



II. AESTHETICS AND AESTHETICISM IN EAST AND WEST

LANDSCAPE AS COMMUNICATION: REFLECTION ON SURROUNDING ENVIRONMENT IN CHINESE AESTHETICS

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Through examining early Chinese texts on aesthetic, contemporary interpretations and traditional Chinese landscape paintings, the author highlights relationship between painters and art theorists and their surrounding environment. The early aesthetic treatises, especially those who were dedicated to the topic of landscape painting, consist of subtle reflection of surrounding environment, its impact on author's life and worldview, discuss how painters understand, interpret and depict natural environment. The author argues that Chinese painters' main attention focused on the natural environment where traces of human activity are not visible or barely visible, and unimportant, accidental. Monochrome ink landscapes created from Tang and Song dynasties are analyzed as examples because of their subtle reflection of the natural environment, embodied desire to capture and communicate its mood and soul. Portraying the sublime, animated nature Chinese painters intended indirectly via picture to communicate the idea that the whole surrounding world permeates invisible Dao. Such a worldview in traditional Chinese culture caused particular responsiveness and respect for the surrounding environment.

Keywords: Chinese aesthetics, Dao, landscape, natural environment, visual communication.

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Introduction

In recent times various philosophers, researchers of culture studies and art history focus their attention toward Chinese aesthetic, particularly toward monochromatic ink painting, analyze depicting of surrounding environment, especially the natural one, untouched by human activity. Proper understanding of Chinese ink painting often requires also analyzing the artists' biographies, historical, social and cultural context they lived in. Insightful reflection of treating of nature is proposed in George Rowley's work *Principles of Chinese Painting* where relations between surrounding environment and the painter are analyzed through various groups of opposites (spirit-material, tradition-innovation and so on), and harmony is searched and disclosed (Rowley 1974). Examining the expression of art creation, Gao Jianping highlights the contemplative influence of surrounding environment, appreciates painter's ability to move away from everyday world oriented toward practical needs, consumption and creates in contemplative, natural environment (Gao Jianping 1996). Meanwhile, in popular Li Zehou's texts he highlighted practical effect of the environment, examined Chinese art in close conjunction with the daily living reality and social order (Li Zehou 1994, 2010). But, no matter which aspects of painters relationship with surrounding world is stressed, researchers often point out that in painting authors are more likely to reflect internal, invisible and subjective aspects of the surrounding environment. Such aspiration to distance themselves from the outside world, myriads of things, and then getting able to feel invisible Dao, was described already in the oldest Chinese texts on aesthetics, usually written by the painters and calligraphers themselves. Ancient sources about painting better than a contemporary interpretation reveal the worldview of painters who lived during these periods.

The main argument of paper says that Chinese landscape painting unveils subtle reflection toward natural environment and discloses that Chinese perceived natural environment with great respect. This research is based on phenomenological approach and could be treated as an attempt to understand different, remote Chinese painting without presuppositions which impose Western culture. The author attempts to refer what Chinese landscape painting could say for contemporary Western researcher as well as for such authors as Guo Ruoxu who lived during Song dynasty.

Early Chinese treatises on relations between painter and environment

The surrounding environment influenced Chinese art and aesthetic already during the period of Six Dynasties (317–581), when the political and economic developments were accompanied by general pessimistic mood, sceptical approach to civilization, exaltation of individualism and naturalism. There are known only few landscapes from these earliest periods, and they are known only after their later copies. We could agree with the conclusion of Jelena V. Zavadskaya that theoretical essays were much luckier because most of them survived (Zavadskaya 1975: 18). Therefore not the paintings themselves but theoretical reflections on it could tell us much more about earliest painters' worldview and relation with surrounding environment. Many of these

treatises are accompanied by later commentaries oriented to connect main texts with their historical period, explaining various ideas and terms. Such comments sometime had even greater significance and originality and accordingly gained higher attention of interpreters (see Merleau-Ponty 1964: 134). Early Chinese environment, full of Confucian and Daoist ideas, stimulated various authors of ink painting and treatises on aesthetic to explore their own personal spiritual evolution, understand unity of human and nature, think that artistic creation and contemplation of art work could have effects which Aristotle called as an catharsis, or “purification”, “purgation” and “intellectual clarification” of emotions (Aristotle 1987: 7).

