

Modern and Contemporary Chinese Art

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ABSTRACT

Painting and calligraphy, a related art form in Chinese art, have a long tradition. Painting Chinese earthenware, as demonstrated by the hypothesized Painted Pottery cultures during The penultimate stage of the Stone Age, Neolithic art, was possibly the first structure. See, for example, Neolithic Art in China (c.7500-2000 BCE), as well as Bronze Age Art such as Shang Dynasty Art (c.1600-1000 BCE) and Zhou Dynasty Art (1050-221 BCE), whose customs and practises were passed down to Qin Dynasty Art (221-206 BCE) and Han Dynasty Art (206 BCE - 220 CE), which saw the first instances of Chinese writing. Chinese painting, in contrast to Western art, focuses on water-based techniques rather than oils or acrylics. Furthermore, compared to Western varieties, Chinese art is more adaptive, distinctive, and unfairly cheap. It also emphasizes the value of white space, and it is possible to argue that it favours landscape painting over representational or figure painting. In today's world, Chinese artists are very productive and work in a range of genres. The majority of these are inspired by western art, particularly the incredible accomplishments of Renaissance artists and current experts such as Picasso and Andy Warhol. This unavoidable result is the result of a crucial component of China's educational system. Since the beginning of the twentieth century, artists have focused on learning the West's graphical abilities. This document outlines a Chinese artist's commitment to improving public art teaching and providing an example plan for art schooling throughout his life. It comprehends his philosophical suggestion that highlights the guideline of arts and specialty plan in plan and describes the basic features of arts and artworks plan practically speaking by comprehending writing and related resources.

Keywords: Ancient Chinese Painting, Contemporary Art, Ink and Wash Painting.

INTRODUCTION

Chinese painting has a long and illustrious history as a popular kind of art, and it is well-known around the world. Chinese painting is usually done with a variety of brushes, Chinese ink, and colour on rice paper or light silk. The Tang Dynasty (AD 618-AD 907) saw a significant expansion in both subject and process in Chinese painting. During this time, figure painting in particular blossomed, with a slew of well-known painters and works. Biographies of the various painters and the works for which they were famous can be found in surviving confirmed records and art accounts filed in court. The most well-known painters were Yan Liben (acts 600-673), Wu Daozi (acts 680-759), Zhang Xuan (acts 713-755), and Zhou Fang (act. 730-800). Large-scale figures painted in a lifelike and unique style that show a person's character or temperament are the hallmarks of Tang figure painting. The figures are typically placed on top of a flat surface. The tones are deep, and the instances are precise. In the conversation that follows, I will demonstrate the dedication of such remarkable specialists, as well as how Chinese figure painting reached its pinnacle. He employed brush ink and various colours of red to portray the characters' attitude, specialists, appearance, eyes, temple, and lips to describe his assessment of the rulers. Emperor Wen of Wei, for example, is represented standing with two workers beside him (Fig. 1.1). Emperor Wen of Wei has a magnificent and well-preserved appearance. His eyes are intense and dramatic, his brows have improved, and he wears very formal and neat attire. Emperor Fei of Chen (Fig. 1.2) was notorious for keeping a low profile when it came to court affairs, so Yan places two workers beside him. Fei, Chen's head, has a pair of beautiful eyes and a bent brow. He has a frail appearance and a gentle demeanour. His garments are extremely soft and comfortable. Truth be told, it was Russia's communist approach that produced the recognisable western-style propaganda art models in the 1950s. In any case, during China's Cultural Revolution, a large number of artworks were destroyed since they were deemed unfit for the socialist goal, resulting in a massive obliteration. Today, a few

