

Reception of Works in Different Historical Contexts—Take Xu Wei’s Painting Acceptance History as an Example

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Abstract: Nowadays, there are many acclaimed artists and works of art in the Chinese painting and calligraphy circle. When we trace the historical acceptance of these works and artists, we will find that many works and artists are not accepted by the recipients at the beginning, and many of them are known after a period of time. This paper will discuss the acceptance of art by the public under different historical development backgrounds and the process of promoting art acceptance. This paper will take Xu Wei’s acceptance history as an example to explore this argument. This article will analyze from three parts, the first is the rise of Xu Wei’s painting fame in the Ming and Qing Dynasties as well as the driving characters and reasons. In this initial stage, Xu Wei’s influence was in literature at the beginning, and then gradually turned to painting. The second is the change of Xu Wei’s status in the painting circle after the 20th century, especially after the 1980s, Xu Wei’s status began to improve significantly, and there are some novel views in overseas research. Finally, through the investigation of the acceptance of Xu Wei’s paintings, I think about the reasons behind it, that is, under different historical backgrounds, the recipient’s reaction to the acceptance of art is also different, and the understanding between art and receiver is shaped by each other.

Keywords: name of a painting, history of acceptance, Xu wei

Introduction

The study of reception history is an important issue that cannot be ignored under the background of art history, and we must take it seriously. Xu Wei has become a generation of people in the modern vision, and is widely known by everyone. However, few people have studied how Xu Wei was accepted step by step, so this paper will explore the historical acceptance of Xu Wei, who in history is pushing Xu Wei to be accepted by the public, and why Xu Wei will be slowly accepted, whether it is related to the background and mentality of people’s survival at that time. This article will explore these issues.

1. The spread of Xu Wei’s painting name in Ming and Qing Dynasties

Yuan Hongdao’s excavation of Xu Wei. During the 25 years of Wanli in the Ming Dynasty, Yuan Hongdao wrote a Long Biography of Xu Wen, which suddenly gave birth to the name of Xu Wei.^[1] This article was selected into the Guwen Guanzhi, which was a textbook reading prepared for the school. Its influence can be imagined, but the discovery and promotion of Yuan Hongdao as the leader of Wen Yun, its influence was mainly in the name of Xu Wei’s poetry. Li Rihua’s diary talks about Xu’s poems, but it does not talk about Xu Wei’s paintings, while Chen Chun’s paintings are often mentioned, so it can be understood that in the late Ming Dynasty, Xu Wei’s painting influence is still relatively small, and

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Chen Chun's painting status slowly developed.

Xu Qin and others respected. Qin is Xu Wei the grandson of the same clan, he respected Xu Qing mainly reflected in two aspects, one is to write "Xu Wen long Yi grass" ten volumes, the second is to write Xu Xu as a painter (Ming painting record). "Xu Wen long Yi grass" helps people understand Xu more three-dimensional. "Ming painting record" on Xu Xu painting description words "brush" "Tianqu can hair", these are Xu Wei painting in the history of heavy To push. Zhang Dai, in "Xu Qingteng Sketches", said "the book of Ivy, there are paintings in the book, the painting of ivy, there are books in the painting", this comment will be Xu said the homologous relationship between painting and calligraphy. At the end of the Ming Dynasty and the beginning of the Qing Dynasty, we found that Xu Wei's paintings suddenly appeared on some inscriptions, and Xu Wei's paintings began to appear in the calligraphy and painting records of this period, and even included some painters who would learn from Xu Wei's paintings, so at this time Xu Wei's identity as a painter, his painting name began to spread, and was accepted by most people. Xu Wei's paintings had some influence at this time. On the basis of this acceptance, Xu Xu's paintings were engraved into the "Mustard Garden Painting Notation", which can be listed alongside the famous artists in the history of Chinese painting, and at this time it was about a hundred years after Xu Xu's death that the juxtaposition of "ivy white Yang" began to appear in large numbers.

In the 47th year of Kangxi, Peiwenzhai's Calligraphy and Painting Spectrum was carved by Neifu, and was the first reference book in China that collected calligraphy and painting works. Its standard can be said to represent the official value orientation at that time.

In this book, there are many parts about Xu Wei, there is a place in this book called Xu Wei "poetry, book, painting generation three unique", and there are a lot of painting content description, which is to further confirm Xu Wei as a painter's identity, marking Xu Wei's painter identity was officially affirmed by the ruler at that time. Xu Wei is also highly respected in the folk painting circle and the painting and calligraphy market.

That is to say, after Xu Wei died and Yuan Hongdao discovered Xu Wei, some painters and critics spoke highly of Xu Wei's paintings and recorded them in the history of painting.^[2] In Yongqian's time, Xu Wei's paintings were recognized and his reputation as a painter reached its peak, his paintings were sought after by the market, and Xu Wei's identity as a generation of literati painters was established.

2.The change of Xu Wei's status in painting history since the 20th century

From the Republic of China to the 1980s, People's understanding of Xu Wei during this period has the following characteristics

First of all, Xu Wei in the flower and bird painting faction is not clear, some say he is Xu Xi a pulse, some say he is inherited Shen Zhou Linliang, it is difficult to have an exact statement. Secondly, the discussion about Xu is also very vague, there is no new judgment, it is still the previous theory, and there is no great attention to Xu Wei's painting style. The exhibition "Ancient China+Great Painters" held by the Palace Museum in 1961 can be said to be an important opportunity to change this situation. Through this exhibition, Xu Wei as a generation of great painters to re-draw the world's attention, at the same time, Li Song published a long article in the "Cultural Relics" magazine, the article believes that Xu Wei's freehand flower and bird painting is one of the important symbols of the maturity of literati painting in the Ming Dynasty, the development of freehand splash-ink painting, opened up the field of freehand style expression.^[3] This judgment can be said to have an important foundational nature. This article has a detailed discussion on Xu Wei's painting theory and his thoughts, allowing people to have a further understanding of Xu Wei's art. However, the following Cultural Revolution activities interrupted this process.

