

# Contemporary Context of Chinese Meticulous Flower-And Painting

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## **Abstract**

The legacy of meticulous flower and bird painting in contemporary Chinese culture has been shaped by the process of evolution, which has prompted early practitioners to explore novel techniques and materials. The artwork demonstrates a diverse development by incorporating modern ideas, ideologies, and the painter's style. This research endeavors to identify the evolution of Chinese meticulous flower and bird painting, analyse its distinctive features, and interpret the contemporary significance of flower and bird in Chinese painting. This implies the need to examine the painter's individualized artistic style and analyse the transmission and development of their works from multiple viewpoints. This study adopts a qualitative approach, employing a combination of content analysis, interpretation, and historical context research methods. The significance of this research extends to the collection and categorization of creative works, as evidenced by the inclusion of 6 out of the total 40 pieces. The contribution of this study lies in its elucidation of the theoretical underpinnings, historical development, and prospective trajectory of meticulous flower and bird painting.

**Keywords:** Contemporary, Meticulous Bird And Flower Painting, Ideological, Personalized

## **INTRODUCTION**

The development of modern Chinese flower-and-bird paintings with precise brushwork is the subject of this qualitative study. This study entails a theoretical compilation and analysis spanning from the 1980s to the present era. The primary objective of this study is to examine

the evolution of meticulous brushwork flower-and-bird painting in contemporary China, as it stands as a significant cultural phenomenon in the country. The research provides valuable insights into comprehending the transmission of Chinese cultural heritage and the process of assimilating Chinese culture with global cultural dynamics. On one hand, the emergence of Chinese indigenous culture has contributed to its development, while on the other hand, it has been influenced by the progression of Western art. China's distinctive artistic phenomenon has emerged as a result of the combined influence of both factors. Indeed, there exists a substantial number of researchers as well. Lu Jiachuan (2012) proposed "that meticulous flower and bird painting in contemporary China serves as a concentrated representation of traditional aesthetic trends and economic culture. It embodies the spirit of the era, encompassing the art form, artistic thinking, and artistic spirit that reflect the pioneering and epochal characteristics of traditional Chinese aesthetic thoughts within the context of contemporary meticulous flower-and-bird painting". The Western art tradition encompasses a diverse range of art forms that exhibit a significant depth and vibrancy. However, it is noteworthy that each art form within this tradition has attained a considerable level of maturity and autonomy. The implementation of the policy of economic reform and opening up in the 1980s prompted a shift in artistic practices among Chinese artists. "In the early 20th century, the west wind gradually spread to the east. At the same time when China introduced foreign painting, Chinese painting also began to accept the stimulation of various foreign art, its fixed aesthetic set collapsed accordingly, and embarked on a historical track of diversification in expression form". (Li, 2013) Specifically, the concept of "attracting the west and benefiting the middle" encouraged artists to explore and adopt artistic styles that resonated with their individual sensibilities. This development undoubtedly contributed to the emergence of more confident, diverse, open, and unrestricted ideas within the realm of Chinese flower-and-bird painting. The resultant impact has given rise to a contemporary art form characterized by ideological, contemporary, vibrant, and personalized elements.

## **LITERATURE REVIEW**

Numerous scholars and practitioners in the field of art have extensively discussed the subject of Chinese meticulous flower-and-bird painting. However, it is important to acknowledge that these discussions often exhibit a certain degree of prejudice and lack comprehensive analysis. This study aims to gather and analyse data pertaining to these subjects from diverse sources, including documents, books, and seminar materials. The focus of this study is to investigate the process of content evolution in Chinese meticulous flower-and-bird painting. The initial step involves organizing and evaluating the developmental process and morphological characteristics of the subject. This analysis enables us to derive insights and draw conclusions based on five distinct dimensions.

