

Aesthetic study of decorative art in Xiaoxian, Anhui

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Abstract: Xiao County, Anhui Province, contains rich content, profound meaning, exquisite carving techniques. It is an outstanding representative and cultural and art treasure of China's culture and art. It is a decorative stone mural carved in the underground tomb and cemetery ancestral halls. It is the perfect combination of painting and carving, and also the comprehensive embodiment of the folk art in the Han Dynasty. This paper briefly expounds the origin and development of Han stone in Xiao County, Anhui, discusses the cultural spirit connotation of Han Dynasty, excavates the aesthetic art contained in Han stone in Xiao County, Anhui, and reflects the artistic expression of Han stone in Xiao County, Anhui.

Keywords: Han Dynasty portrait stone; Artistic aesthetic; Aesthetic value.

1. Introduction

Han Dynasty stone is a kind of sacrificial funeral art. It is decorated with stone as paper on underground tombs, cemetery ancestral halls, tomb que and temple que buildings. It is a kind of exquisite stone carving art. The combination of a variety of carving techniques vividly outline the soft with rigid, rigid and soft picture. Its content is rich and colorful, and the Han Dynasty stone is rich in content and extensive materials. It can be roughly divided into three categories: colorful real life, historical stories of later generations, and the magnificent and magnificent immortal world. It reflects the social conditions of the Han Dynasty, local conditions, regulations and religious beliefs of the Han Dynasty from different angles. Xiaoxian Han stone statues are not only exquisite works of art, but also provide extremely rich proof materials for scholars to study the political, economic, cultural and other conditions of the Han Dynasty. The portrait stone is an artistic expression of the ancient people's real life and historical stories, which contains rich aesthetic thoughts

2. Anhui Xiao County Han portrait stone

Xiao County in Anhui Province is subordinate to Suzhou City, located in the northernmost part of Anhui Province, with Xuzhou in the east, Huaibei in the south, Fengxian County in the north, Suzhou in the southeast, Yongcheng and Dangshan in the west, and facing Heze. Xiao County, also known as the Dragon City, has more than six or seven years of civilization history and more than 3000 years of construction history, the ancient capital of the Xiao Dynasty, attached to the Song Dynasty, Qin Dynasty Xiao County, is the hometown of the birthplace of the Han culture, has the reputation of "the state of culture". Xiaoxian is one of the lands of Han stone in Anhui, more than 100 pieces of Han stone have been unearthed. Han Dynasty stone portraits originated in the Western Han Dynasty. In the Eastern Han Dynasty, the art of stone portraits began to flourish, prevailing for more than three hundred years, and gradually declined at the end of the Eastern Han Dynasty. Under the influence of Confucian culture, "loyalty, filial piety, benevolence and righteousness" was the mainstream respected at that time. With the prosperity of economy, the material desire of the ruling class continuously

expanded continuously, and it was full of hope for the promotion of immortals after death, which promoted the continuous development of tomb decoration. On the other hand, religious beliefs are constantly evolving. Totem worship continues to develop, slowly evolved into ancestor worship, and the concept of soul, ghosts and gods continues to rise. The ancients "temple to live in the soul", which enriched the connotation and function of the tomb. Moreover, the Han people believed that the soul was not destroyed. They not only wanted to get the protection of their ancestors, but also hoped to enjoy the material life after their death, so they gave them gorgeous tomb decoration, and the art of tomb portrait gradually flourished. [1] In the Han Dynasty, the wind of thick burial was prevalent. People attached great importance to the funeral matters, and people gave their beautiful imagination to the construction of the tomb room. When building tombs, people use stone as paper and knife as pen, using carving techniques such as single line shade carving, flat carving, flat carving and shade line, ground relief and heavy carving, to depict rich scenes and symbolize a good life and a happy family. The craftsman has exquisite carving techniques, and is good at expressing different styles with lines. The lines are smooth or straight and bold, accurate and vivid. Anhui Xiaoxian Han portrait stone with its unique decorative art form display in front of the public, people are amazed. The ancients used the stone to explain the ethnic customs and local customs, reflecting the artistic and aesthetic cultural significance full of confidence at that time, so that the world admire it. The shique portrait of the Han Dynasty can be said to be the product of the time, highlighting the aesthetic value and ideological connotation of a nation, and has a very high research significance and aesthetic value.

3. The aesthetic significance of the decorative art in Xiaoxian, Anhui

3.1. Historical significance

Han Dynasty stone in Xiaoxian County, Anhui Province is the art left by the Han Dynasty, and is the comprehensive embodiment of the folk art of the Han Dynasty. As a product of the development of an era, it is a powerful supporting material for the development of history, providing simple and abundant supporting materials for later scholars to study the history, cultural beliefs, economy, politics and folk stories of

the Han Dynasty. The Han Dynasty was the most advanced civilized country in the world at that time. Many excellent traditional cultures of the Chinese nation were formed and developed during this period, and many history books and other materials recorded the economic, cultural beliefs and political conditions of the Han Dynasty. As a kind of decorative art carved on the stone, the Han Dynasty portrait stone describes and records the historical state of the Han Dynasty. It is the reproduction of the social situation and life scenes at that time, is the evidence and supplement of the written historical materials, and is a very rare historical data. Anhui han stone discovery, enrich and enrich the ancient stone carving art and mural art treasure, show the bright han dynasty art and cultural heritage. The side reflects the economic prosperity of Xiao County, Anhui Province in the Han Dynasty, the social prosperity, the people living and working in peace and contentment, the rapid development of culture and art, and the ultra-high artistic aesthetic of stone painters in the Han Dynasty.

