

Artistic Language Comparison between Ming Qing Freehand Flower and Bird Painting and Contemporary Freehand Flower and Bird Painting

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Abstract: This paper reveals the differences and connections between the artistic expression and creative concepts of the Ming and Qing dynasties by comparing the artistic languages of the Ming and contemporary realistic flower and bird paintings. The pictorial flower and bird paintings of the Ming and Qing dynasties emphasize traditional techniques such as color, composition, line and brushwork, highlighting the profound poetry and mood. By analyzing the works of artists such as Zhu Da and Zheng Banqiao, these works unite their admiration for nature and reflection on life. In contrast, contemporary realistic flower and bird paintings are infused with more modern elements based on tradition, using bold colors, compositions and lines, and emphasizing individuality and creativity. The creations of artists such as Xu Beihong and Wu Guanzhong highlight their unique interpretations of contemporary society and personal emotions. The contrast between the Ming and the Qing Dynasties and the Contemporary not only highlights the differences in artistic language, forms of expression, and creative philosophies, but also the commonalities between the two periods in terms of innovation and personal expression. As an inheritance of traditional culture and an extension of contemporary art, the ideographic flower and bird painting will continue to show its unique charm in future creations.

Keywords: Ming and Qing Dynasty Illustrative Flower and Bird Paintings; Contemporary Illustrative Flower and Bird Paintings; Artistic Language.

1. Introduction

Since ancient times, traditional Chinese painting has enjoyed a high reputation both at home and abroad. Among the Chinese paintings, the "pictorial flower and bird painting" is a highly artistic and creative form of painting. In Chinese art, "pictorial" mainly refers to the expression of the painter's personal feelings and understanding of life, rather than simply copying nature. It focuses on the subjective expression of the painter and emphasizes the conveyance of emotion and mood. Bird and flower painting is one of the four major themes of traditional Chinese painting, the other three being figures, landscape and fish and insects.

With their fine and rich techniques and forms, the pictorial flower and bird paintings of the Ming and Qing dynasties made outstanding contributions to the prosperity of Chinese art. They not only reflected the cultural landscape of the society at that time, but also were unique in terms of artistic expression, compositional techniques, and application of colors, which deeply influenced the painting art of later generations.

Entering the modern society, although the progress of science and technology and the introduction of Western artistic concepts have had a profound impact on traditional Chinese painting, but the writing flower and bird painting still maintains its unique charm. It combines elements of tradition and modernity, East and West, and presents a brand-new artistic language and expressive techniques.

In this article, we will deeply analyze the similarities and differences in artistic language between Ming and Qing period's pictorial flower and bird paintings and contemporary pictorial flower and bird paintings. We will examine in detail the characteristics of the two periods in terms of technique,

composition, and application of color, and select representative works of art for analysis and comparison.

2. Second, the Ming and Qing Dynasties of writing flowers and birds painting

The Ming and Qing Dynasty's realistic flower and bird paintings are the jewels of traditional Chinese painting, and they embody the artists of that era's deep understanding of life and love of nature. During this period, many important artists and works were born, and with their unique artistic language and profound artistic connotation, they left us a precious artistic heritage.

2.1. Artistic Features

The artistic characteristics of the Ming and Qing Dynasty's written flower and bird paintings can be interpreted from the following aspects:

The first is the use of color. Artists of the Ming and Qing dynasties often used rich and vivid colors in their works, which not only better expressed the vividness of natural scenes, but also projected their inner feelings. At the same time, they also showed great skill in matching and blending colors, giving their works a unique aesthetic. The emergence of Shi Tao, who used color to help the ink light, but did not drown the brilliance of the ink, and the deepening of the combination of poetry, calligraphy and painting as a form of artistic creation, has made him a master of inscription.

Second is the composition. Ming and qing dynasties of pictorial flower and bird paintings mostly use imagery of composition, painters pay more attention to the overall layout and visual balance of the picture, this composition makes the

picture more vivid and three-dimensional, enhance the artistic charm of the picture. Bada Shanren stylistically use highly generalized image, simple brush and exaggerated techniques, anthropomorphism of the painting image, seemingly bizarre and absurd, but in fact achieved a simple and dynamic, empty and elegant artistic effect. This unique compositional method originates from the flexible and creative use of the "Three Distant Methods" in landscape painting.[1] This unique compositional method originates from the flexible and creative use of the "Three Distant Method" in landscape painting [1]. It is a new and significant expansion of the visual space consciousness of the realistic flower and bird paintings.

This is followed by lines and strokes. Artists of the Ming and Qing dynasties used a rich variety of lines and brushstrokes in their works, and they utilized these techniques to create a variety of textures and textures, resulting in a more three-dimensional and dynamic image. Zheng Xie combined the five styles of seal script, official script, genuine script, running script and cursive script into one, blended the official script with Huang Shan Gu's style, and created his own "six-and-a-half-minute script"; he also incorporated the painting ideas of orchids and bamboos into his books, and the calligraphic brushwork into his paintings, establishing a very unique style of painting and calligraphy.

