

The Theme Metaphor Of Su Liupeng's Figure Painting

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Abstract

The purpose of this paper is to study :(1) This paper studies the subject matter of Su Liupeng's figure painting from the perspective of metaphor, and makes a comparative study with the contemporary figure painting works. The sample was the figure painting works of figure painters in Qing Dynasty, mainly Su Liupeng. They was selected by documents, exhibitions. The research results are as follows:

1. Su Liupeng's genre paintings are suggestive and have the nature of cartoons, which is the first of modern and contemporary comic works in Guangdong, and has a realistic color, which is very popular in the later Guangdong painting circle and even in the Chinese painting circle. It is not known whether later generations were influenced by Su Liupeng, but at least he was the first person to paint such subjects in the Guangdong painting circle.

2. In Su Liupeng's figure paintings, there is also an obvious inheritance of Central Plains painting. It can also be inferred that before the middle and late Qing Dynasty, the painting tradition of Guangdong and the Central Plains were in the same line, and the traditional works of the central Plains were still prevalent in the figure paintings of Guangdong in the Ming and Qing dynasties, which also reflected the reclusive thought of Guangdong literati and the conversion of the traditional literati plot.

Keywords: Su Liupeng, figure painting, metaphor.

Introduction

Compared with the painting works of other subjects, figure painting can directly present the theme and metaphorical information of many levels in the era.

Since Qianlong and Jiaqing, the focus of figure painting in Qing Dynasty has been transferred from Yangzhou school to Guangdong school. Su Liupeng's custom and historical figure paintings with strong Lingnan

characteristics not only enjoy a high reputation in the Guangdong painting circle, but also occupy a very important position in the entire Qing Dynasty painting history.

Research objective

1. What are the characteristics of Su Liupeng's figure painting subject matter in inheriting tradition and innovating?
2. What influence did Su Liupeng's figure paintings have on later generations?

Literature review:

1. Related research of Su Liupeng. So far, the earliest records of Su Liupeng are in the Annals of Shunde County, revised at the beginning of the 20th century, which record Su Liupeng's life in a very short space. "Su Liupeng" by Li Guorong, Hong Kong, Hong Kong City Hall Fine

Arts Museum Press, 1965 edition, "An Artist of Both Elegant and Popular Appreciation: Su Liupeng" by Hu Gentian, Guangzhou, "Su Liupeng" from "Su Liupeng Chinese Painting Anthology" (Lingnan Fine Arts Publishing House, 1983 edition), "Su Liupeng · Su Renshan" by Xie Wenying (Shanghai People's Fine Arts Publishing House, 1986 edition), As well as the articles or monographs of Su Liupeng's Works, Su Gengchun's Brief Introduction to the History of Guangdong Painting, Li Chunju Painting and Calligraphy, Zhu Wanzhang's Six Friends Painting (Cultural Relics Publishing House 2003), Chen Jichun's "Two Su" Painting Art, etc. This paper briefly analyzes and sorts out Su Renshan and Su Liupeng's life, teachers' legacy, life, outings, main works style, and elegant collection activities in Guangzhou, etc., which makes a certain academic foundation for the overall study of Su Liupeng and Su Renshan in Lingnan.

2. Books on the history of painting in Qing Dynasty. Since the 1980s, there has been a lot of research on the history of painting in Qing Dynasty. With the deepening of the research on the history of painting in Qing Dynasty, in the past, only "four Kings", "four monks", "Eight strange people in Yangzhou" and "Sea painting school" were discussed, and many neglected regions and painters were paid attention to. Guangdong painting was included in the study of the history of painting in the Qing Dynasty as a unit to discuss, but also several decades before the emergence of the situation. Today, it has made remarkable achievements, mainly such as Xue Yongnian's "Qing Dynasty Painting History" (Beijing People's Fine Arts Publishing House, 2000 edition), Wan Qingli's "Not a Century of Decline - the History of Chinese Painting in the 19th century", and other works are included in the discussion of Guangdong calligraphy and painting. In addition, there are Fan Bo's "Special History of Chinese Painting Art - Characters" (Jiangxi Fine Arts Publishing House, 2008 edition), and other works on the history of Chinese art mention the general situation of the Guangdong painting school in the development of

figure painting in the Qing Dynasty, especially the "two Su" made an overview and pointed out its historical status. These works involved and commented on the development of Guangdong painting school in this period in different degrees from the nationwide, mostly in the macro context, but there were many problems in the study of regional art worthy of discussion, but they were not detailed. Due to the constraints of the style of the book, the space is limited, and the relevant discussions are generally more concise.

