

The Space Reconstruction and Aesthetic Experience of Poetic Painting - Take the Album of *Tao Yuanming's Poetic Painting* by Shi Tao As An Example

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Abstract:

The space of poetic painting not only comes from the painter's vocabulary construction, but also includes the poet's poetry space and the viewer's appreciation space, including the multiple relationships among poets, painters and viewers from life experience to poetry description and then to reading experience and the shaping of their painting space. At present, the study of poetic painting space mostly focuses on the spatial modeling of painting noumenon and the creative process of poetry, ignoring the aesthetic experience of the viewer. Therefore, this paper proposes to discuss the spatial reconstruction of poetic painting by taking *Tao Yuanming's Poetic Painting* as an example, taking the aesthetic experience of poets, painters and viewers as an argument.

Keywords:

Tao Yuanming's Poetic Painting, Poetic Painting, Space, Aesthetic Experience

1. Introduction

There are 24 pages in Shi Tao's *Tao Yuanming's Poetic Painting*, 12 of which are landscapes painted by Shi Tao according to Tao Yuanming's poetry, the opposite page is poems written by Wang Wenzhi according to the painting, and the last page has Chu Deyi postscript. This book is currently in the Palace Museum in Beijing, and was painted by Shi Tao at the request of his friend Jiang Shidong when he settled in Dadi cottage. It is a way for artists to express poems through painting, and the academic circles call paintings with such themes "poetic painting". As for the concept of poetic painting, there are a lot of different opinions. As far as the expressive meaning and essence of poetry and painting are concerned, it is the painter's hand to write the poet's feelings, and to transform the image of poetry into a visual image, so as to convey a poet's feelings and visual experience of images to the viewer.

2. Emotional Communication Between Poets and Painters

“When poetic painting first appeared in China, it was more recognized and experienced than intentionally created.” [1] This kind of identification and experience is built on the artist’s experience resonance and poetic feeling re-creation of the poet’s emotion by breaking the time and space limitation. Basically, when the schema is created, the subjective emotion is transformed into an objective visual image, which is recognized and tested in the eyes of the viewer, and becomes subjective consciousness. Shi Tao’s creation of a book coincided with his failure to seek development by “going to the capital”, and then he gave up his pursuit of painting for a certain position. Among the 12 poems borrowed, most of them were manufactured by Dow after he abandoned his official position, and the thought of “seclusion” in the poems was exactly what the painter wanted. Therefore, in the inscription Chu Deyi said: “...All convey Tao Gong’s thoughts in the paintings, in fact, he writes his own heart songs. The so-called borrowing someone else’s wine glass to pour his own troubles, how can ordinary painters dream...” The coincidence of the emotions of the painter and the poet provides an interpretable basis for the interpretation of the painting and the atmosphere and motivation made by the space.

3. From Poetry to Painting

According to the vocabulary structure of the schema and the expression of space scene, the images in this book can be reconstructed and divided into three groups, with the first, third, ninth, eleventh and twelfth frames as a group. Among the poems borrowed from this group of pictures, the poet mainly passes through various people.

Communication scene to highlight its poetic theme. When artists create images, they also take the image of subject and object as the main body in the images, and promote the circulation of scenes with the help of the coherence of actions, so as to achieve the progressive progress of space events. In the first and third frames, the poet is intention to get drunk. The poetry in these two frames contains non-secular emotional concepts. Therefore, the painter does not depict the foreground and the vision too much. But only activates the poetry through the middle scene. Distinct from this, in the ninth frame, the poet does not reflect poetry through the communication of host and guest. The painter painted the poet’s five sons in one place, and the poet sat alone in the room. The painter pushed the poet’s place in the interior scene with the stone of the close shot, thus controlling the depth of the space, and creating a state where the poet enjoys it with simple pen and ink structures.

Distinctive from the poems borrowed from the first three frames, the eleventh and twelfth frames, in which the poet has told the whole story of poetry between words. The poem borrowed in the eleventh frame is “Imitation of Ancient Times, There is a Scholar in the East”, which expresses Tao Yuanming’s ideal personality according to what Yuan Xingpei said, [2] And the painter expresses the poetry completely with simple pen and ink vocabulary, leaving a huge space for the imagination of the viewer to accommodate. In the twelfth frame. “I heard a knock at the door early in the morning and I could not get my clothes sorted. I asked who was the visitor? It was a kind old farmer.” What did the old farmer come for? He said to me: “Society is getting very bad, you don’t have to refuse to be contaminated by evil influences”, Therefore, when the painter creates the space, he intends to let the viewer explore poetry through mutual courtesy and question and answer between the host and the

guest. Of course, Shi Tao's str-aightforward pen and ink interest here can be viewed as a manifestation of his unwillingness to learn from the "Four Kings".

