

# Application of "potential method" of Chinese Landscape painting in graphic Design

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## Abstract

**On the basis of the application of Chinese traditional painting elements in graphic design, this paper takes the "potential method" of Chinese landscape painting as the theoretical pillar of the strong visual shock to the viewer. This paper analyzes how the "potential method" influences the painting creation of the later generation painters, and which magnificent wonders of the times have been created. This paper establishes a theoretical foundation for the application of "potential method" in graphic design of Chinese landscape painting, and promotes the development of graphic design with Chinese cultural characteristics through the summing up of "potential method" in landscape painting.**

## Keywords

**Chinese landscape painting, potential method, Graphic Artist Designer.**

## 1. First, the Connotation of "Potential"

The meaning of the word "potential" derives from the feeling of inclination given by the slope of the earth mound, "and the acceleration of the slope to the" sphere ", which, in kinematic terms, is the " acceleration "of changing the state of things; in the case of dynamic analysis, The potential is the "acceleration" that produces the force that changes the moving state and trajectory of things.

In Chinese traditional culture, "power" is widely used and can be seen in philosophy, politics, military, economy and so on. The change of history, the change of environment and the change of society can be expressed by "potential". The change of anything, whether in the direction of high quality or in the category of defects, has the natural trend of development, which is not transferred by the will of the individual, but developed in the direction of nature. Of course, the trend of development in some areas is also driven by the artificial values of self-evaluation and orientation. In art theory and practice, "potential" is also a more sensitive and easy to reach the field. In the long history of China, the interpretation of the situation and momentum is a preliminary explanation. The situation is the basic external relationship between the subject and the object. Momentum is an abstract representation of the relationship between matter and gas field. The situation and momentum show the basic connotation of "potential" in the traditional culture. The critic gave the essential attribute appearance of "potential", also gave the development direction of the potential.

### 1.1. Cultural Background

Chinese culture has a long history of five thousand years. The word "Shi" is an important concept widely used in the theory of ancient Chinese literature and art. The interpretation of "potential" can be traced back to the pre-Qin period, and since then the discussion of the value of "potential" has continued in the long history, "potential" in the ancient art of the thought, occupied a high position. The word "Shi" has different meanings in Chinese ancient Chinese dictionaries. In the Kangxi Dictionary, Mencius, a famous educator in the warring States period,

once pointed out that "the ancient virtuous king is good and forgets the situation". Don't take your power to heart. Mencius explained the meaning of power in this sentence, and expressed the unique sage character that a scholar should possess. He should not allow the common customs to mix with the common customs, but face up to his own posture in front of the power. To give "power" a kind of cultural connotation is to set up the "potential" on the shoulders of the literati, not to conspire with the common customs, and not to drive one's temperament and nature for the sake of temporary power and money interests. As a literati with knowledge and temperament, he can look at the temptation in front of the power and interest with the correct attitude, and really stand in the perspective of the poor masses, seeking for the interests of the citizens, not harming the interests of others for the sake of his own private interests. Standing on the high point of power and morality, there are correct values. Literati correctly express their own views, but also comment on the underlying culture behind the "potential", face up to power.

## 1.2. Spiritual Connotation

The study of the category of "potential" can also enable us to correctly grasp the starting point of ancient art theory, and can enlighten our thinking and make it discover the unique angle of view of Oriental aesthetics. It helps to enhance our understanding of traditional culture and self-confidence of traditional culture, but also helps us to understand the characteristics of ancient Chinese culture. "Potential" is a universal meaning in Chinese philosophy and can be regarded as a philosophical category with universal theoretical connotation. The interpretation of the word "potential" is inextricably related to the process of human practice and action. The social situation, the economic growth, the living situation, the trend of human walking, and so on, show different periods in the universal philosophical theory. The spiritual connotation of different social groups. In the Taoist school, "potential" is a philosophical concept. Laozi said, "The Tao gave birth to it, the animal of virtue, the form of things, and the form of things became it." (Chapter 51 of the Book of Ethics), "potential" is interpreted as the natural environment in which all things grow. One is that the power is the power, the other is the opposition. Until now, people can't give the only definition of the potential in the Book of Ethics, because different viewpoints of understanding the reader will have different points of view, which gives a special meaning to the potential. However, in the Book of Ethics, Laozi also expounds the tendency of Tao with the connotation of Tao "nothing". This dialectical viewpoint, on the one hand, dialectically explains the essential characteristics and attributes of Tao. It shows that the existence of Tao has not only promoted the development direction of natural things, but also promoted the development of things and society in some states. This direction of things has its own unique connotation. Laozi, between being and nothing, not only expounds the true essence of Tao, but also shows the spiritual connotation of potential existence.

