



## The Combination of Zen Thought in Chinese Philosophy and Shi Tao's Artistic Style

Jinkun Li

National Academy of Fine Art and Architecture, Kyiv, Ukraine

**Abstract.** *The aim of the article is to investigate the direction of art of the early Qing Dynasty in China and the influence of Shi Tao's artistic thoughts on subsequent painting schools through the study of Shi Tao. In particular, to reveal the contradictions between social reality and the artists of that time, which is important in the further study of the history of modern Chinese art. Results.* Shi Tao (1642–1708) is a significant figure in the history of Chinese painting. He is an explorer and revolutionary in the practice of painting, as well as an artist and art theorist. At the same time, he is a socially marginalised person with a complex personality. For this article, we've selected three of the most representative works from the three periods of Shi Tao's life: youth, middle age, and old age for analysis and study of the integration of Shi Tao's Zen thoughts and artistic thoughts and to analyse Shi Tao's psychological activities and consciousness under the social background at that time. *Scientific novelty.* Although there are many articles about Shi Tao's art, there are only a handful of articles that integrate Zen thought with Shi Tao's artistic style. In this article, the author displays Shi Tao's representative works from different periods and conducts a systematic analysis of his representative works. Evidence of Shitao's Zen ontology is found in the painting. It is a study that has not appeared in other literature yet. *Conclusions.* Through the study of Shi Tao, we can understand the art direction of the early Qing Dynasty in China, as well as the influence of Shi Tao's artistic thoughts on other subsequent painting schools. It reveals the contradiction between the social reality and the artists at that time and plays a very significant role in further studying the history of modern Chinese art. In Shi Tao's works, it is not difficult to find the flowers, leaves, mountains and rivers and the in-depth thinking and exploration of the relationship between the universe and human beings that coincides with the philosophical thought of Chinese Zen Buddhism. Compared with Shi Tao's artistic works, what is more important is Shi Tao's artistic thought. He advocates: "I naturally have my own feelings about nature." He dared to break through conventions and emphasize self-emotions. In the later Yangzhou School of Painting, Shi Tao's shadow can often be seen. He not only influenced a large number of artists at that time but also indirectly affected future Chinese art.

**Keywords:** Shi Tao; practical painting; Chinese philosophy; Zen thought; innovative consciousness

### For citation

Li, J. (2024). The Combination of Zen Thought in Chinese Philosophy and Shi Tao's Artistic Style. *Bulletin of Kyiv National University of Culture and Arts. Series in Arts*, 50, 15–21. <https://doi.org/10.31866/2410-1176.50.2024.306745>

## Introduction

Shi Tao's artistic thought is a bright beacon in the history of Chinese art, pointing the way for future generations. His influence on the Yangzhou School of Painting style can be compared with the impact of Yangzhou's economic factors. As one of the most influential artists of the 17<sup>th</sup>–18<sup>th</sup> century in China, his artistic ideas are very significant and advanced, and

this thought is based on Zen Buddhism. His painting art is also based on Zen Buddhism.

*Recent research and publications analysis.* In China, there are a large number of studies on Shi Tao's art and thought, including a small number of articles on Shi Tao's Zen thoughts. We will list representative articles below and analyse them one by one. In Xie Feng's (2014) article, the process of Shi Tao seeking inspiration for painting through