3. The history of Guangdong painting and calligraphy in Qing Dynasty. Zhu Wanzhang's *Guangdong Painting* (Guangdong Publishing Group, Guangdong People's Publishing House, 2007). This paper briefly summarizes the development and historical characteristics of Guangdong painting from the Qin and Han Dynasties to the early 20th century. Zhu Wanzhang's *Research on the History of Painting in Guangdong in the Ming and Qing Dynasties* (Lingnan Fine Arts Publishing House, 2010 edition) is a detailed introduction to the life and painting styles of important painters in Guangdong in the Ming and Qing Dynasties, with case studies as the main evidence of books, paintings, poems and prose. Li Gongming's *History of Guangdong Art* (Guangdong People's Publishing House, 1993) is a general history of regional art from the historical background of Guangdong. Lin Yajie and Zhu Wanzhang edited the "Guangdong Painting Research Collection" (Lingnan Fine Arts Publishing House, 2010 edition), which includes related articles, such as: Zhao Shubo's "On the Civilianization of Su Liupeng's Custom Figure Painting" and Zhang Yiyi's "Local Consciousness of Guangdong literati Painting in the Early 19th Century" mainly write about the Guangdong literati, mainly Xie Lansheng, who went to the north to seek opportunities in the Jia and Tao years, but chose to return to their hometown

under the social background of social changes, and the talents were regrouped in Guangzhou, which promoted the academic and literary exchanges in Guangdong. Related issues of learning to inherit the tradition of the Central Plains and developing local characteristics are discussed. For this research, there are also Liang Jiyong's "Beyond the Five Ridges, Within the Five Ridges: A Preliminary study on the Influence and Localization of Guangdong Painting Outside", Liu Nitai's "Zhang Xun Two Questions: A Brief Discussion on the "Edge "and" Core "and" Concept "and" Expression "of art. Chen Ruilin's "Urban Commercial Art and the Modern Transformation of Guangdong Painting" and other articles are all based on the social environment of Guangdong in the Qing Dynasty. In addition, there is Feng Miao's "The Folk Temperament of Cantonese Painting in the Qing Dynasty" (Chinese Culture Pictorial, 2011.08) and Li Liming's "Brush and Ink Marks: The City Life and Paintings of the 19th Century "Li Yuchun," Su Liupeng's Satirical Paintings "(Lingnan Literature and History, 1985.01) Cheng Hongyan," Lingnan Figure Paintings of the Ming and Qing Dynasties

in the History of Art "(Collector, 2008.07), etc. The postgraduate thesis on Su Liupeng's figure painting mainly includes: Huang Huan's Research on the Figure Painting of Scholars in the Middle and Late Qing Dynasty (dissertation of Central Academy of Fine Arts), Liu Jia's Research on Su Liupeng's Painting Art (dissertation of Soochow University), Zhang Mi's Artistic Research on Lingnan Literati Painting in Qing Dynasty (dissertation of Guangdong University of Technology), Huang Guole's Research on Lingnan Painting Group (dissertation of Guangxi Normal University), etc. This paper studies the figure painters of Qing Dynasty from different perspectives. Huang Hongshou's *Annals of the Qing Dynasty* (Beijing Library Press, 2003), *A Study of the City of Guangzhou and the City Map of Local Chronicles in the Ming and Qing Dynasties* (Guangdong People's Publishing House, 2013). Cheng Meibao's *Regional Culture and National Identity: The Formation of Guangdong Cultural Views since the Late Qing Dynasty* (Beijing Sanlian Bookstore, 2006 edition) and other specialized histories. Wang Zhaoyong, Ed., Wang Zongyan, "Lingnan Painting Collection" (People's Publishing House, 2011), Wang Zongyan, "Guangdong Calligraphy and Painting Collection Record" (Datong Printing Co., LTD., 1988). Xie Wenyong's "Record of Guangdong Painters" (Lingnan Fine Arts Publishing House, 1985 edition) includes hundreds of deceased painters who were born in Guangdong or who were born in Guangdong. Based on factual materials, Xie gives a brief description of their lives, comments on their painting industry, and traces their origins. Due to the lack of historical records of Guangdong painting, it is difficult to clarify its historical development. In addition, there are some original materials such as image data, literature and poetry collection, which opens the door to further research.

