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The Researches on Imagery Aesthetics for Chinese Present Female Paintings

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ABSTRACT

In the period of global informatization, female paintings with imagery aesthetics provide a new view to realize the world by means of individual experience synthesized knowledge system. The article will illuminate the topic from three sides: case analysis of female drawing, a new view of imagery aesthetics, and the new promotion of imagery on female drawing. In a certain extent, feminism drawing is still not very clear until today in China, lacking holistic affiliation and infusive activity, at the same time in term of art philosophy many artists that have been realized feminism painters are unclear and transient to feminism art. So the analysis to the imagery aesthetics of female drawing still help female painters to realizes their art duty.

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1 Introduction

In the 20th century, Chinese contemporary art appeared many new changes. Female artists, there have been some feminist tendency with the works. From the creation course to see, these works conform to international new feminist development trend. At the same time they show more diversified local characteristics. New feminist main characteristic is practical and tight-lipped, almost non-ideological. If we look up the root of the phenomenon, we can go back to postmodern decentralized theory—opposing grand narrative and advocating partial theory. However for the reason of Chinese feminism's late start, many Chinese female artists' works express some periodic character. What follows in the passage the author will research the female painting with feminism character.

2 The Chinese Women Painting Case Analysis

2.1 The case of Yan Ping

Referring to Chinese contemporary female painting, we have to know a female painter with unique style---Yan Ping. Her mother and son series works fully embody artist's femininity—motherhood. The author thinks that maternal theme seems to be more eternal, compared with macro topics. In the framework of feminism, on the base of color and stroke, mother is a tender and husky thing. Such tender thing is very direct. She could complete very deep thinking before she turned it into drawing language.

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2.2 The case of Shen Ling

Shen Ling and Yan Ping are Chinese contemporary feminist painter's outstanding persons. Shen Ling's work more reflects her social character deduction as a woman. She focuses on female gender role as a woman, and faces up to the social various phenomenon. She describes men and women in the life with straightforward or naked stroke. Shen Ling and Yan Ping's Female role identity is similar to Kollwit and Frida's. The German painter Kathe Kollwitz and Mexican painter Frida Carol, they are be totally unrelated, either in birth time or in living space. But as painters they have similarities. That is their painting creation all went through their art career. In other words the painting is the most important expression forms in their whole lives. That is the way into their soul, and also the exit through the outside world. They are very similar in the point of relation painting with their lives. Two painters all arrived in their artistic expression port by the way of painting. The difference is Katie Kollwitz lies in German of the fierce contradiction and the inflated fascist expansionism. Her painting went through the continuous care to her own heart, finally arrived in the care about people's living situation. At last her socialist ideal became the reality through her painting creation full of mother care. The works is mainly about humanistic care. Frida mainly lived in Mexico which is full of romantics, wilds and South American subtropical amorous feelings. She was tormented by emotions, misfortune and physical disabilities. She stared at the piece of herself and sang the praises of life. However the two groups stay at different district, unlike period, and also have various personal experiences, the role of artist and female relates themselves by their works.

2.3 The case of Ji Jingning

Ji Jingning is a female artist, silent, delicate. Her work always likes a song from the far north. It permeates a female character—tough and tenacious. She draws men, also women, draws society, also daily life, draws folk customs, also trivial matters. Appreciating her works always make us remember a cup at snow stopping—elegant and profound.

2.4 The case of Pan Ying

Pan Ying is the famous painter—Jiang Caiping's daughter. She and her mother ever held an exhibition together. While comparing with Dr. Jiang, Dr. Pan's feminist character is clearer. Firstly, Pan Ying's brush, ink and formation are specific and direct. Secondly, the author chooses the scenes of life, while not grand topics. This view is very meticulous and delicate. This kind of way expresses the synthetic characteristics of contemporary feminism.

2.5 The case of Yu Hong

Yu Hong's works implicates the sense of time and memory. She expresses people's experience and emotion. Most of her works pays attention to Chinese contemporary women and tradition, the value of modern, social desirability, the relation of politics and culture, and so on. Yu Hong mainly uses the material of canvas, crayon, acrylic paint, silk fabric, resin, and so on. She makes the image of her eyes become a recombinant. She emphasizes her own subjective vision, and explores the relation of the subjection and the objection. To sum up, the female artists' works have feminist characteristic inevitably. They clarify Chinese new feminist pluralism from all kinds of angles of view. While one of these inherent factors that promote these female paintings that have feminist characteristics that are different from other art works is the internal promotion of the imagery aesthetics.

