

The Analysis of "The Compelling Image"

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Abstract

Through the analysis and study of style, James Cahill combed the painting history of Yuan, Ming and Qing dynasties with visual method as the center, while " The Compelling Image " especially relied on the interpretation of painting works, through the interpretation of painting works, emphasize the external factors that promote the production of works of art, rather than the personal performance of the artist. Probe into the creative environment of his painting, the painter's intention and the original meaning and function of his painting. Review this article to express my appreciation and appreciation for this article.

Keywords

Compelling Image; Chinese literati; pursue naturalization; Ming Dynasty.

1. Introduction

Through the analysis and study of style, James Cahill combed the painting history of Yuan, Ming and Qing dynasties with visual method as the center, while " The Compelling Image " especially relied on the interpretation of painting works, through the interpretation of painting works, emphasize the external factors that promote the production of works of art, rather than the personal performance of the artist. Probe into the creative environment of his painting, the painter's intention and the original meaning and function of his painting.

Comparing the Chinese preface and English preface, we will find that in the Chinese preface, James Cahill discusses and interprets it from a certain point of view or status quo from the view of the Chinese readers who read the book. For example, "The painting words that we rely on today are all written by Chinese literati, and because of this, Chinese literati have dominated the discussion space of painting for a long time, and they have become accustomed to starting from their own point of view to choose a point of view that is beneficial to literati artists", James Cahill began to question the evaluation criteria of the literati system that always had the right to speak in the history of painting, and discussed it from the painter Zhang Hong, who was ignored by the "orthodox" history of painting. " The Compelling Image " should be James Cahill's summary of the historical style of painting in the 17th century, but he mentioned in the Chinese preface that "Some painters were naturally affected after they came into contact with those strange and powerful Western paintings, which included some of the best painters. "From this sentence, we may understand that some Chinese paintings in the 17th century are powerful images created by Western paintings. At the same time, in the face of different cultural audiences in China and the west, James Cahill's attitude towards the preface is also different. In the Chinese preface, he generally takes the position that researches the history of Chinese painting and puts forward the discussion with some viewpoints or topics. However, in the English preface, "He cutted into Chinese painting with a clear dual view of yin and yang, with a tendency to pursue naturalization in painting on the one hand and a tendency to stereotype painting on the other hand " He clearly expressed his own research point of view with certain attitude." Hills Beyond a River"、 "Parting at the Shore"、 "Distant Mountains" and "Painter's practice" start with the heteronomy of art, and interpret it from the creative environment, the painter's intention and the original meaning and function of the painting. However, in " The

Compelling Image", he puts forward "Some important topics, such as the painter's social situation, I only understate it so far. As for whether the history of the late Ming and early Qing dynasties revealed the form of painting at that time, this is not the theme I care about, but the painting full of change, vitality and complexity. From these works, can we see the social situation and ideological entanglements of the times? "This is no longer an explanation of "history" and "painting", but an insight into the connotation of paintings in the Ming and Qing dynasties, and how these works carry out cultural interaction and feedback in the cultural environment at that time. However, from the perspective of the whole book, he basically discusses the influence of Western painting (especially Western printmaking) on the existence of Chinese painting in the Ming and Qing dynasties.

