

An Analysis of the Contemporary Transformation of Traditional Ink and Wash Characters' Brush and Ink Language

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Abstract: Traditional Chinese ink and wash figure painting originated in the Five Dynasties, and has become more mature in the Ming and Qing Dynasties. With the changes of the times, in order to promote the sustainable development of ink and wash figure painting, the majority of artists have gradually explored and innovated the ink language, incorporated many artistic elements, and formed a pen and ink language with the characteristics of living alone. Based on this, this article discusses the contemporary transformation and trend of traditional ink and wash characters' brush and ink language for reference.

Keywords: Traditional Ink and Wash Figure Painting; Pen and Ink Language; Transformation

After thousands of years of development, ink and wash figure painting occupies a dominant position in Chinese painting. Its pen and ink language can not only reflect the artistic characteristics of Chinese painting, but also demonstrate Chinese spiritual culture. Writing and lyricism are the most prominent characteristics of pen and ink. Traditional ink painting pays more attention to image modeling and calligraphy brushes. Each piece of work can reflect the artist's thoughts, emotions, and inner cultivation.

1. Transformation of traditional ink painting characters' brush and ink language to contemporary

1.1 Western learning promotes the transformation of ink and wash figure painting

To put it simply, the spread of Western learning to the east is the introduction of Western academic thought into China. Since the 20th century, traditional Chinese painting has been influenced by Western thoughts, and pen and ink have also been questioned. Realistic art has become a new favorite, and painters have made new developments in their depiction and expressiveness of people. The painter absorbed Western realistic modeling concepts and applied them to traditional Chinese pen and ink; Focused on sketching, reshaping the relationship between art and reality, and injected new vitality into freehand characters.

Under the influence of western learning, the combination of Chinese and Western has become a trend in the painting world. For example, Xu Beihong is a representative figure. He advocates realism. He believes that sketch is the basis of any plastic art and regards sketch as compulsory courses are integrated into the teaching process of ink and wash figure painting. Although Xu Beihong attaches great importance to Western sketch teaching methods, he has his

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own unique insights and opinions, that is, the position of the characters should be appropriate, the proportions should be accurate, and the black and white should be distinct. From the perspective of Xu Beihong's creation philosophy and aesthetics, there is a big difference from traditional literati painting. He absorbed the composition principles of Westernized perspective and other composition principles, and created distinctive ink figure paintings, which brought the development of ink figure paintings. Great influence. After Xu Beihong and other famous painters, ink figure painting has also made good progress. Representative painters include Huang Zhou and Fang Zengxian. In Fang Zengxian's paintings, he absorbed sketches and realism in pen and ink, and used interspersed lines to give flat characters a three-dimensional impression. At the same time, the traditional charm of brush and ink is effectively combined with the realistic expression techniques required by the times, so that the ink figure paintings that incorporate Western realistic modeling reflect the meaning of Chinese brush and ink.

1.2 Differences in aesthetics make differences in pen and ink language

In fact, the pen and ink characteristics of traditional ink painting are determined by people's aesthetics at that time, and they have the characteristics of the times. With the influx of contemporary Western ideology and culture and the changes in the social environment, people's aesthetic orientation has also undergone new changes, showing diversified characteristics, which requires artists to create different expressions of pen and ink from the traditional period. The following analyzes the influence of traditional philosophical spirit on painting thoughts and ideological concepts on the brush language of ink characters.

First, the painting thought under the spirit of traditional philosophy. The painting views and works formed in various periods are all related to national culture. The style and aesthetic appeal of the works created by the painter are all intuitive manifestations of that era. As a cultural form and artistic expression technique of the Chinese nation, Chinese painting also presents different characteristics at various stages. Throughout the Chinese traditional painting system, figure painting occupies a very important position. It records history, verifies the history, and also carries history, and is the "witness" of history.

