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Traditional Chinese Culture - Jinhuidui

Mengting Wang

Zibo Vocational Institute, Zibo, China

Abstract: From the theme of the painting to the content of the painting, from the whole picture structure, pen and ink, texture, composition, to their rhythm, this series of creative uncertain factors, through imagination and chance to seek inner inspiration, “everything is self-sufficient”, Chinese painting’s “contance” is the height of the author’s spiritual factors. Now, in painting, I try to penetrate self-feeling and nature into the performance of ink, making it delicate and rich in the characteristics of change and real expression. This pursuit, the establishment of a personalized painting method makes the work acquire some chance and enhance its existence value.

Keywords: Ash pile; Chinese painting; Chance; Randomness

1. The origin of the ash pile

The brocade ash pile originated in the Ming Dynasty and first appeared on the snuff bottle of the Ming Dynasty. It originated from the Chinese tradition itself and was influenced by Western material civilization. It is a very realistic depiction of the common debris in the study of ancient literati. Realistic painting with three-dimensional visual art characteristics. For example: ancient calligraphy and paintings, waste rubbings, bronze rubbings, wadang rubbings, worm-moth-moth ancient books, abandoned manuscripts and fan letters, etc. These miscellaneous objects present a broken, torn, burning, stained and dilapidated shape, giving people a simple and elegant, antique, elegant and thought-provoking feeling. Some people call it “non-book is better than book, non-painting is better than painting”.

Wang Shixiang compiled his “trivial miscellaneous” texts about old furniture, calligraphy and painting, diet, raising pigeons, hawking, etc. into a collection of essays. He thought it was similar to the Jinhui pile, so he took it as the title of the book, which has a far-reaching meaning. The so-called ash pile, at first glance, is a strange name, but when you think about it, it has a long meaning. Some people wonder why it is called “Jinhuidui”? Among them, the “brocade” represents the beauty and prosperity, and “the gray” represents ashes and destruction, which expresses the attention and intimacy of the ancient Chinese people to secular and bottom life. When those incomplete beauty is piled up into paintings, it has a unique charm. Like being picked up in an ash pile, the ancients organized these wastes in a complex way, with positive and negative, half, folded corners, or ember, or wrinkled, which not only fully embodies artistic interest, but also has a potential deconstructionism, which can be said to be the ancient ancestor of the trend of contemporary art.

During the Ming and Qing Dynasties, the “brocade ash pile” was gradually derived from porcelain and snuff bottles. With the increase of export trade, it was found in Japan, Singapore and Southeast Asia. In recent years, the contemporary excellent jade carving masters have learned from the artistic expression techniques of “Jinhuidai” in their creation, and have found a new way for the so-called “garbage materials”. They have turned clumsy into tricks, turned stones into gold, and created works with a view of history and a sense of vicissitudes of life. The production is so difficult and time-consuming that the art form of “Jinhuidui” has always been very small and even on the verge of being lost. Therefore, this ingenious craftsmanship was also included in the intangible cultural heritage of Shandong Province in 2013, so that it can be better inherited and protected.

Each era has its own characteristics. After more than 800 years, Jinhuidui is more like a realistic documentary, recording the most daily elements of each era one by one. Such an art form not only leaves the aesthetic enjoyment of the world, but also a realistic portrayal of time and space, mixing and matching the fragments of life in the long river of history, so that we can have infinite imagination when recalling time. Jinhuidui, a traditional form of art and culture, may be little known for the cultural inheritance that prevails in modern times. Its origin and development directly reflect the changes in society and the change of aesthetic thought. At the same time, it has the aesthetic connotation of incomplete beauty, diversity, realism and the coexistence of a variety of combination styles, which can not only convey the aesthetic taste of the simple citizen class, reflect its popular and popular nature of commercial art, but also show the characteristics of the times.

In modern times, after successfully connecting with Western pop art, many domestic artists can learn from Western art styles and expression techniques. Combining traditional Chinese elements with elements with a sense of modernity to form a strong visual impact, the post-

modern sense is full, which can be described as “contrast cuteness”. At present, in the art auction market, “Jinhuidui” occasionally appears, not only in calligraphy and painting, but also in snuff bottles, porcelain and jade carvings. The quantity is small and the price is not high, which is not commensurate with the historical, cultural and artistic value it carries. As collectors have a deeper understanding of the ash pile, this special art form will have greater collection value and potential. Art comes from the bits and pieces of life, and it is also acted in the bits and pieces of life. While presenting the most authentic appearance of reality, we have a chemical reaction with our life and emotions all the time, which is the wonder of art. Once written a foreword to the American version of *The Interview with Duchamp*, the famous American artist Marcel once said: When asked Picasso what art is, Picasso immediately thought of “what is not art”. I think Picasso answered this question well, because life is full of art, and only when it is closest to life can there be continuous vitality. So, has today’s garbage been sorted? If you don’t throw it away, why don’t you go home to create? It is beautiful and gray, and it is also shiny. It is chaotic and messy. Although it is dilapidated, there is more Yixing to find the bottom out.