2.6 The case of Jiang Ling

Jiang Ling is the new ink painter in China. As a young female painter, she not only has the meticulous feeling, but also has the general character of 80c's new painters. She cares for the society, and also enjoys the joy of daily life. Most of her works is full of the happiness and vitality. We can read her works in three parts: the first one is ink try, works in this part mostly is the paintings when she read the art college, it embodies author's flexible use to ink and brush; the second one is the lightsome brush and ink, in this part there are either ink works, or brush works, it is the try to ink and brush; the last one is swimming in ink, this part is a stage of the author's growth, the author pays more attention to the simple ink in life and line-drawing.

Picture 1 Fern No.1



Jiang Ling Chinese painting 2010

2.7 The character of female painting

What is the character of female painting? The researcher of Chinese feminism—Wei Guoying has ever explain the definition that female character is a kind of signal and flag of the female. It is a kind of outside expression of female internal character. Women's natural character is special and different from men's. Also they have their special society and culture character. Furthermore in the long social practice, the natural character also is given some social and cultural connotation, more or less. Looking from the works of female artists, on one side they have been branded by the social overall understanding, on the other side they also have the female understanding to themselves (the realization to themselves' reality fact) and the female self-fulfilling expectation (the imagine of Ego ideal state). The works of female painters all express a kind of special expression to female figure and female character in a certain time consciously or unconsciously.

In the new century, after feminism, a kind of new feminism appeared gently. The most important character of the new feminism is very practical, while not theoretical. It almost is non-ideological. It just discussed the concrete problem, while not came down to the overall planning and prospects. It is methodical, not strategic; it is specific, not abstract; it is practical, not theoretical. The representative personage of the new feminism is Natasha Walter. She came up with five action plans: at first the world of work must be revolutionized; secondly, we should set up a net of parenting; thirdly, we can encourage the younger to share in the housework; fourthly, we should help the poor female; fifthly, we can give aid to the female who is faced with sexual violence and family violence.

3 The New View of Imagery Aesthetics

3.1 The origin of imagery aesthetics

“Beauty lies in imagery.”—This is the first words of Ye Lang's works. Do female paintings lie in imagery? Chinese painting can not leave from imagery modeling. Even if nowadays modern art becomes pluralistic, the east art is still rooted in the imagery aesthetics. So it is a right way to explain variously contemporary painting form. Imagery is the core of the traditional Chinese aesthetics. We can say that the earliest essay about imagery in Chinese was Yi Zhuan. Liu Xie in the Northern and Southern Dynasties is the first one that clarified the imagery as compound words. After Liu Xie, many ideologists and artists all did a large number of researches on imagery. Little by little Chinese imagery theory of traditional aesthetics has been formed. In thoughts of Chinese traditional aesthetics, imagery is the noumenon of beauty, also noumenon of art. Chinese painting's imagery modeling is based on loyalty to object. It is not far away the object, while have some distance from that. Many works of preceding female paintings embody that idea.

3.2 Nowadays Chinese female painting and imagery aesthetics

Someone thinks that imagery is an inherent idea of traditional Chinese painting. In fact, the concept of imagery modeling and imagery aesthetics is clearer in the modern Chinese oil painting. Such as the work of Shen Ling, named love bird, the characters and color of that is very similar to author herself and her husband. While it is not directly expressed, that is a kind of summary based on reality. However such artistic treatment will not take nothingness and untruthfulness to the audience. On the contrary, it has strong expressive force and more artistic appeal. That is the glamour of imagery modeling.

Another representative is Ji Jingning. It is very clear that imagery aesthetics factors embed in her works. This is the soul of her ink paintings. The idea of imagery aesthetics came from traditional Chinese aesthetics. While teacher Ji's works always conclude harder humanistic care and deep feminist feeling in either the work of Bu Yi Fang or the work of Men Is Forward. They are all important parts of Chinese traditional aesthetics. At the same time teacher Ji's words of brush and ink are natural and simple. That added other tenacious feelings to her opus.

Yan Ping's paintings always shine the light of imagery. In the side of theme, the author chose the maternal topic. The view of this topic itself is imagery. And it not only indicates someone's love between mother and son, but also stands for all good feelings in the world. It is an eternal beauty. To the words of paintings, the author did some summary in either modeling or color. This kind of imagery processing adds more artistic appeal and visual tension to her opus.

