

Application and thinking of rock color in current heavy color characters

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Abstract: *This paper mainly studies the application of painting language, tries to explore new ideas suitable for the development of modern painting art, inherit the ancient and expand the new, so as to integrate the artistic characteristics of rock color painting and meticulous painting, and convey more full painting emotion. Starting with the historical background of rock color painting, this paper analyzes its revival and development in contemporary art. Combined with relevant literature, this paper has a deeper understanding of rock color painting, a traditional painting art, and further considers how to better integrate the material application, techniques and color language of rock color painting into the creation of modern Meticulous Painting, In order to promote contemporary painting artists to inject richer Chinese cultural spirit into the creation of painting works with deeper painting skills.*

Keywords: *rock color painting; Heavy color painting; Innovation-driven development; Artistic creation*

1. Introduction

Rock color painting is a precious treasure of art and culture in China, with a long and deep historical heritage. The appearance of rock color painting has greatly broadened the means of expression of China's painting art, made up for the shortcomings of modern painting art, and skillfully integrated the lines, colors and subtle texture texture of paintings into one, adding more hazy beauty and abstract beauty to modern paintings.

2. Historical background of rock color painting and its revival and development in contemporary times

2.1 Background

The concept of rock color was popularized in China in the 1980s. Rock color refers to the color of natural rocks, and the pigments used are natural, and the pigments are preserved for a long time, and the rocks in nature are mainly the composite of some mineral products, so the color of contemporary rock color is not only traditional mineral color, but also the mineral color is only the basis of the color, which is the extension body of rocks, soil or gravel. Mineral color comes from heaven and earth, it is the extension of rock, earth or gravel, rock color was called "stone color" in Han and Tang dynasties, and there are many kinds of pigments, such as pure natural mineral pigments, there are also processed new rock mineral color, glittering color, mica, plant color, gold foil, silver foil, earth color, water-drying color, clam powder, metal color and so on ^[1].

Because of the special nature of the materials used in rock color painting, the carrier of rock color painting is also different, mainly used in Chinese painting, frescoes, and thangkhas and other painting carriers. Heavy color painting in China has thousands of years of development history, in the distant ancient times known as "Danqing", for example, we are familiar with the "Thousand Miles of Rivers and Mountains" is mainly to green landscape. Rock color painting and heavy color painting is the mainstream form of painting art in the Tang Dynasty, rock color painting in the history of China's painting art has a pivotal historical position, in the Tang Dynasty to reach the peak of the brilliant situation, but to the Song Dynasty, due to Su Shi vigorously advocate the Shi Fu painting, the literati began to incline to create the main writing ink paintings, rock color paintings gradually faded out of the art stage, the art status of heavy color paintings also fell to the bottom, and then ink paintings After that, ink painting became the mainstream form of painting. However, the important role of rock color

painting and heavy color painting in the development of China's painting art is indelible, for example, painters in the Sui and Tang dynasties, Zhan Ziqi, Li Si Xun, Li Zhaodao, etc. created most of the works are green landscape painting. Song Dynasty masterpiece "Thousand Miles of Mountains and Rivers" is a silk painting, whether it is the ink and brush rendering techniques or the use of color are inherited from China's traditional rock-color paintings and colorful paintings of painting techniques, which mainly use blue copper ore and malachite and other minerals as the main pigments, to enhance the color of the vibrancy as well as decorative, it is precisely because of the use of minerals as pigments, coupled with the use of superimposed colors, so that even after millennia, some of the pigments are slightly peeling. It is because of the use of mineral colors as pigments and the use of superimposed colors that even after thousands of years, some of the pigments have peeled off a little, but you can still see the true color of the "green landscape".

