

Analysis of the Similarities and Differences between Watercolor Landscape Painting and Boneless Landscape Painting

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Abstract

There are similarities and differences between Chinese and Western painting arts. By comparing and studying the similarities and differences between watercolor landscape paintings from the west and boneless landscape paintings in Chinese traditional paintings, in terms of traditional origin and development, material media and pen and ink techniques, observation methods and sketching concepts, we can deeply explore the similarities and differences between Chinese and Western paintings, and be more conducive to the development, evolution and integration of Chinese and Western art.

Keywords

Watercolor Landscape Painting; Boneless Landscape Painting; Chinese and Western Painting.

1. Introduction

The relationship between Chinese and Western paintings has shown a high degree of integration in modern times, and Chinese watercolor painting has its own characteristics after more than 100 years of development. Although there are many similarities between Chinese painting and watercolor painting in terms of hydrophilicity, as a kind of painting from the west, the noumenon characteristics of watercolor painting have not changed. That is to say, although this fusion of Chinese watercolor painting is inevitable, there are still many similarities and differences between it and boneless painting in traditional Chinese painting, and even in the landscape or landscape of similar subject matter, there is significance for further comparative study. Therefore, the comparative value between watercolor landscape painting and boneless landscape painting is more meaningful, and the direction and path of the fusion of Chinese and Western paintings can be further explored. Watercolor painting with landscape as its theme or subject matter has many similarities with boneless landscape painting in terms of subject matter, which makes the comparison between them more comparable on the one hand, and on the other hand, it is conducive to their mutual reference and development.

2. The origin and development of tradition

Watercolor landscape painting and boneless landscape painting have deep traditional origins, but there are many differences between them in the process of development and evolution. This is determined by the differences in traditional culture, philosophy and aesthetics between China and the West. First of all, the development of western landscape painting has a direct impact on the tradition of watercolor landscape painting, including the development of Chinese watercolor painting in landscape or landscape, which is also determined by the characteristics of watercolor painting itself. Of course, the influence of Chinese traditional culture and art, especially the traditional origin of boneless landscape painting, has played a very important role in it, which is mostly subtle. Because for Chinese art creators, "complete westernization" is very difficult to achieve. Another reason is that watercolor landscape painting and boneless landscape painting have many similarities in their early origins. Because, from the perspective of human art, in the primitive period, different regions, or different countries and nationalities have certain convergence, which also shows the commonality of human primitive art, that is, watercolor landscape painting and boneless landscape painting are developed on the basis of the evolution of Chinese and Western art for thousands of years. However,

in the evolution process of each painting type, it gradually distanced itself from other painting types, and formed a certain uniqueness. The maturity of western landscape painting is generally considered to be in the 17th century, and tracing its origin and western primitive art should be produced at the same time, such as the scenery in rock paintings. In fact, as early as the Renaissance, Diu Lei, a German master painter, had many watercolor landscape paintings, and quite a few Renaissance artists probably dabbled in watercolor landscape paintings, and for watercolor landscape paintings in the strict sense, they had to go to Britain in the 18th century. The appearance of masters of watercolor painting, such as Bonington, Turner and Constable, has formed an independent form of watercolor landscape painting, especially developed from the subsidiary position of oil painting art to be comparable to it. Moreover, after modern times, many oil painting masters also have classic works of watercolor landscape painting, such as Swedish painter Zorn, who mainly painted figures.

However, the origin of boneless landscape painting is different from watercolor landscape painting in that there are many arguments, but lack of empirical evidence. First of all, it is generally believed that boneless painting originated from "Bumper Painting", which was passed down as the "Bumper Flower" of Zhang Sengyou in Liang Dynasty in the Southern Dynasty, and the "Bumper Method" of Monk Wei Chiyi in Tang Dynasty, and the earliest "boneless landscape" was considered as Yang Sheng's "boneless method" in Tang Dynasty. Secondly, according to another theory, boneless paintings in the strict sense still did not appear before the Five Dynasties and Northern Song Dynasty, including boneless landscape paintings. And boneless painting was created by Xu Xi in the Five Dynasties and Southern Tang Dynasty and Xu Chongsi in the Northern Song Dynasty, which became a kind of traditional Chinese painting. However, boneless painting was gradually paid attention to in Ming Dynasty, including Sun Long, Shen Zhou and Wen Zhiming. Among them, Dong Qichang has made great contribution and influence to boneless landscape painting. He also mentioned many names such as "boneless mountain" and "boneless landscape" in his paintings, and discussed the origin and development of boneless landscape painting in his painting theory, and many boneless landscape paintings survive in the world. In Qing Dynasty and modern times, boneless painting and boneless landscape painting have flourished. Wan Nantian inherited the tradition of Xu's boneless painting and developed it, which made boneless painting established among literati paintings. Changzhou Painting School, represented by Changzhou Painting School, is mainly boneless flower-and-bird painting, but it is also deeply influenced by landscape painting which is in the mainstream of painting circles. Many painters, including Jinling Painting School, are involved in boneless landscape painting. Moreover, since the mid-Qing Dynasty, the extensive exchange and integration of Chinese and Western paintings has made watercolor painting and boneless painting show the trend and phenomenon of continuous integration. For example, Hua Nie of Yangzhou School of Painting and Zhao Zhiqian and Ren Bonian of Shanghai School came into contact with Western watercolor painting directly or indirectly, which naturally led to the development and evolution of Chinese and Western integration. In modern times, "New Chinese Painting", which was influenced by Western painting and Japanese painting and pursued the combination of Chinese and Western painting, was also influenced by Western watercolor painting. Because in common, especially watercolor landscape painting and boneless landscape painting are more closely related. This also makes Chinese painters in the late 19th century and early 20th century naturally integrate many characteristics or merits of western watercolor painting when they create boneless paintings or boneless landscape paintings. Today, due to the similarities between watercolor landscape painting and boneless landscape painting in many aspects, as well as the development of globalization and the arrival of the global village era, art exchanges in various regions or countries are easier and more frequent. Therefore, for Chinese watercolor creators, the tacit understanding and integration between them, on the one hand, presents a diversified and diversified evolution form, on the other hand, it is also a good development trend of Chinese watercolor painting and a golden age for the development of boneless painting or boneless landscape painting.