various channels and methods is described. The first half of the article introduces Shi Tao's life, and the second half describes Shi Tao's artistic thoughts. In this article, the author believes that the ontology of Shi Tao's paintings comes from Zen thought. Shi Tao emphasises "self", and Zen thought is also inseparable from "self-knowledge". Self-knowledge is the origin of the human heart. The understanding of "method" in Shi Tao's art theory work *The Discourses of Monk Balsam Pear*, the use of intangible methods to treat tangible methods, which refers to three levels of the artistic conception of painting are also mentioned. After that, the author pays a lot of attention to prove that Shi Tao's painting theory is derived from Zen thought. Shi Tao's artistic thought theory is centred on the word "I". This is not because Shi Tao is arrogant but because of his deep understanding and admiration of Zen. In the article *On Shi Tao's Zen Thoughts* written by Wang Yue and Zhang Jun, they discussed the influence of Zen thoughts on the entire literati painting world starting from the Tang Dynasty. Zen thoughts are the product of the "Sinicisation" of Buddhism. The author then compared Shi Tao's Zen thoughts with the Zen expressed by Bada Shanren (1626 – about 1705). Shi Tao's landscapes are majestic, while Bada Shanren expresses a sense of ethereal in both composition and brushwork. They all come from Zen Buddhism's "pursuit of one's true nature". Finally, the author believes that Shi Tao has pushed painting to a new height, that is a concrete practice of integrating Zen concepts with painting techniques. Wang Nannan's (2022) article highlights how Buddhism was introduced to China, it profoundly affected Chinese traditional thought, culture and artistic aesthetics. The simplicity spirit expressed by Buddhism was favoured by the majority of believers. It was also favoured by scholar-bureaucrats, who achieved their own "enlightenment" and progress through the study of Buddhism. Since then, Chinese art influenced by Zen thought has acquired philosophical, emotional, individual and other characteristics. To a great extent, it has changed the aesthetic interest of the general public in China towards art. In Jonathan Hay's book (2001), Shi Tao's life is described in detail. This book is divided into 10 chapters, showing his different identities in different periods of his life. At the same time, Hay (2001) also explores the role Shi Tao's art played in the cultural environment of the time. He believes that Shi Tao's works are a response to the cultural modernity of the early Qing Dynasty and reflect the changes in the social and cultural environment at that time. In the early years of the Qing Dynasty, due to political, economic and cultural changes, some new trends of thought and art forms began to appear in

the art world, and Shi Tao's paintings represented this new trend of modernity.

**The aim of the article** is to investigate the direction of art of the early Qing Dynasty in China and the influence of Shi Tao's artistic thoughts on subsequent painting schools through the study of Shi Tao. In particular, to reveal the contradictions between social reality and the artists of that time, which is significant in the further study of the history of modern Chinese art.

## Results

Shi Tao (1642–1708) was a Chinese painter in the late Ming and early Qing dynasties. His original name was Zhu Ruoji, also known as Monk Bitter Melon. He was a native of Guilin, Guangxi, China in the late Ming and early Qing dynasties had just experienced a dynasty change. Long-term wars caused China to suffer from internal and external troubles. Shi Tao was born in such an environment. However, Shi Tao's life experience was not simple. He was a descendant of the emperor. He was hunted down by the Qing government when he was young and was forced to become a monk. Therefore, Shi Tao began his wandering life, went through hardships, but out of his extreme love for art, he still persisted in pursuing his unique artistic path. He also had a high understanding of traditional Chinese culture and Zen and compiled *The Discourses of Monk Balsam Pear*. Although it is a painting theory book, there is a strong sense of "Zen" in every word, that is — the discovery and study of "self" and "nature". However, in the early Qing Dynasty, the trend of copying was prevalent. For example, the "Four Kings" of the Qing Dynasty regarded the techniques of their predecessors (famous masters of the Song and Yuan Dynasties) as the highest standard. This kind of thinking was highly praised by the emperor and the rulers and was regarded as "orthodox" in the painting world. But Shi Tao's view is precisely the opposite of the theory of imitation. He believes that the method (Mao Jianbo, 2006) itself has no obstacles, and obstacles cannot prevent the use of the method. This means that painting techniques cannot restrain people, and it is not the painting method if it restrains people. It differs completely from the "orthodox" argument that "methods are derived from the methods of the ancients". He once said that the reason why he was unique was hidden in his own existence, as eyebrows and beards of ancient people could not grow on his face, but his own emotions and opinions could be expressed by himself (Mao Jianbo, 2006). This is exactly a kind of self-consciousness and natural consciousness which invisibly not only promoted the diversified development of Chinese art

in the Qing Dynasty but also influenced the artistic views of many painting schools such as Yangzhou Painting School, Shanghai Painting School and later generations.

