

Black and White, Actual Situation

Mr. Liu Pu landscape appreciation

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Abstract—Liu Pu, a visiting professor at Renmin University of China, Vice Chairman of Sichuan landscape, Chairman of Sichuan Chinese Society painting, and the Art Realm presented their works bring us spiritual shock visual experience.

Keywords- Liu Pu; landscape; appreciation

I. INTRODUCTION

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Liu Pu, whose real name is Liu Guohui, was born in June 1945 in Chengdu, Sichuan Province, poetry and Painting full-time painter, national artist, the Chinese Artists Association, member of the Chinese Artists Association • Heshan painting, visiting professor at Renmin University of China Vice chairman of Sichuan landscape would, president of China Society of Sichuan painting. Mr. Liu Pu teenager began to study painting, first as a teacher thanks to Mr. Mei Wu lean learning Chinese calligraphy and literature into the Sichuan Academy of Fine Arts adult studies under the tutelage of Mr. Feng Jianwu, follow Shi Lu, Li Keran and other masters. Art Realm Mr. presented their works bring us spiritual shock visual experience.

From 1982 onwards has held solo exhibitions and group exhibitions in Chengdu, Nanjing, Beijing, Hong Kong, Taiwan, and Singapore, West Germany, the United States, Japan and other countries. His work has participated in important exhibitions at home and abroad. And early on established his painting style, Basu altar painting stylized leader. Masterpiece "pear township", "Bashan Morning", "Ninghe old ferry," "Golden wind had office", has been China Art Gallery. Mr. Meng love, I can have a chance to become Mr. Students, listening to Mr. Teachings, watching Mr. Masterpiece, feeling a lot, especially in black and white, Mr. processing screen, the actual situation aspects of Originality.

II. The main means of modeling Chinese ink painting

As we all know, the main means of modeling Chinese ink painting is, in particular, painting, pen and ink language

are used to build a rich picture. Mr. Liu Pu landscape first, pen ink, pen and ink, Mr. knew determine the mood of the painting and the picture artistically germinal create a considerable extent, as the most important factors that constitute the landscape beauty of form and expression of spiritual beauty of the landscape, pen and ink are both means of modeling and symbols, but also has a separate ink spirit, always various opinions about ink "in order to establish its form of quality pen ink to do their yin and yang, from pen and ink landscape learned from" ^① (Korea clumsy "Landscape pure Complete Works"). Southern School painter Mr. Pan Tianshou once said: "painters, painting also, both in line for the community, but also pen for drawing or bone, ink and color of flesh and blood, breath and looked for the soul, charm grid interest for Will. ., can with this, live men "(“anshou painting language” painter Mr.Liu think:" What is it that is completely performance ink screen stuff no ink, you cannot have this pen you can show?. performance mood and form God God-shaped, the mood cannot exist alone, must be manifested through the ink can. "" spirit is invisible, but latent images in among all tangible to write shaped as a means to write for the purpose of God ,which is the fundamental criterion of art (" Liu Hai-su painting language "), Qing Xin send everyone Chas standard, said:" ink non-human creative writing, is the day the article also split large "(" Huang Bin form of Chinese landscape painting ink to talk and charm. ") It can see out of ink, it is not just for Chinese painting as a means of modeling and carriers, it is up to the height of the spirit, it is the expression of the artist's thinking and the pursuit is to see your heart the emotional outpouring, containing reactant Road, Cheng Huai results ignorant elephant.

Mr. Liu Pu is the essence of traditional landscape paintings, pen and ink build up its own unique language system, the pursuit of a "cosmic consciousness" "poetic feeling" Perspective. He was very in-depth study of traditional Chinese landscape, once editor of "Ba Da Dong Qichang style", "Chang Qianjiang Painting" and "Chang impressionistic landscape painting," and so on. Mogu people recover from an ancient masterpieces in an ink, a bit of a painting, so painting known to the ancients, but I know the reason why the ancients painted, accurate and dynamic grasp of subtlety ancient words, the high art of the draft law. His magnificent landscape painting and writing great weather, the vast and assembled in an affectionate, people at first glance, often saw the mountains and not see ink. His works

constitute an addictive enchanted picture: romantic and majestic, graceful and scene; blurred fantasy made habitats, such as vancomycin have bright moon overhead mirror, there are vast lake shimmering clouds as Yan Yan; line pen calm happy, Ji Xu has caused, weather energetic, Jun Lang of the state and gestures, pen meaning graceful Italian state blending into a fun, there is a cathartic overall beauty, swirling with a pure Chinese music, theater, rhythm and melody, with visual auditory of special beauty. Its Italian state, character, realm, or as bent iron Chen Ning, or as Lonely Chuxiu, or as strange Shi Zhengrong, or shake the shadows on the wind, has completely reached the mind free pen, pen in hand, but the imagery realm.