During the period of Six Dynasties philosophy has already reached a high level, while painting only began to take shapes, therefore in the earliest treatises of aesthetics there dominated general philosophical discussion, with little attention paid toward particular technical problems. One of the earliest authors Zong Bing (~374–443) focused his attention on the surrounding environment and nature, analyzed iconographical elements of mountain and water, searched for harmony between man and nature, soul of nature, mysterious female (*xuanpin*) (Siren 2005: 15). In thematically and stylistically close Wang Wei’s (415–443) *Preface on Painting (Xuhua)* minimalism, possibility to grasp and reveal visual object from surrounding environment are analyzed. It remains Antic theory of Mimesis according to which painters and sculptors must do nothing else than just accurately copy and depict surrounding world (Cooper 1997: 1293 [107]). But Chinese approach could not be reduced toward the level of Mimesis. In Chinese aesthetic ability of copying physical shapes was considered only as a small and unimportant part of artistic creation. “The true artist, as well as the true poet, is not concerned with the likeness of the form, but aims us bringing forth the rhythm that pulsates within” (Chang Chung-Yuan 1963: 210). Thus Chinese authors argued thesis that painter should not be limited toward copying of physical shapes of surrounding world.

Ancient Chinese art theoretic Xie He (~479–547) in essay *Classified Record of Ancient Painters (Guhua pinlu)* wrote that in order to create authentic work of art, the painter have to master six principles of Chinese painting (*Liufa*): 1) “Spirit Resonance”, or vitality (*qiyun shengdong*); 2) “Bone Method”, or the way of using the brush (*gufa yong bi*); 3) “Correspondence to the Object”, or the depicting of form, which would include shape and line (*ying wu xiang xing*); 4) “Suitable Application, Type and Colour” (*Sui lei fu cai*); 5) “Division and Planning”, or placing and arrangement, corresponding to composition, space and depth (*Jing ying wei zhi*); 6) “Transmission by Copying”, or the copying of models, not only from life but also the works of antiquity (*zhuan yi mo xie*) (Xie He 1954). These principles of painting were canonized and became the norm, so painters from different historical periods tried to master them, and those who wrote treatises on Chinese aesthetic tried to study and interpret them. Six principles of painting have already been commented by the author from Song dynasty Guo Ruoxu who wondered why it is so difficult to master all of them (Guo Ruoxu 1978: 28). From the beginning of the 20th century researchers noticed and stressed that Xie He aesthetic insight has made a huge impact on Chinese fine arts. These principles determined specific relation not only between painter and his artwork, but also between painter and his environment, as well as between cultural, social, intellectual environment and the very artwork.

According to Xie He it was enough if the painter could master some of them, and only unique geniuses could manage to master all. Six principles of paintings, especially the first one, strongly influenced Chinese landscape painting, and caused that the main attention was focused toward inner, unseen aspect of surrounding reality. The most important and difficult to reach is the first principle – mysterious spirit resonance (vitality, or life movement) which refers to the energy of art, rhythm and feeling of a painting. Xie He's first principle sometimes is considered as the final or ultimate principle in art, and which in other words can be understood as the manifestation of primordial energy "qi" which was particularly important for establishing relation between human and surrounding nature and was reflected in various Chinese classical philosophical texts (Vaitkevičius 2012).