Finally, the concept of painting, Fu Shan "rather clumsy than clever, rather ugly than charming", ugly for the beauty of the aesthetic ideas to the Qing dynasty, brought a significant impact on the creation of large-format flower and bird paintings, prompting the creation of the aesthetic of the further transformation of the painting, and further triggered changes in style.

2.2. Analysis of Typical Artists and Works

We can gain a deeper understanding of the Ming and Qing period's realistic flower and bird paintings through some specific artists and their works. For example, Zhu Da (Zhu Quan), whose work "Fortune" is one of the masterpieces of Ming and Qing Dynasty realistic flower and bird paintings. In this work, Zhu Da depicts a tree full of plump grapes and intricate vines in rich colors, as well as a white crane lounging under the vines.[2] In this work, Zhu Da depicts the fullness of the grapes and the complexity of the vines in rich colors, as well as the white crane lounging under the vines [2]. The work demonstrates the themes of wealth and good fortune through its rich colors and lively composition. Zhu Da's works, with their unique artistic style and deep artistic connotations, became an important representative of the Ming and Qing Dynasty's realistic flower and bird paintings.

In addition, Zheng Banqiao (Zheng Xie) was also a very important painter of birds and flowers in the Ming and Qing dynasties. His Bamboo and Stones is one of his masterpieces. This work depicts the forms of bamboo and stone with concise brushstrokes, and through the use of light ink, it shows the profound beauty of the landscape. Although the colors are not as vivid as those of Zhu Da's works, there is a greater emphasis on individual expression and a deeper understanding of nature and life. Zheng Banqiao's works, especially his bamboo and stone paintings, became a model for Chinese literati paintings and had a profound influence on later generations.

In addition, the pictorial flower and bird paintings of the Ming and Qing dynasties are also full of deep poetic meaning and mood. For example, Qi Baishi's The Eagle Strikes the Sky not only depicts the image of an eagle, but also expresses his

attitude towards life and his desire for freedom. His works incorporate his personal artistic concepts and display a strongly individualized style.

Through the analysis of the Ming and Qing Dynasty's realistic flower and bird paintings, we can see that the artists of this period carried forward the traditional artistic spirit and constantly tried new artistic expression methods, and their works were full of rich artistic imagination and profound artistic connotations[3] Their works are full of rich artistic imagination and profound artistic connotation [3]. These characteristics provide a rich inspiration and source for the creation of the later generations of realistic flower and bird paintings.

3. Contemporary Rhythmic Flower and Bird Paintings

Contemporary freehand flower and bird paintings, while continuing the tradition, are also infused with more modern elements and personal unique artistic expression, which makes contemporary freehand flower and bird paintings richer and more diversified.

3.1. Artistic Features

The first is the use of color. Contemporary artists who write about flowers and birds are bolder and freer in the use of color, and their works often incorporate richer color elements, such as bright colors, deep colors, or bold color contrasts, all of which make their works more three-dimensional and vivid.

Second is the composition. Contemporary artists in the composition of birds and flowers also have a great breakthrough, they pay more attention to personalization and innovation, often with bold composition and perspective to highlight the theme of the work, enhance the artistic expression of the work.

The last is line and brushwork. Contemporary artists who write about flowers and birds have also made bold attempts and explorations in the use of lines and strokes, and their works contain both traditional delicacy and fluency, as well as modern ruggedness and strength, which make their works richer and more diversified.

3.2. Analysis of Typical Artists and Works

In the contemporary realistic flower and bird paintings, we can find many excellent artists and their outstanding works.

For example, Xu Beihong's Fierce Tiger Descending from the Mountain is one of his masterpieces. In this work, Xu Beihong depicts the scene of a fierce tiger descending from the mountain with bold composition and distinctive colors, and his work, with its unique artistic style and deep artistic connotation, has become an important representative of contemporary realistic flower and bird painting[4] .

Another example is Wu Guanzhong's Spring River. In this work, Wu Guanzhong depicts the scene of the riverside in spring with simple lines and bright colors. His work retains the traditional spirit of Chinese painting and also incorporates modern artistic elements, demonstrating his individualized artistic style and innovative artistic concepts.

By analyzing these contemporary realistic flower and bird paintings, we can see that contemporary artists respect the spirit of traditional art while boldly experimenting with new methods of artistic expression. They have created a unique artistic language and individualized art forms in the mingling of self-expression and social observation.

3.3. Trends in Contemporary Written Flower and Bird Paintings

On the basis of inheriting the tradition, contemporary realistic flower and bird paintings put more emphasis on individuality and innovation. Artists are no longer satisfied with the simple reproduction of nature, but incorporate their own emotions, thoughts and understanding of social phenomena into their creations, making contemporary realistic flower and bird paintings more expressive and infectious.