## 2. Second, the Perspective Law of Chinese Landscape Painting "Potential Method"

### 2.1. Definition of "Potential Method"

In ancient China, Shi was used as an important scale for evaluating books, paintings, poems and articles. In the field of Chinese calligraphy and painting, both calligraphy and painting are like Chinese gossip, and there is a certain complementarity between black and white, and there is an invisible force, which is fascinating. There is an elegant sense of beauty among the gaps and gaps, and this aesthetic feeling can also be understood as the air in Taijiquan, just like Zheng Banqiao's bamboo, the bamboo in his eyes, the bamboo in his chest, the bamboo in his hands, and the mound in his chest. Convey one's feelings with invisible momentum. Therefore, "potential" in ancient China's aesthetic category set off some waves. As early as in the study of Chinese painting Theory, Wu Lifu of academic circles said "potential" is an "aesthetic term". IN

"Lin Quan Gao Zhi," Guo Xi of the Song Dynasty summed up the principles of perspective in Chinese landscape painting, including mountains, water, vegetation, clouds, fog, etc., their big trend, orientation, growth, etc., with the same aesthetic features of the form. Summing up for the three far method, that is, "mountains have three distances, from the mountains and the elevation of Yangshan as the high distance, from the mountains peeped after the mountains said that far-reaching, from near the mountains to look away from the mountains said that the Pingyuan, high, far-reaching." In fact, Guo Xi's three far law is not only a summary of the "trend" perspective law, but also a perfect interpretation of the overall conception of painting practice. In Guo Xi's three far-distance method, the three far-distance method is also the expression of the author's inner state. Using the three-distance method to shape different spatial relations, to give different visual feelings to the viewer, to create different inner atmosphere, to make the viewer's vision walk in the picture, sometimes empty, to be quiet, and to let the viewer hold his breath. Can also bring the appreciation of the heart echo, create the mind yearning for a paradise. In this paper, the law of perspective of Chinese landscape painting is summed up as "potential method" to be discussed in order to express the "potential" method of Chinese landscape painting more completely.

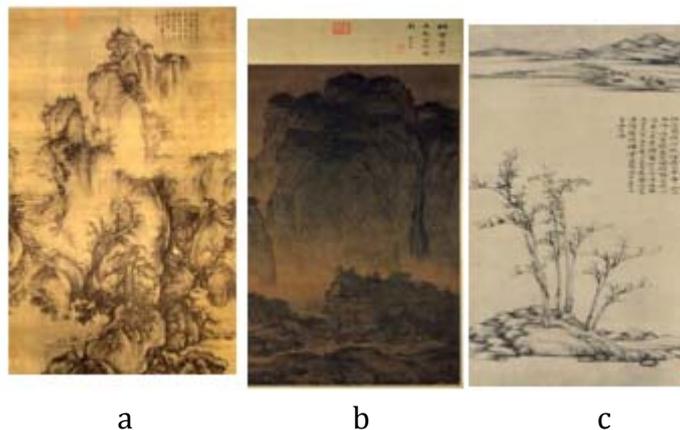


Fig 1. "yu zhuang qiuji tu", "xi shan xing lv tu", "zao chun tu"

## 2.2. The Application Law of "Pingyuan" in "Potential Method"

From near the mountains to look at the distant mountains is called Pingyuan, in the Chinese landscape painting popular method, the painter of the use of Pingyuan method in the majority. "Pingyuan" is a kind of space atmosphere painted by painters, because Pingyuan gives people a feeling of "flushing and melting" and "diluting", and gradually moving away from the artistic conception, does not give people a feeling of spiritual oppression, but also brings a feeling of mystery. So that the viewer would like to understand the story deep in the screen, can make the ancient literati completely release their feelings, away from the secular disputes, calm and soothing atmosphere, and create a smooth heart. At the same time, it is also the expression of the literati's own will. I simply think that the near scenery is the achievement of the artist at this stage, and the vision is the artist's own lofty pursuit or the artist's heart yearning for the artistic conception, not secular disputes and disputes, looking for their own inner pure land. Ni Zan's "Yuezhuang Qiuji", which pays more attention to Pingyuan's dynamic setting, is a typical Pingyuan composition method. From the nearby mountains, one can see the distant mountains, a kind of Pingyuan momentum. Ni Zan's paintings focus more on the expression of the overall scope of the picture. In Ni Zan's "Yue Zhuang Qiuji", a combination of close-shot, mid-view and visionary is used. In Ni Zan's masterpiece, the close-shot depicts six trees, the growth of which is well located and unique in shape, and the height and size of the trees echo the mountains in the foreground, thus giving the picture a sense of balance. The large area of midview is the

author's pun intention, one of them is to contrast and respect his inner ideal. Second, as we all know, water is the soul of Chinese landscape painting. The addition of picture water gives the whole picture a vitality, a large area of blank, showing the calm and vast water picture, no solitary sail far shadow, no red wild goose flying south. There is no movement track, extremely empty landscape painting artistic conception. It shows a kind of calm momentum, pays attention to creating a quiet, plain poetic atmosphere, accords with the pursuit of hermit values and world outlook between the mountains and forests.

