

The Use of “Qiyun Vivid” in the Creation of Campus Cultural Sculpture

Chuanzhi Yao, Tao Zhang*

School of Fine Arts and Design, Changji University, Changji, China

**Corresponding Author*

Abstract: This thesis examines the use of in the creation of campus cultural sculptures, with the findings applied to the teaching of mural painting to enhance campus culture. The thesis is divided into four sections: the first section introduces the connotation and origin of the second section explores in the form and execution of figure sculpture; the third section investigates in figurative sculpture; and the fourth section addresses the application of in the creation of campus cultural sculptures. This section highlights the issue of prioritizing resemblance over the divine essence in artistic representation. By integrating the concept of into the creative process, the study aims to enhance the artistic quality of the works and achieve a harmonious balance between form and spirit. This research establishes a theoretical framework that merges traditional aesthetics with contemporary sculptural language by systematically analyzing the theoretical origins, formal principles, and practical approaches of campus cultural sculpture. It is anticipated that this theoretical foundation will inform creative practices, encouraging campus cultural sculptures to transcend mere technical execution and reconnect with the spirit of life and the profound cultural connotations they embody. This approach aims to better satisfy the increasing demand for high-quality art among contemporary audiences and facilitate the creative transformation of traditional aesthetic values in mural teaching, thereby contributing to the development of campus culture. Reason: The revised text improves clarity, coherence, and technical accuracy while enhancing vocabulary and readability.

Keywords: Chiasmus; Figurative Sculpture; Creative Use; Traditional Aesthetics

1. Introduction

In the history of ancient Chinese aesthetics and

painting, the concept of “vividness and rhythm” is one of the most influential concepts in classical Chinese aesthetics, which has been universally recognized by Taoists, Buddhists, literati, and the common people alike. The concept of chi yun vividness was first put forward by Xie He in his Ancient Paintings in the Northern and Southern Dynasties and later became one of the standards of criticism for ancient Chinese literature and art, which has continued to this day. “Vibrancy and vividness” is not only a reflection of the simple materialism of ancient China's Yuanqi theory, but also a distillation of the Wei and Jin legacies - the study of human objects and algae, and a summary of the experience accumulated by ancient philosophers in China over a long period. “Vividness” is not only one of the best guidelines for traditional painting, calligraphy, and other arts but also one of the guidelines that other plastic arts must follow ^[1]. The issue of “chiaroscuro” in painting has already appeared in China during the Wei and Jin Dynasties and has gradually developed into a more mature one. The aesthetic theory of chiaroscuro applied to sculpture has not yet matured and perfected in theory and practice, and due to the influence of Western modernism, many misunderstandings in the creation of sculpture only focus on the form of expression, the pursuit of external presentation skills, ignoring the inner spirit of molding, and many of the works have become a simple reproduction of the character modeling rather than flesh and blood of the living beings. As early as in China's ancient sculpture, there is a vivid use of chiaroscuro, such as the Qin Terracotta Warrior's shocking “momentum”, the Han Dynasty terracotta figurines of the ‘writing’ as well as the Tang Terracotta Warriors of the “charm” and so on. Etc.

Thus, the author would like to explore the significance of chiaroscuro in the creation of campus culture sculpture through the analysis

and understanding of these different levels of chiaroscuro, to make new practices and breakthroughs in the artistic creation of mural teaching in the context of casting a firm Chinese national community to serve the construction of campus culture.

2. The Origin and Connotation of “Lively Rhythm”

As an exemplary proposition of classical Chinese aesthetics, the origin of qi can be traced back to the philosophy of the pre-Qin and Han dynasties, especially the Taoist theory of “yuan qi” and the artistic activities of the Wei, Jin, and North-South Dynasties. As the philosophical concept of “qi”, it originates from the “yin and yang” of the “Zhou Yi” and the “yuan qi” theory of Taoism and is regarded as the inner essence and basic mechanism of everything in the universe. In the Eastern Han Dynasty, Wang Chong's “On the Balance” regarded ‘qi’ as the embodiment of vitality, and put forward the idea that “human beings are endowed with qi in the sky”, which laid the groundwork for “qi” to be transformed into the main body of the artistic process. During the Wei and Jin Dynasties, along with the prosperity of metaphysics and character appraisal, “qi” and ‘rhyme’ were gradually combined to refer to the spiritual appearance of people, such as “The New Sayings of the Shishu”, which used the term “qi and rhyme” to comment on celebrities and scholars. For example, the Shishu xinjun (New Words of the Shishu) used “style and rhythm” to appraise famous scholars, which shows that there was already an aesthetic trend that shifted from the dimension of morality and ethics to the dimension of individual life and spirit. In Xie He's “Record of Ancient Paintings” of the Southern Qi Dynasty, the theory of “Six Methods” was explicitly put forward for the first time, and “Vividness” was placed in the first place, which has since laid down its programmatic position in the criticism and appreciation of traditional Chinese painting^[2]. Of course, the emergence of this concept is also inseparable from the influence of the Buddhist “theory of the immortality of God” and the theory of the same origin of calligraphy and painting. Gu Kaizhi's “Transmitting God to Write and Illuminate” emphasizes the grasp of the inner spirit, and the meaning of the lines in calligraphy, which are broken and connected, are all connected with “chi yun”. It can be said that “chi yun vivid” is the “trace” of the intersection of Confucianism,