4. Related books from methodology are: *Research on Metaphorical Artistic Thinking* by Wang Bingshe, China Social Sciences Press (2011), this book introduces Chinese metaphorical artistic thinking from a macro perspective. It is considered that art metaphor is a new discipline which is based on the study of artists' thinking patterns such as comparison, contrast, analogy, association and imagination, centered on the study of the formation and internal mechanism of art image thinking, and based on the study of the ultimate form symbolic thinking of art metaphor. The book has initially formed a real theoretical system of art metaphor, which will be a powerful supplement and perfection to the current theoretical system of aesthetics and art. Wang Hanwei's *Metaphor and Vision: Chinese Calligraphy and Painting under the Cross-Context Study of Art History*, 2017 edition of the Commercial Press, this book mainly combs the development and change of Western Chinese art studies from the research perspective of three Western scholars of

Chinese calligraphy and painting history, Bao Huashi, Koliger and Cahill. It is the study of metaphor and visual culture that provide a certain reference for the study of Chinese art.

Summary of literature review: 1. A comprehensive explanation of the development and evolution of Guangdong figure painting is made, and a comparative study is rarely conducted from the development of national figure painting, lacking a comprehensive comparative study and failing to carry out a more in-depth analysis. 2. Lack of analysis from the perspective of stylistic metaphor in semiotics.

Objective1.Discussions

The background of the subject matter, including the era, class, nationality, region, etc. of the artist's creation, as well as the background of the existence of the things expressed by the subject matter in the art works, can provide us with the necessary clues for the expression of the brush and ink and the interpretation of the work. Compared with the works of other subjects, the character theme can better reflect the ideology, culture and aesthetics of the society at that time. The figure painting of Qing Dynasty embodies the real life of Qing Dynasty from all angles. The subject matter listed in this paper does not include all the types of figure painting in Qing Dynasty, but only lists the subject matter of figure painting involved by Su Liupeng for comparative study.

After Tao and Xian (1821-1861 AD) , Guangdong figure painting began to express more feelings and aesthetic tastes from real life, and the custom theme of realistic concern, which is an important feature of Guangdong figure painting. Su Liupeng is undoubtedly the most representative figure painter. The life of ordinary people, which was not easy for contemporary literati painters to express, was his subject matter. Among the subjects he concerned about, the blind were the subjects he often painted, highlighting the current problems. One kind of blind subjects, such as "Blind people Singing Together", can be seen from Su Liupeng's inscription records, the prototype of this work is based on the improvisation of real life. The painting shows seven blind people who, due to their physical defects, were likely to have difficulties in making a living in the society at that time, so the young and old gathered to play and sing, which became a way for them to earn living materials. It reflects the living conditions of the poor people in feudal society. In order to survive, the blind have to learn some skills to earn a living. Su Liupeng portrays the bitter life of the blind with deep sympathy. The characters are witty yet metaphorically compassionate and thoughtful. Another kind of theme that also shows the blind is ironic, such as the "Group of blind ancient pictures", a total of 9 blind people, of which 4 people are looking at antique vases, 3 people are looking at paintings, and 2 people are holding a bundle of ancient paintings Shouting toward the center of the picture. All of them are blind, they can not see the antiques in front of them, but

they seem to be very knowledgeable and focused on appreciating the antiques in front of them. The work is full of satire, a metaphor for society's arty but tacky people who don't pretend to understand. According to the preface and postscript of Su Liupeng's other work, "Group of Blind Comments on Ancient Paintings", it can be seen that he created no less than 20 or 30 works on the same theme, which shows that Su Liupeng must have a deep feeling for such ugly things in life.

Su Liupeng spent most of his life in Guangzhou. City God Temple is the epitome of the life of the bottom citizens of Guangzhou, and his early years in Guangzhou City God Temple to sell paintings, have a great relationship with the opportunity to integrate into the bottom social life. He looked deeply into the struggles of the toiling masses and gave them real sympathy and vivid descriptions of their lives. So the men and women who come to the City God Temple to incense, storytelling, ancient telling, busking, as well as stars, budo, medicine, phase, into the urban and rural merchants and other aspects of life, all become the subject matter described in his pen. And those deceitful and wicked characters are depicted in a comic way that makes people laugh and laugh. In addition to the works with warning significance on the theme of blind people, for example, figures from all walks of life in society gather around the round square hole copper coins in Tongbao Map, which is a metaphor for the social reality of thousands of years of life in which people are enslaved by money. "Smoking Cessation Atlas", a total of 12 pieces, each work with a small poem, denouncing the harm of opium, alert the world. The scenes depicted in the book are common in the daily real life of working people. Barefoot husband accidentally stepped on the thorn, unbearable pain, his wife to help him pick, concentrating on the expression is serious and kind. The scared, innocent look of the next year old child is also very real and natural. Su Liupeng metaphorically refers to the fact that the behavior of the foot is dominated by thought, so the title metaphorically refers to the truth that people must have correct thoughts to avoid action mistakes, otherwise they will ask for trouble if they walk blindly.

