

Analysis of the artistic conception of traditional ink figure painting in modern ink animation art form

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Abstract: Ink-wash animation is the product of the combination of Chinese traditional ink-wash painting and modern animation technology, and it is a great pioneering work in the history of Chinese animation. Chinese ink animation is the animation with the most distinctive national style, and its creative form is full of poetry and painting. The visual language of ink animation comes from the traditional art form of ink painting in China for thousands of years. Animation is a special film and television space-time art, and the ink and wash animation form is China's original creation, which is the product of the combination of Chinese culture's concept of "harmony between man and nature", "dialectic between yin and yang" and modern science and technology. The artistic conception reflected by the lens is unique, and the picture is the basis of the lens. The picture and the lens complement each other and jointly reflect the artistic conception of cartoons. The artistic conception produced by the lens picture in the ink animation is more sporty, imaginative and spatial than that of the still ink painting. It is neither a natural and objective representation, nor a purely subjective expression, but a higher artistic conception of harmony between man and nature. The emergence of Chinese ink animation art forms is the crystallization of Chinese artists' wisdom. The traditional theme and aesthetic mood will inevitably be involved in ink animation as an audio-visual art form. As the most local animation art form, ink animation is the product of the combination of Chinese traditional culture and foreign animation art. To study ink animation, we must study its kinship with Chinese tradition.

1. Introduction

Ink animation takes the pursuit of aesthetic artistic conception as the purpose of pen and ink language and film art language expression [1]. The so-called artistic conception comes from the objective outside world and is reflected in the painter's mind. The changes of scenery in the four seasons of nature, the encounters and pros and cons in life will touch the painter's mind [2]. Artists are not satisfied with the natural expression of objective things on a single-layer ground plane, but complete the construction of a space. Visual expression is often the trigger for arousing emotional waves. Under the stimulation of sincere emotion, the painter's subjectivity and picture are combined to achieve the artistic conception of "emotion and scenery, meaning and image communication" [3]. Animation is the product of the close combination of film and television and painting, and its lens application and picture design are both at the same time [4]. Ink animation is a form of animation, created by China and a product of the combination of Chinese culture and modern science and technology [5]. Chinese ink painting with unique artistic conception is the final external expression of the lens, so the lens and the picture complement each other and are indispensable [6]. Ink animation is a special form of animation. It is necessary to reflect the artistic conception of ink painting in the lens and make it more meaningful in the movement. Only by organically combining the picture and lens can it reflect the special ink painting effect [7]. Ink painting is deeply influenced by the concept of the unity of heaven and man and the dialectical concept of yin and Yang in Chinese traditional culture. It is an art form summarized by the Chinese people in their working life, opens up a path to reach the world and sets up a ladder to understand the true meaning of life [8]. How to surpass and express this idea more incisively and vividly in ink animation is our research topic [9].

The modeling development of ink figure painting has a long history. In the contemporary ink figure painting world, painters of all dynasties have continued to inherit, develop, break through and innovate the modeling language. Great progress has been made both in ideology and in the expression of characters [10]. The evolution of the times has promoted the further study of the modeling language of ink figure painting, which makes the development of contemporary ink figure painting more prosperous and the modeling more diversified. From the perspective of the history of Chinese painting, the transformation and development of the modeling language of ink figure painting have made remarkable achievements, but because the modeling of ink figure painting is affected by many factors in the contemporary development, there are still many problems to be solved. Therefore, the inheritance and transformation of the modeling language of contemporary ink figure painting It is necessary to study the diversification of modeling language and the innovation of modeling language, which is also the reason of this paper.