At the beginning of the book, a comparative study is made between the amateur painter Dong Qichang's "antique" "the Figure of Qing Bian" and the professional painter Zhang Hong's "authentic landscape" "the Figure of Juqu Songfeng". It is regarded as the concrete embodiment of the two opposite directions of naturalism and man-made order. By combing the Chinese landscape, James Cahill writes about the landscape in his heart from the description of the real scenery of a specific place-the abstract and idealized landscape, and points out that the special scenery in the landscape painting of Shen and Zhou dynasties is suggestive, so it goes beyond the level of merely reproducing the scenery and is full of significance. However, beyond the reproduction, there is also its descriptive nature. The author enumerates two "the Figure of mount Zhixing" by Lu Zhi and Bian Wenyu, and introduces the printmaking map into the landscape painting because of the characteristics of the map. Zhang Hong's authentic landscape is an innovation to break the "secret reduced image", and points out that the fact that there are no clusters of stylized fixed shapes planted on the hillside, which shows that Zhang Hong does not follow the traditional literati painting method, what he is concerned about is the beauty of representation in the object world. Use a series of examples to illustrate the existence of Zhang Hong's descriptive authentic landscape. And this kind of authentic landscape is only a reappearance of the apparent world, without any sign of expressing emotion. It is undoubtedly a challenge to traditional Chinese painting. Chinese traditional painting does not carry out outdoor sketching. Fully adapting to the functional painting is not in line with the mainstream of the times. And Zhang Hong's behavior is even more difficult to understand, who is the successor of the orthodox school. So the author thinks that this kind of inexplicable behavior is influenced by European painting, and there is a very interesting phenomenon. Dong Qichang combed the previous painting history in favor of himself in order to return to the orthodox school. Zhang Hong written by James Cahill is also the "Zhang Hong" which arises at the historic moment in order to discuss the influence of European painting on Ming and Qing painting. The author points out that painting in the late Ming Dynasty and a large number of new shapes, new composition and new figurative expression skills "suddenly" emerged from Europe's new style concepts, new visual imaginations, new characters and ways of expressing scenery, which were introduced into China. Thus he speculates that Zhang Hong in Suzhou is closer to Nanjing, where he can come into contact with Western paintings. It indicates that Zhang Hong may have seen Western paintings. Due to the lack of records of Zhang Hong's life, such speculation may not be very convincing.

It is mentioned in the article that "what we expect is not that Zhang Hong completely overthrows his own cultural heritage. The important thing is that he can get rid of the shackles of layers of tradition and pursue a naturalistic description. "And "in my opinion, I can't accept this kind of subjective reaction. I think the structure of Dong Qichang's works is completely different from nature." The author's attitude towards Dong Qichang may be too harsh, from which, we can also see that James Cahill himself is inclined to the authentic landscape on a certain position. From "late Chinese painting suffered losses because that its newcomers could not inherit Zhang Hong's achievements." It can also be seen that James Cahill thinks that Zhang

Hong's artistic value is so high that he highly respects him. "the reason why Zhang Hong's innovation is not recognized, so that he can not occupy a place in the history of later painting. It can be compared with the phenomenon that western scientific knowledge and methods can not take root in China in the same period. "This is because the theory of mind flourished in the 17th century, and this way of understanding nature was incompatible with the thought controlled by the theory of ming.

"The painter's attention to the ink structure completely overrides the consideration of space, atmosphere and proportion, while the ink structure is partly derived from previous works." And translate" for the strange of the environment, then the figure is not as good as the landscape. In terms of exquisite ink, the landscape is by no means as good as figure. "to " If you want beautiful scenery, look for it in nature; if you want a painting, you can find me. "These two paragraphs show Dong Qichang's attention to ink, but he also thinks that ink should be combined with real mountain and water. We can see his ink use of Dong Yuan, Huang Gongwang in "the Figure of Qingbian". We will find that these are the pioneer masters of painting. So the ink could be an appreciation of their painting language at the same time.

James Cahill believes that "the criticism of Chinese painting insists to reject the likeliness of figure, or to take the nature seen by the eyes as the full purpose of painting." I think this has something to do with the creation of Chinese painting and the origin of learning painting. Due to the obstruction of ancient traffic and the hardship of the environment, most painters start to learn from imitating the paintings of the ancients, And at first they appreciate their feelings about landscapes from ancient paintings.

Wang Lu put forward "I follow my heart, my heart follows my eyes, my eyes follow Huashan", Zhang Zao "the creation comes from the environment, the source of the mind comes from my heart" and Su Shi "Bamboo in the eyes-Bamboo on the hand-Bamboo in the chest", which shows that "figure resemblance" is not in line with the creative experience of Chinese classical painting. And Chinese landscape painting can be "habitable". Unlike the West which chooses a fixed point to depict a specific scene outdoors, it is completed by some simple manuscripts, copying experience and overall impression after the whole dynamic tour.