Imagery aesthetics takes us a new view to realize the present Chinese art. And it will push our Chinese female painting to a new climax.

4 Conclusion

4.1 The new promotion of imagery factor

The factors of imagery take new promotions to nowadays Chinese female paintings. There are three special views of female paintings: deep self watch, subjective outward sight, perceptual third view.

While childbearing, labor and childhood make up of various artistic feeling. These female characters including imagery factors become more and more important in nowadays female paintings. If female paintings want to have a significant development, they have to pay attention to the imagery factor. In this part I want to explain the theory of the subjective outward sight of female independently. The theory of the subjective outward sight of female painters means the ability of participation in society and expression the society. For the reason of the difference of social division of labor formed by the history, female was gotten rid of the space of social labor. So a majority of women formed a kind of psychological characteristics of taking less care of the society. This kind of psychological characteristics will not disappear suddenly for the reason of the change of the social institution. However With the development of the society, the female artist is paying attention to the society and understanding it deeply by the different view and expression side from male.

Picture 2 Olympic torch surrounds my home



Jiang Ling Chinese painting 2008

4.2 The description of painting view

In drawing creation, the more importance is not let women to pay attention to the society on the same level by the same way to men, but let them to express the social problem by their own way in their creations. For the various reasons, it formed the female character psychological characteristics. For example compared with men, they are not aggressive, and have congenial affinity with nature, and so on. The war is a kind of social events that can cause a serious influence. In the male artist's work, the war is often described as Grand scene, the trial of struggle and the joy of the victory, and so on. From the point of view of looking at things, the male artist melted himself into the war consciously or unconsciously. In art creation, they participated in the war indirectly. However, women artists' descriptions of the theme of war mainly focus on the suffering that the war brings to victims, while not describe the specific performance and the scene of the war. The war and suffering described by Kollwitz are the armed conflicts of the nation and the interaction and the ruthless disintegrations of the family. But her works also use the mother and child image to show the suffering of war, we should say it has a intimate relationship with her miserable experience of her son's die in the war. With regard to this kind of painting of Chinese female painters, although in a certain long time, for various reasons, their works have no significant or spontaneous difference from the works of male. But the difference in the view is still existent.

If the problem of war can be conclude to a problem that can block the development of the society. Or we can say it is a kind of armed conflict of human social contradictions. Then the problem to protect the environment is a closely watched question about society

peaceful development. There are a lot of opinions about the relationship of female and nature. While the common ground is that female has closer relationship with nature. American scientist Camilla Paglia thinks the inherent law is consistent with nature. She ever said that the nature circulation is just the female cycle. The female in the biology starts and ends from the same point in cycles.

4.3 Three promotions of imagery to female paintings

Firstly, looking from the art trend of female paintings, the pour of imagery factors will lead female paintings to have a broader space for development. The idea of imagery will expand the expression form of female art and their living space. In recent years international post-feminism and new feminism are growing up. Their rise began to effects on the art activity of the internal female artist more or less. The idea of new feminism proposes to pay attention to the concrete and the execution. It makes women have more chance to attend the society. And also they can get a good return from them. In fact the notion of imagery makes use of the inherent forte of female. At the same time it is fitter for the multicultural aesthetics requirement of the society. So it is benefit for female artist to live in modern society better.

Secondly, we discuss it on internal power. Imagery factors give great life force to female painting. It propels the female artist to have a delicate imagine, and then evolve into various art forms. In the final analysis the painting is a kind of superorganic things. Neither its generation and development nor its disappearance can leave the imagery think. If we leave the artistic imagination, the painting must lose its lives, and then die. So it is important to add the imagery factor to paintings for painters. It propels the artist to produce the new artistic image. At the same time, it leads the audience to read the opus. In a word, imagery makes the world rich and colorful, and affords the perpetual motive power for the earth.

Thirdly, it should be researched on the transverse development for female artists. Imagery factors propel the female painting to go to on the world stage of history. The imagery aesthetics has all-inclusive aesthetic concept and the aesthetic generalization ability of “reckon blank as inked”. It will provide more chance to Chinese painters to compete against other countries’ artists. At last imagery aesthetics must propel the Chinese female painting form her own art style.

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