Although he was an immigrant from the previous dynasty, the traditional thought could become an official if you study well (Zhang Duo, 2024) was secretly buried deep in his heart. He wanted to do his best for the country and participate in government affairs as an official. He went to Beijing twice and had close contacts with dignitaries and met Emperor Kangxi. But he was never favoured by the emperor. His behaviour was also derogatorily termed as “disobedience”. The particular environment and his unique status as an immigrant from the previous dynasty made his heart full of contradictions and pain, so Shi Tao often travelled among mountains and rivers. As an adult, he travelled to Hubei, Hunan, Jiangxi, Anhui, Zhejiang and other places. His rich experience and broad vision laid a solid foundation for Shi Tao’s artistic master creation. Basically, on the one hand, Shi Tao changes his living environment through constant travel, which can greatly relieve the troubled and contradictory emotions in his heart. On the other hand, Shi Tao’s love for nature is equivalent to his love for art. He advocates living with nature and learning from nature. Thirdly, Shi Tao does not want to be constrained by life, and his “change” is consistent with the spirit of freedom pursued by Zen Buddhism. He once said, “Use tangible methods to treat intangible methods, and use intangible methods to treat tangible methods.”

It is an unpredictable process and spirit of negation, which is consistent with the concept that things are constantly changing and passing, and there is no eternal existence (Shi Huizheng, 2022) mentioned in Zen Buddhism, that is, everything is uncertain, involuntary, and arbitrary.

*Sixteen Arhats Yingzhen Picture Scroll (Part)* (see Fig. 1) is one of Shi Tao’s early representative works. It took a full year to complete it, and every detail on the picture was exquisitely depicted.



**Fig. 1.** Shi Tao. *Sixteen Arhats Yingzhen Picture Scroll (Part)*. 1667. Yangzhou Museum, China

From the perspective of art history, “Sixteen Arhats Yingzhen Picture Scroll” is one of the traditional painting themes mainly based on Buddhist themes. Buddhism has spread in Chinese history for more than a thousand years and has become a symbol of culture and belief. The history of Buddhist painting can be traced back to the Han Dynasty. After Buddhism was introduced to China, it gradually formed a unique expression of Chinese Buddhist art, such as Dunhuang murals, Yungang Grottoes, Maijishan Grottoes, etc. In the development of Chinese Buddhist painting, many outstanding works and painters have appeared one after another, such as Sakyamuni Nirvana by the Tang Dynasty painter Wang Daoyi, Wutai Mountain Sutra by Li Gonglin of the Song Dynasty, Ten Thousand Buddhas’ Map painted by the Yuan Dynasty painter Zhao Boju, Lotus Sutra World Map painted by the Ming Dynasty painter Zhu Da. Compared with other Buddhist-themed paintings, Shi Tao’s Sixteen Arhats Yingzhen Picture Scroll not only focuses on the expression of the image but also pays more attention to the spiritual connotation of the painting. They not only retain the artistic characteristics of traditional Buddhist painting but also incorporate Shi Tao’s innovation and creation. Sixteen Arhats Yingzhen Picture Scroll is a long scroll extending vertically. The picture is divided into three parts: upper, middle and lower. The upper part is the sky and clouds, the middle part is the mountains and rivers, and the lower part is the Arhat. The three parts transit naturally through changes in colour and form, forming a harmonious whole. The composition of the whole painting is very clever. The upper, middle and lower parts are independent of each other and related to each other. The sky and clouds in the upper part are the background of the mountains, rivers and Arhats in the middle and lower parts. The upper and lower parts are connected by natural scenes, giving the picture a sense of unity and space. Each image of Arhat in this painting is lifelike, showing the character’s demeanour, personality and characteristics, and at the same time incorporating Shi Tao’s unique artistic features. First of all, in terms of the subject matter of the work, this work is not only a literati painting but also a piece expressing Zen Buddhism. The sixteen Arhats in the painting are depicted with different expressions. Shi Tao used varied ink lines to make each Arhat come to life, making people feel mysterious and sacred. Some sit quietly and meditate, some hold Buddha beads in their hands, and some sit with their knees hugged, all showing the freedom and detached spirit of Buddhist practitioners. At the same time, the landscapes in the painting are also endowed with certain Zen Buddhist connotations, such as waterfalls, strange rocks, etc., which are regarded as places for Buddhist