The second group is the second, fifth, sixth and eighth frames. There are large gaps in these four frames. In his creation, the painter tries to guide the viewer to watch these gaps with the eyes of a poet, and present the poetic realm through blank space and imagination. The second frame depicts the meaning of "My eyes fall leisurely on the Southern Mountain." This leisurely scene is written by a painter, from the trees in the foreground of the image of a poet surrounded by chrysanthemums in the middle scene, and then the distant green hills. Layers of pushed-away spatial structures are just connected by the white clouds left behind, and the combination of reality and falsehood makes the blank space poetic. However, in the fifth and sixth frames, poems and articles are also reposed in a state of tranquility, so the artists do the same in artistic techniques. However, the eighth frame depicts "Hunger drives me away, but I do not know what else to do", this poem seems to have a beggar's tone. Therefore, there is only a path looming in the void in the painting, which highlights the meaning of "I do not know what else to do" to perfection, so that entrusts the poet's bewildered state in the void.

The third group is the fourth, seventh and tenth frames. Compared with other frames, the painted surfaces of these three frames are relatively dense. In the fourth and seventh frames, "A great craftsman brings his weight, but there is no chisel mark", the painter did not use the simple and light techniques used in the second, fifth and sixth frames, but depicted and constructed natural objects with numerous pens, so that the viewer could discover the poetry with the reference of the poems when he had a visual experience. In the tenth frame, the poet strolls in the East Garden, "Standing alone on the plain to look at the scenery", while the "clear stream of ten thousand miles" depicted in the distance flows to the front of the house in the middle scene in a tortuous way, where the painter creates a visual space with traditional painting meaning by "inverted landscape".

In these twelve frames, the painter also borrowed a variety of images to contrast the poet's sentiment. When the images of poets appear in the pictures, they are all dressed in "headscarves" without exception. This kind of attire has become a cultural image of archetypal figures in the portraits of past dynasties. Through the deconstruction of twelve frames, the painter internalizes poetic feelings into subjective feelings, and externalizes them into poetic situations, and then conveys the artistic feelings of poetic situations. "Chinese people see infinity in the finite, and return to infinity. Limit. His interest is not gone forever, but going round and round." [3] Repeated spatial flow and overlapping of scenes leaves viewers with triple space to explore.

4. The Poet's Space

James Cahill believes that there are three basic choices to express the content of poems by painting: to view the scenery with the eyes of poets and to describe the scenery as the poets can convey; Match the scene figures to show the poet's experience of the scene; Or take the perspective of a distant observer, to some extent, show the existence of the poet, but hide himself in the picture. [4] In these twelve frames, each frame is painted with a scene character, especially in the second, fifth, sixth and eighth frames. The painter is intention to let the viewer's eyes opening focus on the image of the poet in the painting, and guide the viewer to explore the poet's space through the poet's eyes. The Poet's space does not actually exist in the picture,

but is only a space of poetic realm, which exists in the viewer's experience imagination. This imaginary space opens up a visual projection mechanism with the help of the painter's hand, and the painter's shaping of objects just makes the viewer have two conditions to match the projection, namely: first, let the viewer know exactly how to fill the left blank; Second, give the viewer a 'screen barrier', that is, a blank or unclear area, so that he can project the predicted image upwards. [5] Looking from the poet's eyes. The large blank left over gives the viewer a space for projection and prediction, and the connotation of poetry guides the viewer to complete the blank.

“Although poetry has been created in the album and solidified into written symbols, which belong to the ‘ancient style’, the poet in the picture is conducting aesthetic projection or aesthetic configuration activities towards the object. That is to say, the landscape he ‘gazes at’ has actually been completed in his poetry, but the poet in the picture is still in the stage of poetry perception, that is, in the stage of aesthetic projection and configuration phase, which belongs to ‘ongoing’.” [6] The created image is experienced by the viewer, feeling the poetic beauty and image emotion, while the poet in the painting is re feeling and brewing his poetic emotion, in his own poetic image space, rather than in the image space constructed as a painter. For example, in the second frame, the painter did not deliberately highlight the spatial direction of “South Mountain” and “East Ledge”, but the “selfless realm” of Tao Yuanming's poetry itself allows the audience to “view things with objects, so they do not know what is for me and what is for things” [7], which is the foundation of the painter's creation and also the space of the poet.