Reflections on physical and especially spiritual environment became more intensive during Tang (618–907) dynasty, when Chinese culture was going through its golden age – the political and economic situation of the country was relatively stable, cultural life reached the high artistic level, prospered various sciences, arts and their philosophical reflection. Theories on aesthetic and artworks flourished particularly intensively – prospered architecture, sculpture, painting, also art reflection – masterful theoretical treatises on aesthetics and art were created. Among contemporaries and later generations particularly popular authors such as Zhang Yanyuan, Guo Ruoxu and Jing Hao focused main attention toward landscape painting.

Zhang Yanyuan (815–875) in a work *A Record of the Famous Painters of the Successive Dynasties* (*Lidai Minghua ji* 847), examined the origin of art and various systems of painting. Under the influence of Confucianism and Daoism this author argued that surrounding world is holistic and full of spiritual energy, idealized great painters who lived during past times and he was quite sceptic about his contemporaries which allegedly depicted surrounding environment without proper respect and distant fascination.

During Northern Song dynasty active painter and art theorist Jing Hao (855–915) wrote the treatise *The Note on the Art of the Brush* (*Bifa ji*), which reflects a transitional stage between aesthetic principles of Tang and Song periods. Unlike his predecessors, Jing Hao already was not only philosopher, but also a painter who was looking for synthesis of theory and practice. His treatise was written in form of conversation between young painter and old, sage man when they meet on mountain path. They discuss about the essentials in painting, establish thesis that surrounding environment should be depicted with spirit, rhythm and thought. Sullivan says that it was "more logical system than of Xie He, for it proceeds from the concepts to its expression, and thence to the composition, truth to nature (scenery) and finally technique" (Sullivan 1973: 155). Jing Hao concludes that professionalism simply is not enough and good landscape which could be created is necessary to clear consciousness from prejudices and stereotypes, "forget all about ink and brush", fulfill its work with inner vitality. To achieve this author must feel nature and its permanently changing moods. For development of Chinese aesthetics and art particularly important was Guo Ruoxu treatise *Experiences in Painting* (*Tuhua Jianwen zhi*) – the author collected excerpts of earlier art treatises, and tried to understand and explain the meaning and essence of art. The work consists of six books: the first contains the author's views

about contemporary and earlier painters and taught his approach to art, and in the remaining parts painters' biographies and excerpts from their treatises are collected. *Experiences in Painting* is kind of treatises where reader could find specific technical painting and drawing rules, which for contemporary Western reader sounds a bit naive, as if taken from schoolbook (Guo Ruoxu 1978: 26–37). However, under such formal rules there was hidden a philosophical worldview – the unity of the human and surrounding world, supremacy of spiritual against secular world, man as an eternal wanderer of the word and so on.

Traditionalism, attaching to rules and canons, is denied in Shi Tao (1642–1707) treatise *Bitter Pumpkin Monk about Painting* (*Kugua heshang huayunlu*). The author argued that for real painter creative act is rather a pleasure and spontaneous expression than serious work, which needs concentration and efforts, exalted amateurism, expressiveness, naturalness and spontaneity. In his treatise there are no technical advices or historical narratives, but it represents coherent philosophical, dominated by subtle reflection of Chinese philosophy (Cheng 1979: 80, 99). Shi Tao and some of his contemporaries painted very expressively, refused accuracy and rational mastery which was promoted by official painters. In Western painting such individual and expressive style was established only in modern times.

Technically, a work of art can be created in various ways. In Chinese aesthetic there was no common principle obligatory to any painters: some painted slowly, carefully, in accordance with the rules of academic painting, while others were open for improvisation, created spontaneously and expressed the feelings of the moment. However, they all were able to create authentic masterpiece. Most of authors of texts on aesthetic, even those who defined rules of painting, argued that any rules are not necessary for someone who found in his heart Dao and is able intuitively capture the essence. For painters or poets the most important is clear state of mind, meditative attitude, intuition and spontaneity, which helped to create the most beautiful works of calligraphy and landscape painting. Beauty and artistic value of artwork comes from painter spiritual attitude and expressive action, which fulfill artwork with “strength, momentum and rhythm” (Gao Jianping 1996: 184).

