

The Aesthetic Life of Image Time Influences on Chinese Traditional Arts

Rui-xia SONG^{1, *} and Chang-yu FU¹

¹Shenyang Normal University, Liaoning province, China

*1287338617@qq.com

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Abstract. How to solve the relationship between the Chinese traditional art forms with today's characteristics of the image of the times, and reasonable develop their own problems. This is the main problem to be discussed in this paper. The first, clear understanding of Chinese traditional art forms and contemporary image art form is the harmonious and integrated; the second is to find out which the common purpose of the Chinese traditional art forms and image generation is show the artist's feelings and personality. Then, the conclusion is that Chinese traditional art forms must be integrated into the aesthetic characteristics of the image of the times, otherwise unable to adapt to the needs of the development of the times. The art achievements of image times have great influenced and weaken the people accepted and appreciate to the Chinese traditional art forms. The intercultural art theories discourse of Western and Eastern, Ancient and Contemporary provide sufficient evidence for this paper, Also is innovation of this paper.

The Characteristics of the Aesthetic Life and Image Era

We are in such an era, through technology rapid development, all kinds of advanced machinery and equipment greatly extends the way we see the world, we have increasingly found more and more view of the pictures but further and further away from our real world. The emergence of the image, those pictures have become the objective replica of the real world, the image not only regarded as believable things substitute for subject absence, and is regarded as objective reality itself, it changed our sense of reality, refresh our aesthetic feelings. Since the ancient times, the images and the aesthetic have a deep connection. The ancient Greeks believed that the arts and the beauty are inseparable. If art pursuit conflict with beauty, it must give way with beauty. Chinese people also pay attention to art and aesthetic artistic conception. Before the image age, the relationship between images and aesthetic is natural and pure. In ancient China, start recording their life paintings, pottery, stone, brick, sculpture, and to the development of the portrait, all the images of intuitive aesthetic feelings clear show in front of people. In the pre image age, ancient people pursuit of the beauty of nature and true aesthetic feelings, Artists through the imitation of nature and profound experience, through the subjective feelings and initiative to carry out the creation of art, We believe that the creation of art is not just a copy of the image, but on the basis of this, it stimulates the imagination and inspiration and makes the dialogue between the creator and the viewer. So, quoted in the 19th century art critic Roger fry "people have actual and imagine two kind of life, and art is closely linked with the latter... art is the expression of imagine life, and not the copy of actual life", it refers to the art rely on the inspiration of the artist talent, is not simply mechanical duplication and into works. Art originates from life, at the same time it beyond the actual life, the distant always exist between the art and non-artistic.

However, when images comes to the image era, the image is no longer simple and pure as before, it became complex, so our aesthetic of artistic creation, have taken place great changes. It due to the impact of science and technology, media and social and so on factors, the aesthetic of image changed and produced the paradox, it is worth us to study and research. First of all, audience watched that image created a vivid effect through mechanical technology in this image world, so the image world is copied to objective reality, and to achieve the “deceptive” effect, get the trust of the audience successfully. However, this kind of art is greatly reduced creation, As Barzun said, “the painter's aesthetics world is different from the world around him, and the image of the picture reflects the existence of the subject as fingerprint”, The aesthetic relationship between the audience and the image, it is no longer as with the painting to find spiritual point of view of each other, but enjoy in the ordinary daily life, Therefore, the visual aesthetic of image era never is not the subject and the objective inner depths communication of the soul, but the subject with object as the objective world to prove their value activities. Kant's thought of aesthetic is a “free game”, which is attributed to an emotional judgment, namely subjective emotion from external factors to disturb, and there is no doping by rational induced, there are only judgment of taste, has nothing to do with the real interest. The simplicity and purity of this kind of aesthetics is no doubt that we are pursuing and yearning. However, in the visual aesthetic of the image era, Kant's view is clearly not applicable.

Get the Intelligence of Borrowing the Image in the Art Creation

There are huge differences between the art creation of image Times and Traditional art creation. There are great impacts on the creation of arts. Firstly, I want to talk about the creation of Chinese traditional Painting arts. In Tang Dynasty, Chinese artist Zhang Zao said the beauty comes from the nature, but how to show the beauty is depended on your mind. That is an excellent rule for every person who is learning to paint. It seems very simple but importance. How to find the origin of the arts; how to create arts have all been generalized by this saying. We have to follow the rules of the nature when we are creating. Using our ideas to make the things of the nature into the pictures by the researching of the nature. Thus, the artist could be combined with the nature. Neither blind to paint realistic with too much subjective, nor deep heart fabricate. Actually, following the nature is a way to get the final purpose of the art creation. However, the people live in the Image Times, the fast development of technology makes the images come to every family. We can see all over the world in our home. No matter where we are, how beautiful and amazing the sights are, we wouldn't surprise too much. Open the computer, you can get everything. According to the pictures, people began to know the nature and the life, even could see anything, no matter you need or not.

