

Peep the trend of painting academy with traditional portrait development

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Abstract: The characteristics of portraits should have commonness and individuality: portraits can be non-specific, typical characters or typical significance; It can also be a specific, portraiture character, and the character image presents the specific person. Since ancient times, portraiture has been evolving in our country, absorbing a variety of foreign cultures and techniques, and the development of portraiture is still continuing today.

Keywords: Tradition; Portrait.

1. Introduction

Mr. Xi's main research direction is art theory, Russian art history and European art history. During his stay in Soviet Union, his learning experience of Russian art has played a significant role in promoting the Chinese art education system, especially the standardization of oil painting teaching in colleges. She believes that the characteristics of portraits should have commonness and individuality: portraits can be non-specific, typical characters or typical significance; It can also be a specific, portraiture character, and the character image presents the specific person.

2. The key word "portrait" is found

According to the micro-word cloud calculation, among the nouns with word frequency higher than 100, the first four words with high weight, "art", "painter", "fine art" and "painting", are too wide, so "portrait" is chosen.

3. History of Russian Art

The History of Russian Art reproduces the brilliant achievements of Russian art to readers in the form of pictures and texts. The book shows the melancholy and sorrow of the most representative artists, as well as the joys and sorrows hidden by the famous and unknown historical figures in their paintings. It is not only a Russian art encyclopedia, but also an important part and valuable heritage in the history of world culture and the development of world art. It is of great significance for us to re-understand the occurrence, development and inheritance of Russian art in various historical periods. It is an indispensable material for us to study the history of Western art.

4. An overview of the development of the word "portrait" in ancient Chinese books

4.1. Earliest appearance

The term portrait first appeared in the Jin Dynasty, because this period was an era of cultural creation, conflict and integration. Since the exclusive position of Confucianism was broken, the development of diversification, the life of the two

Jin dynasties was superior, and many excellent artists were produced. Idle talk brought the development of logical speculation, and Lao Zhuang's view of nature made the art flourish. Art, such as painting, broke away from Confucianism and developed into pure art, and the word "portrait" was used in books for the first time. Erya is the first dictionary in Chinese history. It was first included in the Literary Records of the Han Dynasty and later included in the Thirteen Classics. Portrait: A picture or sculptural figure.

4.2. heyday

From the mid-16th century, the emergence of capitalism in the late Ming Dynasty not only brought economic prosperity, but also gave birth to the economic trend of thought of "helping the world through the economy". Under the influence of the thought represented by Wang Shouren's (1472~1529) "mind science", more and more intellectuals broke away from the suppression of Neo-Confucianism on human beings, and began to pay attention to the subject status and role of "human" -- thus in China Chinese society in the long feudal history, inspired a scenery unique prosperity.

4.3. A period of decline

At the end of the Qing Dynasty and the beginning of the Republic of China, there were major events, such as the invasion of China by the Eight Allied Armies, the War between Japan and Russia, the constitutionalizing of the Qing Court, the accession and abdication of Puyi, the Huanghuagang Uprising, the Road Protection Movement in Sichuan, the Wuchang Uprising, and the Revolution of 1911. The Republic of China was a period of great upheaval and transformation in Chinese history, and also the end stage of semi-colonial and semi-feudal society. At that time, the Chinese warlords fought with each other and the people lived in poverty.

5. An overview of the development of the word "portrait" in modern China

5.1. The Rising Period (1919-1936)

Due to the war among warlords, civil war and anti-imperialist movement, portraits of leaders of their respective camps were published one after another. After the May Fourth

Movement, progressive ideas burst out. Magazines and newspapers of various types and directions published advanced ideological achievements and portraits of celebrities around the world, among which the word "portrait" was most mentioned in "Young Man (Shanghai 1911)" from 1921 to 1930. This is a youth publication, covering current affairs such as self-cultivation and literature. It mentions the word "portrait" 586 times, most of which are readers' photos. In 1930, the word "portrait" was mentioned most in Zhong Xinru's *Daya Pictorial*.

As early as the Qing Dynasty, oil painting was introduced to China from abroad. In the reign of Kangxi, an Italian missionary brought oil painting skills to China, and there was portrait oil painting. However, this kind of painting did not get a good development until the Western Learning movement in the late 19th and early 20th century, many Chinese painters began to learn oil painting in Europe, America and Japan. For example, Xu Beihong, Lin Fengmian, etc., only after they returned to China did they open a school and promote the art of oil painting. Among them, oil painting portraits combined with ancient Chinese portraits have been well developed.

5.2. Decline Period (1940-1949) :

Due to the war of Resistance against Japanese Aggression, all kinds of arts were hit hard and declined one after another. With the advance of the war, the political, economic and cultural centers of the country were transferred, and the art power was re-integrated into the home front.

The War of Resistance brought art back to its historical mission and social responsibility, and the sociology of art once again highlighted the significance of the "theme" of artistic creation. Facing the war directly and presenting the war with paintings. The national self-esteem aroused by the Anti-Japanese War made most artists realize the necessity of reshaping the national spirit with art. In addition, the national economy showed a depression trend, and the people were no longer well-off. Therefore, during the Anti-Japanese War, the focus of painting shifted to the theme of the Anti-Japanese War, and portraits only involved the portraits of martyrs. Therefore, the word "portrait" declined in modern times during this period.