Mr. Liu Pu landscape works pursuit of ink-oriented, emphasizing the writing of lines, with Suimi deep and fine artistry Zhen skillful interpretation of the varied landscape of mountains and scenery, but also conveys a natural, deep-seated Reflection on life and Landscape spirituality and essence of its head. In the "Valley of voice", "Jin Guan outside Bo Senses", the focusing screen with a thick pen and ink to create a structure, mood thick atmosphere, fine brushwork, the level is very rich, the picture presented to the magnificent black and white, though not brilliant see dazzling victory, but the weather great, vast, rich, full of vitality into another implication in magnificent delicate sensibilities, they like a branch momentum, magnificent and splendid symphony.

The reason is that Chinese preferences to black and white as two colors so sensitive and psychological roots of its own aesthetic. Chinese people are born black eyes and white of the eye, they are inventions of Tai Chi, Go also chose black and white two colors. The ancients not only the discovery and use of black and white America, but also created a black ink and white paper, and the two resulting bond. Qing Hua Lin will be "blank" is defined as the true nature of the paper, which said the following: white, even though the white plain paper. Husband this white pen and ink are less than this, make for the painting of a white, not the prime of white paper, is to love, otherwise carry on painting and apathy..... Zen saying: "color does not vary empty, empty not Leis. Seji empty, Kongjishise. "It tells the painting of white, that painting of a painting, that painting the outside of the painting also. " (China Lin" Nanzong Jue secret "There is no black and white ingenious correspondence, no virtual and real artistic expression, there is no Chinese painting art is also due to the black and white of distribution, before the formation of the Chinese paintings unique space beauty. Mr. Liu Pu's" Shushan scenery plans, "" Qingcheng five Cave ", " Akiyama peaks "and other works, or mountain chasm, or Glen jungle, or hook stained or cracked wipe the screen without losing Lichtung dense, or genial, bridges, people, etc., in order to break the solid, and seek changes ethereal Shigemitsu Da Qing said: effects "Hill real and imaginary them with Yanai, mountain false, false to the pavilion" (Da Shigemitsu "painting Quan") treated as actual situation Jiang and the "topics for study painting" the cloud "is probably at the wonderful reality, because the virtual office and students" . vice versa. screen its black and white, the actual situation is even more imaginative treatment.

Chinese landscape painting has two main components: one from near and far ink real, two are interspersed between them invisible blank. Blank is not a vacuum, take care of each other in harmony with the real, vibrant space. It can be a vast expanse of water, which can be erratic air out of the cloud, which can be deep mountain Yao Ming may be changing Ethereal tree it can be a manifestation of all objects in the image of the picture, is the Chinese landscape painter of ideas the space, where the flow of cosmic vitality rotation. "On Chinese painting and calligraphy art, screen blank and white, not just a useful space, or an imaginary, ethereal, meaning far-reaching space, it tends to reflect the creators sought to transcend time and space, into the big free mind , with visible there as ink, make yourself, people can benefit sense to move heaven and earth to the United States, realized that the presence of the marvelous mystery of track because in the realm of art, and virtual and nothing on behalf of the universe and life body, is endless, transportation of heaven and earth road. " as long as the screen needs, you can put the object in its rich color, light and shade, shape, etc. filtered into the gaps, create a thought-provoking virtual space. For the picture, in which a comparison to the actual situation of the relationship between black and white is related. This comparison can be extended to warm and cold colors, images of distance, opening and closing the structure density, layout, wet and dry pen, ink shades, line thickness, according to the severity of mention, brush the Ji Xu, turning and frustrated, both contain a comparison of the actual situation, but also a stealth black and white relationships.

When the ink form of Chinese landscape painting from the painting expression is shaped with skill level, up to the painter cardiac performance, it covers the implication of the rich traditional culture, presented on the screen ink forms imaginary and real, square and round , clever and clumsy, pale and moist, just and gentle, yin and yang, thick and pale, odd and positive, possession with dew, open and close, complex and simple, sparse and dense, raw and cooked each of these relatively aesthetic category of the unity of opposites, the proper way of mysticism, the "release" of harmony, there are Confucian and in, all full of oriental philosophy charm. As Shigemitsu Da Qing said: "Mountains Beyond pure light, why Zhaobi empty this difficult map, real clean and empty landscape now, God no painting, Masakina force and God Jingsheng position relative to the Transition, has painted at mostly superfluous?. warts; virtual and real, no painting at all into Wonderland, "It is through the ink of points, lines, surfaces composed of rhythm, the actual situation of the opposition, with or without the blend, revealing the ethereal to the real image, suggesting the mood in secret. A broad boundless freedom, people can wander unfettered imagination, "the so-called dust-day tour throughout the ear." Chinese Zen speaking, Miao Wu, who were not much to say, so Zen advocates "cannot stand the text." Chinese culture, and even the Eastern culture, is "virtual" culture. Go has become a cultural legacy, perhaps because of the performance of the Oriental culture, "virtual" features. Chinese painting actual situation, the Book of yin and yang with students, all set up by both sides coincide, this

is not a theoretical specific aspects, but to guide all philosophy, dialectics, is the universe.