### **Chinese Meticulous Flower and Bird Painting**

The term "contemporary" is employed within the context of Chinese art to delineate temporal categorizations, namely: ancient, modern, modern, modern, and contemporary. The time frame spanning from the inaugural "Chinese Modern Art Exhibition" (February 5-19, 1989) to the present era has been commonly referred to as the modern period of Chinese art. Hence, the notion primarily entails the temporal segmentation, whereby the conventional classical manifestation has progressively transformed into the current rendition of inventive and scrupulous depictions of flora and fauna, commonly referred to as "contemporary meticulous flower-and-bird painting". "Contemporary Gongbi painting inherits traditional Gongbi

painting techniques in terms of picture expression, and has expanded and supplemented them." (Lin, 2020)

According to Kong Liuqing (2019), "the term 'flower-and-bird painting' often refers to a painting that uses Chinese painting materials and uses flora and animals as its motifs". Chinese flower-and-bird painting encompasses various artistic approaches, including precise brushwork, freehand brushwork, and no bones technique. The term "meticulous flower-and-bird painting" refers to a distinct genre of painting that employs a specialised technique for depicting intricate floral and avian subjects on specially prepared surfaces such as cooked rice paper or alum silk. The fine brushwork flower-and-bird painting primarily employs the utilisation of pen and line to delineate the underlying structure.

The execution of this artistic style is characterised by its meticulous attention to detail. The process typically involves first outlining the subject matter, followed by the application of colour, resulting in a visually ornate and embellished composition. "The art genre characterised by intricate depictions of flowers and birds as its central theme boasts the most extensive historical lineage and the most systematic transmission". (Kong, 2019) The meticulous depiction of flowers and birds in many forms of creative expression can be categorised into distinct styles, namely white painting, pure ink, light colour, and heavy colour, among other artistic modes of representation. The origins and evolution of this phenomenon may be traced back to its initial emergence during the Wei, Jin, Southern and Northern Dynasties (220-589), and afterwards attained its full growth and zenith during the Sui and Tang Dynasties (581-618, 618-907, 960-1279). The Yuan Dynasty (1271-1368), the Ming Dynasty (1368-1644), and the Qing Dynasty (1636-1912) experienced a progressive deterioration through time. Following the dissolution of the Republic of China (1912-1949), the subsequent establishment of the New China (1949-present) marked the commencement of a transformative journey towards national revitalization. "Since the 1980s, with the development of society, Chinese artists have generally paid attention to practical issues and the expression of individual consciousness." (Hua Bin, 2020) "In contemporary times, a new group of meticulous brushwork painters represented by some young and middle-aged artists has formed." (Li, 2013)

### **A. The Revival of the Traditional Chinese and Western Style of Gongbi Painting**

"Western acceptance of Chinese art and the exchange between China and the West has continued, and began a major revival in the 1980s." (Geng, 2018) The Gongbi school of "combining Chinese and Western elements", originally proposed by Kang Youwei, "take academy painting as the right path, take retro painting as innovation, combine Chinese and Western elements, and create a new era of painting", introduced Western realism to revive the decadent painting style after the Ming and Qing Dynasties, coupled with the academy painting of the Song Dynasty, advocated realism, and made the Gongbi painting in silence for hundreds of years. The 20th century ushered in a brand new era, with the emergence of many masters of Gongbi painting. For example, Yu Feiang, based on Zhao Ji as his teacher, used realistic concepts and color forms to increase the expression of meticulous brushwork and colorful flowers and birds. His works are neat and elegant, dignified and rich. His keepers Tian Shiguang and Yu Zhizhen inherited his painting style. Liu Kuiling inherited the mantle of Lang Shining. When he modeled the image of poultry, he referred to the realistic technique of western painting, and his image was much more vivid than Lang Shining's. Chen Zhifo integrates Japanese techniques into his paintings. At the beginning, there is a kind of elegant Buddhist rhyme, and at the late stage, there is a bright temperament. Gao Jianfu, Gao Qifeng

Shang Chenglian, Ju Chao, taking the Japanese painting style as a reference, trying to create a "new Song Dynasty style", paying attention to the expression of painting atmosphere and texture; Chen Zifen is both seal cutting and white painting, borrowing gold and stone power for his unique brushwork, which makes it a unique way of painting. The formation of Chinese art in this special period, in the form of content has a preliminary beginning.

### **B. "Cultural Revolution Art" and The Abandonment and Loss of Traditional Context**

"Argues that the cultural revolution brought about a significant shift in the process of art creation, leading to the emergence of a collective mode of creation that was strongly influenced by political factors".(Li, 2016) Exhibiting a visually striking and vibrant singular manifestation, the individual showcases unwavering adherence to a particular political ideology. The amalgamation of traditional, elaborate, and vividly coloured paintings with widely embraced folk paintings has engendered a wide spectrum of innovative artistic styles, encompassing propaganda imagery, new year depictions, and comic literature. These artistic forms are employed to promote the policies of the Party and to establish the role of literature and art in serving the interests of the populace.