Comparative analysis of earliest and later aesthetic treatises shows that from theoretical considerations and abstract reflections found in the early works attention of authors increasingly moved toward specific topics of artistic creation, analysis of relation between painters and surrounding environment, topics of aesthetic experience, composition. Such transformations probably were caused by the reason that the authors of later treatises more often were artists themselves.

Silent, invisible Dao and reflection of surrounding environment in landscape

Chinese worldview, based on Daoist, Confucian and Buddhist ideas could hardly be compatible with a sceptic, scornful or pragmatic view on nature, and therefore Chinese landscape painters did not use images of swamps, nature polluted with trash, or suppressed by human activity. Chinese painters, according to Rowley, perceived Dao

as a “living reality”, so they could not depict the nasty things that, for example, could be seen at the works of modern Western painters (Rowley 1974: 5, 9). The surrounding nature is full of nobility and grandeur.

Such representation of romanticized vision of Chinese painting, which is characteristic to such researchers as Rowley or Mai-mai Sze, could be questioned. However such approach could have an advantage when one is trying to discuss about surrounding nature permeated with Great Dao without analytical dealing to the separate parts. One should not forget that Chinese painters believed that the world permeates with mysterious Dao (the Way) which could not be expressed in words. In main text of Daoism *The Daodejing* the idea is cultivated that the Dao is “forever nameless” and “hidden” (Ivanhoe 2002: 32, 44). The language is limited and there is no word which could name and express it. Therefore image, visual representation is considered as more useful to express Dao. The authors of monochromic landscapes sought to grasp the eternal origins, which lie in every object, reveal in all surrounding environment and animate it. Efforts to express unseen, unexpressed Dao caused particular attention to wild nature – mountains, valleys, rivers.

Chinese painters mostly were attracted by wild, natural, uncultivated environment. Such environment and landscape together with Daoist idea of Self-so and Non-action means beauty of nature without addition of any human artifice. Chinese landscapes usually represent wild nature and consist of iconographic elements such as a mountains, valleys, waterfalls or rivers, trees, fog. In Chinese aesthetic particular important motif of bamboo (*zhu*) expose painters’ perception of surrounding nature – bamboo trees symbolize shelter, where one could forget all troubles, and contemplate wisdom of eternity. Chinese painters admired the bamboo ability to rise hungrily toward the sun, enjoy fragile beauty of frozen and exposed to the wind leaves of bamboo.

However, the basic elements of Chinese landscapes are the mountains and the water. Therefore, landscapes usually consist of mysterious mountains – their peaks could disappear in clouds and their basement could fuse in thick fog. In the foothills of the mountains usually we will find lake or stream. For this reason “landscape” in Chinese language simply means “Mountain and water” (*Shanshui*). Lakes and the river were admired because they “gushes from the spring, not letting up day or night” (Ivanhoe, Van Norden 2003: 136). In *Daodejing* the water was one of the main symbols to express eternal Dao. Mountains symbolize Heaven *yang*, and water – Earth, or *yin* (Mai-mai Sze 1959: 99). Motives of mountain and water represent oppositions of *yin* and *yang*, their eternal tension harmonious, complete whole. Embodying different oppositions, mountains and water (valleys) complement each other.

Weather in the mountains changes constantly so they are grateful for expression of constant change, *yin-yang*, interaction. Any moment could appear dense clouds or fog, and monumental peaks could simply disappear. Suddenly the appeared wind could sweep away clouds or fog and reveal high peaks or deep valleys in all their beauty. Changing mood is especially visible during sunrise when *yang* (symbolize sun, hot air, day, light) becomes prevalent and dominates *yin* (symbolize moon, cold air, darkness, night) (Granet 1934: 117).