painters have attempted to restore the local method of painting by focusing on historical examples that have survived the assaults of Chinese history by focusing on historical examples that have survived the assaults of Chinese history. The majority of these models, of course, are in Western galleries. The focus of this senior project will be on contemporary Chinese painters and photographers, and how they were impacted by earlier art. These are largely figure painters, and they usually focus on the Tang government, when figure painting reached its pinnacle. They admire the themes, as well as the painting techniques, room treatment, and use of Chinese materials, and try to replicate them. Although it appears to stand out, artists are not constrained by the Tang. There are also nods to old Sung culture. Photographic artists, like other artists, look to the past for inspiration and subjects for their work. The visuals they've recreated are based on well-known classics, and they address a variety of modern concerns, as evidenced by the clear juxtaposition of historical art and contemporary photography strategy. First, I'll look at a few of the most important pieces that have come out of the Tang line. Then I'll discuss a group of modern painters, compare and contrast their work with previous works, and consider how the past's way of life and art inspired them. Section 3 examines the work of a few well-known photographers, as well as the art subjects and techniques they employed. It's vital to notice that each of these artists takes a different approach to historical art, yet we'll discover that they all have some characteristics in the end.

REVIEW OF LITERATURE

Yan, Liben Yan Liben (AD600-673) was a well-known picture and figure painter during the Tang Dynasty. He was not only a well-known painter who created numerous historical figures, but also an imperial designer and specialist. Painting real parchments, notable occasions at various times, and representatives, including foreigners and rare animals brought to court as recognition, were among his responsibilities for Emperor Taizong's amusement. Yan Liben used a sensitive, barely balanced line and painted in a moderate style. 1 Two of his most important works are The Thirteen Emperors Scroll, which has been in the Museum of Fine Arts in Boston since the 1930s, and Portraits at Lingyan Pavilion, which are life-size representations of 25 government officials recognized for their commendable assistance and commitments to the Tang Dynasty's foundation. Yan Liben's other famous works include Tribute Bearers, Emperor Taizong Receiving a Tibetan Ambassador, and depictions of Eighteen Scholars of the Qin Royal Residence who worked under Tang ruler Taizong before he reached to the high rank, when he possessed the title of Prince of Qin. 2 His images, which addressed ethical and accomplished court pastors, became the standard form of authentic court resemblance and distillation of the Confucian ideal. Among the extant works attributed to him, the Thirteen Emperors Scroll (Figure 1.1-1.13) in the Museum of Fine Arts, Boston, depicts a succession of sovereigns from the Han Dynasty (206 B.C.- A.D.220) through the Sui Dynasty (206 B.C.- A.D.220) (581-581). Thirteen heads from the Han through the Sui Dynasties are depicted in this picture. The domain creators all appear to be serious, kind, and one-of-a-kind, but all of the realm failures appear disappointed and disinterested. 3 The depictions capture the heads' true appearances as well as their distinct souls and personalities. These paintings reflect the Han Dynasty's customs and quintessence of resemblance.

Characteristics of Chinese Painting

Painting is the most visible kind of art in China. Parts of the Chinese figure have been synced in many locations across the world; never the entire structure in one location, but one segment in Luristan (Persia), another in India, and yet another in mediaeval France. Even the massive creatures owe a lot to the Eurasian stylization that was concentrated elsewhere. Only the grave-manikins are Chinese, clearly of unknown ancestry, and notably Chinese. In any case, the painting is a one-of-a-kind work, shaped by the understanding, love, and agony of a single person, and unique in the world. It is here where the public art's soul is most strongly communicated. The Chinese standard of style, The emphasis of the painting itself rather than the person or thing shown is most visible in the collection of parchment and collection paintings, which is more concerned with opening the door to the spirit rather than answering to the brain. A savant, a diviner, and a living artist, the Oriental painter is a savant, a diviner, and a living artist. By ingesting extraterrestrial substances and rigorously disciplining his dynamic brain, he prepares himself for

innovative articulation. With an entire sexual frame of view, he approaches his brush, ink, and silk field, having stilled his confident individual personality in fear of spiritualist implications and inestimable harmonies.



Figure 1: Ancient Oil Painting

Chinese Ink and Wash Painting

Ink and wash painting was developed in China during the prosperous Tang Dynasty (618-907), and it was conceived by Wang Wei, who was the first artist to add diversity to previous painting styles. Wash Painting (also known as "brush painting" or "watercolour painting") was refined during the Song Dynasty (960-1279) before being transmitted to Japan by Buddhist priests, where it flourished until the Japanese Muromachi period (1338-1573). Wash Painting uses materials that are comparable to those used in calligraphy. Wash painters regularly pound their own ink using an ink stick and a crushing stone. Ink sticks are often manufactured from firmly squeezed charcoal debris from bamboo or pine sediment combined with fish bone stick. Hair from goats, bulls, horses, sheep, bunnies, martens, badgers, deer, hogs, and wolves can be used to make brushes. A crucial requirement in Wash painting is that the hair be tightened to a fine point.