2.2 Revitalization and development

In the 1980s, the controversial rock color painting re-entered China's painting world, rock color painting can be traced back to the Tang Dynasty, originated in China, and then imported to overseas Japan, Japanese local painters will continue to carry forward the rock color painting, and combined with the characteristics of the Japanese painting for further innovation. In the 1980s, with the deepening of exchanges between Chinese and Japanese painting art, the improved rock color painting re-entered China. In the 1980s, as exchanges between Chinese and Japanese paintings deepened, the improved rock color paintings entered China again. As far back as the Han and Tang dynasties, ancestors had already noticed the distinctive colors of natural minerals and began to use rock color as a painting material. Natural mineral rocks were mined by hand and then further polished to create mineral colors suitable for painting. Going forward, many historical periods of excavated painted pottery, silk painting and lacquer painting are obviously using rock color painting techniques, Dunhuang Grottoes murals, Yongle Palace murals, Kizil Grottoes murals, Tang Dynasty murals, and Tibetan murals can also be seen in the figure of rock color ^[2]. In many works of art of the ancients, especially copying the classic works of cave murals, are flexible use of rock color overlapping painting techniques, such as the Yongle Palace murals in Shanxi, these great mural works not only show the traditional ancient culture and art of our country, but also an indispensable part of the world of painting art. After the passage of history, most of the frescoes have some cracks and wear and tear, so we can see from the outside of the frescoes inside the superimposed colors, but also for modern painters to learn how to use the mineral color to modern painting provides a model, you can learn its color matching method, but also as a model to copy.

How to further inherit the ancient and develop the new, so as to retain the traditional painting style and at the same time fit in with the diversified world of the present day, has always been an important problem that plagued the development of the modern painting world, Chinese heavy color painters have tried to learn from Western painting, hoping to integrate the advanced Western painting concepts, in order to promote the innovation of the art of Chinese painting. At present, Chinese traditional painting has already possessed advanced creative ideas and novel creative contents, in which more and more painting materials have gradually enriched modern painting forms, and rich and varied materials are also an indispensable part of the innovation of Chinese traditional painting. The emergence of rock color painting has injected new development vitality into the Chinese painting world, although its development in China was not smooth and was once questioned by all parties, but with the dedicated creation of modern rock color painters and the strong propaganda of various publicity channels, rock color painting has gradually regained the attention of the general public and has been sought after by everyone, especially young painters have used their whimsical ideas to integrate the techniques and colors of rock color painting into their modern paintings, resulting in both traditional and modern paintings. Especially young painters use their whims to integrate the techniques and colors of rock color painting into modern paintings, resulting in a collision between traditional and modern painting elements. After years of development, rock color painting has been recognized by more and more Chinese painters, and more and more modern rock color paintings have appeared in the art world, and rock color painting material can be purchased in China at any time. Rock color painting is not only superbly decorative, but also has the cultural connotation of traditional Chinese painting. Like traditional Chinese paintings, rock colors are shaped into flat surfaces that are stacked one on top of the other. Rock color combines the characteristics of Chinese and Western painting languages, forming a unique artistic language that only belongs to rock color painting itself.

3. Material Technique and Color Language of Rock Color Painting

3.1 Materials for petroglyphs

Rock color is one of the most common substances in nature and is mainly extracted from nature's original rocks. Natural rocks suitable for pigmentation are selected and then polished and processed to form unique mineral-colored pigments. "Rock color" refers to the color of the rock, so "rock color painting" is a painting work that is made by mixing rock particles of different colors and coarseness with adhesives such as ox-glue, gelatin and acrylic glue, and painting them on wooden boards, linen cloths, linen papers and other media. From the ancient Yangshao period of colored paintings, to the Shang and Zhou Yinxu period of geoglyphs, including the Qin, Han, Sui and Tang period of frescoes, etc. all use the rock color painting painting materials and techniques. Throughout the representative murals of the past generations, it can be seen that the ancient muralists could already flexibly utilize the material relationship. Some frescoes were painted directly on the natural coarse mineral sandstone layer, some frescoes were not painted on the polished layer of mud and grass, and some frescoes were created on the wall coated with thick white powder, which would appear to be highly saturated with the color degree of the whole frescoes, and there are also some frescoes were created directly on the innermost layer of the fine mud layer, which appeared to be the whole frescoes of gray elegant and chic.

