Innovation and Inheritance—On Shi Tao's Aesthetic Ideology

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Abstract: *Shi Tao is an important node in the development of Chinese aesthetics, and its artistic spirit has a strong modern enlightening significance. "One painting theory" is a new construction of Shi Tao's ancient times and a breakthrough of the traditional thought of "stressing theory and despising practice". It is reflected in the breakthrough of public "fa" and the establishment of our own "fa", which leads to the state of "fa wu fa fa". Furthermore, through the visual elements such as dot line, color, pen and ink, Shi Tao's perception of the spirit of the times is conveyed, and the strong characteristics of the times and the spirit of innovation are conveyed.*

Keywords: *Shi Tao; One painting theory; Establishing "fa"; Break "fa"; Modern ideological trend*

Introduction

Shi Tao, one of the "four eminent monks" in the early Qing Dynasty, one of the innovators in the early Qing Dynasty. He demands the liberation of personality, emphasizes the external teacher's nature, has vivid and novel ideas, advocates nature and sketching attitude, and opposes innovation without creation. To re-examine Shi Tao's aesthetic thought from the perspective of modern aesthetics, its core thread has a strong spirit of breaking through the tradition and returning to the origin, which is integrated in his extensive and profound "one painting theory". In the context of political, economic and cultural transition in the late Ming and early Qing Dynasties, combined with the bumpy life circumstances, it created the turning characteristics of summarizing and innovating, transcending the traditional way of self-reliance, and pursuing a high degree of spiritual freedom.

"One Painting Theory" is Shi Tao's Breakthrough at the Level of "Tao"

"Tao" and "technique" are important concepts in Chinese traditional thought of creation. The dialectical relationship between " The realm of being a man is Tao, and the skill of being a man is skill. Tao is why people live, and Shu is the way people take to live. Tao is the principle and the method is skill. It is both internal and external cultivation, and internal and external skills are developed at the same time. "It is the embodiment of Chinese traditional thinking mode. "One painting theory" is a theoretical system formed by Shi Tao's summing up the thought and practice of the ancients and realizing innovation and breakthrough on the basis of his own practice. To study Shi Tao's aesthetic thought, we can't avoid the immigration thought of his hometown, the complex and changeable life experience, and various social factors play an important role in deepening his life perception and highlighting his unique artistic personality. "*Friar Bitter-melon on*

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painting" is a comprehensive reflection of Shi Tao's outlook on life, religion and art, and a true portrayal of his pursuit of identity, freedom of spiritual world and rebirth after his destruction. Because of the time and the life, he must embody the particularity in the tradition, embody the fine thought of his perceptual life in the particularity, and show his breakthrough spirit in the form of singly shaking. The narrower the external road is, the less choices and ways of expression are, the stronger the desire to break through and the more urgent the desire of the creative subject to seek freedom and identity from within.

The unique contribution of Shi Tao's aesthetic thought lies in the summary and construction of a system. With the concept of "one painting", Chinese traditional culture and aesthetic thought have entered the stage of systematic arrangement, induction and summary in the early Qing Dynasty. It is a transitional stage between Chinese classical aesthetics and modern aesthetics and is caused by the needs of the times. "One painting" is Shi Tao's successful aesthetic construction by digesting and absorbing traditional cultural thoughts and integrating Confucianism, Taoism and Buddhism. The following is a multi-level interpretation of "one painting". From the perspective of philosophy, "one painting" originates from Laozi and Chuangcius. Lao Tzu's Taoism plays an important role in the development of Chinese aesthetic thought. Even if "paoding jieniu" is promoted to the level of "technology, which is close to Tao", Shi Tao, on the basis of Lao Tzu's "Tao", has strengthened his understanding of the spiritual "one", if we observe things with an open mind, a single-minded and calm mind, we can get a correct understanding, from "Tao" to "one", from "ten thousand" to "one", "nine to one", "one" is the beginning of form, the beginning of breaking through chaos, the origin of all things, and the starting point of the end point, that is, "one painter, the foundation of all things, the root of all things"(Dao, 1962). "One painting" also originated from Fuxi Draws Eight Diagrams. "One painting opens the sky" covers all aspects, and has the highest status. It is the core of implementing any proposition, concept and technique in Shi Tao's painting theory. Its meaning is that "unity of the whole" is "unity", which is "Taiyi". It is not the popular "North-South" dichotomy, that is, "one painting, no pole, the way of heaven and earth". "One" is the mother of tens of thousands. The dialectical relationship between "one" and "ten thousand", "you fa" and "wu fa" summarizes the process of the generation, evolution and development of the whole universe. Shi Tao's "one painting" is not only an objective law, but also a rule formulated by people from the perspective of similarities and differences between painting laws and rules. Law is the product of law reflection. "One painting" also represents the artist's "aesthetic unity of subjective and artistic object", "Painting is an artistic expression from the heart", Shi Tao's "one painting" from "heart" to "shape the universe", from subjective to objective, empathy and morality. It is not only to copy the objective images, but also to summarize, choose and adjust in order to achieve a higher artistic effect than life. Mountains and rivers meet and communicate with me in spirit and form. They are written with my pen. So the mountains and rivers finally belong to Dadi. From the internal and external expression of the painting object's artistic image, "Huangshan is my teacher" and "Artists should see and observe nature more, but they should play freely when they fall on paper ", Shi Tao interprets the aesthetic essence of the objective aesthetic object of painting with the concepts of " concentrate on cultivation ", "living" and "respecting". "Concentrate on cultivation " refers to the inner vitality of the objective aesthetic object or artistic imagination, "life" refers to the vivid performance of the external and external concrete images, and pays attention to the real feelings of sketching, which is based on the inflexibility of learning from the ancients. In other words, the vivid image of the ancients is based on the objective feelings of the external life. "One painting" is a trace in the movement. Shi Tao's modeling means are modern attempts, and the exploration or "composition" of thinking about the concrete expression of abstract objects under the background of the germination of capitalism. This

