In addition, the humanistic spirit in landscape painting is also reflected in the pursuit of "artistic conception". Artistic conception is the soul of landscape painting and the emotions and thoughts conveyed by the painter through the picture. Through artistic conception, painters are able to combine personal emotional experience with natural landscapes to create a spiritual realm that transcends reality.

5.2 The Cultural Connotation of Humanistic Spirit in Landscape Painting

The humanistic spirit in landscape painting is deeply rooted in traditional Chinese culture, especially Confucian, Taoist and Zen thought. Confucianism emphasizes the harmonious relationship between man and nature and believes that nature is an important source of human moral cultivation. The humanistic spirit in landscape paintings reflects Confucian respect for nature and pursuit of human morality. Taoist thought

emphasizes that "Tao follows nature" and advocates conforming to nature and governing by doing nothing. The humanistic spirit in landscape paintings reflects the Taoist admiration for nature and the indifferent attitude towards life. Zen Buddhism expresses a transcendent tranquility and inner peace through landscape paintings. In landscape paintings, painters express their thoughts on the philosophy of life through the depiction of natural landscapes. For example, Northern Song Dynasty painter Fan Kuan's "Travelers Among Mountains and Streams" shows the insignificance of human beings in the face of nature and their pursuit of the meaning of life through magnificent depictions of mountains and rivers. "Fishing Alone on the Cold River" by Ma Yuan, a painter of the Southern Song Dynasty, conveys a kind of Zen tranquility and a detached attitude towards life through simple composition and white space. These works are not only masterpieces of art, but also embodiments of the humanistic spirit.

5.3 The Expression of Humanistic Spirit in Different Styles of Landscape Paintings

There are various styles of Chinese landscape paintings, and different styles of landscape paintings have different emphasis on the expression of humanistic spirit. Northern style landscape paintings are famous for their majesty and grandeur, often showing the greatness of nature and the insignificance of human beings through grand compositions and meticulous brushwork. This style of landscape painting puts more emphasis on awe of nature and thinking about life in the humanistic spirit. Southern style landscape painting is known for its beauty and elegance. It expresses a peaceful and harmonious humanistic spirit through simple composition and elegant colors. This style of landscape painting pays more attention to inner peace and an indifferent attitude towards life. During the Yuan Dynasty, the style of landscape painting changed significantly, and painters began to pursue more personalized expression. "Dwelling in the Fuchun Mountains" by Huang Gongwang, a painter from the Yuan Dynasty, expresses a leisurely and contented humanistic spirit through delicate brushwork and rich layers. During the Ming and Qing Dynasties, landscape painting further developed, and many painters with unique styles appeared, such as Shi Tao in the Qing Dynasty. His works were full of unique insights into nature and life, showing a strong personality and pursuit of freedom.

5.4 The Connection Between Humanistic Spirit and Social Reality in Landscape Painting

The humanistic spirit in landscape paintings is not only a reflection of the painter's personal thoughts, but also a reflection of social reality. In Chinese history, landscape painting has often become a vehicle for painters to express their dissatisfaction with social reality and their pursuit of ideal life. Through landscape painting, painters are able to transcend the constraints of reality and create an idealized world. During the turbulent social period, many painters expressed their dissatisfaction with reality and their desire for peace through landscape paintings. For example, during the Southern Song Dynasty, when the country was suffering from internal and external troubles, many painters expressed their worries about the fate of the country and their yearning for a peaceful life through landscape paintings. The works of Ni Zan, a painter from the Yuan Dynasty, express his detached attitude towards reality and the pursuit of inner peace through simple composition and elegant colors. The humanistic spirit in landscape painting is also closely related to the concept of nature in social reality. In traditional Chinese culture, nature is not only the environment for human survival, but also an important source of human moral cultivation. Through landscape paintings, painters can express their awe for nature and thoughts on the human condition of existence. This humanistic spirit still has important practical significance in modern society, reminding people not to neglect their attention to nature and spiritual life while pursuing material development.

