

Analysing the Artistic Style of Mei Qing's Landscape Paintings - Taking "Images of Yellow Mountain" as an Example

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Abstract

Mei Qing was one of the outstanding artists of the Ming and Qing dynasties, with a fresh style of painting, light ink and brushwork, and unique composition. Although influenced by tradition, he created his own unique style of landscape painting. He focused on the expression of emotions and pushed the form of writing to new heights. In fact, combining the background of the Ming and Qing periods and Mei Qing's life, we will study his artistic achievements in landscape painting in depth, and carry out Jaxin on some of his art works.

Keywords

Mei Qing; Huangshan; Artistic style.

1. Background of the Formation of Mei-Qing Landscape Painting

1.1. Background of the era

Meiqing lies in the fact that the Ming and Qing dynasties were born at the end of the feudal era, an era of intense class and national conflicts. The political situation in the late Ming and early Qing dynasties was exceptionally turbulent, state power was severely restricted throughout the country, officials were corrupt, people lived in poverty, peasant revolts continued to take place in the provinces, and social conflicts gradually escalated. Ideologically and culturally, feudalism was deeply rooted, which fettered the creative development of the people. At the end of the Ming Dynasty, the rise of capitalism and the development of the commodity economy provided a certain material basis for the development of painting. Under the influence of the times, with the awakening of people's ideology, people criticised the thought of Cheng-Zhu rationalism which had ruled people for hundreds of years, struck at the basic position of Cheng-Zhu rationalism at that time, liberated the deep-rooted thoughts bound by traditional culture, and attacked the feudal autocracy at that time. With the liberation of ideas, human-oriented values were adopted and developed, and traditional Chinese painting changed and developed on this basis.

1.2. Mei Qing's Life

Mei Qing lived in a family with a rich collection of books since he was a child, and the favourable living environment laid a rich cultural foundation for the formation of his literary ideas. In order to escape from the war, Mei Qing and his family moved to the countryside three miles east of the city, where he lived in a "valve". During his time in the countryside, Mei Qing experienced the beautiful natural scenery of the countryside, learnt about rural life, and concentrated on reading and painting. In the 27th year of Shunzhi's reign, at the age of 27, Mei Qing moved with his family from Jiayuan to Xintian under the Parkview Mountain, where he set up a literary society with his fellow poets to further concentrate on creation and study. He also went boating with like-minded friends, organised poetry and painting sessions, exchanged ideas with each

other or, in his spare time, drank wine and wrote poems and splashed ink. These provide important materials for the rise of Mei Qing's landscape paintings.

In the eleventh year of the Shunzhi period of the Qing Dynasty, Mei Qing passed the countryside examination and was awarded the title of "Xuancheng Landscape Painter". He was awarded the title of "Xuancheng Filial Piety Lian". Thereafter, in the fourteenth and sixteenth years of the Shunzhi era. Kangxi six years, Mei Qing repeatedly to Beijing to catch the examination, all ended in failure. The career path is not as good as expected, Mei Qing from the beginning to rethink their lives. On the way to and from the imperial examinations, Mei Qing met many knowledgeable people and corresponded with them, and his rich knowledge won people's respect. Obstacles in his career, like his pursuit of merit and reflection on their own, he gave up merit, and from then on, screen tracks called the garden, began to travel around the moat, visit the famous mountains and rivers, to appreciate the different regions of the different mountains and rivers of wind and water, contact with the literati around the world, and different ideas and their mutual exchanges, mutual integration, and cross-fertilisation. Mutual integration, enhance friendship. The trip to the famous mountains and rivers provided many realistic materials for his later landscape painting, and gradually formed his own unique artistic style. After a magical trip to Huangshan Mountain, Mei Qing's heart and soul yearned for more. After the trip to Huangshan, Mei Qing fell in love with the majestic fantasy of Huangshan, and his magnificent natural creation of Huangshan was admired by people and created many landscape paintings with Huangshan as the theme.

1.3. Aesthetic Ideology

In terms of painting aesthetics, Mei Qing advocated that "the 100 items of Linji are only engraved, and the 10,000 items of dyes and colours are generated as they are". This shows that Mei Qing not only attached importance to the inheritance of tradition and learnt from the strengths of many schools, but also knew how to observe nature and "create a method of his own". In a nutshell, Mei Qing's ability to draw and paint in response to nature, and the seamless integration of the two forms of art, likewise, can be said to have developed within the teachings of modern Chinese painting, which demonstrates the modernity of his thinking. However, despite his sense of tradition, Mei Qing did not, like the Four Kings, simply copy and recombine old patterns without intrinsic innovation. Mei Qing prohibited all schools from simply borrowing from the ancients, and instead developed his own artistic language and style. At the same time, Mei Qing encouraged the "application of the eye to the heart". He emphasised the subjective consciousness of man. Painting is the transmission of subjective feelings.

