

THE PORTRAIT PAINTING IN CHINA IN THE END OF 1950 TO 21st CENTURY

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The purpose of this research is to analyze in depth the development history of Chinese portrait painting from the late 1950s to the 21st century. Through the research on portrait paintings of different periods, artists' creative concepts and artistic trends of thought, it is clear that the style evolution, subject matter expansion and technique innovation of Chinese portrait painting at this stage under the influence of social changes.

Materials and Methods. The material for this study was the works of Chinese artists done in watercolor and oil painting from the late 1950s to the 21st century. Analysis methods include:

1. Graphic analysis: Carefully interpret the visual elements such as picture composition, color matching, character modeling, brushstrokes and texture of portrait paintings, and explore the artistic language and cultural symbolism contained in them.

2. Historical context research: Place portrait paintings in the social, political, economic and cultural background of a specific historical period, and explore the influence of era factors on artistic creation.

3. Comparative research: Horizontally compare the portrait paintings of different artists in the same period and analyze their style differences; vertically compare the changes in subject matter, techniques and expression content of portrait paintings in different periods, and sort out the development context of portrait painting.

Results and Discussion. This research not only enriches the theoretical system of portrait painting research in the field of Chinese art history, but also provides a reference for contemporary artists on how to integrate traditional and modern elements in their creation and grasp the spirit of the times. It has important theoretical and practical significance.

The collection covers representative Chinese portrait paintings from the late 1950s to the 21st century, such as Dong Xiwen's "Founding Ceremony", Wang Shigu's "Blood Clothes", Jin Shangyi's "Tajik Bride", Luo Zhongli's "Father", Leng Jun's "Portrait of the Face-Xiao Luo" and so on [1]. At the same time, extensive collection of artist's creative notes, art criticism articles, art college textbooks, and various art exhibition materials, these materials provide a comprehensive understanding of the background of the creation of works, the use of techniques, and artistic concepts. Rich materials [2].

From the late 1950s to the 21st century, Chinese portrait painting has undergone a development process from the realistic style of serving political propaganda, to the exploration of multiple styles, to a high degree of personalization and diversification [3]. In the early days, it was influenced by political ideology, mainly depicting workers, peasants, soldiers and revolutionary leaders, and its style was biased towards realism. After the reform and opening up, Western artistic thought inspired artists to explore different styles and techniques, and traditional and modern, local and foreign cultures blended with each other [4].

Conclusion. In the 21st century, in the context of globalization and cultural diversity, portrait painting pays more attention to individual expression and artistic language innovation. In the future, Chinese portrait painting should continue to actively absorb the essence of international art on the basis of inheriting traditional culture, and while maintaining diversified development, tap into the deeper spiritual connotation of

works to adapt to changing social and cultural needs and bloom unique brilliance on the world art stage.

Reference list

1. Lang Shaojun. History of Modern Chinese Art (1949-2000)[M]. Shanghai: Shanghai Painting and Calligraphy Publishing House, 2009.
2. Shao Dazhen. A brief history of European painting [M]. Tianjin: Tianjin People's Fine Arts Publishing House, 2007.
3. Yi Ying. History of Chinese art in the 20th century [M]. Guangzhou: Lingnan Fine Arts Publishing House, 2005.
4. Related artists' personal painting collections and research monographs, such as "Jin Shangyi's Oil Painting Collection", "Luo Zhongli's Painting Biography", etc.

THE AESTHETIC CORE OF "WENQI" IN CHINESE CALLIGRAPHY

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The concept of "literary style" has long been central to Chinese calligraphy aesthetics, embodying the interplay between textual content, artistic expression, and cultural philosophy. Rooted in classical literary criticism and Confucian-Taoist thought, wenqi transcends mere technical skill to represent the spiritual vitality and rhythmic harmony inherent in brushwork. This study investigates the historical evolution, aesthetic principles, and contemporary reinterpretations of wenqi in calligraphy, aiming to bridge classical theory with modern artistic practices. Through interdisciplinary analysis of canonical texts, masterworks, and contemporary innovations, this research seeks to redefine wenqi as a dynamic framework for understanding calligraphy's role in cultural identity and global art discourse.

The term wenqi, literally "literary breath" or "cultural vitality," originated in classical Chinese literary criticism (e.g., Cao Pi's Discourse on Literature) and was later adopted into calligraphy theory during the Tang and Song dynasties. It encapsulates the fusion of textual meaning, rhythmic brushstrokes, and the artist's moral cultivation. For instance, Sun Guoting's Treatise on Calligraphy (7th century) emphasizes wenqi as the "spiritual resonance" that elevates script beyond formalism [1]. In contemporary practice, wenqi remains a contested yet indispensable criterion for evaluating calligraphic excellence, reflecting tensions between tradition and modernity.

The research included the following aspects:

1. To trace the conceptual evolution of wenqi from literary theory to calligraphy aesthetics.
2. To analyze how wenqi manifests in iconic works (e.g., Wang Xizhi's Preface to the Orchid Pavilion and Yan Zhenqing's stele inscriptions).
3. To explore its adaptation in modern calligraphy, including digital and cross-cultural contexts.

Material and Methods. In the exploration of this research, the materials draw from a comprehensive range of sources. Classical texts, including "Shu Pu", "Yi Zhou Shu", and Ming-Qing calligraphy critiques, form the theoretical bedrock, offering valuable insights into the historical development of calligraphic concepts and aesthetic standards. Masterworks, such as the renowned Tang-Song period scrolls, Qing dynasty rubbings that preserve traditional calligraphic essence, and 20th-century innovative creations, vividly represent the evolution of calligraphic styles and techniques, embodying the cultural and aesthetic values of different eras. Contemporary case studies, like Xu Bing's revolutionary Square Word Calligraphy and digital calligraphy installations that integrate modern technology, showcase the emerging trends and possibilities in the field.