During this artistic movement, the exploration of artistic concepts was constrained, leading to the amalgamation of the traditional Gongbi painting technique with western realism. Consequently, a novel artistic expression emerged, aligning with the prevailing political demands of that era. The majority of artists specializing in floral and avian subjects share the belief that prioritizing public service is fundamental, and they primarily focus on character development in their artistic endeavors. Nevertheless, when considering the perspective of art itself, it is evident that these circumstances imposed certain constraints on his personal and expressive capacity, thereby presenting him with unprecedented challenges during this particular period. Gongbi painting was viewed during the Cultural Revolution as a traditional art style that was in decline, lifeless, and ultimately contributing to the abandonment and eradication of Chinese culture. "From the perspective of the performance during the Cultural Revolution, the role of fine arts as a whole is to serve the "Cultural Revolution", and to put it succinctly, fine arts is a tool of class struggle." (Li ,2016)

### **C. Reform, Opening, Western Literary and Aesthetic Tendencies Influence Chinese Culture.**

There was a thriving climate of "free discussion" in the realm of Chinese art in the 1980s due to the reform of China's economic system and the introduction of Western literary concepts. While Gongbi painting may not elicit the same level of excitement as other art forms like oil painting and ink painting, it has nevertheless experienced a profound liberation. This liberation involves breaking free from traditional concepts, adjusting its creative ideas, and embarking on bold attempts and explorations. Simultaneously, it also stimulates individuals' awareness of artistic exploration and innovation within the realm of traditional academia, as well as in other artistic domains .

Following the 1990s, numerous artists engaged in a contemplative and profound examination of the longstanding tradition of Chinese painting. Within the context of "diversity and complementarity," each individual adopted a distinct stance and established their own scholarly tradition. Based on this foundation, they persisted in furthering their efforts to enhance and refine their creations. Within a highly diverse artistic milieu, Gongbi painting effectively harnesses its capacity for assimilation and synthesis. Artistic expressions that effectively convey the experiences and emotions of individuals in modern society can

encompass both traditional and contemporary forms, as well as draw inspiration from both Eastern and Western cultural influences, without any limitations.

The act of borrowing and integrating various techniques and elements can contribute to the enhancement and refinement of one's creative endeavours, be it in the realms of decoration, construction, expression, or abstraction. According to Shao Dazhen (2009), "a significant shift in our artistic ideology has occurred since the advent of the new era of reform and opening up. This transformation entails recognising that the diversification of artistic expression is an inexorable trajectory within contemporary democratic societies". Hence, the cultural characteristics and stylistic conventions inherent in Chinese painting exemplify its multifaceted potential for adaptation to modernity and its varied significance, thereby manifesting a capacity for innovation.

#### **D. The Concepts of "Traditional Reflux" and "Root-Seeking Consciousness" Pertain to the Present Era While Looking at the National Essence**

"The pan-conceptual impact of "85 new wave art" in the late 1990s and early 2000s caused them to leave the "diversity and complementarity" art mode and reflect more of the present life state"(Li, 2013) After the turn of the century, the major ideologies promoted by the government and academic circles, such as "embracing the foreign," "enriching the west," and "borrowing the past to open the present," are based on the modern era, moving forward with The Times, and attempting to re-examine their own national traditions with contemporary consciousness, which makes the profound fine brushwork radiate vitality in the modern era background, thus producing a new artistic value. "Therefore, the sustainable space of the future development can only be considered if the new meticulous brushwork painting is placed on the specific historical deep pulse and value coordinate. " (Li , 2013)

#### **E. The era of image vision reconstructs the boundaries of "meticulous painting" and brings a new way of speech**

"Since the 1980s, the emergence of the sociological and cultural discourse model in the field of art theory is another window of re-reading visual images based on multiple observations, which enables the relationship between art works, art criticism and art history views to be effectively mutually confirmed" (Li,2013), adding more possibilities to artists' creative methods. In particular, the form of light and shadow has the most prominent influence in Western art. "The integration of light and shadow makes modern meticulous flower-and-bird painting show a vague atmosphere, closer to the artist's indescribable whisper expression" (Hua Bin, 2020). They redefine the territory of "meticulous painting", introduce a new discourse mode, and highlight the value of "concept first". In other words, the concept and means of modern Western art are used to reshape the schema of Gongbi painting in the past, trying to combine this tradition with modern art to form a unique artistic style different from traditional Gongbi painting, thus showing a "contemporary" form of "Gongbi painting", reflecting the concept of modern art in the world. It is obvious that no matter which path they take, their goal is very clear, that is, they want to continue to promote the development and innovation of Gongbi painting, with their own country as the foundation and the world as the prospect.