Zen practice. The ink lines used by Shi Tao in his paintings are simple and smooth, and he uses different techniques, such as “points, lines, and surfaces”, to show the rich layers and dynamic changes of the landscape. At the same time, Shi Tao used a lot of blank space in this painting. Through the blank space and the spatial layout of the composition, he showed the spatial relationship between the ink colours and enhanced the layering and depth of the picture. Empty space is considered to be a kind of artistic conception and meaning. It is not only an aesthetic effect but also an expression of state and Zen thought. This kind of “emptiness” beauty is just in line with the thinking of Zen Buddhism and can also express the “selfless” spirit of Zen Buddhism. Zen Buddhism emphasises the uselessness of words and understanding the truth through a calm mind. Shi Tao uses the simplest pen and ink to express the most profound thoughts and feelings, integrating the artist’s emotions and inner world into the picture, arousing the resonance and thinking of the viewer. Some scholars believe that Shi Tao was modelled after Li Gonglin, while others believe that he actually imitated Ding Yunpeng. However, no matter who he imitated, Shi Tao retained a large number of personal artistic characteristics, and they became his most representative in early paintings and also became a pearl in Chinese religious art.

In Shi Tao’s middle age, he became fond of landscape paintings. *Searching for Strange Peaks* (see Fig. 2) was painted in 1691 when Shi Tao was 49 years old.

It can be said to be a masterpiece of landscape painting, with a height of 42.8 cm and a width of 285.5 cm, on paper, ink. Now it is in the Palace Museum, Beijing. Chinese landscape painting matured in the Song Dynasty and reached its peak in the Yuan Dynasty, represented by the Northern School of Painting and the Southern School of Painting. Many new artistic elements have been added to express a more magnificent landscape. However, in the Ming and Qing Dynasties, with the changes in social politics and economy, Chinese landscape painting gradually declined. Especially with the establishment of the Palace Painting Academy, the status of literati painting in society was gradually shaken. The establishment of the Palace Painting Academy system clearly stipulated

the themes, techniques, and expression methods of landscape painting, making the expression methods of landscape painting gradually show a trend of being fixed and standardized. However, in Shi Tao’s eyes, painting should emphasize individuality, emotion and freedom and not be subject to official constraints and regulations. Shi Tao’s landscape paintings combine the characteristics of the Southern and Northern Song dynasties, emphasizing the freedom of brushwork and natural creation while also paying attention to the aura and artistic conception of landscape paintings. *Searching for Strange Peaks* was his work during his travels in Beijing. Before creating this painting, Shi Tao had created many excellent landscape paintings. His unique perception of natural scenery and in-depth research on painting techniques, coupled with the increasing maturity of painting theory, made his artistic level increasingly sophisticated. On the one hand, before creating this painting, Shi Tao often visited the mountains and rivers and experienced the magnificent natural scenery and strange peaks and rocks. These became the source of inspiration for his later creation of *Searching for Strange Peaks*. On the other hand, Shi Tao’s creation and thinking became more in-depth in his middle age. He paid more attention to integrating Zen thoughts into his landscape painting creation. This was also one of the creative backgrounds of *Searching for Strange Peaks*.

Shi Tao’s *Searching for Strange Peaks* shows his extremely high artistic attainments. In the picture, there are steep cliffs, shrouded in clouds and mist, and strange peaks and rocks competing for beauty, fully displaying the magic and beauty of nature. Although the whole picture is in various shapes, the composition is rigorous, and the pen and ink are concise, forming a unique momentum that makes people feel the majesty and mystery of nature. Shi Tao’s artistic attainments are reflected in several aspects, first of all, his superb composition skills. Shi Tao’s composition method is full of changes. He pays attention to symmetry, layering and perspective in the arrangement of rocks, trees, water and other elements so that the whole picture presents a harmonious and balanced beauty. In *Searching for Strange Peaks*, the artist cleverly combines different elements such as the mountains and rocks, the flowing water of the