5.5 The Influence of Humanistic Spirit on the Aesthetic Value of Landscape Painting

The humanistic spirit in landscape painting has a profound impact on its aesthetic value. The humanistic spirit gives landscape paintings profound ideological connotations, making them not only visually beautiful but also spiritually shocking. Through an understanding of the humanistic spirit, viewers can gain spiritual enlightenment and emotional resonance while appreciating landscape paintings. The humanistic spirit in landscape painting enhances its aesthetic value through the creation of artistic conception. Artistic conception is the core of landscape painting. Through artistic conception, painters can combine natural landscapes with personal emotions to create a spiritual realm that transcends reality. This spiritual state gives landscape paintings a unique aesthetic charm, allowing viewers to feel the painter's deep thinking about nature and life when appreciating the paintings. The humanistic spirit also enhances the aesthetic value of

landscape paintings through the representation of nature. In landscape painting, nature is not only a visual object, but also the carrier of the painter's thoughts. Through the depiction of nature, painters can express their philosophical thinking about life and their concern for the living conditions of human beings. This representation of nature gives landscape painting a profound ideological connotation, making it more spiritually attractive in addition to visual beauty. The humanistic spirit in Chinese landscape painting gives landscape painting profound ideological connotation and unique aesthetic value through the expression of nature, thinking about life and reflection of social reality. This humanistic spirit is not only an important part of traditional Chinese culture, but also an important source of the artistic charm of landscape painting. Through the interpretation of the humanistic spirit in landscape painting, we can have a deeper understanding of the essence of traditional Chinese culture and the artistic value of landscape painting.

6. CASE ANALYSIS OF CHINESE LANDSCAPE PAINTING FROM THE PERSPECTIVE OF ART CRITICISM

6.1 Selection of Classic Landscape Paintings

In the vast history of Chinese landscape painting, many works have become classics with their unique artistic styles and profound cultural connotations. In this analysis, we chose "Travelers Among Mountains and Streams" by Northern Song Dynasty painter Fan Kuan as a case, as shown in Figure 1. This work not only reflects the maturity and innovation of landscape painting in the Song Dynasty in terms of technique, but also shows the profound integration of natural view and humanistic spirit in terms of content (Hunt, 1999; Liao, 2023; Tang, 2024).



Figure 1: "Travelers Among Mountains and Streams"

6.2 Formal Analysis of the Work

"Travel to Streams and Mountains" is famous for its magnificent composition and delicate brushwork. In the picture, Fan Kuan adopts a lofty composition method, making the viewer feel as if they are in the majestic natural landscape, as shown in Figure 1. The mountains are majestic and layered, and the distant and near scenery show a deep sense of space through the appropriate shades of ink. In his brushwork, Fan Kuan emphasized the "bone method of brushwork", which is to express the hardness of rocks and the flexibility of trees through changes in thickness, length and intensity of lines. In the use of colors, Fan Kuan mainly uses ink, supplemented by light colors, which embodies the concept of "ink is divided into five colors" in traditional Chinese landscape painting. Through the changes in the shades of ink, the picture presents a rich sense of layering and three-dimensionality. Fan Kuan also used "chapping methods", such as hemp chaffing and ax chapping, to express the texture and volume of the rocks. The use of these techniques not only enhanced the visual impact of the picture, but also laid the foundation for the development of landscape painting in later generations.

6.3 Content Analysis of Works

"Travel to Streams and Mountains" is not only highly artistic in form, but also contains rich views of nature and humanistic spirit in its content. The painting depicts a winding path along which several travelers are walking, seemingly exploring this magnificent natural landscape, as shown in Figure 1. This harmonious relationship between man and nature is the embodiment of the idea of "harmony between man and nature" in traditional Chinese culture. Fan Kuan expressed his awe and love for nature through this work. In his works, nature is not only an object for people to appreciate, but also an existence full of vitality and spirituality. The traveler appears small and humble in the painting, as if paying homage to nature. This relationship between man and nature reflects the Song Dynasty literati's philosophical thinking and aesthetic pursuit of nature. In addition, the works also contain profound humanistic spirit. The image of the traveler not only symbolizes the exploration of nature, but also symbolizes the hardship and pursuit of life's journey. Through the depiction of travelers, Fan Kuan expressed his thoughts on the meaning of life and his pursuit of an ideal state. This expression of humanistic spirit makes "Travel to Streams and Mountains" not only a depiction of natural landscape, but also a picture of life philosophy.