Wild, rough forest is one of main elements of Chinese landscape. No coincidence that sometime landscapes were named as “Mountains and forests” or “Forests and streams”. According to some authorities of Chinese art, forest “the third, main element of Chinese landscape” (Zavadskaya 1975: 249). Depicted beside the mountain, forest personifies the *yin*, beside the water – rather *yang*, opposition. Therefore mountains are useful to express idea that natural environment could never be fixed and constantly changes.

Earliest landscapes are full of colours and represent rather decorative view on surrounding environment, lack of deeper philosophical reflection of inner reality. Decorative, instrumental depicting of environment is obvious in the work attributed to Li Zhaodao (active about 670–730) and named *Emperor Ming Huang's Journey to Shu* (Fig. 1). This picture, sophisticatedly coloured with blue lazurite and green malachite, is full of small details, people and horses marching through serpentine mountain paths, and the mountain peaks are as the decorations of this impressive journey. Beauty and value of surrounding natural environment are interpreted here as inseparable from human activity. Therefore successful overpassing of superficialities, decorative treatment of nature could be seen at the oldest surviving landscape *Nymph of the Luo River* (Fig. 2), attributed to Gu Kaizhi (346–406) depicts meeting of the poet Cao Zhi and nymph Luoshen picture conveys melancholic mood of inevitable separation. However landscape in this work is still treated offhandedly – main attention is focused toward persons, therefore they are even higher than the trees around them (Cahill 1995: 26). So the environment is perceived instrumentally, as a serving man.



Fig. 1. Li Zhaodao. *Emperor Ming Huang's Journey to Shu*



Fig. 2. Gu Kaizhi. *Nymph of the Luo River*

The first monochrome ink landscapes, with infinite space, mysterious mountains rising toward the sky, deep valleys, which over time will become main elements of Chinese landscape painting, were created during Tang dynasty. One of the beginners of monochromatic painting, painter and poet Wang Wei (699–759) is known for the elements of Buddhism and Daoism in his surrounding nature poetry. This painter's natural environment was perceived with contemplative eye, he tried to penetrate the essence of things unseen, for painting he used only water and black ink, which was considered as a superior painting technique. Main principles of art he outlined in his treatises dedicated to aesthetic topics, also he tried to establish his own life. As a dual personality he was both – a Buddhist hermit and high position Confucian official; this author was involved into various conflicts with surrounding world and people. Therefore his work records were very different, often contradictory sentiments. His landscapes were dominant with subtle tones of white colour, there are no longer people, but only wildlife, which gets its own artistic value. On his landscape *Clearing after Snow* (Fig. 3) he depicted ice-covered river, and the main elements of the landscape – mountains, trees – he shows the distance to the horizon. Environment is seen with calm, contemplative eye, naive early stage of understanding the world here is changed by deep poetic and philosophical reflection. Such approach also could be seen on Wang Shimin's *After Wang Wei's "Snow Over Rivers and Mountains"* (Fig. 4).



Fig. 3. Wang Wei. *Clearing after Snow*



Fig. 4. Wang Shimin. *After Wang Wei's "Snow Over Rivers and Mountains"*

The great change begins during the Early years of the Tang dynasty, and during late years of Tang dynasty landscape painting had become independent genre. Social life faced important changes, the environment and natural world lost its magical quality and began to acquire realistic character. “For huge group of secular landlords and their scholar-officials, the world of nature in which they lived, rested, and enjoyed themselves was actual part of the network of social relationship” (Li Zehou 1994: 180–182). During Song dynasty secular landlords arrived for their official posts from remote provinces to the city environment, raised deep interest in idyllic poetry and landscape painting because they were closely related to country-side environment and the idea of secluded life of country. Beside social and political factors, evolution and transformations of landscape painting were influenced by ideas of Neo-Confucianism and Neo-Daoism, because adepts of these schools developed ideas of unity between man and nature, sacral Dao, which run through everything in surrounding world. Such worldview was reflected in ink landscape painting.