**Fig. 2.** Shi Tao. *Searching for Strange Peaks*. 1691. Gugong Museum, China, image on paper  
Source: ("Sōu jǐn qí fēng tú", n.d.)

waterfall, the lush green trees, etc., showing a very high level of composition. The second is excellent ink pen skills. Shi Tao's pen and ink are concise and powerful, with appropriate shades of ink forming a majestic momentum. When he depicts mountains and rocks, he pursues changes, superimposing and embellishing ink colours layer by layer, making the outlines of mountains and rocks clearer and the texture richer. His pen and ink skills are superb. He can not only use extremely delicate brushstrokes to express details but also use large-scale ink to express momentum. The third is the unique artistic conception expression. The landscapes painted by Shi Tao not only have the effect of realism, but more importantly, they express the charm and humanistic emotions of natural landscapes. In *Searching for Strange Peaks*, clouds and mist linger among the strange peaks and rocks, forming a mysterious and otherworldly realm, giving people an elegant and distant feeling. This is consistent with the spirit of transcending distractions and returning to nature, advocated by Zen Buddhism. In this painting, there are many mountains and clouds, just like the bumps and fog on the road of life. However, in this natural landscape, people can find inner peace and detachment. This is also the "let nature take its course, do not act rashly, achieve the desired effect" advocated by Zen Buddhism.

Shi Tao's artistic conception in his works is not only an expression of nature but also an expression of his inner emotions. In *Searching for Strange Peaks*, Shi Tao used an "ethereal" and "nihilistic" technique to turn the mountains, rocks, clouds and mists in the picture into illusory forms, presenting the "emptiness and nothingness" advocated by Zen Buddhism. This technique does not completely abandon matter but expresses the spiritual level beyond matter through the illusion of matter, showing the realm of "selflessness" Zen Buddhism advocates.

In addition, in this work, Shi Tao also expresses the spirit of "all is changing in the world" in Zen Buddhism through the performance of landscape paintings. In this painting, elements such as mountain peaks, stone walls, and water flows are in a state of flow and change, which is consistent with the spirit of "change and impermanence" advocated by Zen Buddhism. At the same time, this also expresses Shi Tao's understanding of life. Life is like mountains and rivers, constantly changing and passing by, but this change also has deeper connotations and meanings.

Shi Tao returned to Yangzhou to settle down at the age of 51. After a lifetime of wandering, he finally found his home and began his creation and life in his later years. During this period, his paintings made people feel more free, bold and wanton, with superb techniques and hearty brushwork. With various

themes, he dares to "randomly" put various colours into the works. For example, natural ochre colour is used instead of ink to rub out the texture of the rocks, and natural stone green colour is used with ochre to make full use of "dots" on the lines. The combination of virtuality and reality is endlessly fascinating. Shi Tao was very particular about the use of colours during this period, using cyan, ochre, and cinnabar together, and his artistic ideas were relatively mature. A lot of leisure time gave him abundant creative energy, so he created more works during this period, and they were exquisite. This period was also Shi Tao's most representative creative stage.

*Viewing the Mountains in Yuhang* (see Fig. 3) is one of Shi Tao's representative works in his late period.



Fig. 3. Shi Tao. *Viewing the Mountains in Yuhang*. 1693. Shanghai Museum, China, image on paper

It was drawn based on his memory of visiting the beautiful scenery of Yuhang. The entire work uses a bird's-eye view composition to show the captivating landscape of Yuhang. In his old age, Shi Tao paid more attention to inner purification and in-depth thinking when creating. His works are more filled with a quiet, profound and distant atmosphere, and he also focused more on the simplicity and purity of the pictures, achieving the unity of painting and Zen. "One painting" is an important point in Bitter Melon Monk's Discourse, that is, it runs through the entire picture in a highly generalized way. "One painting" is Shi Tao's essence summary of the painting. He believes that a painting must express themes and emotions by "one painting". This "one painting" does not refer to the writing of one stroke but to the conception and expression of the entire picture. He believes that the composition, brushwork, colour and other elements of a picture must be integrated to form a complete artistic image. And this image is "one painting". From *Viewing the Mountains in Yuhang*, we can see that Shi Tao, in his later years, had a new