2. Main Features and Significance of Ink Animation

2.1. Main features of ink animation

At present, the ink-wash animation works we are in contact with belong to an animation form based on the characteristics of ink-wash painting and processed by specific technical methods. The basic characteristics of ink-wash animation are mainly in the aspect of character modeling. Through the artistic expression of ink animation, the national characteristics contained in it can be fully highlighted, and the charm of the characters in it can be described emphatically. Usually, in the process of portraying traditional animation characters, relatively simple single-line flat painting technique is often used, while in ink animation, in order to further highlight the characters' image characteristics, the indefinite transition method is generally adopted, so as to shape the free and easy characters' style characteristics in animation. Due to the changes of the times, social changes, and the constant influx of western art, Chinese ink figure painting has been greatly impacted, and the situation is complicated and changeable. The modeling language of Chinese ink figure painting in the 20th century began to awaken, seeking integration and development in the change. The development of contemporary Chinese ink figure painting has experienced three periods: the 1930s and 1940s, the 1950s and 1960s, which are compatible with jumping, and the 1970s and 1980s, when personality was deeply developed. Chinese painters began to learn from western art, improve Chinese painting art, and make the modeling language of contemporary ink figure painting conform to the trend of the times.

The modeling of ink figure painting has experienced a long and long history. With the changes of the times, each change in modeling language is a breakthrough in modeling development. It also shows that the rise and fall of history and culture directly affects the transformation of modeling language of ink figure painting. The development of modeling language of ink figure painting has shown a diversified development trend from ancient to contemporary, and began to step into a relatively mature stage step by step. The modeling of traditional ink figure painting has a long history. It has developed from the primitive period and has experienced the whole feudal society. In the long history, the naive and simple modeling image has developed step by step. Countless artists have continuously developed and improved the modeling language in this process, which has constantly changed the modeling language of traditional ink figure painting and presented a prosperous trend. Chinese traditional ink painting usually takes traditional virtue stories, fairy tales and folk anecdotes as the theme content. Through the description of the story content and the expression of its deep meaning, it reflects the great artistic charm of Chinese traditional culture.

2.2. The significance of developing ink animation

Ink animation is developed on the basis of ink painting, one of the traditional Chinese arts. In fact, it is the integration of animation and ink painting. According to a certain production method, it forms a complete ink animation work and is displayed on the screen to attract more audiences to observe and understand the traditional Chinese ink painting art. In recent years, with the gradual

deepening of China's reform and opening up, various types of culture and art have made great development and integration, and Chinese traditional ink animation works have also made a qualitative leap with the support of computer and Internet technology, so as to better inherit China's traditional culture. The art style of China's excellent ink animation films comes from Chinese traditional ink painting. In ink painting, it gives full play to indifference, elegance, tranquility, nothingness, elegance, simplicity, solitude and emptiness. There is no national or regional painting in the world that can compete with Chinese traditional ink painting in the height and depth of artistic conception. What is artistic conception? Artistic conception is a psychological state formed when the subject collides with objects and images. It is an aesthetic realm of emptiness and strangeness reconstructed by the subject's mind by breaking through the limitation of image domain. The image created by the artist is "reality", what causes us to imagine is emptiness, and the image realm produced by the image is the combination of emptiness and reality.

Traditional ink-wash landscape paintings and figure paintings pay attention to the combination of virtual and real, and virtual and real, which is an important issue of Chinese aesthetic thought. The great feature of Chinese painting is that it pays attention to blank space, and the blank space is more meaningful. The painter gives people unlimited imagination space in "blank space", so that the viewer can activate the transcendental imagination of knowing things from generate's subconscious, and integrate with the painting works in a bon voyage. Thinkers believe that objective reality is a world of combination of reality and reality, so it is reflected in art, and it should also be a combination of reality and reality, so that there is life. Thinkers also think that art can create a beautiful image only by combining subjectivity and objectivity, which is also the idea of turning scenery into feelings. Judging from the creative tendency of Chinese literati paintings, which are mainly freehand brushwork, the aesthetic consciousness of conception, brushwork and charm advocates and promotes the expression of subject and emotion. Creating the realm with meaning is the essence of Chinese traditional painting, and it is also an important symbol of Chinese national characteristics. In the face of natural landscapes, smoke, clouds, water, plants, trees, figures, flowers and birds, etc., painters don't depict them truthfully, but they have to get the message, choose and refine them, and dominate "objects, images" and "spirit likeness" according to their meaning. The so-called "external teacher's creation, the source in the heart" means that it is necessary to create artistic conception with heart to create nature wonderfully. Ink-wash animation introduces Chinese traditional ink-wash painting into the animation production process, and greatly changes the artistic style of domestic animation by using the imaginary artistic conception and soft picture of ink-wash painting. Compared with other forms of cartoons, ink animation has no obvious outline. The painter only draws naturally on the drawing paper with his own thoughts and skills, thus forming a distinctive ink painting. The characters are flexible and beautiful, and the whole picture is full of poetry, showing the unique charm of Chinese ink painting.