5. Painter's Space

When creating scenes, painters try their best to place the characters and the principal scenes in the middle of the scene, and try to restore the time and space of the poet. In these twelve frames, the image of the poet is placed in the middle of the scene by the painter, while in the eighth frame, the center of the picture itself, the center of the perspective focus and the center of the painting content are directly focused on the image of the poet. The poet occupies the center of the entire construction, so that the viewer's aesthetic experience can directly find the key. In the second, fifth and twelfth frames, the painter's depiction of willow and peach trees is an attempt to reproduce the real space of the poet with a pictorial sense, “Use intuitive and concise images to convey profound thoughts clearly and unimpeded”, so that the viewer can “peep” into the poet's life field, which is the second space for the painter's. Shi Tao in the creation of the painting used the traditional “Three Distances” method to express the poetic space, so we can not use an absolute perspective law to deal with visual aesthetic experience when watching. “Between the Resemblance and Difference”, the painter's space is an unreal space based on his painting vocabulary, and this space is exactly the poet's space in the painter's imagination. Shi Tao, through his poetic spatial structure, imagines that he can cross time and space to be in the poet's field and express his feelings in ancient time, so as to achieve responsive communication and psychological implication.

6. Space for the Viewer

When the viewer appreciates these work, they themselves become an element of the exchange of aesthetic experience and the final link of artistic creation. So for poetic painting, the original creation is the creation of a poet, the second creation is the creation of a painter, and the viewer is the third creation. When the image

combination in the poem gives the reader a psychological initial concept, this concept in turn forms a hint in our brain, and then the nerve stimulated by this hint will form a poetic image space, so that our association will be transformed into a mapping and hit into the poetic mood. In the real space of the moment, the viewer can feel and associate the poet's space through the second space, and feel the "artistic conception" in the interaction of the three spaces. "The painter brings out the invisible in gazing from the darkness that has ever been revealed. While the audience penetrates the visible and reaches the invisible through gazing." [8] Through the structure of painting, the viewer obtains a kind of ability to get through, to feel the poet's emotion and space. In the eighth frame, "Looking at the white clouds from afar, nostalgia for the past is a deep one", according to the poetic poet should first see the white clouds, while the painter made the poet look at the mountain houses on the river bank when creating, and the white clouds became the secondary point of view. From the perspective of painting techniques, white clouds can not be directly delineated. Only by leaving white space in different objects can be the image of white clouds be displayed; secondly, from the content of poetry and prose, the poet's feeling of nostalgia for the past cannot be expressed through the floating white clouds. "Things are how they are and people are not", and the world is changed with the immovable things. Therefore, it is a painter's idea to remember the past with things and let the audience see the poetry in it.

Tang Binyin said in the *Book of Atlas of Poetic Paintings*: "If it's just a simple copy painting, what's the difference between this and looking for the shadows in the shadow? But how can we observe the real scenery without these shadows?" [9] If we interpret it from the original meaning of poetry, the painter's painting of poetry itself is far away from the poet's thinking, and if he views poetry from painting, he will be wrong. The original poem and poetic painting fall into the illustration of poetry and prose. Nevertheless, different printers have different visual expressions of poetry, and different viewers have different visual experience inspired by images. In a sense, this also enriches the connotation and interest of poetry. And from the perspective of artistic aesthetics, Tao's pastoral feelings stimulate Shi Tao's thought of seclusion, and then flow to the visual creation of painting. From the poet to the painter to the viewer, with "meaning for" to "meaning will", three times of artistic creation have a triple emotional experience, which is also a kind of "artistic conception" reconstruction.

7. Conclusions

Taking the space reconstruction and aesthetic experience of *Shi Tao's Tao Yuanming's Poetic Painting* as an example, after the poetry is transformed into visual objects by the painter's hand, the "eye of the viewer" is returned to the picture to "see" the poem. The poet's personal poetry turns concrete images into poetic, and the painter builds the poet's emotion with his own scene and painting vocabulary. As a viewer, he interprets the painting meaning with his spacious feeling, thus tracing the poetic space and completing the space shaping of poetic painting in the cycle of space. There are three space and three feelings. In these three feelings, the images show the poetic essence and the poet's emotion, and the poems also describe the image's ontology and the artist's experience, and the viewer becomes the link between emotion and cognition.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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