The main materials for rock color painting are minerals and sandstone, which are powdery minerals and very granular with different sizes of particles. After being polished by hand, glue is needed as a binder because the particles are relatively large. The paper used to create rock color paintings is mainly absorbent rice paper, and the pigments are mainly used on non-absorbent canvas, which produces a kind of plasma layer between the cloth and the rock color pigments, and the rock color pigments are mainly attached on top of this plasma layer to ensure that the pigments will not penetrate into the back of the canvas to ensure the integrity of the work, and the non-permeable pigments of the minerals are very strong, and they will naturally pile up on top of the canvas under the adhesion of the glue, adding to the integrity of the painting. The mineral pigments are very non-permeable and will naturally pile up on top of the canvas under the adhesive effect of the glue, adding a bit of three-dimensionality to the painting. Because the materials used in rock paintings are mainly some pure natural mineral colors or newly developed new rock mineral colors, the minerals have a strong sense of granularity, with different thicknesses, it is the mutual refraction between the particles that will further enrich the color effect and light and shadow effect of the rock paintings under natural light, which is both bright and colorful, rich in sense of hierarchy, and add a little bit of nobility and elegance to the whole paintings. The granularity of minerals used in rock color painting will further enhance the hazy visual effect of the painting, and because the stone color is added layer by layer, the final presentation is a special effect of texture and mottled, which makes the viewer never tire of looking at it. Moreover, the coarse, medium and fine particles of mineral color will be presented on the canvas according to different ratios under the creation of the painter, which makes the whole painting produce a strong contrast between thickness and thinness, and achieves a natural and unified creative effect and artistic beauty. And it has the sense of rhythm of modern art [3].

3.2 Technique of rock color painting

Rock color painting has a long history of development, and modern rock color painting not only inherits the typical traditional painting techniques of various dynasties in China's history, but also integrates Japanese and Western painting techniques, and is now widely used in modern painting, the tools and materials used in rock color painting as well as the specific painting techniques have been integrated into the creator's rich artistic innovations, which further highlights the unique charm of the traditional Chinese paintings, and broadens the creative ideas of modern painting art to extend its expressive strength and enhance the aesthetic effect. It has broadened the creative ideas of modern painting art, extended its expressive strength, and enhanced the aesthetic effect. The creation techniques of rock color painting are as rich as the pigments used, mainly using the basic Chinese painting techniques, such as blowing, scattering, rolling, piling, leaching powder, etc. These painting techniques, when properly used, can greatly enrich the overall effect of the painting.

"Blowing". This technique is mainly used to depict the background of the work or images of things that are not important and do not need to be highlighted. The specific operation method is to put the pigment you need to use on the selected rice paper, then apply the special glue evenly on the area to be depicted with rock color, then take out the straw and use the skill to blow the pigment with the straw to the place where the glue is applied to finally achieve the pigment fully bonded with the rice paper. This

technique is not suitable to be used on images with obvious shapes, because the blowing of pigment has a certain uncertainty, and the pigment will change according to the strength of blowing, so it is more suitable to be used on the background production, which brings the viewer a kind of hazy and subtle beauty.

"Spreading". The technique is used in a wide range, almost can be applied to all procedures of painting, not only the scope of application is very wide, its operation is also extremely strong, in the creation of the work, first of all, the creators still need to be in the area of the need to create the rock color coated with glue, and then the pigment with the hand to spread directly in the prescribed area, due to the strength of the wrist of the person is different, the use of this technique after the effect presented is also different, give a person a natural and relaxed The visual effect is natural and relaxed.

"Roll". This technique can also be used in almost all creative procedures, the creator needs to use their own painting roller tool to skillfully roll the selected pigment from the side of the rice paper to the specified area, although the specific operation method is very simple, but it can create a sense of hierarchy in the work, and can be rolled many times to achieve the effect of stacking pigments, to enhance the heaviness of the picture.

