

Reclaiming the Mind-When Traditional Chinese Realistic Painting Meets the Contemporary Arts

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Abstract

The purpose of this study is to construct a personal style of painting that transcends the realm of rational thought, in which thought resides in the mind, in pursuit of a spiritual dialogue of the utmost truth, goodness and beauty. Paintings in this personal style transform the thoughts and ideas that exist in the subconscious mind into concrete presentations that rise above unitary space and time, bringing the creative ideas of the paintings into alignment with traditional views of nature and philosophical ways of thinking and turning them into creative elements, both abstract and concrete. In this way, Chinese Realistic painting effects a transmission of internalized ideas with a traditional cultural significance. Through multiple space-times and the Indian mandala symbol, the meanings that lie hidden in the mind are expressed. Western and Eastern aesthetic ideologies are appropriated and transformed into individual creations, releasing the energy of artistic dedication. The goal of this creative discourse is to attain mastery of Realistic techniques to create the first album of Realistic mandala painting.

Keywords: Arts; Traditional Chinese Realistic Painting; Mandalas

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The art creation helps connections between many people with diverse opinions and interests. This strength, combined with the ease of publishing when compared to traditional endeavors, and the ability to reach more people have fostered a phenomenon known as art works. Mandalas always help people find their platform, and help to craft the images to convey to the world. With mandalas, people can do more works at leisure times themselves. It's the perfect vehicle for getting into a dialogue with arts and finding out what their real needs. Some people enjoy in it, and even some of them do less of this part, it still makes good claiming among people. In a few short years, mandalas creating become one of the best ways to stay current with the mood of many fields. And the traditional Chinese realistic painting is also a tool to do what the artists have always done, thoughts, works, creation and make information accessible. It also create new space for people to connection. This helps bring the artist into a field, and as the field is shared his works. The important way for mandalas is distinguishing themselves from traditional media outlets to a new alternative media.

Many of us go through our lives believing that our view of the world is true and that other people share it.... But occasionally this complacency is shaken and we are confronted with a frightening possibility. What if the "reality" that I usually take for granted is not "out there" in the world ... What if it exists only in my mind and extends only to the limits of my subjectivity? What if other people... live in different realities, traverse different worlds, and believe that the universe around them (and within them) is fundamentally different than the world I inhabit? (Anderson, 1990, p. 95) This study starts from the premise that mandala is a design of the nature and consciousness. Mandala is a contracted and systematically designed nature and represents high-level spirituality at the same time. The work of designing mandala is an experience with a sacred world as itself and constitutes a process of self-discipline. Therefore, it serves as a medium that gets both artists and audiences to experience the sacred world. In this way, mandala is present as an "experiencing design" and a "behaving medium." This study aims to identify the archetype of empirical and synthetic design by analyzing mandalas as an integrated icon for which the nature and culture beings or consciousness and matter meet each other. Spatial structuralization is considered most important in the icon of mandala. The space in mandala is the place where consciousness joins reality, which represents the state of enlightenment.

Making and Balancing the World. Mandalas refers to any art form, regardless of medium, created within a circular context (Fincher, 1991; Slegelis, 1987). Often characterized as sacred art, the mandala has been created by individuals in various religions and cultures throughout the world. One of the most notable examples of the mandala is the elaborate and colorful sand drawings in Tibetan Buddhism (Fincher, 1991). The mandalas can be as simple as a two-dimensional drawing on paper. Carl Jung is credited with introducing the mandala as a therapeutic technique, primarily as a means to facilitate the process of psychological integration and wholeness, which he referred to as individuation (Henderson, Rosen, & Mascaro, 2007; Jung, 1973). The mandalas provided a great opportunity for critique within people. People could identify the different types of balance and symmetry. The various schemes used, as well as rhythm, emphasis and use of space.