3. Artistic application of ink figure painting in modern animation

3.1. Significance of character design in animation

Animation character design is to use the artistic technique of painting modeling to express the main modeling and space modeling of the image, that is, animation character design can also be called animation modeling design[1]. Due to the highly hypothetical characteristics of animation art itself, when creating animation characters, we can use artistic techniques to process the characters, such as exaggeration, divine similarity, deformation and other techniques to express the image characteristics of the characters, and we can also express the creator's subjective ideals and wishes with the help of fantasy, imagination and symbols. The role in the animation, equivalent to the actors in the film, is the main element throughout the whole animation. The quality of role design is often an important impression of the viewer on the animation. It is also a key factor in the success or failure of an animation. The overall framework of virtual animation character interaction framework is shown in Figure 1.

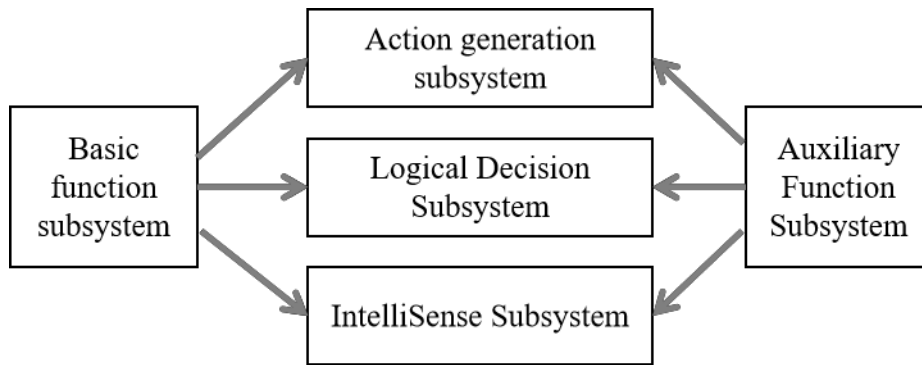


Fig. 1 Overall framework of virtual animation character interaction framework

When drawing traditional ink painting, it is usually necessary to highlight the artistic conception with ink materials, different strokes and dry and wet effects on special rice paper. However, it is not easy to express this feeling in three-dimensional space, so it has become a major problem in the production of three-dimensional ink animation works. The design of animation modeling has strong technical characteristics, which puts forward strict requirements for the professional level of the staff. The staff not only need to have keen observation ability, but also fully grasp the creative characteristics of Chinese traditional ink painting, so as to ensure that the animation modeling can meet the freehand standard of ink painting. In fact, there are obvious differences between the animation modeling in 3D animation and the real objects. Therefore, when making, we can not pursue its realism too much. We can restore the original modeling of the real object by means of surface modeling, so as to reflect the effect of ink rendering.

3.2. The Extended Application of Traditional Ink Style in Multi-dimensional Animation

In recent years, with the development of computer technology, the level of animation production technology has been significantly improved, and computer drawing technology has been more widely used. Multi dimensional animation production technology has developed rapidly, and the animation industry has formed a perfect computer production system. Compared with traditional ink animation, multidimensional animation has faster rhythm, more actions, more flexible and exaggerated character action performance. The festival presents a new ink animation for the audience. At the same time, multi-dimensional animation production technology is not only limited to animation production, but also widely used in film and television program production and public service advertising shooting. Space blank is the main feature of traditional ink figure painting, which is mainly used for poetry inscription or seal signature, so as to more deeply express the spatial artistic conception of ink painting. The poems and inscriptions in the blank space make the ink painting more poetic and colorful, enrich its spatial level, fully show the virtual reality of distance and distance, and fully reflect the aesthetic style of Chinese ink figure painting. The principle of animation character behavior modeling is shown in Figure 2.