Some custom themes express folk beliefs, with a certain meaning and function of the works. The original Zhong Kui painting originated from the metaphor of exorcising evil spirits and accepting good fortune in the New Year. Later, due to the participation of literati painters, the image of Zhong Kui has cultural meaning besides exorcising evil spirits and accepting good fortune. All kinds of Zhong Kui are a carrier for the painter to express his feelings. Zhong Kui, written by the painter, is quite different from the popular painting style, and also expresses some ideological sustenance of the literati painters. For example, Su Liupeng's Zhong Kui Map shows the image of Zhong Kui's fierce and righteous spirit, which is a metaphor for a kind of vicious justice. "Four facies hair-wearing flowers" is a popular folk story in the southeast coastal area of China. Han Qi, the governor of Yangzhou in the Song Dynasty, had four peony flowers in full bloom in his back garden. Han Qi invited his friends Wang GUI, Wang

Anshi and Chen Shengzhi to his house to enjoy the flowers, and the four wore flower hairpins on their heads. Later, all four became Song court princes. From then on, "four phases hairpin flowers" had auspicious meaning on official career. This kind of works express the expectation and blessing of promotion and fortune, with the meaning of blessing and auspiciousness. It was especially loved by Qing Dynasty painters. Su Liupeng's "Flower Hairdressing Picture" is a work sold or given to others. The themes of official promotion, Jin Ju, Jin Lu and so on are more to meet the market demand, and are also the themes often painted by professional painters in the Qing Dynasty.

The second category of subjects reflects the various life conditions of scholars at that time, such as banquets, entertainment, mountain Tours, travel, night reading, books, visiting sages, poetry, tea, spring viewing, ancient learning, talk and so on. Some of the works in this category do not graphically represent specific real objects. This kind of figure painting developed into a conceptualized image and scene, often with landscape painting as the background or with specific props, that is, literati and scholars in the mountains, gardens, study of leisure life. Some of them record the life of the literati with real and specific characters or vivid plot fragments. They imitate the life of the ancient literati under the influence of the traditional reclusive thought, which has practical significance. Whether the painter draws from the traditional literati or simply expresses the real life of literati, it embodies the conversion to the spirit of traditional literati, and is also a metaphor for the reclusive thought of literati at that time. The image of Gao Shi is a metaphor of a transcendent realm, and it has also become a symbol of the spirit of Chinese traditional literati. The artists' repeated representation of the image of Gao seems to reflect on the relationship between seclusion and birth. Traditional literati like to express the scene of reading, teaching children, thinking about poetry and viewing paintings, which is a metaphor for the literati feelings of diligent study and transcendent, and is used as a gift. Su Liupeng's figure paintings are in addition to the custom themes that attract attention and are loved by the world, and a large part of them are such themes, which cannot be ignored for a comprehensive understanding of Su Liupeng's figure paintings, such as "Wind and Rain Returning to the Boat", "Stopping the piano and listening to Ruan", "Flute Playing", "Listening to Spring Playing", "Playing Weiqi" and so on. Among them, Su Liupeng's "View of Painting" and "Reading Pictures by oil Lamp at Night", which use the shade of green trees and farmers and the winding paths of thatched houses as a foil, exude a kind of natural beauty of the unity of heaven and man and the harmonious beauty of poetry and painting. All of them are to metaphor the literati feelings of the hero's diligent study. Guangdong in this period was influenced by the ideas of the extraordinary literati and scholar-officials in traditional Chinese culture. So it is not surprising that Su Liupeng's figure paintings convey this idea.