Another noteworthy trend is that contemporary realistic flower and bird painting also pays more attention to the exchange and integration with other art forms. For example, many artists have incorporated elements of calligraphy, printmaking, and installation art into their works, breaking the boundaries of traditional painting and making contemporary freehand flower and bird paintings richer and more diverse!^[5].

In general, contemporary realistic flower and bird paintings have been further developed and enhanced in inheritance and innovation, and their works have become an important window for us to understand and appreciate contemporary art with rich artistic expression and profound artistic connotation.

4. Comparison of Ming and Qing Periods and Contemporary Rendered Bird and Flower Paintings

In comparing the Ming and Qing dynasties and contemporary realistic flower and bird paintings, we can find that even though both originate from the same tradition, there are obvious differences in the use of artistic language, the form of artistic expression, and the concept of creation.

4.1. Comparison of Artistic Languages

In terms of the use of artistic language, Ming and Qing dynasty realistic flower and bird paintings pay more attention to the realistic depiction of natural scenes and the use of traditional techniques, their use of color is relatively conservative, and the handling of lines and strokes is neater and more cautious. The works of Ming and Qing artists such as Zhu Da and Zheng Banqiao, despite innovations in color and composition, were generally created within the framework of traditional artistic language.

In contrast, contemporary realistic flower and bird paintings are bolder and freer in their use of artistic language; they not only incorporate richer elements of color, but also make bold innovations in composition, line, and brushwork. The works of contemporary artists such as Xu Beihong and Wu Guanzhong retain the spirit of traditional Chinese painting, but also absorb elements of modern art, demonstrating an artistic language that transcends generations.

4.2. Contrasts in Artistic Expression

In terms of the form of artistic expression, Ming and Qing dynasty pictorial bird and flower paintings show more of the artist's observation and understanding of nature and life, and their works are often rich in poetry and mood, reflecting the artist's inner world and reflections on society. Contemporary realistic flower and bird paintings emphasize more on individualization and innovation, in which artists incorporate their emotions, thoughts and understanding of social phenomena into their works, making them more expressive

and infectious.

4.3. Comparison of Creative Concepts

In terms of creative concepts, the artists of the Ming and Qing dynasties emphasized the intuitive feeling of nature and the expression of personal emotions, and their works, while inheriting the traditions, also reflected the unique insights and profound artistic cultivation of the artists. Contemporary artists, on the basis of respecting tradition, pay more attention to innovation and personalized expression, and their works reflect both the artists' inheritance of traditional art and their keen observation and deep understanding of modern social phenomena.

Contemporary artists such as Wu Guanzhong and Xu Beihong not only display their self-emotions and reflections in their works, but also reflect their profound understanding of contemporary society and life. Their works, which carry a rich traditional culture and are also rich in the ideological elements of modern art, provide us with new perspectives and ways of understanding and appreciating contemporary Chinese art.

To summarize, there is a significant difference in artistic language, artistic expression and creative concepts between the Ming and Qing dynasties and contemporary realistic flower and bird paintings. This difference not only reflects the epochal nature of art, but also reflects the dynamic development of artistic creation between tradition and modernity, inheritance and innovation. However, no matter in the Ming and Qing dynasties or in contemporary times, ideographic flower and bird paintings are an important carrier of traditional Chinese culture. With their unique artistic language and profound artistic expression, they convey the artists' deep understanding and love of life and nature, and provide us with a unique window to appreciate and understand Chinese art.

5. Conclusion

Through the above analysis and comparison, we can see that there are obvious differences and connections between Ming and Qing Dynasty and contemporary pictorial flower and bird paintings in terms of artistic expression and creative concepts. With its profound poetry and mood, as well as its deep understanding of nature and life, Ming and Qing period's pictorial flower and bird paintings have provided rich artistic resources for future generations. Contemporary freehand flower and bird paintings, on the other hand, based on the inheritance and development of Ming and Qing flower and bird paintings, pay more attention to personalization and innovation, and integrate modern elements into traditional art, so that Chinese freehand flower and bird paintings have a new vitality.

Although the two differ in artistic language, expressive techniques, composition, color and other aspects, whether in the Ming and Qing dynasties or in contemporary times, the realistic flower and bird paintings have always been an important carrier of traditional Chinese culture and an important part of modern culture. With their unique art forms, they profoundly reflect the artists' understanding and thinking of life, nature and society, providing us with an important window to understand and appreciate art.

In addition, whether in the Ming and Qing dynasties or in contemporary times, freehand flower and bird paintings have proved that the vitality of art lies in innovation and development. In future art creations, we expect to see more

works that incorporate more modern elements and personalized expressions on the basis of inherited traditions, so that Chinese freehand flower and bird painting can maintain its unique charm and vitality in the context of globalization.

In a nutshell, the Ming and Qing Dynasty's realistic flower and bird paintings and contemporary realistic flower and bird paintings are two important stages in the development of Chinese art. Their distinctive features and mutual influences have jointly promoted the development of Chinese realistic flower and bird painting, and provided valuable resources and inspiration for our understanding and appreciation of Chinese art.

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