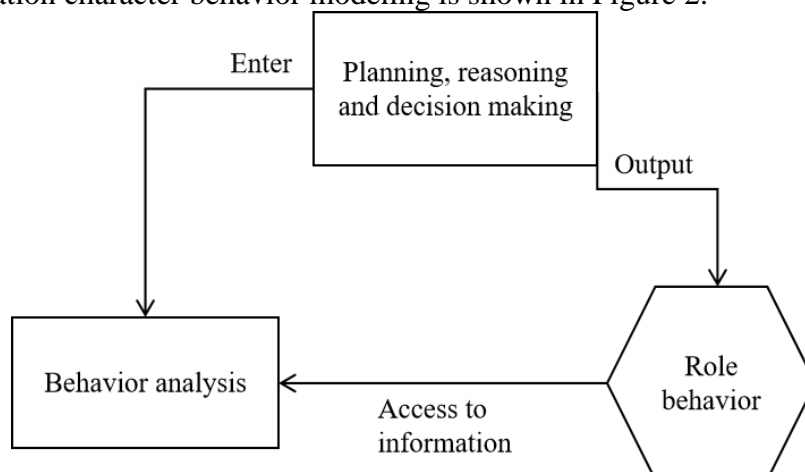


Fig. 2 Schematic diagram of animation character behavior modeling

The ink and wash style used in multi-dimensional animated film and television works has its unique features in technical treatment. For example, when the scene in multi-dimensional animation is showing figures or flowers and plants, 3DMAX technology can be directly used to model in the lens design draft, and in the process of modeling, mapping technology can be used to smudge and select suitable materials for performance, which can also achieve better performance results. At the same time, it is also possible to adjust the gradient color to make the ink painting show different shades, and make its charm show better texture. Different from the traditional Chinese ink painting, 3DMAX can hook the lines of Chinese ink painting only by using the corresponding plug-ins, thus showing the perfect characteristics of figure painting and flower-and-bird painting. In recent years, computer animation technology has developed rapidly in China. The ink painting style in multi-dimensional animation is widely used, and it has been fully used in animation production, film and TV series production, advertising film production, cartoon cartoon production and MTV production. The development trend and prospect of multi-dimensional ink animation are very broad. In order to effectively realize the combination of Chinese traditional culture and advanced animation technology, and promote the ink animation to recover its glorious history in the past, further improvements are needed in production technology and process technology. What contemporary animation artists need to study most at present is how to promote the innovative creation of modern ink animation.

4. Conclusions

The development of Chinese ink animation is inseparable from the efforts and innovation of artists. Animation is a cultural industry with strong visualization. The role of animation is not only its soul, but also an important condition for creating an excellent animation. Therefore, the role design of animation is very important. As a new generation of animation designers, we should learn China's unique modeling language, learn from our national excellent culture, and create animation images that are not only in line with the spirit of the times, but also with our national characteristics. The design of ink animation itself has its own characteristics, which can create a beautiful animation artistic conception. Character stories are no longer the main line, which is a highlight to attract people to watch. Ink animation not only expands the definition of animation in the traditional sense, but also publicizes China's unique ink culture and promotes the development of animation. Although traditional ink animation has made great achievements in the world, it has been difficult to meet the aesthetic needs of the public due to the limitations of its production methods and creative themes. The emergence of multi-dimensional ink animation is an innovation of traditional ink animation, which will have a great impact in the development of ink animation. Therefore, artists should adhere to innovation, make full use of multi-dimensional animation technology to innovate traditional ink painting, fully integrate traditional national art into multi-dimensional technology, create high-quality animation works in line with modern public aesthetics, and promote domestic animation to embark on a new road of prosperity.

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