6. The development characteristics of Japanese "portraiture" and Chinese and Japanese "Buddha Painting"

When we search portraits in Japanese ancient books, we find that the word portraiture mostly appears in Japanese ancient books. Japanese portraiture reached its peak in the Kamakura and Muromachi periods. There are two forms of expression:

- 1). Secular portraits
- 2). Top phase painting (related to Zen teachings, given by the master to his disciples, with inscriptions to prove his commitment)

In the early portraits, we can see that the background of the picture is blank, mainly highlighting the figure; The figures in the picture are seated, the use of pyramid structure, with a strong sense of stability; The features of the characters are very vivid and full of personality, the selection of three quarters of the profile image; Compared with the vivid and delicate facial expression, the characters' costumes are simple and sparse. According to the characteristics of the early

manifestation of Kamakura and Muromachi portraits, four key points can be summarized: background blank prominent figures; The characters are mainly seated; The features are vivid and rich; The clothes are simple and sparse.

In the later portraits, we can see that Seimoto Hosokawa is a good portrait. In this portrait of a warrior with a sharp and majestic sword, the author Kano Motonobu boldly adopted an unusual shape of a sitting horse, and used smooth and bright colors to reflect the vigorous body of the horse and the magnificent armor of the warrior. The portrait of a warrior has a soft and lyrical feeling. According to the characteristics of the late Kamakura and Muromachi period, two key points can be summarized: break through the simple sitting posture; Bright colors are often used.

"Dangma Mandala" is a Buddha painting painted by the eighth-generation successor of the Kanda family, the Kanda family, from the early Edo Period to the end of the Shogunate period in Japan. It shows the scene of the pure land of bliss described in the "Sutra of Infinite Longevity". It is a miniature copy of the painter's "Sutra Interpretation", which was introduced to Japan in the Tang Dynasty, in the seventh year of Tianbao (1836). With perfect layout, superb skills and good preservation, the whole painting fully reflects the characteristics of exquisite and gorgeous colors of the Edo Period Buddhist painting. It is a precious work to understand the painting activities of the shogunate's master.

While deeply influenced by Chinese art in Wei, Jin, Southern and Northern Dynasties and Sui and Tang Dynasties, Japanese Buddhist art gradually "harmonized" and formed its own national style. In the Edo period, due to the spread of the Huangberizong, Buddhist painters who served in temples and generals created a large number of delicate, colorful and decorative works. The gorgeous style mixed with ornamental elements is the characteristic of Japanese Buddhist painting in this period.

The development of Japanese Buddhist art is mainly influenced by Chinese Buddhist portraits. We can see the earliest Buddhist line sketches in China in the Buddhist Portraits of the Past Dynasties. Buddhist paintings in China were initially introduced from India with Buddhism, from the 3rd century AD to the Song Dynasty. Buddha painting later gradually developed with Chinese national style and characteristics.

"The Pure Land of the West" mainly depicts the scene of the three Western sages and the three generations of the seven lotus Ponds. Its composition is unique and very rare. In addition, in the backlight, there are nine kinds of Buddhist statues. On either side of the head of the Lord, there are eight Tibetan style seated Buddhas in the same posture but with different handprints. Possibly representing six past, present and future Buddhas. This painting integrates two different painting styles of Central Plains and Tibet, forming the unique painting style of the Western Xia Dynasty.

Since Buddhism was introduced into China, it has gradually developed into a religious culture with Chinese national style and characteristics. Along with the Sinicization of Buddhism, Chinese Buddhist paintings have gradually formed, which are used to promote religious thoughts, spread doctrines and worship. The history of Chinese Buddhist painting is almost the history of Chinese art, which is closely related to the course of each era and has left indelible Buddhist feelings and aesthetic pleasure for the future generations.

7. "Portraits" in the Collection of Xi Jingzhi

The whole book covers the portrait background of more than a dozen people, including Kramskoi, Repinsurikov, Levitan, Serov, Vrubel, Maximov, Melnikov, Jablonsvov, Grichai, Tkachev brothers, Ivanov, Sarakhov and Glazunov.

She thinks that the characteristics of portraits should be universal and highly personal, which can be called generality and individuality in a slightly written way. The common character image is to reflect the universal characteristics of people, do not focus on the description of character personality, do not pay attention to the characteristics of portraits; The character image of personality presents the specific person, which emphasizes and highlights the character's personality characteristics. According to personality attributes, recognizability, reproducibility and fixability four characteristics can be made individual portrait and group portrait, realistic portrait and cartoon portrait and so on opposite portraits.

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9. Conclusion

Through the search of the word "portrait", it is found that the word "portrait" first appeared in the Jin Dynasty, so it has a long history, and the development and evolution of portrait also started earlier. From the Jin Dynasty, when culture was created and diversified, to the emergence of capitalism in Ming and Qing Dynasties and the influence of Wang Shouren's "mind science", it can be seen that the development of art cannot be separated from the soil of freedom. Not only that, but also affected the field of Japanese art, Japanese art on the basis of learning from the Wei and Jin period of China portrait art "and weathering", thus forming the Japanese "portrait". The word portrait can be found in the index of

modern newspapers and periodicals. Due to the change of times and the inflow of advanced ideology and civilization, foreign art was introduced into China. During this period, new directions such as portrait cartoon and portrait oil painting were added. At the same time, art does not exist only as pure art, and the meaning of "theme" of artistic creation is prominent. There are political overtones to it.

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