"Stacking". This technique, contrary to the scope of application of "blowing", is mainly used in the depiction of specific things, and can skillfully enhance the rendering effect of the whole picture, and to a certain extent, it can also enhance the original volumetric sense of the picture, making it look heavy and solid. Specific methods of operation are as follows, first of all, they should be applied to all the pigments and pearl powder, glue mixed together, not randomly mixed, need to follow a certain proportion of science, glue cannot be too little, too little will lead to pigment shedding, but too much will increase the picture of the sense of weight, modulation is complete, and then use the brush dipped in pigment coated in a fixed area, the creator must grasp the degree of the pile of pigment, to the right amount! Otherwise, it will affect the overall beauty of the picture.

In addition to the above four basic techniques, rock color painting also has many other painting techniques, such as using rock color to blend with glue and outline, blending with acrylics, etc. The uniqueness of rock color painting with the use of pigments determines the diversity of its painting techniques. In the specific creation, because the rice paper and silk are very thin, coupled with the strong sense of granularity of the pigment, so when using these techniques must pay attention to the strength, to avoid unnecessary damage. It is best to attach the rice paper and silk to a wooden board or to mount the paper before creating.

3.3 Color Representation of Petroglyphs

The biggest characteristic of rock color painting is that it has rich colors, and these colors have a sense of hierarchy, and will collide with each other to produce a stronger color performance, the painting will show a brilliant and colorful luster and beauty like a jewel, in different light environments, from different perspectives will have a unique aesthetic experience, different light conditions will greatly affect the color of the paintings rendering, each rock color painting after the creation of the final rendering effect is unpredictable, will give the creator and the appreciator different surprise experience. The final rendering effect after the creation of each rock color painting is unpredictable, which will give different surprise experiences to the creators and appreciators. The color system of rock color painting is mainly based on five major color categories: pure natural mineral color, new rock mineral color, water-dried color, mica color and flash color ^[4], and also combined with modern metal foil technology to complete the creation of rock color paintings, which can be created independently without borrowing the unique colors of other painting technology, but if it is necessary to add the color characteristics of other paintings in order to enhance the color effect, which is also acceptable, but its natural colors should not be marginalized. But its natural color cannot be marginalized, mainly because the rock color painting itself is a strong degree of tolerance of the type of painting, there are no rules and regulations of the procedural steps of painting, only need to wantonly wield their own creative enthusiasm ^[5].

4. The combination and use of rock color painting and heavy color figure painting

The revival and innovative development of rock color painting has provided more possibilities for the transformation and innovation of contemporary heavy-color figure painting. The special pigments and unique creation techniques of rock color painting have brought a stronger visual experience to the

viewers, which to a certain extent breaks the inherent comfort circle of the creation of traditional Chinese hand-brush figure paintings, and finds a brand-new way of external expression for the creation of heavy-color figure paintings, and promotes the transformation of China's heavy-color figure paintings by hand-brush. It has promoted the transformation of Chinese Gongbi heavy-color figure painting [6].