This endeavour seeks to establish a distinctive artistic style that diverges from the conventional Gongbi painting, thereby manifesting a contemporary manifestation of this art form. Consequently, this artistic endeavour embodies the global concept of modern art. Regardless of the chosen trajectory, it is evident that their objective is unequivocal: to

persistently foster the advancement and ingenuity of Gongbi painting, utilising their nation as the bedrock and the global sphere as the horizon.

In conclusion, this study demonstrates that there is a lack of research on the development of the content of Chinese meticulous flower-and-bird painting in the unique era of China, as evidenced by the limited literature collection, analysis, and induction from various perspectives. Therefore, it is crucial to allocate more attention and resources towards further investigation in this area. This study seeks to investigate the primary factors contributing to its creation, explore its historical context, and analyse the elements of the era through rigorous research. Based on this premise, information is incorporated into the realm of knowledge and databases, and subsequently utilized to inform and direct practical innovation.

### **RESEARCH METHODOLOGY**

This research is a qualitative research, using qualitative comparative research, content analysis, interpretation research and historical context research. Collect, analyze, summarize and compare data on the constituent elements of literature and works. It quotes historical materials and research results, such as "The History of Chinese flower-and-bird Painting" (Kong Liuqing 2019) and "The History of Chinese Flower-and-bird Painting" (Ye Shangqing 2016) in periodical literature, such as "On the Modernity of Modern Meticulous flower-and-bird Painting" (Hua Bin, 2020), which conduct detailed research and elaboration on the historical context, artistic characteristics and stylistic characteristics of Chinese flower-and-bird painting. It provides important reference and support for this study. Through data analysis and processing, it forms the basis for identifying and organizing the content transformation of Chinese meticulous flower-and-bird painting. To a large extent, this study relies on the combination of these research methods to more comprehensively classify, summarize and analyze different literatures. The form, color and space are studied in depth. These methods lead to the conclusion of content transformation. Image processing and data analysis software such as Adobe photoshop are used to help check and compare this aspect. Such tools help with many image processing and analysis, providing solid research support.

### **ANALYSIS AND FINDINGS**

#### **The Content Transformation of Meticulous Flower and Bird Painting in Contemporary Context**

In the effective literature, through collection, collation, analysis, and induction, the development of meticulous brushwork flower and bird painting and its reasons have been clearly analyzed. Under the dual influence of inheriting their own national culture and being influenced by Western art, how do artists re-choose their own creative style and what ideas do they pursue? What subjects, forms of creation, and techniques they use to represent the environment in which they live. We analyze the conclusion of its content transformation from three different angles and data. The selected works are mainly based on different themes, forms of expression, techniques and other factors, and the selection of artists is also subjective, represented by well-known artists and professors, with different age groups and professional recognition. It is analyzed from different angles and then used as a data basis model.

**Analysis of Screen Content Transformation in Changing Times****1. Epochal**

The art of Chinese meticulous flower-and-bird painting has a rich historical background, with its emergence as an autonomous genre occurring during the Wei and Jin Dynasties (220-589). In conjunction with depictions of figures and landscapes, figure painting emerged as one of the three primary genres in Chinese painting. This genre predominantly portrayed subjects such as women, nobility, emperors, and individuals within the imperial court, as well as various folk narratives, exemplified by Gu Kaizhi's renowned work, *Ode to the Goddess of Luo*. The earliest instances of flower-and-bird paintings can be observed within the context of figure paintings. Gongbi painting, an art form prevalent in ancient times, has consistently employed a realistic approach, primarily focusing on objective depiction as its central theme.

The aforementioned depiction of the social milieu at that era serves as an authentic representation, functioning as a record that holds both temporal and historical importance. This significance is also evident in contemporary Gongbi art. The contemporary practise of careful brushwork can be seen as both a heritage and an expansion of old meticulous brushwork techniques. It represents a significant enrichment and development of modern meticulous brushwork technology. In addition to conventional floral and avian representations, contemporary plant cultivation has expanded to encompass a diverse array of species. This expansion is attributed to advancements in science and technology, as well as the introduction of plants from foreign regions.