Taoism, philosophy, character appraisal, and art practice, in the middle and ancient aesthetics from ‘image’ to “God”. It is formed in the vein of the history of aesthetics from “image” to “god”.

After a long period of development, “Vividness” has become a concept of art that encompasses many aspects. It encompasses both the mood of the painter's mind and the character's temperament and flavor, as well as the form of the painting language, which gives future generations the aesthetic details of art creation and practice. It has a pivotal position in the Chinese art theory system, and has been honored by the art creations of later generations! This spirit is a precious heritage given by the ancient Chinese in the field of art creation to the future generations, which needs to be inherited and carried forward by the future generations with the times. We believe that it will play an irreplaceable role and significance in more fields and at a deeper level!

3. Study on the Form and Performance of “Chiaroscuro” in Figurative Sculpture

In figure sculpture, chi chi vivid is an important embodiment of traditional Chinese aesthetics, chi chi vivid in the form of Xie He “six methods” as the initial, “chi chi vivid” is composed of excellent works of art throughout the ages, it is a comprehensive philosophical thinking and rigorous laws and regulations, as well as the object's own dynamic and life weather as the starting point for the construction of aesthetics, through “writing chi in the form”, to write a static metaphysical symbolic structure with dynamic and vivid life experience^[3]. The exaggerated head expression of the figurines of the Han Dynasty is an exaggerated treatment of the shape, which vividly represents the humorous and cheerful self-absorbed folk rappers of the figurines. In Chinese sculpture art, usually to “use the image to achieve the meaning” and “vividness” as the highest aesthetic pursuit of the work. The stone sculpture of Huo Zaiwei's tomb “Horse Treading on Xiongnu” uses allegorical techniques to symbolize the Hussar General Huo Zaiwei with a sturdy horse, showing his bravery in the war against the Xiongnu and the miraculous achievements he has built up. In the work, the horse is unstoppable and tumbles the Xiongnu leader to the ground; its dynamic portrayal is exquisite and full of power. The head of the horse strides with its head held high, and its spine undulates distinctly, making the image distinct and prominent. It is worth noting that the horse's

abdomen is not hollowed out, probably due to the limitations of the craftsmanship at that time, but this design accidentally enhances the sense of unity of the work, and makes it even heavier and solid, which is marvelous to see. The typical plot highlights the might and power of the Han Dynasty, and at the same time celebrates Huo Zaiwei's military prowess and patriotic spirit. "Borrowing images to express one's meaning" means to convey one's meaning through an image, and to use the image as the basis for bringing one's subjective emotion into external things, to achieve the unity of subjectivity and objectivity, and to obtain the charm and temperament of the object^[4]. This kind of "unfinished" chiseling creates a philosophical concept similar to Taoism's "elephant without form", focusing on creating an aesthetic mood in the dialogue between the entity and emptiness, and the works use the artistic method of stone modeling, i.e., applying art according to the material and retaining the shape and surface texture of the stone, processing it a little, and taking it as the basis for the design. The works use the artistic method of modeling according to the stone, that is, applying art according to the material, retaining more of the shape and surface texture of the original stone, processing it a little, taking it as it is, not making detailed carvings, and capturing the characteristics of the object's appearance.

The outline of the statue is accurate and powerful, the image is vivid and vivid, and the knife method is simple and bright, skillfully combining the techniques of round carving, relief carving, line and so on, and the style is strong and ancient, with rich expressive power and a high degree of artistic generalization. The part from the horse's head to the horse's back is treated with big ups and downs, and the image is eye-catching^[5]. The combination of the special texture of granite and this ancient and simple style creates a masculine beauty, which is more conducive to the expression of the vibrant era of the Western Han Empire^[6]. In terms of material transformation, the artist transforms the object level into a spiritual carrier through the craft practice of "material beauty and skillful workmanship", and the time-honored casting of bronzes and the tradition of "phasing jade" in jade carving embody the concept of "unity of heaven and man". "These ancient aesthetic experiences are reflected in contemporary art. These ancient aesthetic experience in the collision of contemporary art continue to obtain new forms of expression, these

unique forms of artistic expression due to the relationship between aesthetic and modeling development, chiaroscuro on the creation of "campus culture sculpture" has a great relationship, especially in the sculpture creation of the overall consciousness and the learning of modeling structure for the latter's Learning provides a reference^[7].