Monumental landscapes from Northern Song dynasty usually depicted rude, tall, majestic mountains, distant panorama of wide open spaces surrounding the horizon dissolves in the clouds. Such nature is present in the works of Li Cheng (919–967) and Fan Kuan (990–1030) which according to the contemporaries, reached the level of the divine” (Guo Ruoxu 1978: 33). Li Cheng tried to express Dao through snowy mountains, lakes covered with ice, snowfall and rude winter moods, which, according to James Cahill, corresponded to his gloomy personal nature (see Cahill 1995: 29–31). In treatise *The Lofty Records of Forest and Streams* (*Linquan Gaozhi*) attributed to famous painter Guo Xi (1020–1090), art creation connected with background of Daoism and Confucianism, attention is paid to the both – small technical details abstract philosophical topics. Guo Xi was particularly attracted with mountain, argued that human nature desire subtle spirit of mountain (Guo Xi 1935: 30–31) (Fig. 5).



Fig. 5. Guo Xi. *Autumn Sky over Mountains and Valley* (1071)

Landscapes of these painters consist of monumental and magnificent nature, distant horizons and limitless space. The human beings are missed or they are unimportant, attached to surrounding nature and depend on it. Their creation was based on intuition and thorough the view on surrounding reality and it makes their work authentic and realistic. Such work permeates intense pulsing rhythm of Dao, tension of yin-yang opposites. By depicting various seasons, painters show that nature could be both – constant and variable. Human mood can be affected by the period of year and time of day, lighting, and other natural and weather conditions. Surrounding nature with monumental, high mountains and deep, valleys hidden in thick mist, on such pictures looks infinite and unknowable.

Nature is overfilled and animated by subtle, invisible Dao and emerged on the works painted by Literati school (*wenrenhua*) especially popular during Southern Song dynasty. In contradiction to the professional painters from official Royal academy, they explained the process of painting as expressive, creative, spontaneous act, advocated amateurism, directed rather against the requests and standards of market than against the professional art itself. Their texts and paintings reflect various contradictions of that difficult historical period, when people had to escape from occupied native lands, changed natural environment and exiled to the southern regions. Worldview influenced by occupation and exile was reflected in landscape painting – it lost former monumentality, became more intimate, lyric. Natural environment in these works is perceived as a peaceful shelter, where a lonely, melancholic scholar or traveller contemplates merciless destiny and rigors of the life.

During Qing Dynasty (1636–1911) minimalism became popular, thus surrounding nature was depicted with less strokes, more often on a small album leaves than on a large format rolls. The painters expressed a concept of identity of reality and illusion, thought that the painter copies and reproduces surrounding world, developed from the ancient *Book of Changes* coming idea that illusion and reality constantly change each other. Copying of visible shapes is only small, not important task of the painter, and in order to grasp the meaning, one has to overcome penetrating invisible essence of the visible things. It was based on the assumption that physical, social, and political environment is complex and multifaceted.

According to Shi Tao, surrounding world could be expressed by the painter who is able to capture an emotion, which determines the success of the picture. When the painter captures emotion coming from his heart, he “forgets” his body, identity and self-awareness, contemplates the unity of the world and penetrates to the root of things (Zavadskaya 1978: 62). Then he is able to create the very reality – his emotion is Non-Being, and brush of his stroke symbolizes Being, therefore every brush-stroke is equal to creating a reality, and the painter could be considered as a creator, because his creation of painting is a kind of opening up of Chaos by the gods or sages (Gao Jianping 1996: 174). Such theory of artistic creation was revealed in Shi Tao’s expressive, almost abstract paintings such as *Ten Thousand Ugly Ink Blots* (1685) (Fig. 6) – two-thirds of it actually takes an abstract “ugly ink spots” and just in the corner under the leaves a hidden wooden hut suggests that this is a landscape, not an abstract painting.