Notably, tropical plants have gained prominence, alongside themes that incorporate elements from local ethnic groups, foreign cultures, or the urban environment. Furthermore, the emergence of science and technology has facilitated the inclusion of novel botanical representations. Similar to the artistic creations of Tang Xiuling (Figure 1), there exist contemporary glass artworks. The array of options is also characterised by a more subjective, open-minded, and ideological nature, which mirrors the societal, cultural, and artistic advancements. "The painter adheres to their individual artistic inclinations, aligns with the prevailing tendencies of the era, and recognises innovation as an inexorable trajectory in the progression of painting". (Lin , 2020)



**2. Clarity**

The exquisite flower and bird paintings' substance has changed, but that doesn't mean they aren't still documenting this time period. The concept in question is derived from a particular tradition, yet it remains closely connected to that tradition. This approach incorporates contemporary societal concepts and the artistic attributes of individuals. In an effort to differentiate from conventional objective replication, the artist employed a more subjective colour palette in their painting. The author employs several metaphors in the picture, associating each flower and leaf with the inner workings of their own mind. This artistic representation leans towards a more abstract approach, showcasing the author's own style and evident individuality.

One instance that exemplifies this is Ye Peng's renowned series titled "Space and Time Field" 1-16, which exhibits a distinct and compelling artistic identity. "In this body of work, Ye Peng deliberately incorporates both the Chinese perspective and the Western photography perspective inside a unified spatial context". (Ye, 2015) The integration of Western spatial perspective and Chinese painting spatial perspective is seamlessly achieved, resulting in the absence of explicit symbols and signs within the depicted image. Instead, there exists a

sensation that possesses both a rhythmic quality and a contemporary essence. The artist's artwork, depicted in Figure 2, encapsulates the essence of a flower, a world, a tree, and a floating life within the form of a swan geese or a betta fish. This composition serves as a visual representation of the artist's intention to convey the timeless perspective of existence.

Table 1. The Evolution of Content as the Times Evolve

| Findings        | Definition   | Artwork   | Reason  |
|-----------------|--|---|---|
| Temporal spirit | The attributes or features of The Times encompass the artefacts or emblems of that particular period, serving as manifestations of the underlying concept of The Times embedded within the prevailing culture. |  <p>Figure 1<br/>Artist: Tang Xiuling<br/>Title: A Gentleman<br/>Dimensions: 164x 200 cm<br/>Material: Silk with heavy color<br/>Creation date: 2009<br/>Source of works: <a href="https://mbd.baidu.com/ma/s/wkgkvkSq">https://mbd.baidu.com/ma/s/wkgkvkSq</a></p> | In the context of portraying modern flower arrangement art, we have made a bold decision to incorporate glassware as a novel element. Bottles and glass tables serve as the backdrop, presented in a vibrant and vivid manner, deviating from the conventional desktop arrangement that typically features a wooden background. |
| Clarity         | Artworks possess distinct and individualistic attributes in terms of their modes of expression, thematic elements, stylistic choices, and innovative approaches.   |  <p>Figure 2<br/>Artist: Ye Peng<br/>Name: Image<br/>Dimensions: 68 x 85 cm<br/>Material: Paper</p>   | The incorporation of innovative components, such as advertising design and computer production processes, has expanded the boundaries of traditional Chinese painting. These additions serve to convey a fresh  |



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|--|--|--|--|
|  |  | Creation date: 2017<br>Source of works:<br><a href="https://m.sohu.com/a/345786732_693048?strategyid=00014">https://m.sohu.com/a/345786732_693048?strategyid=00014</a> | perspective held by the younger generation, prompting a reevaluation of several aspects. |
|--|--|--|--|

### **Analysing on Various Civilizations which Woven Together In The Image**

#### **1. The Embodiment of Western Painting Thought**

Contemporary artists of flower and bird painting exhibit a remarkable level of precision and attention to detail. The majority of these artists adhere to academic principles, including Western expertise in areas such as perspective, optics, and colour theory. Their profound comprehension and extensive exploration of these elements distinguish them from their ancient counterparts. The expansion of self-expression in modern painting has been significantly inspired by humanism, hence fostering a plethora of innovative ideas. The artwork employs unique artistic concepts and viewpoints to depict collective societal emotions and personal spiritual experiences. It serves to validate individuals' self-worth and thus enhances their subjective motivation. The flower-and-bird paintings created by Professor Jia Guangjian exemplify a meticulous approach that successfully captures the essence of genuine flowers and birds, so embodying an aesthetic ideal state.