exploration is limited by the root of traditional culture, and it shows the self-reliance and integration of the strong Western cultural thought blood into the oriental cultural system. At the same time, it also reflects the inclusiveness and openness of Oriental culture, which is the spiritual manifestation of the turning period. The form of pen and ink is the means, "pen and ink in the adjustment of water become very chaotic, you and I do not separate, such as floating in the air clouds", as Pan Tianshou said, "seek soberness in fuzziness, and seek fuzziness in soberness". The switch between soberness and fuzziness is the fluctuation of the external world, which leads to the ups and downs of the inner world. With the points and lines full of rich feelings, it seems to be casual and has a strong sense of form, and at the same time, it conveys the inner feelings.

"Establishing 'Fa' before Breaking Them" is Shi Tao's Absorption and Innovation of 'Fa'

"How to create 'fa' and find it in one painting.", "one painting" is the method of creation. "Fa" is an important concept of Shi Tao's aesthetics, is the critical examination of the rules established by the ancients' "moves", is the foundation of Shi Tao's "I founded my own fa". The dialectical relationship between "everyone's fa" and "my fa", is the dialectical relationship between "classical" and "flexible". He said, "Whenever there is an unchanging classical precept, there must be a flexible way of dealing with things; when there are rules and regulations that must be followed, there must be a flexible solution." "Understanding this truth is like having power. This flexibility allows one to break away from attachment and to be the master of one's own destiny, no longer to be enchanted by fa, and thus to create one's own path and bring about new changes." To be flexible, to rely too much on the universal rules, one will "know the ancient and not only oneself", see the ancients as an insurmountable model, deny the value of self-creation, and even deny art itself. Shi Tao is not completely opposed to the ancient teacher, but take the experience of the ancients as nourishment, extensively learn from the long history of the painter, "borrow the ancients to open the present", break the previous rules to create your own rules, and then no longer be framed by the rules. While establishing his own rules, it is also the time to break all these, Shi Tao's purpose is not to spread his creation method to the world and form scale effect, he opposes to turn successful cases into models, pursue the highest spiritual freedom and transcend himself. The creation of "fa" is a kind of restriction, not to be confined, not to have attachment, is the way to break free from "fa". It is also the true interpretation of not being bound by rules. It is your own obsession to get stuck in everyone's rules or your own rules and not extricate yourself from them. The wake-up call of self-reflection and self-awakening that Shi Tao shows in his paintings is like a declaration that reminds you at all times. "Not being framed by the rules is my proposition; not giving up one painting is the highest standard of my pictorial thought. "Abandoning preconceptions and facing the current landscape with the subtle understanding that "emotions arise when you move," is a pure yearning for spiritual freedom and an expression of true nature. The following is the breakthrough and innovation of Shi Tao's aesthetic thought from the era of modern art trend, the movement table stillness, sketching of the basis of freehand, point and line of life dance, vitality and other aspects.

