

Research on the Modeling Concept and the Language of Brush and Ink of Realistic Ink Figure Painting

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Keywords: Realistic painting, Ink figure painting, Pen and ink language, Zaoxingguan

Abstract: among the three categories of Chinese painting, figure painting has the most strict requirements on the screen shape, especially for the figure painting in the ink painting, which needs to be guaranteed with profound basic skills. As a key component of Chinese painting, the development of Chinese ink figure painting into the 21st century has undergone a very complicated development process, from the initial generation to the subsequent development, and then to the maturity of development. With the gradual integration of Western figure modeling concepts in China in recent years, it has brought a very strong impact and impact on Chinese figure painting. Through continuous exploration and research, He tried his best to find a new way out for ink figure painting, and strengthened the exploration and research based on the modeling concept and the pen and ink language. Based on this, the article explores the modeling concept and brush language in realistic ink figure painting, and points out its characteristics for reference.

1. Introduction

In the process of our country modern ink figure painting painting, need to protect its image vivid and accurate, and need a modelling characteristic in our country, and explored in accordance with the characteristics of Chinese painting ink system, as Zhang Yanyuan in tang dynasty once said “like things will be like, to be its character, character like this at conception and a pen.” “, this sentence also clearly expounds the profound relationship between Chinese painting character modeling and ink language, but also the important positioning of Chinese culture aesthetic. Therefore, in the painting process of figure painting, it is very important to draw lessons from the western painting modeling and expression art, but it is not the core. It is mainly to show the cultural characteristics through the Chinese characteristics of pen and ink language, which has been the key research topic of Chinese art painters for a long time.

2. The Style of Realistic Ink Figure Painting

The appearance and rise of literati painting has caused the modeling concept, modeling expression language and ink language of Chinese figure painting to fall into the frame, which has formed a kind of procedural misunderstanding of painting expression. Especially after the Ming and Qing Dynasties, the modeling expression of figure painting in our country looks weak and weak, at the same time, it does not show the characteristics of The Times and characters, although there are some unique painting artists, such as Chen Laolian, do not pursue the unrestrained pen and ink expression of the picture, and pay more attention to the freehand lyric expression of painting. There also appeared a more extensive painting artists represented by Ren Binian, the picture expression more close to the real life, the pen and ink expression color, the characters expression style is more three-dimensional, but it still can not reverse the trend of Chinese realistic figure painting to decline. After entering the 20th century, the traditional figure painting system began to fall apart, especially with the continuous invasion of Western culture, which brought a strong impact on Chinese realistic figure painting, and also brought a profound impact on the concept of character formation.

2.1 Inheritance and Development

After the new cultural movement in China, with Xu Beihong as the representative, the older generation of Chinese artists shouldered the responsibility and mission, and gradually began to integrate the realistic style in the western painting system into the Chinese art painting system, with figure painting as the representative, and gradually formed the development system of realistic ink painting characters. Xu Beihong once clearly pointed out that “the good of the ancient method should be kept, the obsolete method should be followed, the poor method should be changed, the inadequate method should be increased, and the Western painting can be adopted and integrated”. Under the guide of artists such as Xu Beihong, Chinese ink painting artists began to actively involved in the western painting system ZaoXingGuan, placing emphasis on the perspective of the painting, color and anatomy, and further strengthened the character of the sketch training, pay close attention to reality, further shorten the aesthetic distance between art and reality. In the process of in-depth study of western painting formation, we still need to stick to the idea of painting modeling and traditional aesthetic idea. Although the study of western painting system had biased, but unremitting efforts by generations of painter and continuously explore and try, realistic ink painting on the basis of inheriting Chinese traditional ZaoXingGuan painting idea conditions, further expand the character modelling idea, and find out the balance on character modelling, namely realistic ink character modelling. In addition to the xingshenjianbei aesthetic value of traditional Chinese culture inheritance, inheriting the traditional Chinese painting ink value, also need according to the reality, showing ink figure painting express demand, namely image, always keep a clear head, safeguard the picture have take, positive learning western painting system is conducive to the advantages and ZaoXingGuan realistic ink figure painting in China. Based on the traditional concept of ink painting, it pays attention to the daily life of character creation and expresses the real life of characters, so as to ensure that the creation of realistic ink figure painting has the traditional atmosphere of Chinese culture and certain characteristics of The Times. Therefore, painters need to actively open their minds to appreciate various painting systems, study various painting styles, actively learn the advantages of various schools, and integrate various trendy modeling concepts into them.

