

The Influence of Jianjiang on Modern and Contemporary Landscape Painting

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Abstract: Jianjiang is a pioneering landscape painter in the late Ming Dynasty and early Qing Dynasty. His works are austere, cool, dry and quiet. Jianjiang learned from tradition and nature, combined with his own emotional personality, formed a unique painting language and artistic outlook. The formal language in Jianjiang landscape painting works is rich, and the schema presented is unique. Jianjiang's painting art has been around for hundreds of years. When reading Jianjiang's works, people still feel a strong sense of form and times. His distinctive painting language and spiritual connotation have a very profound influence on future generations of painters.

Keywords: Jangjiang; The Present Age; Landscape Painting; Influence.

1. The Modernity Factor of the Landscape Painting of the Jianjiang River

1.1. Epochal Character

Jianjiang can not be separated from his era, but has free access to all times, Jianjiang does not "brush and ink should follow The Times", but also achieved extremely high achievements like Shi Tao, his paintings are even more modern. Jianjiang's emphasis on sketching is very consistent with the "innovative school", but he also attaches great importance to the six Fa, does not conform to the Orthodox school, does not seek retro and oppose copying to lead the creation, the facts prove that his practice of learning natural Fa is completely feasible. Jianjiang's early works take Dong Qichang, with a sesame cun, moss points, etc., when he is about 25 years old, to about 30 years old, he uses a line such as fold, Cun like fold belt, began to learn Ni Zan. But he is like Ni Zan but not like Ni Zan. Ni painting emphasizes "easy brush and not resemblance". But the gradual river is rigorous and neat, imposing, but deep and silent. Jianjiang landscape painting has a lot of ease, but the character is unique, the chest is thin, and the works reveal a kind of supreme and most rigid righteousness.

Jianjiang's works show his deep love and reverence for the natural landscape. His landscapes show the true beauty of nature, without too many traces of artificial carving. At the same time, the picture reveals a quiet atmosphere, giving people a sense of peace and tranquility, so that the viewer can find a place to rest in the hustle and bustle of the world. This pursuit of the beauty of nature and tranquility has influenced the aesthetic conception of many painters in later ages, prompting them to pay more attention to nature and pursue the tranquility and profound artistic conception contained in their works.

1.2. Originality

The composition of Jianjiang's works is mostly empty and far-reaching, strange and stable, and many mountains are towering. The composition of his works is novel and rich in life; The sense of solitude reflected in the picture; The use of

pen and ink is very simple. It all stems from his observation of nature and his practice of painting. The characteristics of Jianjiang landscape painting are not only "cold" and "quiet", but also "empty" and "silent", "simple" and "inclusive". This is the portrayal of his state of mind, but also the portrayal of his painting style.

1.3. Pen and Ink Application

Jianjiang transformed his observation and understanding of the natural mountains and rivers into his ambition of Joseph Lin Quan through the description of the mountains and rivers. He can achieve the illusion of painting and landscape in his creation, so that the viewer can feel the perfect unity of ink and landscape.

The art of forming the brush and ink language of Jianjiang landscape painting is a reflection of The Times, which can vividly and intuitively present the characteristics of The Times and society at another level. However, art works are also the personal products of artists, and painting works can well reflect the characteristics of the painter's own personality and thoughts and feelings, and the thoughts of painters will change due to social changes. Some choose to serve the emperor and politics; Some people send pictures in their spare time; Some people hide behind empty doors to draw pictures. Painting style or gorgeous, or clear, or rich, or elegant.

2. The Forming Process of the Modernity Tendency of Jianjiang Landscape Painting

The main content of this chapter is to discuss the In & Out of the modernity of Jianjiang's landscape paintings. Starting with his studies of landscape paintings, the chapter explores step by step how the modernity of Jianjiang's works came into being, is experienced what kind of process only then appears the final modernity tendency the artistic style appearance. Therefore, this chapter begins with the life of Master Jianjiang, through different stages of experience, thought and mentality to explore how his modern tendency was formed, through different periods of landscape works to study the process of its modernity. I mainly divided the process of Jianjiang's art into three stages: the period of imitating the ancients, the

period of transformation and the period of maturity.

2.1. Imitate the Ancient Period

The process of the formation of the modernity of Jianjiang landscape is not a single process, but through its own continuous artistic reality extracted. Like everyone who learns Chinese landscape painting, Jianjiang also learns from imitating the works of the ancients. Before any painter has his own unique painting appearance, he learns the basic painting techniques step by step and absorbs the nutrition that is conducive to his own development from the tradition. The historical view is that Jianjiang's painting was mainly inspired by two great masters of the Yuan Dynasty, Ni Yunlin and Huang Gongwang.

2.2. Period of Change

Jianjiang was born in an alternate era, and the Ming Dynasty gradually declined due to internal troubles and foreign attacks. Jianjiang returned to Shexian County from Wuyi Mountain around 1650, which was an important period of change in his painting career. His painting vision shifted to Huangshan Mountain. During this period, Jianjiang's landscape painting style began to become general and concise, and he began to depict the structure of the mountain stones through geometric shapes like rectangles and trapezoids. Instead, straight lines are used to separate large surfaces and highlight the sense of composition. Thus, Jianjiang's unique painting language began to be slowly established during this period, and he began to constantly explore and innovate to find his own personalized language. Although this personal style is still immature, we can vaguely see that the modern tendency of his works began to emerge gradually.