Mr. Liu Pu good clever use of "virtual" to build a picture special charm, "virtual and real" is the aesthetic language of Oriental Art. The famous opera "Crossroads" in a while, to show the dark martial arts scenes. Center stage a lamp shining lights, to reflect the darkness that is the hearing and rely on intuition struggle. This is the "virtual" role, as all things are virtual environments, which makes the opera was originally refined martial arts life in art and background seamless.

III. What "actual situation" is?

Like a mountain stream, elegant and quiet, like Sun Tzu, resourcefulness and changeable, like the Taoist philosophy, delirium detached poise but more willing to say, the actual situation as the Book of Changes. "Book of Changes" three defined as "Easy, easy, and change is not easy," where change is one of the most life easy place. Phenomena of the universe and life, such as running day and night, like life by the young and the old age, changes are not home; this is called the change easy. Contradiction "easy" in another confrontation with the yin and yang, explain all the changes of the universe. "Heaven dense all of alcohol that men and women constituted fine all things metaphase." Expand change in contradictory opposites of yin and yang, and is "easy" in the universe and life is all about. In traditional Chinese painting techniques, the "virtual" refers to the part of the ink sparse screen, or a blank part, it gives room for imagination, memorable, "real" means the picture sketched out a kind, real and structural feature rich local and detailed strokes, which is mood. Mr. Liu's "Shushan empty Mongolia", "Tao Qian poetic" and other works great on the actual situation of the processing model.

Chinese painting hard water, water is the soul of Chinese painting; Chinese painting is endless variations of its charm from the actual situation on the water's magical. Dan Taoyun: "Take the pen dry gas, wet pen to take rhyme." Mr. Liu Pu water use in the painting can be described as exquisite. He can grasp the relationship between water and color, water and ink, so ink blending, ink shine, to obtain clear Jun, scenery ink charm. "Shushan empty Mongolia" grayish hue using treated water and clouds, the performance of the Shu poetic landscape of misty rain. Mr. Liu Pu tinted special "net", he used color with pure, transparent, elegant, without the slightest aggregate. The ancients said, "Ink points multicolored" or "coke, thick, heavy, light, clear." Emphasizing calligraphy pen "write" means, outline pen, to have twists and turns. Undulating wave state, folding pen changes direction, the use of this method allows the lines are not dull.... Mr. Liu Pu coloring is very careful strokes to write based, so it works without the thin pure color, tone calm again full of charm.

Fan painting is a form of expression of Chinese painting, has a "right close thousands of miles," the artistic effect. Yao most in the "Continued paintings," said: "are within easy reach, while looking thousands of miles away, the confusion among the thousands of miles of steep defense is." Fan

painting is not because of the small frame and lack of momentum, "right close", "confusion" of the still be seen in the wider world. Mr. Liu Pu fan sketch of sophisticated ideas. Such as "Shu Jiang grass Pitt positive spring", "Chasing ranking stream map" fan works deal with the actual situation in black and white called subtlety, he stressed that the actual situation in the picture, density, dry, contrast shades, emphasizing the crowning touch of magical. Images structure concise, pen extremely loose, so the screen is filled with clever and fun. His traditional deep skill, the picture is full of pastoral poetry, more concentrated flavor of life landscape sketch series, always convey the artist's life, love and the pursuit of life, and that plants and trees are full of rich southern pastoral atmosphere, lush banana and clump of trees, unique style and charm of the lodge there, or drink, or chess point of view characters are added to the screen with a poetic mood, creating a poetic painting pastoral southern border.

IV. In conclusion:

Chinese painting will be to philosophy, poetry, book bone, air-based, have a good painting. Chinese painting is a reflection of the attitudes and cultural accumulation painter lives. What kind of life and culture, what kind of painting. "Arts matter, not with the spirit might come through." (Song Jiang Kui "Sequels spectrum"). Chinese painting tradition emphasizes character, paintings, essentially emphasis on humanistic spirit. Tianshou said: "Art is food for the human spirit" ("Listen Tin House painting talk Essay"). Huang Bin said: "The pen and ink spiritual, eternal and inalienable" ("Huang Bin Collection") are emphasizing painting stuff behind. Painting is not just painting. A sense of traditional Chinese painting is very "people", "text" of the tradition, but also the very personification of tradition. Throughout history painting everyone, without exception, are learned scholar, Liu often do a good attitude inaction everything, unassuming, not something sad, abandoned know Shou-yu, letting natural, achievement of its known white man to keep black justice .

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