Consequently, these artworks evoke a sense of romance and poetry, contributing to a profound aesthetic notion. As an illustration, the artwork titled "Snow Over the Brook Pond" (Figure 3) serves as an example. On one side, there exists a barren and desolate landscape, while on the other side, a vibrant and flourishing environment can be observed. This phenomenon is characterized by the simultaneous withering and blossoming of the subject in question. The concept, which transcends the earthly realm, imbues the picture with an ethereal quality reminiscent of a dream. The author's masterful brushwork gives rise to a realm of exceptional beauty and refinement. The work titled "Lotus" by Professor Jia Guangjian encompasses not only his keen observations and insightful reflections on life, but also his subjective aesthetic encounter. When the convergence of the lotus within his gaze harmonizes with his personal emotions, a captivating mirage of the lotus shall manifest, afterwards transforming into a vibrant and meaningful depiction in the medium of ink painting. Hence, it may be said that Jia Guangjian's depiction of the lotus transcends mere replication, as it frequently encapsulates his own aesthetic vision within the ink medium. The integration of art with life as an artistic notion not only serves to anchor art in reality, but also enables the audience to experience the visceral impact and potency of artistic expression. "this artwork incorporates elements from Western painting, such as the current concepts of shadow, colour, and composition. It effectively portrays the vibrant and lively essence of nature". (Jia, 2014)

#### **2. Integration of Space and Color**


"The emergence of Western painting techniques has influenced the spatial arrangement and colour application in Chinese painting". (Lin, 2020) Chinese painting is known for its distinctive spatial expression, exemplified by the philosophy of "white when black." The performance of space can be observed in the minute details of lines, objects, colors, and the processing of


darkness and solidity. The emergence of Western art sketch has significantly influenced the spatial composition and colour palette of the painting.

In regards to colour, the current painting style diverges from the traditional "with the class" approach, beyond the aesthetic norms associated with this technique. Instead, it strives to objectively depict nature and faithfully portray reality. The artist incorporates elements of physical realism into the process of colour creation within the artwork. The tone of the image is characterized by a sense of harmony, while the colour layer has a delicate quality that is in alignment with the visual representation of the object. Simultaneously, it can also convey the perception of spatial dimensions, the perception of void and authenticity, as well as the tactile quality. An illustration of this can be observed in the works of Sun Chao, a budding artist, particularly in his painting titled "Unseen Montage" (Figure 4). These artworks exemplify a harmonious fusion of spatial perception and colour. The predominant hues utilized in her artwork consist primarily of shades of grey, effectively harmonizing the Morandi colour system with the traditional techniques employed in Chinese painting. Sun Chao's artistic oeuvre prominently features depictions of fractured branches, floral elements, and various fauna.

The artist employs a current perspective and evokes an emotional encounter within the picture, so establishing a novel painting style that diverges from conventional artistic practices. Upon being uprooted from the soil, the flowers are afterwards arranged in various locations, so exemplifying their enduring existence through the manifestation of dreams. The utilization of this metaphor elicits a perception among individuals that the first, well-known depiction has been crafted with a profound sense of perpetuity and diversity. In Morandi's artistic approach characterized by indifference and tranquilly, viewers are able to perceive a sense of serenity, simplicity, and calmness. It becomes evident that the artist endeavors to attain a personal state of tranquilly amidst the chaotic and bustling nature of the contemporary era. Conversely, Sun Chao's artistic style emanates from a feminine perspective, lamenting the illusory nature of existence and conveying the prevailing sentiments of the era.

Table 2. Analysis of Multi-Culture Interweaving in the Picture

| Findings                                       | Definition  | Artwork   | Reason   |
|--|---|---|--|
| The embodiment of the western painting thought | It illustrates the vigour and vibrancy of nature by incorporating the contemporary concept of light, colour, and composition used in western art. |  <p>Figure 3<br/>Artist: Jia Guangjian<br/>Title: The Snow in Xitang<br/>Dimensions: 218 x 170 cm<br/>Material: Paper<br/>Creation date: 1999</p> | One of the most emblematic pieces of contemporary Chinese art, its ideological, traditional technological, expressive, shape, and stylistic components all perfectly encapsulate traditional art in instances from the modern world. The presence of |