2.3. Mature Period

In the last period of his life, Jianjiang mainly traveled to many places, such as Huizhou and Lushan Mountain in Hangzhou, and the period from 1656 to 1664 was the peak period of Jianjiang's artistic creation. In this period, his thoughts were generally "based on Buddha, based on the old, and swimming in storage". Therefore, it can be seen that at this time, Jianjiang's inner psychology is stable and tends to be calm, and he puts all his inner thoughts into his own artistic creation. During this period, Jianjiang's painting style became more and more mature, and his own unique artistic language and symbols were clearly presented. In this period, the landscape paintings of Jianjiang have more decorative artistic effects, and at the same time, the pictures also convey a lonely, desolate and depressed artistic atmosphere, giving people a feeling of loneliness. There are also many representative works of Jianjiang during this period, such as Landscape Painting of Gift to Weimin and Picture of Late Spring, which can reflect Jianjiang's unique painting appearance and language. Through these works, we can see that Jianjiang's works contain some tendencies of modern art, such as abstractness, ornamentation, symbolization and other main characteristics of modern art.

Jianjiang's life experience rough, his paintings often contain personal feelings and spiritual pursuit. He used landscape to express his feelings about the world, thinking about life and yearning for the ideal realm. Later painters realized the importance of integrating emotion and spirit into painting from Jianjiang's works, and one after another explored how to express their inner feelings and thoughts through art in their own creation, thus making the work more

appealing and depth.

3. Literature References

In the process of learning landscape painting, copying is a compulsory course, which is the best way to learn from the ancients to understand the paintings of the ancients. Only through continuous copying learning, interpretation and deliberation can we further understand the techniques, language and inner emotions of the ancients in landscape painting. At the beginning of copying ancient paintings, the most important thing is to learn the ancient people's brush and ink, painting techniques, steps and painting ideas. A good painting is like a book, it can withstand repeated scrutiny, appreciation and interpretation. Copying Hongren landscape painting needs to pay attention to the method of starting the brush into the paper, the change of the side and center, the speed of the brush stroke, and finally from the whole to the local copy, and then from the local return to the whole. In the process of copying, I learned the uniqueness of the rock structure of Hongren's painting, the minimalist wrinkle technique, the flexibility of brushwork, and the uniqueness and innovation of the composition form of Hongren's landscape painting, and applied the knowledge and techniques learned during copying into my creation.

Speaking of the influence of Jianjiang landscape painting, we must mention an important painting school - Xin 'an Painting school. This painting school is mainly composed of artists who live in Huangshan area of Anhui province. Like Jianjiang, they take Huangshan as their painting subject and are deeply influenced by Jianjiang landscape painting in their artistic techniques and painting language. Wang Zhirui is a representative painter of the Xinan School. The outstanding feature of Wang Zhirui's landscape painting is "simple", which means that his landscape painting has no large ink, nor repeated wrinkle, and is mainly expressed by lines. Jianjiang absorbed the brush and ink techniques of the sages, respected Ni Zan's painting expression, formed his own painting expression language, and promoted the development and status of the Xin'an painting school. Many Xinan painters after Jianjiang absorbed his brush and ink techniques. It can be said that Jianjiang played an important leading role in the Xinan painting school.

His works can often create a far-reaching artistic conception, giving a strong artistic appeal. The stillness in the painting is permeated with ethereal and beautiful, refined and simple, showing the ethereal beauty of space consciousness beyond reality and a kind of complex of life, he can also feel the existence of the life of the noumenon of the personality emitted by the aesthetics.

Jianjiang's artistic achievements and influence were not only limited to the Tân An school of painting, but also radiated to the schools of painting in other regions. Such as the Yangzhou School of painting, painting on the sea have some inspiration and influence. Some artists of the Yangzhou School of painting drew on the characteristics of Jianjiang in the use of ink and composition, and combined their own artistic pursuit to form a unique artistic style; The painters of the Maritime School also drew nutrition from Jianjiang's works and developed in the process of innovation.

4. Peroration

Jianjiang has a very profound knowledge, has a unique pen and ink skills and artistic perception, pay attention to the

combination of practice and innovation, practice promotes innovation, innovation carries forward the tradition, the real perception of natural landscape scenery also casts Jianjiang's unique landscape art style. Jianjiang prospered the style and appearance of the Chinese painting circles in the late Ming and early Qing dynasties, and promoted the development and evolution of the artistic form language of Chinese landscape painting. The innovative spirit of Jianjiang is what we contemporary youth should continue to learn and practice, to jointly promote the development of Chinese landscape painting, so that Chinese landscape painting has more new features highlighting the spirit of The Times and cultural connotation, so that the future landscape painting inherits the breath of the Chinese nation and stands in the forest of world art.

To the painters of later ages, Jianjiang's works are an inexhaustible art treasure. Jianjiang's paintings can be used for inspiration and reference in the honing of brush and ink techniques, the improvement of aesthetic realm, and the innovation of creative ideas. In the process of learning traditional painting, many modern painters will study Jianjiang's works in depth, learn nutrition from them, enrich their artistic expression, and continue to explore and innovate

on the basis of inheritance, to promote the continuous development of Chinese painting art.

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