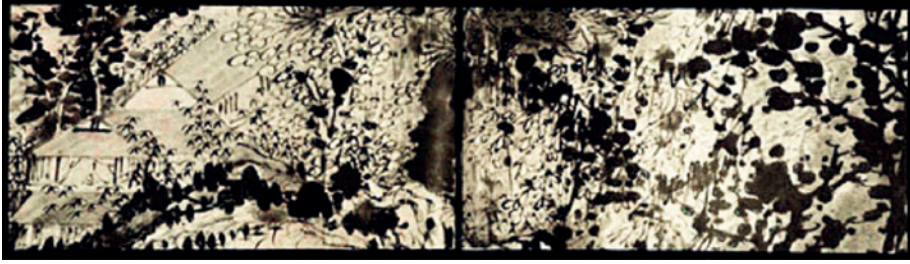


Fig. 6. Shi Tao. *Ten Thousand Ugly Ink Blots* (1685)

Conclusions

Most of Chinese aesthetic treatises texts were written by painters themselves, therefore beside theoretical reflection, there are various practical advices, discussions about technical aspects of painting and were popular among other painters. Canonic six principles of painting established specific relation between, his artwork and cultural, social, intellectual environment. Creative inspiration, clear consciousness and ability to feel essence of depicted object were in higher value than mastering of the rules. In treatises of aesthetic surrounding environment was associated with great Dao, seen as a sacral and independent from human activity. Such theoretical reflection is clear in Chinese ink landscape paintings which, beginning from Tang and Song periods, represent mature reflection of natural environment. Majestic landscapes from Tang and Northern Song periods lyrical works created during Southern Song dynasty, in spite of different moods, shows attention to the surrounding environment, treating it as an sacral, seeking in nature something mysterious and hidden, to turn an environment of contemplation and internal communication object. Chinese painters carefully watched the surrounding environment and tended to express its inner spirit, rather than the external similarity. Mountains, waters, forests reflected the admiration of the magnificence and harmony of nature. This essay ends with the conclusion that reflection of surrounding environment depicted on Chinese ink landscape painting could be useful for contemporary Western researchers for resolving many actual ecological problems. But more detailed review of this topic must be developed into a separate research.

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PEIZAŽAS KAIP KOMUNIKACIJA: SUPANČIOS APLINKOS REFLEKSIJA KINŲ ESTETIKOJE

Agnieszka Juzefovič

Santrauka

Nagrinėjant ankstyvuosius kinų estetikos traktatus, šiuolaikines interpretacijas ir dailės kūrinius, straipsnyje išryškinamas dailininkų ir meno teoretikų santykis su supančia aplinka. Parodoma, kad jau ankstyvuosiuose traktatuose, skirtuose dailės, o ypač peizažo, žanro problematikai, subtiliai reflektuojama supančios aplinkos problematika, nagrinėjamas jos poveikis dailininkui, išryškinamas aplinkos vaizdavimo savitumas. Konstatuojama, kad kinų menininkai

daugiausia dėmesio skyrė natūraliai gamtinei aplinkai, kurioje žmogaus veiklos pėdsakai yra neregimi arba vos regimi, antraeiliai. Daugiausia nagrinėjami monochrominiai tušo peizažai iš Tangų ir Songų dinastijų laikų, nes jiems būdinga subtilios gamtinės aplinkos refleksijos, siekis pagauti ir perteikti jos nuotaiką ir dvasingumą. Straipsnyje argumentuojama, kad, vaizduodami taurią, sudvasintą gamtą, kinų dailininkai siekė netiesiogiai, vaizdais perteikti mintį, kad visą supantį pasaulį persmelkia neregimas Dao. Tokia pasaulėžiūra tradicinėje kinų kultūroje lėmė dėmesingumą ir pagarbą supančiai aplinkai.

Reikšminiai žodžiai: kinų estetika, Dao, peizažas, gamtinė aplinka, vizualinė komunikacija.

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