3. Material media and brush and ink technique

Watercolor landscape painting and boneless landscape painting show the common characteristics of Chinese and Western paintings, which makes them more likely to integrate in material media and pen and ink techniques. Because "in the era of boneless painting, although there is no watercolor painting technique, boneless painters already know how to use the light and dark method of ink painting and the halo dyeing of color to describe objects, which is similar to the wet painting method of watercolor painting [1]." This is determined by the commonness between material media and pen and ink techniques. From a broad point of view, the painting style or form of painting with water and glue as media and pigment powder can be called watercolor painting. Of course, the appearance of watercolor painting in the modern sense is much later than that of boneless painting in traditional Chinese painting. Therefore, in the comparison of Chinese and Western painting art, the similar relationship between watercolor landscape painting and boneless landscape painting makes them more comparable. At the same time, because the differences between Chinese and Western painting art are very prominent, it is more conducive to learn from each other in the process of comparison. Moreover, from the perspective of water as a medium, it has become a favorable condition for the comparison between Chinese and Western paintings, and it also makes the possibility of fusion between Chinese and Western painting art even greater from a certain angle, that is, how to control moisture and dryness and wetness is one of the basic skills of both, and from a certain angle, "water control" is a rather advanced and complex skill. Or for Chinese and Western painting art, "water control" determines the success or failure of the work. Comparing the two, boneless landscape painting, as a special style in Chinese painting, needs to achieve a subtle degree of water control. This is first manifested in the differences in materials and media, but it will show differences in expression techniques. In terms of paper, "because of the different paper media used by each, rice paper and watercolor paper are almost unchangeable after water color is attached. Therefore, the writing of boneless painting on rice paper needs to have the ability to make the picture look angry. Compared with watercolor painting, the paper used in boneless painting or boneless landscape painting is more absorbent and diffusive. Secondly, in terms of pen, although there are many similarities between brush and round pen or sharp pen of watercolor painting, it can be known from common sense that in traditional Chinese painting, brush needs more skill training, and "boneless" is not without bone strength, but full of bone strength. Therefore, these traditional painting skills are more meaningful to Chinese watercolor painters, or more emphasis is placed on the integration of Chinese and Western paintings, because if they are very superficial to the art of their own nation, they will not make any artistic achievements. It may be a new topic for Chinese watercolor landscape creators to apply the skills of traditional boneless painting or boneless landscape painting to the creation of watercolor landscape painting. The inheritance of this gene is sometimes subtle. In Chinese watercolor painting circles, there are not many phenomena that brush is the main watercolor pen.

As we all know, watercolor landscape painting still takes color as its main expression language, which requires creators to achieve realistic color effect similar to "illusion" and inject their own "true feelings" into their creation, so as to achieve the aesthetic interest of harmony between subject and object. Compared with traditional Chinese painting, boneless landscape painting is the same in color. Boneless painting is an artistic form that emphasizes color in traditional Chinese painting, but in the process of emphasizing the blending of water and color, it pursues a kind of artistic conception like "expressing and writing". Although the application of this color still follows the traditional technique of "coloring with the class", for today's creators, the ancient image without perspective or showing anti-perspective has changed. Of course, subjective deformation and exaggeration do not need to be defined by perspective standards. However, in the development of watercolor landscape painting, it appears to be closer to science. Early artists are constantly imitating and approaching nature. After Impressionism, the establishment of modern sketching colorimetry makes the external light effect of watercolor landscape painting truly lifelike. Therefore, the requirements for a relatively fixed perspective and a certain perspective angle are relatively high, or they are greatly influenced by specific light and space-time. Of course, Western modernism and later, perhaps influenced by