6.4 Assessment of Artistic Value of Works

"Travel to Streams and Mountains" plays an important role in the history of art, and its artistic value is reflected in many aspects. First of all, the work has reached a very high level in terms of technique. Fan Kuan created a magnificent and layered natural landscape through exquisite brush and ink techniques and ingenious composition. This kind of technical innovation and breakthrough provided an important reference for the development of landscape painting in later generations. Secondly, the content of the work profoundly reflects the natural view and humanistic spirit of the Song Dynasty literati. Through the depiction of natural landscapes and travelers, Fan Kuan expressed his awe and love for nature, as well as his profound thinking on the meaning of life. This depth of content makes the work not only visually beautiful, but also ideologically enlightening. Finally, the work has an important impact on cultural inheritance. As one of the representative works of landscape painting in the Northern Song Dynasty, "Journey to Streams and Mountains" was not only widely praised at the time, but also had a profound impact on the creation of landscape paintings in later generations. Many later painters borrowed Fan Kuan's techniques and ideas in their creations, allowing this artistic style to be passed on and developed. Through the analysis of "Travel to Streams and Mountains", we can see the richness of Chinese landscape painting in terms of artistic expression and cultural connotation. Through his superb techniques and profound thoughts, Fan Kuan integrated the view of nature and humanistic spirit into his works, providing precious artistic wealth for future generations. This kind of analysis from the perspective of art criticism not only helps us better understand the artistic value of the work, but also provides inspiration for how we inherit and carry forward traditional culture in modern art creation.

7. THE RELATIONSHIP BETWEEN THE VIEW OF NATURE AND HUMANISTIC SPIRIT IN CHINESE LANDSCAPE PAINTING

As an important part of Chinese culture, Chinese landscape painting contains a profound view of nature and humanistic spirit. The two penetrate and unify each other in landscape paintings, and show unique value and inspiration in contemporary art. This article will explore in detail the relationship between the view of nature and the humanistic spirit in Chinese landscape painting.

7.1 The Mutual Penetration of the View of Nature and the Humanistic Spirit

The view of nature in Chinese landscape painting is not only a depiction of natural landscape, but also a kind of philosophical thinking. Nature is regarded as the origin of everything in the world in traditional Chinese culture, which emphasizes the harmonious coexistence between man and nature. This view of nature has profoundly influenced the creative concept of landscape painting, making the painter pursue the realm of harmony between nature and man in the creative process. The humanistic spirit is another indispensable dimension in landscape painting. It is reflected in the painter's understanding of nature and emotional expression. Through landscape painting, painters not only depict the external forms of nature, but also convey inner emotions and thoughts. Natural landscape has become the carrier of human emotions, and landscape painting has therefore become a medium for dialogue between man and nature. The mutual penetration of natural view and humanistic spirit in landscape painting forms a unique way of artistic expression. Through observation and experience of nature, painters integrate personal emotions into paintings, making landscape paintings not only a representation of nature, but also a reflection of the human spiritual world. This mutually penetrating relationship gives landscape painting profound philosophical connotation and humanistic value.

7.2 The Unity of the Two in the Creation of Landscape Paintings

In the creation process of landscape paintings, the unity of natural view and humanistic spirit is reflected on multiple levels. First of all, the painter captures the charm and breath of nature through observation of the natural landscape and transforms it into the artistic conception in the painting. Artistic conception is the soul of landscape painting and the perfect combination of natural view and humanistic spirit. Secondly, the creation of landscape paintings emphasizes the use of brush and ink. Pen and ink are not only the embodiment of technique, but also the expression of the painter's inner emotions. Through the changes of pen and ink, the painter expresses the unified relationship between the dynamic and static nature, the virtual and the real, the traditional and the simple, etc., forming a harmonious artistic effect. This relationship of unity of opposites is the concrete embodiment of the view of nature and the humanistic spirit in landscape painting. In addition, the composition of landscape paintings also reflects the unity of natural view and humanistic spirit. When

composing a picture, painters often create a harmonious and beautiful picture by arranging landscapes, trees, characters and other elements. This harmony is not only visual, but also spiritual, reflecting the painter's profound understanding of nature and life.