Nowadays, computer graphics are an emerging medium offering strong creation of cognitive efficiencies for experiential works, team building, and greater understanding of abstract concepts. As with other new media adopted for use by new technologists for pedagogical purposes, barriers to people implementation have manifested in tandem with rising interest in the medium. In the past it was a complex, involved, and complicated process. Computer graphics is now within the reach of anybody with a PC or Mac. To facilitate twenty-first-

century art works, artists need to understand the relationships among the categories of digital information. The rapidly changing information of modern times has increased the amount of digital information we need to absorb and the conditions under which we absorb it. To date, I involved in this work either used the basics of Photoshop and Illustrator. Using a function of the programs called layers, I overlapped the edges of any two or more images so they could be flawlessly combined to create a larger image.

Adobe Photoshop makes it possible to manipulate images that can later be used in print products. Legitimate manipulation, in this case, means putting the original pictures together in an orderly composite image of the sections and enhancing the image when necessary. These manipulations result in a truthful image of the original mandalas. Adobe Illustrator provides most of the basic tool in vector drawing application. Using it to create attractive work, but it's not easy. After the simple shape drawing tools work, there are several quirks in the Bezier Pen tool or the freehand Pencil tool, it have to change his formats to other applications to preview the traditional Chinese realistic painting in mandalas.

As the painting, meditative inspired by the culture and nature. For me, culture and nature has always been meditative. Absorbed inactivity, it lose track of time. Walking to the nature, it is as if I am an artist painting with flowers, leaves, plants and animals. Then nature and culture conditions help the process unfold, beautifully but not always as I planned. It is a metaphor for my life. As the part of the mandalas, there are Four Treasures of Study: 1.Ink brushes 2.Ink stick 3.Inkstone 4.Rice paper. The creation of the traditional Chinese realist painting let people to become familiar with the history and culture of mandalas. It demonstrates an understanding of how balance and rhythm create interesting designs and an enjoying life of different techniques. Taking as their theme the quest for mandalas, the designs are arranged according to an aesthetic of the Traditional Chinese realistic painting that nature and animals is shaped on paper by lines or strokes of varying widths and trajectories. Empty space for coloring can be full of life and energy; here it conveys an austerity, a profound serenity, which invites people into a space for taking breath and reflecting. Mandalas is not to be passed over in haste though they solicit our silence; the traditional Chinese realistic painting is itself a discipline of rest, and yet of movement, through which we can learn to inhabit the white emptiness shaped by black ink — there to dwell in possibility. After that, the next phase of the mandala was all about the color. The different color schemes and evaluated the color choices of mandalas across several cultures. People were required to use some type of color scheme within the mandala or at least within certain parts of the design. The color needed to maintain the symmetrical balance and rhythm of the artwork. At the most elemental, the traditional Chinese realistic painting represent a new way to communicate between people. The using tools are flexible enough to allow people to maintain via the mandalas. Most of the techniques are now as easy to use as a creator, with the different formatting done for artist. And soon, it will be the venues where the next wave of art and design will, in part, reside.

As a special thought expression carrier, traditional Chinese realistic painting, like human being, has life and emotion and contains immortal social value. This study deeply explores the nature and culture status of traditional Chinese realistic painting in social value. Furthermore, the nature helped establish a more cultural personalized, vital digital creating connection between the artist in and the audience. In fact, have had a regular and close interaction with the nature and the mind. The mutual dependency, involving nature and culture as well as mandalas and mind, built bridges between all involved, which also allowed the opportunity for close unconscious to form. This form of painting employs the intellectual

holism and ideas of 'form' and 'spirit' in the context of the Chinese Realistic tradition. This form of painting also employs artistic composition and formal creation, injecting personal qualities to display the vitality of the contemporary international art scene. In this way, this form of painting conveys the value of the inexhaustible vitality of life, giving praise to the continuity of a myriad of things in the cosmos. Life is the source of infinite creation, and the accompanying mental imagery is also infinite. All forms and images are born in the mind, morphing into new life, which in turn brings mind and world, inner and outer, into seamless communication. Mind and world are responsive to each other and grant each other vitality, endeavoring a new realm of artistic creation of 'unity of heaven and humanity. These personalized connections turned out to be key to effective creating. Mandalas emerged not only as independent, self-regulated painting but also as more imaginative and integrative thinkers. Albert Einstein once stated, " Imagination is more important than knowledge. For knowledge is limited, whereas imagination encircles the world."

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