Chinese traditional art, the emergence of abstract watercolor shows the integration of Chinese and Western painting development. Therefore, the so-called differences between realism and freehand brushwork, figurative and abstract, intrinsic color and environmental color are not the essential differences between Chinese and Western paintings. However, there are still many differences between Chinese and Western traditional arts, because their inherent cultural requirements are different. As far as boneless landscape painting and watercolor landscape painting are concerned, "although the materials used in Chinese boneless painting are not the same as those in watercolor painting, the visual experience and atmosphere created by the picture are similar to the wet painting of watercolor painting [1]." Therefore, with the development of globalization, the communication and integration of Chinese and Western paintings is more convenient, which will also affect the further development of boneless landscape painting and watercolor landscape painting.

4. Observation mode and sketching concept

In the long-term development of Chinese traditional painting, it also emphasizes sketching or portrait, for example, Shi Tao's "searching for strange peaks and making drafts". Similarly, western paintings emphasize sketching more, especially impressionists. In particular, the convenience of watercolor painting in terms of materials makes it have certain advantages in painting categories. Therefore, the sketching of watercolor landscape painting is even more irreplaceable. First, the natural scenery is very rich, which is conducive to training or creation. Secondly, photography cannot completely replace sketching or hand-painting. Moreover, many art masters at all times and in all over the world emphasize sketching. For example, in the impressionist painting mentioned above, outdoor sketching is creation, and no modification is made after returning, emphasizing the "vividness of the pen" [2]. Therefore, for watercolor landscape painting, whether it is a beginner or an art master, it is an important way to understand nature, exercise skills and express the spirit of nature. Of course, both Chinese and Western paintings emphasize sketching, but they are different in the way of observation and the concept of sketching. First of all, the observation way of traditional Chinese painting presents the characteristics of a certain "free viewpoint", that is, when the painter observes the nature, he is constantly wandering. When he paints from life, he mostly does not imitate the fragment or part of the nature, but "expresses" the nature on the basis of the integration of the subject and the object. Especially for the traditional boneless landscape painting, "observing the nature" and "sketching powder copy" are similar to what we call "making a draft" and "drawing a draft". In the process of further creation, a long-term "stylized" creative concept played a decisive role. For example, the performance mode of "folding high and folding far" is close to the head up effect. In fact, Shen Kuo criticized Li Cheng's "painting cornices" in ancient times. Since Ming and Qing Dynasties, the orthodox school, represented by the "Four Kings", preferred to "copy the ancients" and ignored the importance of "learning from others", which made Chinese traditional paintings drill into the pile of old papers and gradually lose their vitality. Of course, quite a few "unorthodox" painters still emphasize "learning from others". In the field of boneless painting, especially in the "Changzhou Painting School", the "boneless painting" created "literati boneless" with literati painting style on the basis of inheriting tradition, that is, "boneless flower" not only revived boneless painting, but also developed it, which was also called "authentic sketching" by painting circles, but lacked in boneless landscape painting. Therefore, the observation methods and concepts of sketching focus on the different application of perspective.

Watercolor landscape paintings generally follow the principle and method of focus perspective, that is, sketch and creation from a relatively fixed perspective that still follows a little perspective. As far as realism is concerned, more emphasis is placed on the reproduction of light and color, such as warmth and shade, or the realistic effect of illusion. The artistic creators of watercolor landscape painting, even Chinese artists, must follow the method or law of keeping the viewpoint basically fixed or a certain range of horizon when sketching, and reproduce the natural scenery through the true light and color according to the principle of "imitation theory". Of course, the watercolor landscape painting of abstract style no longer emphasizes the reproduction of nature, but presents the form with

formal aesthetic feeling such as color and lines. As a style of traditional Chinese painting, Mogu landscape painting is still in accordance with the composition of traditional painting art and the concept of sketching, namely, the principle of "scattered point perspective", or dynamic point perspective, or multi-point perspective. The artist's eyes are the comprehensive impression of looking around and seeing the memory left in the brain while walking, and use the method of image modeling to emphasize the expression of artistic conception. Therefore, compared with watercolor landscape painting, it is more subjective and has the disadvantages of "habitual" use of color, because nature is ever-changing, and a person sometimes has many things that cannot be changed in his life. Of course, for the contemporary, the difference between Chinese and Western art in perspective has become increasingly blurred.

5. Conclusions

Watercolor landscape painting and boneless landscape painting have irreplaceable positions in traditional Chinese and western paintings. Through the comparison and research on the traditional origin and development, material media and pen and ink techniques, observation methods and sketching concepts, the similarities and differences between Chinese and Western paintings can be deeply explored, which is more conducive to the development, evolution and integration of Chinese and Western art.

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