7.3 Contemporary Value of Natural Outlook and Humanistic Spirit

In contemporary society, the value of natural view and humanistic spirit in landscape painting has become increasingly prominent. With the accelerated development of industrialization and urbanization, the relationship between humans and nature has become increasingly tense. The view of nature in landscape paintings reminds people to pay attention to the protection of the natural environment and advocates the harmonious coexistence between man and nature. At the same time, the humanistic spirit in landscape painting is also of great significance in contemporary society. In the fast-paced modern life, people often ignore inner tranquility and peace. Through its unique artistic expression, landscape painting helps people find inner balance and peace and enhance their spiritual realm. In addition, the natural view and humanistic spirit in landscape paintings also provide rich inspiration and materials for contemporary art creation. Many contemporary artists draw on the concepts and techniques of landscape painting in their creations, combining traditional art with modern elements to create works of art with the characteristics of the times.

Landscape painting emphasizes the harmonious unity of nature and humanity. This concept has important guiding significance for contemporary art creation. In the context of globalization, artistic creation needs to take into account the integration and innovation of multiculturalism, and the natural view and humanistic spirit in landscape paintings provide useful reference for this integration. In terms of creative methods, landscape painting pays attention to the creation of artistic conception and the use of brush and ink, which has an important inspiring role in contemporary art creation. Many contemporary artists draw on the techniques of landscape painting in their creations and explore new forms of artistic expression through abstract expressions of natural landscapes. In addition, the natural view and humanistic spirit in landscape paintings also provide important references for contemporary art education. By studying landscape painting, students can not only improve their artistic skills, but also develop a deep understanding of nature and life, and improve their humanistic qualities.

8. CONCLUSION

This paper deeply explores the natural view and humanistic spirit in Chinese landscape painting from the perspective of art criticism. Research shows that Chinese landscape painting is not only a form of artistic expression, but also a reflection of Chinese culture and philosophical thought. Through the analysis of landscape paintings in different historical periods, this article reveals the evolution and expression of the view of nature and humanistic spirit in landscape paintings. First, the study found that the view of nature in Chinese landscape paintings is deeply influenced by Taoism and Confucianism. Taoism emphasizes the harmonious coexistence between man and nature, which is reflected in landscape paintings as reverence for natural landscapes and compliance with natural laws. Confucianism emphasizes the embodiment of the humanistic spirit. Through the depiction of nature, landscape paintings express the painter's thinking about society and life and his pursuit of the ideal state. By analyzing the works of painters such as Fan Kuan and Guo Xi in the Song Dynasty, we can see that they incorporated awe of nature and a deep understanding of human society into their paintings. Secondly, the study pointed out that the humanistic spirit in landscape paintings is not only reflected in the theme and content of the paintings, but also through the painter's brush and ink techniques and composition methods. Take "Dwelling in the Fuchun Mountains" by Huang Gongwang of the Yuan Dynasty as an example. The painter expressed his love for nature and his yearning for a secluded life through delicate brushwork and ingenious composition. This expression of humanistic spirit makes landscape paintings not only visually beautiful, but also contains profound philosophical thinking. In addition, the research also revealed the evolution of landscape painting in different historical periods. The landscape paintings of the Tang Dynasty were mainly realistic, focusing on the true reproduction of natural landscapes; the Song Dynasty developed a more abstract and far-reaching style, emphasizing the painter's subjective feelings and spiritual sustenance; after the Yuan Dynasty, Landscape painting has gradually become an important part of literati painting, emphasizing personalized expression and the presentation of the inner world. This evolutionary process reflects the development and changes of Chinese society and culture, and also reflects the diversity and richness of landscape painting in different historical periods. As an important part of Chinese culture, Chinese landscape painting has broad prospects for development. With the progress of society and the development of science and

technology, landscape painting will usher in new opportunities in terms of expression and communication methods. The application of digital technology provides new possibilities for the creation and display of landscape paintings. Virtual reality and augmented reality technologies can provide audiences with an immersive artistic experience, thereby expanding the influence of landscape paintings.

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