### **2.3. The Application Law of "Gao Yuan" in "Potential Method"**

From the bottom of the mountain to the top of Yangshan, the momentum of "Gaoyuan" brings powerful visual impact, makes the viewer have a lofty sense of respect, can express and satisfy the personal feelings of catharsis and open-mindedness to a certain extent. The high landscape also brings people a sense of awe, but also can symbolize the artist's inner view of their lofty ideals, the towering peak is the painting away from the secular search for quiet and quiet performance. "Gao Yuan", "from the bottom of the mountain to the top", reflects a kind of looking up to see the majestic mountains. In Fan Kuan's "Journey of the xi Shan", the picturesque distant mountains are towering and towering. "Gao Yuan" is a perfect expression. About 2/3 of the picture is occupied by lofty distant mountains. Mountain top lush trees, showing wireless life and hope. A clear spring waterfall in the mountains, flying down, disappeared in the mysterious white fog to attract the eyes of the viewer. The lush forest below, the quiet mountain path was broken by a camel team. The depiction of thick brush and stone at the foot of the mountain makes the center of gravity of the whole picture more stable, and it is also the description of the author's inner environment, calm, steady and quiet. The combination of the whole picture of closeness, midview and vision shows the majesty of the distant mountains. White ingenious, close like a note beat rhythm, but also highlight the author want to express the ambition, but also can make the viewer understand the artist want to express the center of painting, let the viewer understand, full swim lying to see.

### **2.4. The "Far-Reaching" Application Law in te "Potential Method"**

Since the mountains peep at the mountains behind the far-reaching, "three far" in the "far-reaching" compared with Pingyuan and Gao Yuan more than a bit more mysterious. Pingyuan and Gao Yuan both directly show their vision to the viewer, while the far-reaching view of the mountain behind the hill, the mountain block, the mountains and forests, the depth of the layers, and the deep visual observation angle magnify the depth of the picture and the change of the color of ink. It also makes the distant mountains a little more mysterious. Guo Xi's "early Spring Picture", the whole picture depicts the meticulous near mountain to the mysterious distant mountain, the trend of mountains and rivers presents S-shaped curve. This kind of composition makes the picture dynamic, forming a kind of rising and upward continuous feeling that reflects the mountain of Iana. Beautiful, highlighted the positive spirit of the mountain, with a metaphor of the author's mind. Although "Early Spring" does not look like "River and Mountain Tour" as majestic, but the shade and movement of the mountain will still show Wei E's feeling. In the picture of a mountain, trees from high to low, showing the progressive relationship between space. The right side of the mountain is also a wonderful drawing, shape. Various trees, trickle streams, the whole mountain rocks form a rising momentum to broaden the depth of the picture. On the left side of the mountains, the distant mountains are successive, drawing readers to the infinite reverie. Floating sense, to watch the real create an infinite space of imagination, so that the connotation of the picture more rich thought-provoking. At the same time, it also shows the author's hard search for the paradise in his heart, and the author's yearning for the quiet and elegant life in the picture. This masterpiece not only satisfies the author's inner yearning for beauty, but also brings the viewer into good territory.



Fig 2. Tangshan earthquake

### 3. Three, The Application of "potential method" of Chinese Landscape Painting in Graphic Design

In the fast food culture, the poster design has become an important part of the modern culture consumption. In the poster design, you can through different typography, bring different visual feelings. Reasonable collocation, combination and correlation between different elements can enhance the momentum and visual impact of the picture. Reasonable space arrangement can make the picture produce sense of order, rhythm and comfort.

With the accelerating pace of the times, people's self-cognition has been strengthened constantly, and the consumption rate of people's culture has also increased rapidly with the society. Our designers stand on the shoulders of their predecessors, constantly climbing to the peak, being named "rising China Design" of the domestic poster design top new talent-Gao Hai. In the fast food culture today, his design, will people's visual aesthetic vision to a new height. His splash-ink poster, the full display of Xiao Hong literati and wandering in times of momentum. It not only attracts the audience's attention, but also promotes the unique cultural background of the poster itself. Almost every poster he wrote added to it more or less. Artistic elements with Chinese traditional culture, among them, the expression of "potential" is the strongest. In his poster "Tangshan earthquake", the first thing that came into view was the clear objects of the earthquake scene and the text of the Tangshan earthquake, which brought the viewer directly to the year of "20 August before living is the beginning." Slowly saw the poster in the middle part of a long-haired little girl, eyes blurred fear and helplessness filled with the entire poster screen, the pain of the audience's heart, the distance after the earthquake everywhere the scene of the loess mountain color change, once again tear the audience's five viscera. Huang Hai first uses Pingyuan's "potential" method to focus the audience's vision first. At the bottom of the poster, then slowly lead the audience's visual perception to the distance, to the audience's hearts constitute no waves of pain, not only constitute a memorial to the Tangshan earthquake, enhance people's curiosity, increased the box office. A lot of domestic and foreign movie works have obtained very high box office under the premise of Huang Hai poster propaganda, also have driven the new direction of poster design at home and abroad.

A good poster design, graphic design of the meaning of the exact expression and layout design can not be separated, up to now, an excellent poster design work, not only can convey the surface of the text meaning but also profound moral, causing people to think. Can't just simply for visual shock, but also brainstorming sweeping, can lead the social trend of thought. Under the leadership of the Chinese landscape painting "potential", which can express the Chinese

spirit most, let us create the design works which can be full of the artistic flavor of the times, and the designers who can lead the design new style.

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