3.2. Realistic meaning

Han portrait stone in Xiaoxian County, Anhui Province is a cultural treasure left to us by history. It not only has important historical research significance, but also provides effective practical reference for future generations to research on carving techniques, plane decoration, and ancient building restoration. The unique artistic charm of Han stone in Xiaoxian County, Anhui province attracts more and more researchers, and the enthusiasm for Han stone is increasing. In Xiao County, Anhui province, the academic Museum of Xiaoxian Han Painting Society, Xiaoxian Han Stone Museum, Xiaoxian Museum and other related museums, academic museums and exhibition halls were built. These cultural centers and museums have promoted the economic and cultural development of Xiao County, Anhui Province, and effectively improved people's understanding of the Han Dynasty stone culture. To a certain extent, it also laid a foundation for the development of modern painting, carving, decoration and architectural style. As Anhui xiao Xi'an han stone "six bo feast figure", the picture in the ancient lines, concise and interesting modelling, carving techniques skills, the ancients will picture processing, give a person a kind of natural feeling, picture form, content, modeling fun, truly reflects the han period painting, sculpture, architectural decoration and other art development of native state.

3.3. Artistic value

Han Dynasty stone art is a combination of painting and carving, combining painting techniques and stone carving skills, its expression is rich in content and a large number of unearthed. With the passage of time and the change of history, many documents and historical materials and paper art are gradually damaged or disappeared. As physical historical materials, stone portraits witnessed the development of art in the Han Dynasty, which is a reliable source of research on the art of the Han Dynasty, which can not only reflect the history truly, but also have an image and intuitive nature. Secondly, Han Dynasty stone played a great reference role in the development of painting, folk art and carving, laying a solid foundation for the development of later art. Han stone carving patterns in various forms, covering a wide range, including auspicious birds, myths and legends, real life. Han Dynasty stone carving techniques include shallow relief, high relief, Yin line carving and other types. The artistic style is presented

as a realistic style, and the image is simple and clever, paying attention to the performance of people's real life. Although the stone shape of Xiaoxian Han Dynasty portrait presents a realistic style, it does not pursue too real performance, but pursues the concise summary of the image, the ups and downs of the action or the calm mountain, the twists and turns of the outline, and the integration of time and space and space. Create a realistic and image portrait content, so as to achieve a vivid and vivid artistic realm, that is, the "vivid charm" in Chinese painting [2] the side reflects the aesthetic concept of the craftsmen in the Han Dynasty and the superb attainments in the carving art, but also presents people's daily life and longing for good wishes at that time.

4. The aesthetic value of han portrait stone decorative art

4.1. Visual beauty of the decorative graphics

Anhui Xiaoxian Han portrait stone has a high aesthetic value and distinctive decoration. First, the decorative art of Han portrait stone in Xiaoxian county, Anhui province has a linear beauty. The carving techniques used by Han Dynasty stone are mainly line carving and relief. Line carving is to directly depict the content of the picture in the form of lines on the stone of the plane, and the carved rubbings are paintings. Relief is carved on the concave and convex undulating shape of the stone slab, can be three-dimensional three-dimensional form, can also have a certain plane form, can be attached to a certain carrier, but also can exist relatively independently. Among them, the line is the soul of the picture, and is the most direct, simple, primitive modeling language for the creator to express his feelings. The main function of line is to shape the body, two is to convey feelings. The picture of Han stone is mainly composed of straight lines and curves. The curve is more visually sporty and can create a kind of imposing beauty. This potential has a certain tension, highlighting an unbalanced and potential conflict structure, and is more dynamic, creating a feeling of movement in tranquility. The straight line is visually more solemn, straight, and upright. The straight lines in the painting are concise and full of thoughts, rational and rhythmic, which all express the heart's original yearning for beauty. [3] According to the expression of the picture, the lines are also different. For example, the picture unearthed in Xiaoxian County is vivid and accurate in shape, the lines are straight and interwoven, and the knife is vigorous and powerful, so that the characters are vivid, the momentum is magnificent and the atmosphere is tense. Second, the decorative art of Han Dynasty stone is very formal beauty. Xiaoxian Han portrait stone decorative art uses three-point perspective composition, three-dimensional perspective composition and other composition methods. The picture gives people a sense of coordination and balance without losing interest. Such as Xiao County holy village M1 stone, Balanced picture layout, Arrange three characters in the picture, In the middle of the picture, the two people dance and the music is symmetrical, Although the weight balances the left and right, But it is not completely symmetrical, The three figures on the left kneel down playing their instruments, The action are roughly the same, There are some details of the micromovement changes, Give people a sense of quiet and peace, Create a quiet atmosphere; The three characters in the right half of the picture are different, The first character on the right has exaggerated movements, Like in the acrobatics; The second man on the right is graceful, Large range of action,