In Bo Songnian's "History of Chinese Art", a section of the Ming Dynasty painting chapter is devoted to the achievements of Chen Chun and Xu Wei in flower and bird painting, saying that Xu Qing "although his painting is influenced by Chen Chun, Xie Shichen and others, he follows Lin Liang, Shen Zhou and Song Yuan, and is not limited to a certain school, collecting the great achievements of the previous generation of freehand brushwork and creating another style", and he has a high appraisal of Xu Wei's paintings. The book wrote that: "In the Ming Dynasty ink and brushwork

flower painters, the strongest and most prominent new spirit is Xu Wei." "A change in the nature of Wu men's flower-and-bird painting, small quiet and elegant style, and the formation of bold, bold, messy head rough clothes, combined with poems and energetic calligraphy, from which to express his stubborn personality," in this book from chapter position to painting history positioning All of them fully affirmed Xu Wei and praised his innovative spirit, making personality the key word of Xu Wei's painting. In Bo Songnian's "History of Chinese Art", a section of the Ming Dynasty painting chapter is devoted to the achievements of Chen Chun and Xu Wei in flower and bird painting, saying that Xu Qing "although his painting is influenced by Chen Chun, Xie Shichen and others, he follows Lin Liang, Shen Zhou and Song Yuan, and is not limited to a certain school, collecting the great achievements of the previous generation of freehand brushwork and creating another style", and he has a high appraisal of Xu Wei's paintings. The book wrote that : "In the Ming Dynasty ink and brushwork flower painters, the strongest and most prominent new spirit is Xu Wei." "A change in the nature of Wu men's flower-and-bird painting, small quiet and elegant style, and the formation of bold, bold, messy head rough clothes, combined with poems and energetic calligraphy, from which to express his stubborn personality," in this book from chapter position to painting history positioning All of them fully affirmed Xu Wei and praised his innovative spirit, making personality the key word of Xu Wei's painting. Kong Liuqing in the "History of Chinese flower and bird painting" book for Xu's part to do a separate chapter of the content, indicating that Xu sui original literati ink painting style. And in the whole history of flower and bird painting makes Xu Wei painting a place, and Shen Zhou and Chen Chun art comparison for Xu Wei made an artistic positioning, the book evaluation "Shen Zhou Yuan Dynasty literati atmosphere into the Ming Dynasty literati freehand flower and horse painting." Chen Chun marked the maturity of the form of freehand brushwork flower and bird painting of the literati, and Xu said pushed the freehand brushwork flowers of the literati to the peak. "These comments made Xu Wei's positioning clearer and improved his status in the history of painting. Zheng Wei's "History of Chinese Painting" has an important breakthrough in the understanding of Xu Wei's painting : "When the flower and bird painting of Wumen painting department tends to climax, while the Zhejiang School is weakening, Xu Wei's emergence is not only the old tree of Zhejiang School with a strong foundation, but also the sudden emergence of Chinese flower painting in this period", Zheng Wei believes that "Xu Wei's painting, Zhejiang School is his birth, Chen He is his teacher, literature and art Only his sense of human nature is the main source of his creative passion and technical expression."^[4]

Xi Longren dedicated a section on Xu in "Chinese Painting: Masters and Techniques". He regarded Xu as an outstanding artistic genius. Xu's wild and unrestrained ink play and bold ink form were in line with his painting ideal. Gao Gao Han's "Pictorial History of Chinese painting", Xu Yu is highly respected, he will Xu Xu into the late Tang splash ink of the Yipin style of painting vein. In Farewell on the Bank of the River: Early and Middle Ming Dynasty Painting, Xu Wei's painting style has a more in-depth development, and Gao Gao Han associated Xu Wei with the early Yifin painting style, which is different from the mainland scholars at that time. Suzuki Jing wrote the "Chinese painting Scroll" three volumes, he pointed out that Muxi - Shen Zhouyi Chen Chun - Xu Wei such a ink flower and bird painting lineage, especially praise Xu, he believes that the style created by Muxi can be said to have not been well inherited for a long time," in the late Yuan, early Ming, late Ming and early Qing, really understand Muxi ink flowers and paint with it may only Xu.

3.The historical reasons behind the two "discoveries"

The painters and critics who worshipped Xu Wei at the end of Ming Dynasty and the beginning of Qing Dynasty had a common feature. It is more or less characterized by a person's experience. For example, eight mountains, Shi Tao, etc. Xu Wei's tragic life, rebellious character and "unconscious" painting philosophy, his free and unrestrained brushwork, both in line with their own fate and in line with their political stance, provided them with a new style and aesthetic taste.^[5]

In the second half of the 20th century, especially after the reform and opening up, the concept of modern western art became more personalized. Creativity and freedom became the indispensable spirit of art, and Xu Wei's paintings were "discovered" again, ushering in the real era. Xu Wei's painting style is regarded as a kind of creative genius, demonstrating the spiritual characteristics of breaking free from bondage and expressing personality, which is in line with modern

people's understanding of art.

4.Conclusion

It must be pointed out that the subsequent discovery of Xu Wei's paintings was not unilateral, but mutually influenced and formed. Xu is also shaping our understanding of the possibilities of painting.

Conflicts of interest

The author declares no conflicts of interest regarding the publication of this paper.

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