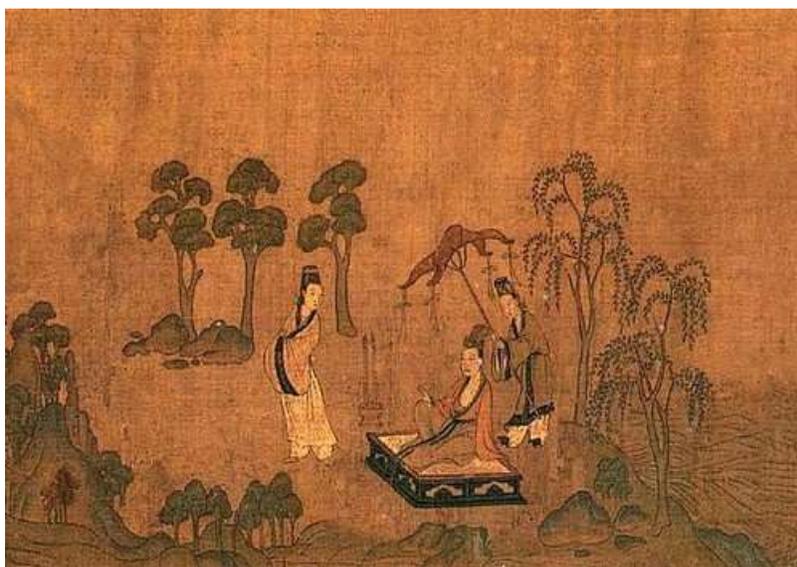


Figure 2: Ancient Oil Based Cloth Painting

Brushes, like oil paints, have different qualities. A fine-toothed wolf-hair A small fleece brush, like a pen, can deliver a fine line of ink, while a large fleece brush can handle a lot of water and ink. A stroke of the brush can't be modified or erased once it's been applied. As a result, Wash painting is a very challenging art form that necessitates extensive preparation time.

CONCLUSION

We can understand how contemporary artists employ the style, symbolism, and techniques of ancient Chinese art to achieve their purposes when we compare ancient Chinese art to modern art. Figure painting flourished during the Tang dynasty, thanks to a slew of well-known painters and works. They had a strong preference for presenting reality with a deft brush technique, a diversity of lines, and a few tones, mostly red We can also see that all of the paintings of Chinese ancient figures are usually set on a white background. Unlike Chinese ancient artists, contemporary painters strive to use more tones and layers of instances beneath the sceneries, as well as insert words and lines, to these models. Comrades, ink and variety on paper, 1995, by Zhu Wei is the best example. As we've seen, the majority of current art's inspiration began in the refined art of Chinese antiquity. Western-style art was bolstered by contemporary artists. authenticity by using a traditional brush technique. By utilizing the basic techniques of Western direct viewpoint and chiaroscuro exhibiting, their artwork conveys a practical perspective on reality. Three-layered exhibiting with light and shade and attractive viewpoint are occasionally visible. In this context, The work of current painters presents a very different story than Chinese antique paintings. They do, however, portray contemporary life in the context of Chinese culturesssss In his painting Shanshui, for example, Yang Jingsong uses the Tang line's traditional bright green and blue variety style, three-layered and dreamlike size of the items to depict themes of metropolitan contamination and rising militarism. Overall, contemporary Chinese artists look for inspiration in works of art from various social eras. Their selection of topics and styles, however, isn't only incidental; their artworks are astonishing representations in and of itself. Similarly, their works are well-received by the general people in the areas where they live. They reflect Chinese social and political history, as well as themes of innovation, in their previous paintings. To perceive the worth in their manifestations, one does not have to be aware of or acknowledge the source of their motivation, but doing so increases awareness of the process involved in generating art and adds additional degrees of relevance to their work.

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