Contemporary artists are constantly looking for new innovative paths for the development of painting art, and painters of heavy-color figure painting have been trying to apply rock color to the creators of modern heavy-color paintings in an attempt to give them a freer and more personalized concept of creation, and develop a single form of creation into a multifaceted creation. For a long time before, based on the dilemma of the development of heavy-color painting, the heavy-color painters in China tried to find creative ideas from the Western painting process, and to fully absorb the advantages and characteristics of traditional brush painting while innovating. For example, Tang Yongli, a senior brush painter, used one of the techniques of rock color painting, namely "shedding method", many times in his work "Dunhuang Dream - Childhood Dream", giving the whole work the vicissitudes of the ancient mural, and "shedding method" is also a creative technique of Chinese freehand painting, and "shedding method" is also a creative technique of Chinese freehand painting. The "shedding method" is also one of the creative techniques of Chinese freehand painting, and the incorporation of various painting techniques similar to the "shedding method" has provided new ideas for the innovation of contemporary brushwork heavy-color painting. There are also some heavy-color painters who actively absorb the advanced techniques of Japanese rock-color painting and localize the creative techniques of Japanese rock-color painting, creating works of art that no longer focus only on the techniques of brush and ink, the layout of the lines, the design of the shape, etc., but pay more attention to the connection between certain blocks of color in the picture, and the relationship between the blocks of color and the relationship between the color surface before the composition, which gives contemporary heavy-color painting a unique creative approach. For example, in Chen Wenguang's work "The Girl and the Cat", the shape of the girl is not highlighted; the girl occupies a very small proportion of the painting, and both the shape and the color have been weakened by the creator, who instead focuses on "the cat" as a key rendering object. The development of rock color painting in Taiwan is much earlier than that in Chinese mainland. Rock color painting is known as gelatin color figure painting in Taiwan, and their naming form emphasizes the fixed medium of the materials used in rock color painting attached to a certain paper, while Chinese mainland simply adopts the materials for naming, which is in fact the same thing. Taiwan's famous heavy color painter Lin Zhisuke's work "Small Leisure", depicting the story of the easy-going painter and the store waitress who met and got to know each other, the artist painted the waitress as a model, when the war was going on, and the painting was marked by a chariot in the background, to show a side of quiet land in the midst of the war, which is idealized throughout the entire painting, and the waitress's solemn standing posture and fixed clothing accessories, all show the Japanese The solemn stance of the waiters and the fixed clothing and accessories all show the institutionalized model of Japan. Other representative painters of Taiwan's heavy color painting include Liao Ruifen, Gao Shuihuei, and Zhan Qianyu.

Therefore, China's long history of grotto mural art cannot be simply summarized as all the connotations of rock color painting, mural art is only the source of rock color painting, laying the foundation for the development of China's rock color paintings, providing a model for copying. The development of modern Chinese painting art also needs relevant workers to stand on the shoulders of giants to further incorporate and develop creative thinking, and create a form of painting that meets the status quo of modern China. Modern painters should realize that rock color is not only a traditional form of painting, but also represents a creative concept, conveying a unique oriental flavor, showing the oriental aesthetics, and a kind of creative concept of the same thing. Rock color painting has evolved from a traditional form of painting to a modern form of painting, and its inherent creative thinking has not changed. Contemporary heavy-color figure painters can constantly try the new color experience brought by rock color. The unique material aesthetics that rock color brings to heavy color figure painting, the different materials show different texture of figure painting, all these characteristics belonging to rock color are calling for contemporary Chinese painters to keep exploring and adapting rock color to the modern aesthetic characteristics as soon as possible, so that rock color not only continues the spirit of oriental culture, but also can be placed in a wider space of contemporary art.

5. Conclusion

Based on the comparative analysis of the material texture of rock color painting and its aesthetic interest with heavy color painting, this paper studies the inheritance and innovation of the two painting

methods, hoping to promote the further development of rock color painting in China. The material of rock color not only inherits the traditional art of painting in ancient China, but also has an extremely far-reaching development significance to our present creation of figure brushwork and heavy color. Rock-color and heavy-color is in fact a close relationship of succession before and after the modern painting process not only need to focus on the inheritance of the traditional art of heavy-color painting, but also to incorporate into it the new elements of the new vitality of rock-color painting, and strive to let more modern painting workers can deeply understand the rock-color painting process, and try to combine it with the traditional painting, combined with the theme of the modern painting and subject matter, published in a variety of new media creation, so that more people will find that! Rock color and heavy color can be integrated with each other. First of all, we should learn the advanced painting theories and techniques from abroad, and on the basis of inheriting the traditional Chinese painting culture, we should further integrate them in our creations, so as to inject new vitality into the innovation and development of Chinese painting art, and to enhance the cultural self-confidence of the Chinese nation.

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