Very jumping dynamic; The third figure on the right knelt down playing the instrument, Echo with the dynamics of the three people on the left, Make the picture full of fun and vitality, Create a lively scene of performance, dance and music, Very formal beauty. Third, the han dynasty portrait stone decorative art has the abstract beauty. On the basis of the pursuit of realistic modeling, the Han Dynasty portrait stone refines, summarizes, transforms and rotates the image of nature, so that the picture achieves a simple and clear abstract effect. This abstract painting is very similar to the modern abstract painting. To a certain extent, the decorative art of Han portrait stone in Xiaoxian County, Anhui Province plays a guiding role in the contemporary abstract painting. Although the image is simple and abstract, but the shape is vivid, so that the viewer at a glance, god and shape, do not lose interest.

4.2. The content of the decorative graphics is beautiful

Anhui Xiaoxian Han portrait stone decorative art content of various forms, covering a wide range of contents, including folk life, historical stories, auspicious birds, myths and legends, patterns and patterns. Among them, the type of evil spirits praying for blessing, the rise of immortals, auspicious birds and animals occupy the main part. The content of the decorative art expression of Xiaoxian Han portrait stone reflects the general thoughts of the people in Xiaoxian County and the cultural mainstream at that time. These not only reflect the tomb owner's yearning and pursuit for the rise of immortality, but also reflect the integration and exchange of Confucianism, Taoism and culture at that time and the Yin, Yang and five elements, thus having a profound impact on the grass-roots social people. [4] Among them auspicious birds include: green dragon, white tiger, rose and Xuanwu. All these symbolize auspicious luck, reflect the thought of advocating the induction of heaven and man in the Han Dynasty, and also reflect people's good wishes and rich imagination ability. The expression of ancient mythology, the representative image of the West Queen Mother, east prince, Nuwa, toad and other images, reflecting the people's desire for immortality at that time. The stone of Fuxi Nu wa unearthed in Chengou Village of Xiao County is a typical myth and legend, the representative of the immortal. There are also many stone patterns, such as straight stripes, horizontal stripes, chop, square, square, mantle, arc, twill, diamond and so on. These fancy patterns make up for some of the surrounding corners and corners of the theme stone picture, making the picture look richer, more visually attractive, with a strong decorative. Secondly, historical stories are an important subject of Han stone. In the Han Dynasty, it was designed to maintain the dominant position of Confucianism and consolidate the social stability of the Han Dynasty. Now it seems that this kind of historical story in the media of the world, is the continuation of history, but also gives the cultural connotation of the stone. The spiritual world hidden in the Han stone may be the most difficult to find, but this is exactly the soul of the Han stone. [5]

4.3. The imagery beauty of the decorative figures

The decorative art of Han portrait stone in Xiaoxian county,

Anhui province contains the aesthetic thought of "vivid in shape, both in shape and spirit". Traditional Chinese painting pays attention to the beauty of artistic conception, which is intentional, reflecting a combination of modeling and artistic conception, which is the combination of real picture and poetry. In the Han Dynasty, they pay attention to the expression of visual beauty, but also have the inner spirit of art and the expression of image concept, and pay attention to the excavation of emotional spirit. Compared with the past decorative patterns, on the basis of the traditional symbols and patterns, the han dynasty artists leave the natural shape, expand associations, and integrate their own imagination, making the decorative figures exaggerated and deformed, leaving infinite imagination space for people. In the decorative pattern can feel people's real feelings and good wishes. The perfect combination of thoughts and feelings and objective modeling shows the superb aesthetic taste of the Han Dynasty artists.

5. Epilogue

Han Dynasty stone in Xiaoxian County, Anhui Province, is an art integrating painting and carving. It has strong decorative nature and artistic appeal. It is an artistic treasure left by the Han Dynasty in China. Its decoration has the characteristics of originality, which combines the wisdom and aesthetics of the Han Dynasty people, and is a rare material to study the cultural, economic and political conditions of the Han Dynasty. From the analysis of the visual beauty of decorative figures, the Han portrait stone has the beauty of lines, form and abstract beauty, bringing a person a huge visual feast. From the perspective of the content beauty of decorative figures, the depiction of Han stone mainly covers folk life, historical stories, auspicious birds, myths and legends, patterns, etc., which naturally contains the symbolic meaning in the simple shape, reflecting the spiritual world and aesthetic psychology of people in the Han Dynasty. From the perspective of the image beauty of decorative figures, the Han Dynasty portrait stone contains the aesthetic thought of "vivid in shape, both in shape and spirit", reflecting people's attention to and infinite pursuit of aesthetic artistic conception in the Han Dynasty. Han portraits in Xiaoxian County, Anhui province, not only show the aesthetic orientation and cultural characteristics of the Han Dynasty, but also show the spirit of the Han Dynasty. Its unique artistic charm is eternal, which provides a long and profound guidance for the related art development and historical research of the later generations.

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