In the third chapter of the book, "Wu Bin, Western influence and the Revival of landscapes in the Northern Song Dynasty", James Cahill believes that the power and significance of Wu Bin's images come from the existing ideal images in the history of painting and transforming them. From "the Figure of Luohan", the decoration of this painting is relatively strong. Luohan fades a strong religious flavor, among which Luohan's clothing shape is unique compared with Cui Zizhong, Ding Yunpeng and so on. Shi Shouqian also mentioned that "when the whole volume is filled with such different strange images, it has almost become an" alien "official picture similar to that of Shan Hai Jing.

Wu Bin, Hongren and Gong Xian all explore from the development of personal painting form. While the comparison between Zhang Hong's "naturalization" and Dong Qichang's "man-made order" will be a bit generalized. Due to the mutual influence of printmaking and painting in Anhui, the strokes of texturing and the halo of ink no longer exist. Hongren uses lines to manage landscape modeling-the strange composition of Fujian painters merges with the massive landscapes of Anhui painting school-timely expressing some shapes of the scenery, but the image is planarization and patterning-the fusion of real scene and imitation of antiquity. This clue shows that Hongren's painting style has always been in dynamic change. It is not Zhang Hong's complete "naturalization" and Dong Qichang's "complete deviation from naturalization".

In the fourth chapter, it is pointed out that the portraits in the late Ming Dynasty cast their eyes on the viewers outside the painting. As if it is driven by some needs. The value of personal existence is reaffirmed. And putting forward an example that the animals in the late Ming

Dynasty also have demands outside the picture, rather than the portrayal of the character's mind. There are all kinds of contradictions between the ideal world that exists fusion and dialogue of man and nature, and the complex real world. Chen Hongshou uses the same ancient themes to show different meanings and connotations. The consciousness of this kind of art is that he makes a mockery of his feelings and ideas about the real world plus on these characters.

The sixth chapter of the book interprets the changes in the painting style of the authentic Wang Yuanqi and the master of originalism Shi Tao. Taking the change of Shi Tao's residence as a clue, the author expounds the change of his painting style. From the thick dry-brush line painting without dizziness of Anhui painting School-emphasizing the feeling, gradually getting rid of the influence of time, region and environment-the development process of the impossible will undoubtedly change due to contact with different painting schools. But his identity as a "remnant" should not be ignored. His acceptance of the Manchu court, personal experience and other external factors will affect the painting style. At the same time, James Cahill thought that Shi Tao got rid of the traditional burden, and the doctrine of no standard as the standard made him embark on the road of destruction. I think the origin of Chinese painting can not get rid of the tradition, so we can only turn it into my own standard. "no standard" not means no standard, but a free and variable method created by the painter himself. Shi Tao is not content with the achievements made by the ancients, but uses nature as a teacher to create a new method of expression. Therefore, it does not completely abandon the many principles which Chinese painting has been maintained for thousands of years, but embodies Shi Tao's "change".

One of the central topics mentioned earlier in this book is the influence of European painting on the painting in the Ming and Qing dynasties. But from a comprehensive view of the whole book, in the turbulent 17th century, painters such as Zhang Hong, Dong Qichang, Wu Bin and other painters are carrying out traditional introspection and innovation. And inheritance and innovation have also become an important argument.

Above questions are my own thoughts on this book, which may be too piecemeal to understand from the overall structure of the book. However, James Cahill's visual-centered analysis style is still interesting. The attention and interpretation of images are different from the history of traditional Chinese painting, which pays attention to text analysis. However, it is not very convincing to interpret ancient paintings in the western and today's context. And its yin-yang bipolar method also skips extremes. The ideological, cultural and historical composition in the creative environment should not be ignored.

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