4. Exploration of "Vibrancy and Vividness" in Figurative Sculpture

4.1 Physical Dynamics

The dynamics of the figure sculpture can be said to be the most intuitive display of the "chi chi vivid" medium; it is essentially through the trajectory of the movement of some kind of abstraction, the physical posture sublimated into a kind of obvious spiritual power. Sculptors often utilize stylistic techniques such as "S" curves, those twisted spirals, or eccentric gravity to embody a sense of movement and tension. For example, the Tang Dynasty Three-color Dancing Figurines, with their tilted waists and fluttering robes, are full of charm as the colorful paint combines with the lifelike forms of the figurines. In the Beiqi statue of the Bodhisattva Siddhartha, the arm supporting the face and the bent knee, by subtly adjusting the angle of the limbs, allows the static sitting posture to present a sense of time stretching in inner contemplation. This through the objective object of observation, enlightenment, will be the essence of the characteristics of its extraction, is the key to the "qiyun" molding performance, the integration of subjective feelings and objective image characteristics of the art image, which is out of the natural image but higher than the natural image of the object to be expressed to give the subjective personal feelings, the presentation of the work of art will be more sublimely. The artwork will be more vividly presented^[8].

4.2 Volume Space

In the creation of sculpture, clay itself is a three-dimensional existence, different from flat painting, three-dimensional clay itself, and the volume of the volume of the space occupied by the human feelings, will form part of its volume. This invisible volume in the space, which the viewer can feel, is the sculpture formed by the "aura". This "air field" is incorporated into the sculpture and the surrounding environment between the connection, the formation of an "air field",

emphasizing the relationship between man and nature in harmony with the interdependence of the solid volume and negative space, together with the chiaroscuro system.

Sculpture puts the work in three-dimensional space, so that the work can guide the audience to have a more intuitive perception, touch, and thus more effectively convey the author's emotions ^[9]. Yungang Grottoes of the Northern Wei Dynasty, the Buddha statue, its backlight and body form a closed elliptical form, this geometrical space package, not only strengthen the sacredness of the religious idol, but also through the head tilted forward momentum and clothing lines downward, in the positive and negative shapes of the interactive movement to build a visual impact, highlighting the sculpture's grandeur and majesty. The Ming Dynasty statue of Vairocana, the armor of the block and the curve of the belt formed a spatial dialogue of rigid and flexible juxtaposition: the rigidity of the rectangular armor block and the curve of the smooth movement of the belt, constituting the balance of the sculpture as a whole; openwork at the permeability and solidity of the solid sense of formation of the rhythm of the breath-like. The formation of volume utilizes what is known as "qi yun" in traditional Chinese aesthetics. "Qi Yun is the 'aura' that fills the space where the sculpture is located and can affect people's emotions. It is worth noting that, before the 20th century sculpture, the definition of volume, like the sculpture material, must be from the quality of the sculpture to the volume of visualization, an understandable volume. Because sculpture creation is mainly portrait, sculptors less consider the relationship between the work and the surrounding space, volume. After the 20th century, the emergence of modern sculpture, the volume of space within the sculpture itself, this "negative space" into the definition of "volume". One type of volume is the visible solid volume, but it is difficult to distinguish it from mass and elements. The other is the quantifiable but invisible "negative space", which is usually invisible but has a viscosity and specific authority that the space around the sculpture does not have. This shows that on the basis of the solid volume, the connection between the sculpture and the surrounding environment is incorporated, forming a kind of "aura", which emphasizes the relationship between man and nature in harmony and interdependence in Chinese aesthetics ^[10].