The Era of Modern Art Trend of Thought

Under the influence of the budding capitalism at that time, Shi Tao's thought of valuing morality and belittling utensils was questioned by literati. Chinese painting also showed an "abstract" tendency. Mr. Wu Guanzhong

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believed that Shi Tao was "the starting point of modern Chinese art" and the master of Chinese painting theory. At the beginning of Chinese traditional culture, it entered the freehand state. First, it was limited by the creation tools,It's a product of cultural soil. It's not like European artists who devote themselves to the creation of mythology and religious themes. Chinese art has the blood of abstract art. Wu Guanzhong said: "when did modern Chinese art begin? I think Shi Tao is the starting point. In the west, Cezanne is regarded as the father of modern art. Cezanne's contribution belongs to the discovery of the law of composition in the field of vision. However, Shi Tao clearly realized that art was born from "feeling". Although the ancients also mentioned the source of the heart, Shi Tao's theory of feeling is the core and foundation of painting creation. His macro understanding actually covers Cezanne's view, and creates the "intuition theory", "empathy theory" and other Western aesthetic theories. Shi Tao's practice of seeking the other side of life and artistic ideal makes the painter face life again and learn from nature, which makes preparation for the development of Chinese painting to modern painting. In the Qing Dynasty, he had a keen sense of art and commerce, and formed a sense of artistic prosperity among the artists. It had a profound influence on the later famous painters such as the magical eight painters and other famous painters. For example, Qi Baishi's famous saying that "the beauty lies in the similarity and dissimilarity" is derived from the understanding of Shi Tao's "Unsimilar Similarity".

Freehand Brushwork Based on Sketching

Shi Tao painting of stone, pine and other elements are anthropomorphic treatment, all show a kind of hurry, such as heroes dancing or beauty dressing, rocks and mountains, such as Dharma meditation or old monk game, such as "*shan shui si kai*" in the three trees as walking in the wind, showing the tree's "raised" and "life". The "like of like" viewpoint, Shi Tao regards things as thoughtful "people". With the point of view of "not like what is like what is like", Shi Tao sees things as thoughtful "people", and with the gesture of "falling brush for everything", he shows us different perspectives. Such as "*Plum Blossom Picture*", the stubborn and impetuous plum blossom into the painting, the stamens are messy and the branches are stacked and interspersed, the petals are relying on the branches to lean and dazzle, talking left and right, we all know that the quiet beauty of the plum blossom becomes seemingly messy but actually stubborn and full of charm, there is a kind of "fragrance of plum blossom since spring" of the truth, over the "sick plum". "The morbidity, in the programmed art atmosphere at that time, appeared wild, wild truth, wild frankness. Shi Tao's works, under his bold and generalized brushwork, to move the table still, calmly and readily, to explore a thorny road for painting performance, the rocky and complicated life of Shi Tao, so that he has been in a restless state, seeking identity and running around, pursuing hope and gradually away, sometimes drunk and awake, to dance out of the state of mind with brush and ink, to reveal the truth of life in intoxication, Zhu Liangzhi teacher said. "Restlessness is a matter of his true view of life", which is very insightful. The eclecticism in Shi Tao's works embodies the cultural and ideological transformation characteristics of the new period, and the "strange" or "ugly" painting forms, which Zhu Liangzhi calls the game nature of "making evil ink". It is a transcendence of the "Mi's Landscape", "Dong's Landscape" and other methods and shadows, a unique approach and a new practice of "One Painting". This practice does not adhere to the dichotomy of beauty and ugliness, movement and stillness, and shows one's own individuality by abandoning the formalized quietness of the literati with a neutral and neutral perspective that is not difficult to achieve.

Life Dance of Point and Line

Shi Tao's modeling means need to be specially mentioned. His "one painting" can be understood as the track of "points" in the movement. The combination of points forms a line. Shi Tao's use of points and lines has unique characteristics. The points are cloudy and clear, and the lines are happy, angry and sad. As Pan Tianshou said, "Friar Bitter-melon is very good at using points. There are wind, snow, sunny and rainy seasons, positive and negative lining points, water and ink mixed dyeing points, empty and wide, dry and tasteless, ink and ink flying white like smoke spots, sticky, dirty and transparent spots, as well as the sun spots,"There are thousands of crags and gullies, a little clearer and clearer, etc." all of these show that Shi Tao is rich and unique in illusory images by using points. Shi Tao interprets himself through the analysis and composition of natural objects. The pine tree in "*Three Old Men Sitting on Pines*", the bamboo in "*Yuanming Appreciating Chrysanthemums*" and the tree in "*Qingyin house*" are all "dots," which have a strong compositional meaning and use "the self-discipline of brushwork coordination to get rid of objects." From the Perspective of modern aesthetics, they have a strong sense of modernity and form. Another example is "*One of the Landscape Album*", where a peak is independent, and the gravel is like the steps of a road paved, clear and fuzzy. The outline is hard and stubborn, and the texture is vicissitudes. It is like the hands of an old man who has gone through the common customs. It is as thin as wood but firm as the beginning. Like a modern poster with rich graphic meaning, it has a strong modern aura.