The third type of theme is the historical allusions, legends for the creation of the content of the works, the gathering of scholars, the scene description of the Xiyuan, the seven sages of the bamboo forest, the four Hao of the Shang mountains, the five sheep fairy trace map, and so on. This kind of theme mainly shows the story pages spread in ancient times and the works with the story plot as the creation content. Su Liupeng's "Golden Lotus Returning to the Courtyard", "Three visits to the cottage", "West Mountain Collecting Wei", "Immediately Xushu Dream", "Guang Yan but Mei", "Three acid", "Three Immortals", "Qingping Tune", "Seven sages in the Cold Forest", "Qingping Tune" and so on. Historical figures, such as Li Bai, Su Dongpo, Tao Yuanming, Su Wu and other historical scholars, are the main objects of historical figures. These historical figures have become the carrier of the artist's own emotions and the symbolic image of spiritual character after the artist's repeated performance. Among them, Su Liupeng's "Eighteen Bachelor's Picture" describes the scene of eighteen scholars sitting around the trees in the forest to meet and drink tea. The 18th bachelor did not sit in the pavilions to discuss national affairs, but like a hermit in the garden between the rocks and leisure negotiations, it is not so much a good wish of the painter as an allegoric metaphor of the painter to the decline of the world. Su Liupeng's Picture of Taibai's Drunkenness shows the scene of Li Bai, a poet in Tang Dynasty, drinking and writing poems in the Imperial Palace, and being helped away by a eunuch after drinking. Li Bai, the great poet of Tang Dynasty, was an image of literati who was noble, brilliant, bright and generous, and loved to drink and write poems. The theme of "Taibai drunk" also metaphorically chic like fairy, clear and elegant bearing. "Su Wu Shepherding" is also a theme that many painters have expressed. Su Liupeng often describes Su Wu as a historical figure, but each picture has its own characteristics and does not make people feel similar. Different from the person and appearance of Su Wu in history, it mainly exemplifies Su Wu's unyielding character, which is often a metaphor for a noble man.

Conclusion

In the Qing Dynasty, works with the theme of blind people as metaphors have already attracted attention. There are similar works, but there are few painters who repeatedly express

different metaphorical meanings like Su Liupeng. It seems that the theme of "blind people" has become a metaphor. This genre not only records the function of life, but also serves as a metaphor for a deeper educational meaning. The metaphor of social politics, criticizing the poor life of the people caused by the inefficiency of the government, can also be interpreted as caring for the bottom of the people, and can also have the role of reposturing to the court to ask the emperor to correct his mistakes in political decision-making. The artist is also a political figure, and he is often concerned with tragic, intense, joyful events, to which he responds in various ways. The use of phrasing in art has become a tool to commend and denigrate the disadvantages of The Times, which is vividly demonstrated in Su Liupeng's subjects that reflect reality and are ironic.

The historical events or historical allusions expressed by the painters in the middle and late Qing Dynasty have their own metaphorical significance. Through the ingenious conception of the subject matter, the artists make their works have the characteristics of The Times and personal characteristics in the historical allusions expressed. Guangdong figure painting flourished and developed in the Ming and Qing dynasties, which was in the same vein as the traditional Chinese painting in the Central Plains, and was influenced by the cultural exchanges between China and the West brought about by the foreign trade of Guangzhou. The inheritance and development of Guangdong figure painting represented by Su Liupeng in this historical process has formed a work with regional characteristics.

Objective 2.Discussions

Pan Dawei (1881-1929) and He Jianshi (1877-1915) are the representative cartoonists of the late Qing Dynasty. As early as the late Qing Dynasty founded "Current affairs Illustrated", published a lot of works. Pan Da's paintings satirize the old customs of the Qing Dynasty, such as "Archaeology of Hair Cutting", "Dream of Long Braids", "Nonsense" and so on. He compiled the "children's funny Painting", is currently seen the earliest comic textbook. He created a large number of cartoons criticizing imperialism, the Qing government, and social problems, and contributed them to newspapers and magazines in Guangzhou, Hong Kong, and Shanghai. Pan Dawei and He Jianshi created the leaflet "Turtle Boy Carry Beauty" to warn people not to receive the president's daughter, at that time, the Guangzhou coachmen were afraid to receive, and the United States President's daughter and his staff could not hire a coachman when they arrived in Guangzhou. Tan Yunbo: Modern times, Guangdong Xinhui Baisha people. Good at drawing figures, with a round and thick pen. Pan Jingwu runs "Current Affairs Pictorial", the news subject matter of each issue is mostly painted by him, so it is called "Guangdong Wu Youru".

Conclusion

Some scholars call Su Liupeng the father of Lingnan comics. However, this

kind of creative attitude with realistic concern is the forerunner of the later rise of cartoonists in Guangdong region. The author believes that such a title is not too much, in the Guangdong painting circle before him is unprecedented, but there are others. Although the latter may not be influenced by Su Liupeng, in the later Guangdong figure painters, there are many painters have used the brush, gouache, oil painting, printmaking and other painting types to criticize the current disadvantages.

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