2.2 The Character Modeling Should Have the Consciousness of the Times

The reason why literati painting has gone through prosperity, decline and ups and downs is mainly due to the failure to show real life in the performance process of figure painting. Throughout history, want to have to pass on and carry forward Chinese characteristics of figure painting, and gain a foothold in the Chinese painting, need to change the traditional concept of conformism and avoid single rigid system of painting and painting subjects, focus on painting eye and painting gradually returning to nature of painting and performance in real life, dare to break through the traditional pattern of characters, Be bold with color. Especially the realistic figure painting as a representative, in the style concept, need to have the consciousness of The Times, pay attention to the life of the characters in The Times, and in real life to extract more representative, with certain characteristics of The Times, and can highlight the life of The Times.

3. The Pen and Ink Language of Realistic Ink and Wash Figure Painting

In Chinese culture, with other painting system without a unique expression language - pen and ink, especially for realistic figure painting, how to express the traditional Chinese ink language, implementation, and the organic integration between ZaoXingGuan characters, use the pen and ink to create realistic images, is a key research subject of generations of painters. Ink figure painting is different from landscape painting and flower-and-bird painting in that its research content is less, and there is not so much accumulation and precipitation of painters. It can only be carried out through generations of future generations into life, and a more detailed observation of the figures and objects in life is an important way to ensure the reasonable and profound anatomy of subsequent body structure painting.

History, the biggest influence on the contemporary ink figure painting is in the 1930 s and 40 s, represented by Xu Beihong and Zhou Sicong painter, using methods such as sketch to render characters, changed the ancient Chinese figure painting painting the drawbacks of the thin and

sequencing is insufficient, make Chinese ink figure painting more massiness, militantly proclaim. The Southern school painters, represented by Zhou Changgu and others, integrated the brush and ink painting of flowers and birds with the concept of character formation, giving the whole picture of characters a stronger flavor of ink and wash. The painting style of the painters of the southern school has a more prominent interest in ink painting, while the painters of the northern school pay more attention to the momentum of the picture. The two schools have their own strengths.

In the creation of works, the pen and ink are an organic whole and can not be split. Only pen without ink, it is easy to lead to the sharp edge of character description, look boring, only ink without pen, will lead to the character expression of flesh without bone, look weak. The expression of brushwork needs to be set off by ink, so as to show the character's backbone and demeanor. Only with the support of brushwork, can ink show the character's expression fully and eloquently. Especially in the picture of the dry and wet color expression, need to be reasonable control. If the ink is too light, it will lead to a lack of charm, while the ink is too dark, it will lead to a lack of backbone. Therefore, if you want to ensure the grasp of the ink to maintain within a reasonable range, you need to pass a lot of daily practice.

In the process of expression of ink figure painting, the ink methods used are mainly ink breaking, splash-ink and accumulated ink. Ink accumulation is mainly to absorb the picture expression skills in landscape painting, through the rendering of ink layer by layer, so that the figure looks more rich. Splash-ink method is the use of the natural penetration of the picture, to make the picture expression image become more rich, the characters look full of change, give people a sense of fluency, compared with calm and simple ink, can bring interactive interest, vivid image, the overall wonderful. But if the ink is not good, it will lead to the picture of the characters into a mass of dead ink. Therefore, if the picture expression wants to ensure the calmness and steadiness as far as possible, it is necessary to ensure the reasonable arrangement of ink blocks in the picture, the reasonable use of heavy ink, attention to the blank treatment of the picture, and ensure its flexibility and charm.

4. Conclusion

To sum up, in the development process of Chinese painting in the future, the focus is not placed on the competition between the concept of figure formation and Western painting, because writing god through figure modeling is not the core aesthetic value of Chinese painting. However, the focus is on how to express the unique visual flavor through the style concept and ink language, which still needs to be continuously explored and researched by generations of artists. For realistic ink figure painting in our country at present, based on the new historical conditions, further explore the unique characteristics of visual thinking mode in our country, is also the realistic pen and ink figure painting shape a new visual way to further broaden the figure painting ZaoXingGuan the fusion process between the language and painting, figure painting expression possibility to get rich.

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