Colorful and Vigorous

Shi Tao's "I establish my fa" is embodied in the coloring of his works, which is always suitable for heavy make-up and light. Bright and heavy and elegant light can be done according to one's will. He breaks through literati's painting and pays attention to the colorless ink (burnt, thick, heavy, light and clear). According to modern color theory, he only pursues the change of lightness and depicts everything in black, white and gray. Shi Tao, on the other hand, is not. His paintings are colorful and express the real feelings in his heart. If the flowers are gorgeous, they should show the gorgeous posture. They should paint the colors according to the category, and give the colors of the real feelings of the objects themselves to express their emotions. For example, the works in "*Flower Album*" are bright and colorful. The red, rhubarb and dark green contrast each other. The flowers are gorgeous and the temperament is extraordinary. The color is the external expression of the image's vitality and charm. It is the bright glow refined by the painter through the spirit in his heart. The colorful performance of the red apricot branch is the "disturbance" of the subject of beauty judgment to convey the spring. Shi Tao pursues freedom in the color and embodies the strong spirit of breaking through.

The Enlightenment of Shi Tao's Aesthetic Spirit to Modern People

To sum up, Shi Tao's "one painting theory" is the theoretical achievement of his artistic practice based on summarizing the strengths of the ancients. His spirit of breaking through and returning to the world has a strong modern significance.

From the perspective of inheritance and innovation of traditional culture, Shi Tao's breakthrough spirit has high reference significance. He absorbs the formed knowledge, and carries out independent thinking and

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practice in combination with the characteristics of the times. Face of precious traditional cultural resources, we should combine the spirit of the times and the characteristics of national culture, "borrow from the past to open up the present", and use the perspective of contemporary people to generate "modern art vocabulary". At present, the state vigorously promotes the concept of cultural innovation, establishes the cultural ecological concept, and maintains the core vitality of cultural development. It is also the practice of Shi Tao's breakthrough spirit to realize the evergreen of cultural vitality. This spirit is like Foucault's understanding of modernity as "an attitude". This attitude of modernity is interpreted by Foucault as "philosophical query", which is also the character of "critical inquiry" of the times. He stressed that spiritual wealth should be inherited from enlightenment, or that the common attitude between us and enlightenment should be connected, which is the philosophical temperament of eternal criticism of the times,Therefore, modernity means the spirit of criticism. This critical spirit also dares to transcend the traditional historical atmosphere, to be alone, to create new laws, to set new standards, to challenge traditional concepts, and to unload the huge traditional burden of literati painting from Tang, song, yuan, Ming to early Qing Dynasty. Works of art should reflect the spirit of the times and reflect on the times. Shi Tao's "brush and ink should follow the times". We should reflect the intuitive feeling of the present, reflect the spirit of the times, and continue to move forward without forgetting the original intention.

From the perspective of artistic creation, artists should "be present" to face the most real feelings, learn from the practical spirit of "searching for all the Qifeng and making drafts", carry out artistic practice with the artistic expression and communication mode in line with the characteristics of the times, and embody the social function of artistic works. Nowadays, digital technology provides a variety of creative methods. Visual image technology such as CG, VR, AR enriches artists' means of expression, making the fictional world more real and realizing a more free way of expression.

Conclusion

As an important node in the history of Chinese aesthetics, Shi Tao's aesthetic thought and theoretical system provide a valuable basis for modern art creation. His openness is synchronized with the times. He is at the intersection of the old and the new, which includes the renewal of the aesthetic concept of Chinese painting and the possibility of transformation of Chinese painting. We should see the vigorous vitality of Shi Tao's aesthetic thought and avoid its potential of discarding the tradition,We should pay equal attention to both Tao and Qi. In the process of world integration, we should establish national characteristics, because the national is the world's.

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