2. Mei Qing's Artistic Style

Mei Qing's paintings are mainly based on the background of the bright mountains and clear water of Xuan Dun area in South Anhui Province, and he expresses his humanistic era and transcendent feelings with his paintbrush. His paintings have both vigorous and dynamic styles, as well as simple and warm tones. From the point of view of the existing works, he can be roughly divided into three periods: early, middle and late.

2.1. Early.

The early period includes the works of Mei Qing in the twenty years before he turned fifty. During this period, he lived in seclusion in the countryside during the war in his homeland and passed the imperial examinations in the following ten years. There are not many works in this period, Shunzhi six years, Junzi's "imitation of Li Yingqiu snow scene" on the old pen star style, the "temporary lease of land" to deal with, but the layout of the operation is not mature. 35 years old, Mei Qing made the "danger of ten dangerous picture", with a variety of techniques to increase the success of the point of red, and although and the shadow of the Dong Yuan, Ju Ran,

Mitei and the four Yuan family, but there has been a personal style. Mei Qing had a strong sense of art at that time, and his style was "bold and bold". Of course, traces of Mei Qing's earlier works remain. He learnt from the ancients but maintained his "self" sense of individuality and confidence in artistic creation.

2.2. Mid-period.

Mid-term refers to the works of Mei Qing fifty to sixty years old after the run after the pale wet go mud, depicting the tone of clear, silent, light, to Mei Qing Xin mountains and forests. Kangxi fourteen years of "Jing listen to the pine map", to near the pine forest, stone island, pavilion, staff nunnery, the river is far away: the distant island quiet lonely sail, the far shore bundle if. The overall composition is balanced and vertical, with clear outlines, giving the impression of a chilly meaning. The painting style is elegant and sublime, very different from the rhythm of lines and colours in the later period, and belongs to the "Xiuyuan" style. The composition and brushwork in the paintings are not rich and varied, and different schools and styles of brushes are used.

2.3. Late Period.

The late period refers to the works of Mei Qing from the age of sixty until his death. Late Mei Qing style has appeared obvious Tinghua, Feihong infiltrated Shang Wang fluent, old and spicy want to release, the inner breath and vitality of the vibrant things flowing in the face, landscape style of great people. Especially at the age of sixty-eight after the second tour of Huangshan, Huangshan Yixian inspired his passion for creation, "Yu tour of Huangshan, more than Huangshan ink to continue".

3. Mei Qing's Style from the Images of Yellow Mountain

Throughout Mei Qing's early landscape paintings, it is difficult to find ways to mobilise the viewer's aesthetic sensibilities. This is also the actual situation. Although a series of typical personal styles did not emerge in early landscape painting due to the wide range of early brush and ink works, the actual appearance of Mei Qing's landscape painting is represented by the Images of Huangshan Mountain. Taking the album page of Sixteen Views of Huangshan as an example, one can see at a glance that Mei Qing's style of painting has completely departed from the previous objective and pompous depiction of his native landscapes, adding solemnity and boldness, a kind of texture, hand-painting and multi-colouring. The variations in ink and colour are also more extreme. Therefore, rather than restoring the form of the natural landscape, Mei Qing wrote the face of Mount Huangshan. The composition of Mei Qing's painting is obviously unusual; perhaps he is standing in a perspective that others would not look up to, in the high source of forbidden senses of the deep mountains in the legend of the hermit's realm. In Mei Qing's understanding, the so-called "heart of creation" is nothing but silence and mystery, the more realistic, the more fantastical, the more realistic the scene, the deeper the heart.