The pre-Qin philosophical thoughts changed people's ideological concepts and created the ideological foundation for the development of Chinese figure painting. Both the "benevolence" advocated by Confucius and the "dao" advocated by Laozi have had a profound influence on traditional Chinese painting. These philosophical thoughts and cultural spirits are important references for Chinese painters to create works, which are reflected in the artist's artistic presentation methods, styles, emotions and other aspects.

Second, the change of traditional thinking. In the long river of history, figure painting has also gone through different stages. Until the emergence of "urban ink and wash", it represented that Chinese painters got rid of the shackles of traditional cultural forms and began to attach importance to the reconstruction of their own painting system. "Urban ink and wash" is based on sketching, effectively inheriting the traditional Chinese characters' brush and ink technique, which is also the embodiment of the contemporary transformation of traditional characters' brush and ink language.

2. Analysis of the development trend of brush language of contemporary ink characters

2.1 It is necessary to maintain the characteristics of the nation and appropriately integrate and absorb Western art

Different nationalities have different national cultural characteristics. Contemporary ink and wash figure painting is just a form of expression of Chinese traditional culture, and has the most direct and close connection with the spirit of Chinese traditional culture. The times are progressing and concepts are changing. Ink figure painting must keep up with the times and highlight the spirit of the times and national connotations. We must inherit and carry forward the excellent traditional Chinese culture, and make innovations on the basis of maintaining the cultural characteristics of our nation.

Various painting ideas and works that have appeared in history are complementary to national culture, and the aesthetics and painting styles of painters also reflect the characteristics of each era. From the May Fourth Movement to the reform and opening up, traditional culture has endured ups and downs. The development process of traditional culture can actually be said to be the process from resistance to acceptance by various cultural forces. In the field of fine arts, there are often surface-level theoretical disputes, such as "brush and ink equals zero", etc., which are essentially the reaction of the resultant structure formed by the cultural structure forces at various levels.

The development of art and culture cannot be at the expense of sacrificing the national characteristics, but with a more tolerant attitude, drawing on and absorbing Western art and culture, and allowing Chinese culture and art to enter a whole new state.

2.2 Constantly explore new pen and ink language and expression forms

The development of society is inseparable from innovation and the pursuit of individualization. But innovation and individual needs do not come out of thin air, they must be nourished by culture. Only the pen and ink language with cultural connotation has more vitality and characteristics. In the field of ink and wash figure painting, the expression of any kind of thought must effectively use the special language form of brush and ink. Pen and ink language is a form of speech that embodies the spirit of the subject. The composition and color matching of works need to be expressed in pen and ink language. In order to achieve sustained and healthy development of ink and wash figure painting, it must not stand still. It must effectively grasp the characteristics of the times and continue to explore new language forms. The choice of language is mainly determined by people's needs, spirit, connotation, etc. It takes time and energy to explore a language form that adapts to one's own. But only if you have your own form of language expression, can you better fully embody your self-spirit. The environment and interests of each painter are different, and the angle and direction of the subject selection are also different. This is why some writers are obsessed with creating works with peasant themes, and some painters are fond of creating and displaying prosperous works. Urban works. Perhaps, in the painter's heart, the peasant's simplicity and kindness can impress him, and the prosperous urban beauty is more attractive, so they want to express their emotions and attitudes through their works. When the painter is thinking about which form of expression can better present the theme, more new forms of expression will appear.

The idea advocated by contemporary ink painting is that since it is not the highest level of painting to imitate natural images through painting, it is more recognized by people through the flattening and symbolization of painting. When painters began to use various elements such as planes, divisions, and combinations to create paintings, painting was not simply imitating nature in a pure sense, but was given a deeper meaning by painters. From this perspective, contemporary ink and wash art is not to abandon tradition, but to express the creator's thoughts, emotions, and values more truly through innovative language forms. At this time, although the content presented in the picture is not so important, no matter what form of art language needs to describe the content, the two are in an interactive relationship.

In short, there are various genres of traditional Chinese painting, creating a rich language of pen and ink, but the times are changing. When the original pen and ink language is no longer able to fully express one's own thoughts and emotions, innovation must be made, which has also boosted new ones. The emergence of pen and ink language.

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