|   |   |   |  |
|---|---|---|--|
|   |   | <p>Source of works:<br/>Meticulous<br/>brushwork Master<br/>Special<br/>Performance Jia<br/>Guangjian (written)</p>   | <p>ideological guiding can be readily discerned in the creative process of the aforementioned entity. One perspective highlights the manifestation of traditional cultural heritage, while the other perspective emphasises the portrayal of romantic ideals found in Western painting philosophies.</p> |
| <p>The fusion of space sense and tone</p> | <p>The overall tone of the work has a harmonious quality, with a delicate layering of colors that maintains consistency between the colour palette and the shown images. Furthermore, this cohesive approach effectively conveys a sense of spatiality, realism, and texture.</p> |  <p>Figure 4<br/>Artist: Sun Chao<br/>Title: No See: Montage<br/>Dimensions: 93 x 165 cm<br/>Material: paper<br/>Creation date: 2014<br/>Source of works:<br/><a href="https://m.sohu.com/a/483841499_121124707/?pvid=000115_3w_a&amp;strategyid=00">https://m.sohu.com/a/483841499_121124707/?pvid=000115_3w_a&amp;strategyid=00</a></p> | <p>From a female perspective, significant emotions are delicately and meticulously articulated, and she conveys the meaning of life by the colour of her eyes and the space in her heart.</p>  |

## Analysis of The Transformation of Painting Ideas

### 1. Personalized

"Painting is inherently intertwined with the artist's distinctive personal style, despite its focus on emotion and relatively limited emphasis on technique". (Lin, 2020) Throughout history, the essence of Chinese precise flower-and-bird painting has been rooted in metaphorical emotions. Consequently, the significance of the artwork to the audience surpasses that of the technique employed. The artist's internal expression is frequently conveyed through the

painting's conceptual shape. The increasing impact of Western art conceptions and the evolution of Chinese painstaking painting have resulted in a greater diversity in traditional modes of artistic expression. However, these traditional methods are gradually becoming inadequate in meeting the demands of artists, leading to a heightened emphasis on individualization.

The artist's distinctive personality and artistic style are indicative of their individuality and cognitive processes. In the artistic oeuvre of He Xi (Figure 5), the challenges associated with the dual approaches of "inheritance" and "innovation" are effectively conveyed with precision and liveliness, resulting in a commendable synthesis and coherence. The paintings created by this artist serve as integral components that deeply permeate the realm of Chinese painting. Through his innovative approach to style, he has successfully unearthed the profound spiritual connotations that hold immense value for the advancement and evolution of Chinese painting, drawing inspiration from its rich legacy. By drawing upon tradition, the artist endeavours to achieve advancements and enhancements in aesthetic concepts, subject matter content, the pursuit of artistic conceptions, and brushwork skills. This approach ensures that the artist's paintings do not adhere to conventional norms or become stagnant within the realm of art. He has the genuine potential to attain "innovation, development". The utilisation of western photography technology by the artist in his creation demonstrates a pronounced and deceptive creative impact.

## **2. The Embodiment of Spiritual Thought**



Contemporary meticulous flower and bird painters demonstrate a commitment to portraying both the objective image and their emotional expression and personality. This pursuit aims to achieve a vibrant, multi-layered, and multi-faceted humanization of the depicted subjects. Several recent contemporary works demonstrate the artists' inclination to convey their thoughts and sentiments. These artists begin their creative process by drawing inspiration from their genuine emotions, aiming to represent their own experiences, emotions, and even variations in their emotional states through various artistic mediums. Utilizing the medium of painting as a vehicle for the expression of emotions, the artist endeavors to translate abstract spiritual concepts into tangible and lifelike visual representations within their artistic creations.

A piece of art that solely focuses on the representation of objects and the expression of personal preferences, while lacking the inner essence and the articulation of individual emotions, can be considered devoid of a profound sense of spirituality and soulfulness. Qin Ai is an artist who employs contemporary concepts as a means of expressing his artistic prowess. Amidst the wave of modernism, he steadfastly advocates for the use of traditional Chinese aesthetics as a means to reexamine his perspective on the world. The incorporation of avian and animal subjects into photography is accompanied by the inclusion of mythological motifs, alongside the incorporation of European architectural elements. The works of Qin Ai (Figure 6) exhibit a profound aesthetic notion, characterized by compact imagery and a dramatic stage arrangement, thereby establishing a novel Oriental artistic paradigm. These artistic representations are derived from the intricate brushwork paintings of the Song Dynasty.