Unfortunately, if one interprets Mei Qing's "Pictures of Huangshan" only from the perspective of "external mastery of creation", it is not easy to see the real reason and significance of the author's pictures of Huangshan. Undoubtedly, Mei Qing's depiction of Mount Huangshan, his Huangshan are full of the interest of travelling and playing in the water. From Mei Qing's pen Tendu Peak, Lotus Peak, Beginning of the letter peak, sound string springs, Lion Forest, Fuqiu Peak, Alchemy Terrace and other landscapes in this extreme image of the ink and brush, in the cycle of the performance, we clearly have a single scroll or booklet whether it is visible. For example, Tendu Peak and Lianchi Peak seem to have been erased from objective reality in many of his brushstrokes. Tien Du Peak is sometimes depicted as a moss-covered boulder with a frighteningly jagged shape. The author often inscribes the phrase, "The place where the emperor resides, where the sky opens up", which Mei Qing repeatedly depicts not only in his

Twelve Scenes of Mount Huangshan, Ten Scenes of Mount Huangshan, Sixteen Scenes of Mount Huangshan, and Eight Scenes of Mount Huangshan, but also in his single paintings. In the vertical scrolls, each peak is depicted as a cactus in a tropical rainforest, a mushroom cloud rising in the summer sky, or a lotus flower. If Mei Qing's strange mountain structures were to be judged according to modern Western aesthetic theories of pictorial style, they might be incorporated into meaningful abstract forms, or viewed as surrealist mystical forms. However, Mei Qing's two peaks, Tendu and Lotus, which are based on objective reality, are neither abstract nor surreal.

Mei Qing painted Mount Huangshan, perhaps with the participation of others, is no more than the interpretation of the word "view" in the landscape painting spectrum, the two rows are seated and lying down, which is simply the state of the brushwork, the scene is painted only in the Mingxin Pavilion, the characters in the picture is very prominent. In the "Huangshan atlas sixteen scenes" in the "atlas twelve scenes", horizontal and vertical two series, the object arrangement is no difference, cloth painter leaning on a rock, isolated rainbow pine to see the waterfall, the painter will be this painting entitled "woo string spring". For the landscape of the most ingenious, with the pen to write the pine, with the ear to tell, "the sound of the string spring, across the front, stone beams lying", according to which the characters in the painting distinctly elevated to the status of the main body. Spring water gurgling, bamboo and silk sound. Needless to say, the viewer of this Crown Pine Flying Waterfall is Mei Qing's self-portrait. In fact, Mei Qing's ideas of painting and the aesthetics of the ancients are not reduced to a single point of light of the idea of his painting of the Yellow Mountains, the creative process of the many images often come from the heart images

Judging from Mei Qing's Images of Huangshan, it should be a reminiscence of his trip to Huangshan. Of course, his landscape paintings are also more abbreviated in form and more figurative in interest. This way of depicting nature is both similar to and different from the aesthetics of ancient landscape painting. Mei Qing's early landscape paintings are essentially ordinary "fine brushwork," and although his interest lies in imagery, as his artistic accumulation deepened, the overall trend became more graceful and elegant, and his presentation gradually tended to be hand-painted, with spontaneous compositions and a free-flowing style. Especially after "encountering" Huangshan Mountain, Guo Xuan's spirit of landscape painting and the aesthetic appeal of "mountains and waters can be walked, seen, travelled and lived in" reached a new height. On the basis of absorbing and inheriting the traditional aesthetics, Mei Qing broke the cocoon into a butterfly and opened up a new path. Through the alternation of brush and ink, and the accumulation of emotions, she draws on the landscape of Huangshan Mountain, draws on the aura of heaven and earth, and perceives the beauty of all the phenomena of Huangshan Mountain, which can be described as "lying down and tasting the guts". In these visually beautiful photographs, the artist points out certain names of places in Huangshan, but these names come from memory rather than objective existence.

4. The Influence of Mei Qing's Paintings on Later Generations

Mei Qing spent his life roaming the earth and living in seclusion in the mountains and forests, with a profound understanding of all things in nature, and his pursuit of art can be described as invaluable and exemplary for future generations. In his paintings in his later years, he got rid of the constraints of his early days, and showed new compositions, moods, techniques and chapters in an unconventional way. His commitment to learn from nature has enhanced his artistic aesthetics and given him a deeper sense of art and life. When his heart is purified, he is no longer troubled by fame and fortune, and can release his inspiration without fear when facing the canvas. Therefore, painting should return to the original heart, exploring the true appearance of things, if the heart of utilitarianism and selfishness, it will often be bound, "timid

as a mouse. Mei Qing's landscape painting occupies an important position in the history of Chinese painting, injecting new vigour into Chinese landscape painting, inheriting the techniques of his predecessors while insisting on innovation. Although he drew on the experience of his predecessors, he also discarded some of it and incorporated it into his personal style. It can be said that Mei Qing, while absorbing the strengths and weaknesses of all the artists, formed a unique artistic style, which was rich and profound, unique in the era of ancient times, leading some of the literati painters to break the shackles of traditional painting, and opening up a new path for Chinese landscape painting, while laying the foundation for the development of modern aesthetic consciousness.

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