4.3 Plastic Trace Texture

The aesthetic value of plastic trace texture as the carrier of "vividness" lies in the aesthetic texture generated by tools and materials in the interactive process, which is the materialization of the sense of time of the creative process and constitutes the visual language in space. This kind of trace language generated by tools and materials as the art of the "traces of existence", in the phenomenology of art for the presentation of the relationship between "things and me": the Tang dynasty three-color terracotta figurines presented on the surface of the glaze flow and carving of the carcass, resulting in a composite texture, with the use of lead glaze The glassy texture of the surface after wetting with lead glaze simulates a fabric-like luster, and the uncontrollable kiln changes also make the juxtaposition of natural and humanized creations; the fingerprints and scratches left by the craftsmen's quick molding in one go record the physical moments of the creation process with a writing similar to the "brush strokes", and this kind of "no opinion on the real chapter" traces the body's moment of creation. This kind of "no opinion" trace generation is in line with the Taoist concept of "Taoist Law of Nature". Contemporary sculptor Zhu Ming's "Taiji Series" deconstructs the traditional texture, taking the knife marks from the axe and knife as the material curing of creative energy, turning the cracks of wood and the mottling of stone into technical defects that do not need to be hidden, and becoming the temporal and spatial imprint of 'qi' on the material, and the traces of the tools become the "truth of existence embedded by itself" in the work^[11]. The traces of tools become the witnesses of "the truth of existence embedded by itself", and the sculpture becomes the scene where the artist's life energy resonates with the material. This texture language breaks the technical concept of "completion", and with the instantaneous and accidental retention of the process, the original traces of 'qiyun' are engraved on the surface of the material, and the clay texture left behind sublimates the spirit of the characters to achieve the goal of "carrying the Tao with the vessel". The texture left behind sublimates the spirit of the figure and achieves the aesthetic effect of "carrying the way with the tool". The texture of this expression, the current sculpture practice, can also produce revelation: although in the process of creation, it left many traces of molding, the clay traces with the form and dynamic changes, not isolated presentation, but a whole. There are many traces of clay

sculpture, but the form is not scattered, and the use of the traces of reality and change makes the statue more holistic. The traces of clay make the sculpture's whole, momentum, volume, as well as the character's facial emotion, body language have been strengthened, the character's inner emotion has been fully expressed, the traces of clay as a line through the dynamics and form, and they are integrated, so that the sculpture's language has been enriched and sublimated, so that it can better convey the spirit and emotion to the audience.

5. Conclusion

As a classical Chinese aesthetic thought, "Vividness" provides a rich and broad nutrient for the creation of specific figure sculpture. Theoretically, it covers the philosophical idea of the pre-Qin and Han dynasties, the art thought of Wei, Jin, North and South Dynasties, Buddhist thought and so on, it has the double connotation of ontology and methodology, which influences the development of traditional Chinese art, and it has a rich form and inner law in the creation of figure sculpture, such as following the linear rhythm, the volume of the virtual and real, the face of the carving, the law of leaving white space, and grasping the form of the spirit, the movement of the static and the reality, etc. These are all shaping the person who All of these provide guidance for the shapers to create.

This study has constructed a relatively complete theoretical research framework through the in-depth analysis of the use of "chi yun vivid" in the creation of campus culture sculpture, which is novel and rich in value for academic research, and provides a reference for the creation of sculpture ideas and methods, but this is only an attempt to integrate the creation of sculpture from the perspective of traditional aesthetics. However, this is only an attempt to integrate traditional aesthetics with sculpture creation. On this basis, subsequent sculpture authors can continue to explore and explore the essence of "chi yun sheng lu", continuously enrich and supplement the application of traditional aesthetics in contemporary sculpture creation, and combine new sculpture materials, technology and aesthetics to create more excellent works with contemporary

characteristics and popular aesthetic needs, so that campus cultural sculpture art can be developed and innovated in the course of development, and the campus cultural sculpture art can be developed and innovated in the course of development. In the development, in the development of innovation, so that the traditional aesthetics in the art.

References

- [1] Zhu Yu. A Brief Discussion on the Famous Painter Guo Zhongshu of the Northern Song Dynasty. *Zhongzhou Journal*, 2002, (03):105-106.
- [2] Wang Yue. Exploring the nationalization of Chinese watercolor painting. Henan University, 2010.
- [3] Song Zhilai. The Relevance of "Six Methods" in the Creation of Ceramics. Jiangxi: Jingdezhen Ceramics Institute.2007.
- [4] Jingqi Zhang. The embodiment of qiyun concept in sculpture language. Shanxi University, 2024.
- [5] Fang Wenru. A preliminary study on the origin of Chaozhou opera and its artistic characteristics. *Yellow River Sound*, 2013, (10):116-117.
- [6] Zhou Yufan. The expression of the "situation" in modeling style. *Shenzhou*, 2020, 0(3):55-56.
- [7] Lao Jianqing. Exploration on the shaping of "chiaroscuro" in ceramic figure sculpture. Jingdezhen Ceramic University, 2020.
- [8] Wu Zhensong. Research and Practice on the Performance of "Charm" in Contemporary Sculpture. Beijing University of Technology, 2024.
- [9] Wei Hongsai. Research on Emotional Expression Analysis of Figurative Sculpture. Hebei Normal University, 2023.
- [10] Chen Yiqin. Research on Aesthetic Creation of Imagery in Chinese Contemporary Ceramic Sculpture. Jingdezhen Ceramic University, 2023.
- [11] Cai Zhihua. Writing God with Form and Vividness: The Creation of Thematic Ceramic Sculpture. *Shanghai Arts and Crafts*, 2022, (01):74-75.