2. Application of brocade ash pile in life

At first, the “Jinhui pile” was just a few games of the remaining pen and ink after the painter made a painting, usually a random sketch of the corner of the study. Opened posts, discarded drawings, jumbled bald pens, and messy layers of paper. Create a “brocade ash pile” as long as there are books and paintings on it, and most of them are tattered, just like picking up in the ash pile. This is the origin of the name of the “brocade ash pile”. In the early Qing Dynasty, it developed into ceramics, and with the export of a large number of ceramics, it was found in Japan, Singapore, Taiwan and Southeast Asia. Later, the painter moved to the paper to give to each other, self-appreciating and becoming a kind of game for literati. Due to the high technical content of drawing “brocade ash pile”, painters need to be versatile and be familiar with all kinds of tablet extensions, bronze modeling, seal engraving of various seals, and so on. It is difficult and time-consuming to make, and there are very few qualified people, so it is shrinking day by day and finally becoming extinct. Few painters before and after liberation were incompetent because of their old age, which made the traditional skill of “Jinhuidui” lost. In May 2013, “Jinhuidui” was included in the third batch of provincial intangible cultural heritage in Shandong Province. The debris depicted in the drawing are broken, old, dirty, worms, burning, and torn, which can show simplicity and elegance, antique and elegance. Drawing the “brocade ash pile” is proficient in all kinds of painting methods and can write. The layout of the “Jinhuidai” is strange. It seems to be messy, but in fact it is orderly. There are Chinese paintings that are dense and scattered, thick, dry and wet, and the lining parts are realistic. The debris in the ash pile should have a source and basis. The “Jinhuidai” painting should be small but not large. It is very labor-consuming and time-consuming. It adopts the painting method of work-writing, which can not be hasty at all. Generally, a pair of works is completed in 2-3 months, and the slow one in half a year.

3. The impact of the ash pile on future generations

“Inverted and diagonally, half a page is still left and half a page is not. Don’t say a few incomplete places, it’s not easy to match. This ancient poem describes a special kind of painting in the history of calligraphy and painting in China - the Jinhui pile. “Jinhuidai” is also known as eight broken pictures, also known as “Jibo” and “Jizhen”. At first, it was just a few games of the remaining pen and ink after the painter made a painting, usually a random sketch of the corner of the study. Opened calligraphy posts, waste rubbings, worm-mothed ancient books, abandoned painting manuscripts and fan-faced letters, etc. , jagged bald pens, disorderly and stacked into the drawing paper, giving people a simple and elegant, antique, elegant, intriguing feeling, some people call it “non-book is better than book, non-painting is better than painting”. Therefore, it is favored by literati. When did the Jinhui pile first originate? Now there is no accurate documentary record. It is said that Qian Xuan, a painter who was as famous as Zhao Mengfu in the Yuan Dynasty, rose up after a drunkenness and ate the leftovers of the wine and vegetables scattered on the dinner table that day, such as crab feet, clam shells, lotus house, chicken lings, fish thorns, etc. , hand-painted into a horizontal scroll, and wrote the title “Jinhui pile” “ This may be the earliest historical record of the Jinhuidui. The brocade ash pile originated from the Chinese tradition itself and was influenced by Western material civilization. It is a very realistic depiction of the common debris in the study of ancient literati. Realistic painting with three-dimensional visual art characteristics. For example: ancient calligraphy and paintings, waste rubbings, bronze rubbings, wadang rubbings, worm-moth-moth ancient books, abandoned manuscripts and fan letters, etc. At first, the brocade pile was just a few games of the remaining pen and ink after the painter made a painting. It was usually a random sketch of the corner of the study, the opened posts, the abandoned drawings, the barray bald pens, and the messy layer by layer of the drawing paper. It looks like the word basket has been overturned, so it is also called “turning the paper basket”. Generally, the outline is framed on the drawing paper, and the shape is not limited, and then a number of overlapping and staggered small things are designed and painted, such as the remnants of old books, wrinkled frames, yellow newspapers, and even door stamps, etc. As long as there are books and paintings on it, and most of them are tattered faces, like those picked up in ash piles. This It’s a pile of ash.

4. Conclusion

Be diligent in practice, have the courage to innovate, and grasp the chance of painting. How is known as the provincial intangible cultural heritage “Jinhui Heap” found? We need to actively explore, practice, and find our own unique expression of creation. The contingency of many paintings is natural and unexpected, but he can capture it. Tao is the law of pen and ink. The limited contrast of pen and ink is used to interpret the law, which is in line with nature, the change of day and night, and the growth of all things.

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