level of understanding of “one painting”. In Viewing the Mountains in Yuhang, Shi Tao used extremely simple brushwork and colours but was able to express highly profound emotions and artistic conception. The pen and ink in the picture are clean and neat, and the colours are fresh and elegant. The pen and ink in Shi Tao’s late works are very concise, with almost all dry brush. He is good at using minimalist lines to outline elements such as rocks, clouds and mist, with a strong sense of rhythm and charm, pursuing the effect of “One Painting with Thousands of Mountains”, emphasizing the meaning of nature and life and transcending the limitations of space and time. He believes that only after transcending the limitations of time and space the essence of natural landscapes and Zen Buddhism can be truly understood. In this state, the painter’s state of mind can reach the state of “purity and inaction”, and the paintings can also reflect the state of emptiness and tranquillity advocated by Zen Buddhism. In general, Viewing the Mountains in Yuhang embodies the essence of Zen thought. His “one painting” theory emphasizes the change of pen and ink and the combination of lines, integrating Zen philosophy into landscape paintings. Most of Shi Tao’s paintings in his later years pursued the combination of painting theory and brush and ink techniques, emphasising that landscape painting is based on brush and ink and framing as its essence. In creation, he must be free physically and mentally to express himself heartily. He critically summarized the painting experience of his predecessors, advocated the expression of self-individuality, successfully connected the art of painting with Zen philosophy, and raised the creative thinking of Chinese painting to a new level.

## Conclusion

Shi Tao is an artist with originality and profound thoughts. He has a first-class status in the Chinese painting circle. He is a painter who combines thinking and painting. His painting theory had a great influence on later generations, especially on Yangzhou and the school of painting. Shi Tao made significant contributions to painting creation and painting theory. His contribution was unique. At different periods in his life, his art showed his different styles and different understanding of Zen. Reaching the fusion of Zen thought and art, his great achievements laid the foundation for the creation of modern Chinese paintings. This article, through the study of Shi Tao, provides a more concrete understanding of the artistic value he created. His attitude toward art and his emotional expression are worthy of exploration and study by future generations. A profound interpretation

of Shi Tao’s theory is particularly important for an art researcher.

*Scientific novelty/contribution to science.* The innovation of this article is in the fact that the author combines the Zen philosophy in traditional Chinese philosophy with Shi Tao’s painting concept for the first time. Most Chinese scholars consider only the influence of Confucianism on Chinese painting, thereby ignoring religious issues and sometimes are limited to studying Shi Tao’s techniques, composition, themes, etc. This article extends Shi Tao’s painting research towards a philosophical perspective, which not only expands the direction of Shi Tao’s artistic research but also provides references and help for contemporary artists and scholars to study Chinese art and Shi Tao further and provides a bridge for the world to understand Chinese art.

In terms of *future research* directions, the author hopes to strengthen the study of artists’ philosophical ideas further and combine artists’ life experiences with different philosophical ideas and artistic styles that appear at different stages in their lives. Nevertheless, such research remains challenging and requires an in-depth exploration of artists’ experiences and changes in their thinking, as well as how these factors affect their artistic creation process and final results. At the same time, we also need to conduct more profound research on the specific role of Zen philosophy and other philosophical ideas in artistic creation, as well as how these ideas are reflected in artistic styles and creative concepts.