"The presence of spiritual embodiment is essential in contemporary art, as it allows for the investigation of aesthetic forms".Lin (2020) However, the author argues that solely focusing on aesthetic forms without considering spiritual elements might lead to the degradation of art into kitsch. If the classification of "contemporary meticulous brushwork" is

limited to being an artistic style, its inherent value and relevance may be diminished. The proliferation and expansion of novel ideas and heightened awareness can be observed in the current painstaking flower-and-bird painting paradigm. The perpetual engagement with the spiritual realm in the process of artistic creation serves to fulfil an extended purpose.

Table 3. Analysis of the transformation of painting ideas

| Findings                            | Definition  | Artworks   | Reason  |
|-------------------------------------|---|--|---|
| Individuation                       | It refers to the distinctive personality and style that the artworks exhibit, expressing the thoughts and characteristics of the creator. It might also mean that the audience's individual perception and response to the artwork is distinct.   |  <p>Figure 5<br/>Artist: He Xi<br/>Title :1937·My Home<br/>Dimensions: 145x290 cm<br/>Material: Paper<br/>Creation date: 2010<br/>Source of works: <a href="https://mi.mbd.baidu.com/r/15CQeEB8RUc?f=cp&amp;u=a765e75cb205a162">https://mi.mbd.baidu.com/r/15CQeEB8RUc?f=cp&amp;u=a765e75cb205a162</a></p> | The application of photography technology to convey a type of expression that is not commonly found in Chinese painting is chosen. The concept of the broken chair is employed as a virtual background, and a thematic definition is provided. The visual effect is achieved by the use of crow black..                         |
| The embodiment of spiritual thought | Artists has the ability to communicate their contemplation and examination of various facets of life, nature, society, and the human condition through their artistic creations. Moreover, their works serve as a means of expressing and conveying emotions, beliefs, values, and other profound features. |  <p>Figure 6<br/>Artist: Qin Ai<br/>Title : Letter from the Distance<br/>Size:110x83cm<br/>Material: Color paper Book<br/>Creation Date: 2010<br/>Source of works: <a href="https://www.polypm.com.cn/assess/detail/0/art70727022/34">https://www.polypm.com.cn/assess/detail/0/art70727022/34</a></p>   | This artwork is created by Professor Qin Ai, featuring a portrayal of an autonomous and ideologically-driven female figure. It serves as a reflection of spiritual contemplation, incorporating Mosaic features inspired by Western architecture and a realistic depiction of a peacock, so enhancing the scope for imaginative |

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|--|--|--|--|
|  |  |  | interpretation. The work exhibits a comprehensive level of detail and employs connotation effectively, so facilitating a strong resonance with the viewer. |
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### Conclusion

The artistic tradition of contemporary Chinese meticulous flower-and-bird painting distinguishes itself from Western art in various aspects. "The advancement of contemporary Chinese painting necessitates the contemplation and investigation of various aspects, including tradition and modernity, eastern and western influences, form and concept, representation and inferiority, as well as the relationship between the self and the external world". (Li, 2015) Hence, in contrast to conventional contemporary art, it exhibits a greater proximity to both individuals' tangible existence and their spiritual well-being. During a specific time frame, it aligns more closely with the aesthetic and creative requirements of contemporary artists. Chinese art has incorporated various aspects of Western art, resulting in the integration of multi-dimensional and spatial expression, enhanced colour illusion, and expanded subject matter development. Nevertheless, as a result of the evolving realistic environment and the prevailing artistic values, individuals are consistently striving to introduce innovations.

Consequently, both the content and form of visual representations are subject to continuous transformation. The concept under consideration pertains to The Times, and its cognitive framework is undergoing a transformation, transcending the confines of conventional artistic discourse, and seeking novel avenues for advancement within the realm of "art context." In the present era, the practise of meticulous flower-and-bird painting continues to uphold the fundamental principles of meticulous painting while retaining its distinctive characteristics across various artistic mediums. Whether it is the impact of national or foreign culture, it is of significant value for artists to produce artistic creations that mirror the contemporary era and effectively convey their emotions. According to Lin Xichen (2020), the incorporation of diverse art forms does not merely entail a straightforward fusion and amalgamation of Eastern and Western elements. Rather, within a novel social framework, the prominence of artistic expression and the commitment to both traditional content innovation and the generation of novel concepts should be recognized as integral components of contemporary Chinese art advancement.

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