The Image Time has come, whether you accept it or not, it already became the sign, even the innate character of this generation. Not only it has got into the public life, it also impacts on artists creating activities. Nowadays, many artists just create works by the Internet photography. Even the sketching, it has also changed into that the artist take a photo of the sights then paint them when he is back home. Photography equipment give a lot of convinces to the artists, but it also made the artists lose their senses to feel the nature and life. In this case, their works will lose the souls and the innate characters of the nature. As we all know, it not only needs the character of its outside, but also needs inside soul of one good work. Gu Kaizhi of Wei Jin Dynasty artist said ‘put imagination into the nature, and then got best image’, ‘use the outside

to find the inside'. He showed us the core of art creating. Making the Chinese Person portrait as the example, Artists in the face of the characters, pay attention to depict his mind, a person at different times will change a lot, such as happy, angry, sad, and joy. These require the artists get the accidental appearances out the creation of their art works in order to make audience be touched and shocked. In the history 'Confucius wrote history, treacherous ministers and traitors are afraid.' Confucius wrote history, the characters do not comment directly, and the blending of judgments in this paper. The Tang Dynasty Yan Liben painted the "Emperors of the past dynasties "is the use of "Chun Qiu style of writing". The emperors of the past dynasties have a profound picture, is a typical education works. The "Chun Qiu style of writing" is that Yan Liben did not to judge, the characters of the emperors are clear, the core is to focus on depicting the psychological rather than the appearance. However, many artists use photography to paint today, "depict the soul" is difficult to achieve, Rely on picture creation way make the creation level greatly decreased, their works lack soul, it made them indulge in image fragments of daily life and to be inextricably bogged down in the aesthetic illusion in the objective world. Our eyes to see is not real life, but just copy, our body and mind did not unite, but present disunite, resulting in creation works is the fake of fake. Therefore, contemporary artists should wake up in their own, Today, many Chinese of whom give an conclusion: "the contemporary is the era of no 'master' era", although we do not all agree, but the truth is, in such a materialistic era, in such a grandiose era, the artists how to keep sober mind, not to drift with the tide, The rational use of the resources of the image era is the problem that we should pay attention to study and research. Under such an era of image background, it is a double-edged sword, properly use of the image, it will play a vital role in the development of the times as well as the development of China's cultural industry. The contemporary art face to challenge that is between whether to explore a different way from the traditional painting creation and not deviate from the natural and pure creation. Art creators for contemporary aesthetic needs of a new round of self construction, in image times as painter ontology "people" between images and technology developed under the adhere to the dominant position. So far, the standard of evaluation of contemporary artists is the art language form and spiritual depth, which depending on the artist's own accomplishment.

The Influence of the Image Age on Chinese Traditional Art

Chinese traditional art forms is suffering from an unprecedented crisis, the arrival of the visual culture and powerful new media to the traditional art form brought profound impact and sense of loss, which causes a lot of problems. Chinese traditional arts, including traditional drama, painting, poetry and other forms of art, a lot of people is no longer interested in the traditional art, but their sights on movie star, visual media, the pursuit of stimulation, the pursuit of speed, the pursuit exaggerate, image era, people prefer intuitive visual stimuli, the traditional art deliberate expression no longer meet the needs of contemporary people, which directly affect the development of traditional art.

Chinese traditional aesthetic culture and contemporary visual culture is very different. First of all, aesthetic as an important manifestation of the traditional culture, the aesthetic experience of the ancients as the main content of life, the aesthetic approach is the most natural and realistic. However, visual culture is different from the traditional aesthetic, the traditional aesthetic is a kind of inner experience world, contemporary visual culture presents a form of beauty, but this kind of beauty is not

really beautiful, is a kind of beauty form, which is not true, its surface looks more dramatic. The traditional aesthetic world is the natural state of “forget the things and myself”, and today's visual culture aesthetic emphasizes curious state of what is known to the world, it comes to rational impulse, the relation of people and the world as is the aesthetic meaning in image form. When our feeling about the beauty of depends only in our eyes, depending on the impact of the visual image sense, then we have deviated from our original aesthetic intention. Contemporary visual culture aesthetic is the technology to see the world, which makes aesthetic activity by a civilized people into a meet the desire of human beings means. Although the image is similar to the traditional aesthetic activities, we use the network to make a classical work of art, but this is just a traditional style, which still meets the conception of contemporary value, it exists in the value, but not in art.

For the ancients, the aesthetic activity is not existence of the utility concept, but the use of adequate time to slowly experience the beauty of things. Therefore, the highest aesthetic realm of Chinese art is like water, a flower in the mirror, but this aesthetic purpose is the most taboo get directly. Therefore, the traditional aesthetic art is no longer accepted by the contemporary people, is fast rhythm of all thing, people like to chase the speed rather than the “slow” aesthetic process. Have to say, in the contemporary visual culture, the impact of the traditional aesthetic culture had to be lost. In the image era, we are enjoying the pleasure of visual impact, but the loss of the traditional aesthetic is worth our deep reflection of each Chinese people. We have our responsibility to protect the china traditional art and culture, Chinese nation traditional must have development, we should be inherit the tradition and create today, but at the same time, we cannot be lost our soul, because that is our each Chinese root.

Conclusion

If the pre image age is not return, if we must accept it all, then in the arts, we need a kind of introspection art, we need on the basis of human nature is always awake, in the reflection develop themselves, so that we do not deviate from the initial orbit, is also looking forward to the new aesthetic principles on the basis of humanistic care. After thinking, for the contemporary visual culture we have appreciation and also criticism, but not simple affirmation or negation, we need to stand on the rational position, with our wisdom to respond and judgment. China's image era needs Chinese visual culture, image of modernization in our society and culture shows a growing influence, for the future, our way of life and art should master in our own hands, we still have a long lasting journey.

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