## References

- Hay, J. (2001). *Shitao: Painting and Modernity in Early Qing China*. Cambridge University Press [in English].
- Mao Jianbo. (2006). “*Shitāo huà yǔlù*” [Shi Tao's Painting Quotations]. *Xī líng yìn shè chūbǎn zhě* [in Chinese].
- Shi Huizheng. (2022). *Dūnhuáng xiěběn “liù zǔ tán jīng” jiàozhù shíyí* [Supplementary Notes on the Dunhuang Manuscript of the Sixth Patriarch's Altar Sutra]. *Dūnhuáng yánjiū*, 6, 104–114. <https://doi.org/10.13584/j.cnki.issn1000-4106.2022.06.003> [in Chinese].
- “Sōu jǐn qí fēng tú” [“Searching for Strange Peaks”] (n.d.). In *Baidu*. Retrieved January 3, 2023, from <https://baike.baidu.com/item/%E6%90%9C%E5%B0%BD%E5%A5%87%E5%B3%B0%E5%9B%BE/1380531?fr=aladdin> [in Chinese].
- Wang Nannan. (2022). *Chánzōng sīxiǎng duì zhōngguó chuántǒng huìhuà shěnměi yìqù de yǐngxiǎng* [The influence of Zen thought on the aesthetic taste of traditional Chinese painting]. *Dōngfāng shōucáng*, 4, 48–50 [in Chinese].

Xie Feng. (2014). *Lùn shítāo huìhuà zhōng de chánzōng yìjìng* [On the Zen conception in Shi Tao's paintings]. *Nánchāng dàxué* [in Chinese].

of Peng Guofu: Excellent students become officials, and excellent officials become corrupt]. *Liánzhèng liàowàng*, 21, 64–67 [in Chinese].

Zhang Duo. (2024). *Péngguófù de duōmiàn rénsēng*: Xué ér yōu zé shì, shì ér yōu zé tān [The multifaceted life

## Поєднання дзен-учення китайської філософії й художнього стилю Ши Тао

Цзінкунь Лі

Національна академія образотворчого мистецтва і архітектури, Київ, Україна

**Анотація.** Метою статті є дослідження напряму мистецтва ранньої династії Цін у Китаї та впливу художньої думки Ши Тао на наступні живописні школи крізь призму вивчення художньої творчості митця. Стаття висвітлює протиріччя між соціальною реальністю та творчістю художників того часу, акцентуючи увагу на важливості подальшого вивчення історії сучасного китайського образотворчого мистецтва. **Результати.** Доведено, що Ши Тао (1642–1708) є неперехідною постаттю в історії китайського малярства, дослідником і революціонером у живописі, а також художником і теоретиком мистецтва. Водночас митець є соціальним маргіналом, багатогранною особистістю. У статті проаналізовано три репрезентативні роботи Ши Тао з трьох етапів життя художника для вивчення інтеграції його вчення дзен та художніх поглядів. **Наукова новизна.** Незважаючи на низку досліджень мистецтва Ши Тао, є лише кілька наукових розвідок, у яких поєднано вчення дзен з художнім стилем митця. У цій статті автор вивчає репрезентативні роботи Ши Тао різних періодів, проводить їхній системний аналіз, виявляє елементи онтології дзен у мистецькій творчості художника. На сьогодні такі дослідження ще не проводилися. **Висновки.** Завдяки вивченню художньої спадщини Ши Тао стає можливим розуміння особливостей мистецтва ранньої династії Цін у Китаї, а також усвідомлення впливу мистецьких думок Ши Тао на інші школи живопису. Розкриття протиріч між соціальною дійсністю та творчістю художників досліджуваного часу відіграє важливу роль у подальшому вивченні історії сучасного китайського мистецтва. Роботи Ши Тао відзначаються глибоким осмисленням природи, відображаючи філософію китайського дзен-буддизму. Митець вплинув на багатьох художників того часу, наважився порушити умовності й підкреслити власні емоції. Його присутність можна часто побачити в пізній Янчжоуській школі живопису. Ураховуючи мистецьке вчення Ши Тао, важливо розглядати його роботи як важливий внесок у майбутнє китайського мистецтва.

**Keywords:** Ши Тао; практичний живопис; китайська філософія; вчення дзен; інноваційна свідомість

### Відомості про автора

Цзінкунь Лі, аспірант, Національна академія образотворчого мистецтва і архітектури, Київ, Україна, ORCID iD: 0000-0002-7875-5142, e-mail: li.jinkun@naoma.edu.ua

### Information about the author

Jinkun Li, PhD Student, National Academy of Fine Art and Architecture, Kyiv, Ukraine, ORCID iD: 0000-0002-7875-5142, e-mail: li.jinkun@naoma.edu.ua

