

Analysis of the Application Skills of Color in the Creation of Characters in Traditional Chinese Painting

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Abstract: *The reason why Chinese painting can occupy an important position in the history of world painting lies in the unity of its lines and colors. The figure painting in Chinese painting is the perfect combination of color and line, creating the unique beauty of Chinese figure painting. Color has undergone many rounds of evolution in the process of Sinicization, and the entry of Western art has also had an impact on Chinese painting. This article combs the evolution of color in Chinese painting, and analyzes how to use color in Chinese figure painting.*

Keywords: *Color, Traditional Chinese painting, Character creation, Application skills*

1. Introduction

The debate on the development of contemporary Chinese painting has been going on for decades and has caused an uproar in the Chinese painting circle. However, these discussions mostly focused on the pen and ink issues of Chinese painting, and there is not much research on the role of color in Chinese painting. Like pen and ink, color is also an important expression language of Chinese painting, and it is the soul and life of painting. In the context of contemporary aesthetic diversification, color is playing an important role in the innovation of Chinese painting. In the development of traditional Chinese painting, color also plays a very important role. To explore the application of color in traditional Chinese figure painting is of great significance to the development of modern Chinese dialect.

2. The development process of color in Chinese painting and its influence on art

2.1 The development process of color in Chinese painting

Color is the flowing life in painting, and it is also the most stimulating and perceptive signal in human visual perception. The development of Chinese painting is also accompanied by the evolution of Chinese cultural spirit. Starting from the budding form of Chinese painting, in the development stage of Chinese painting, color is the main form of expression in painting. During the Wei, Jin, Southern and Northern Dynasties, the color system of Chinese classical painting has basically taken shape. In the Sui and Tang Dynasties, another painting language-ink and wash was quietly staged. In the middle and late Tang Dynasty, Chinese color painting began to lose ground. The ancient paintings in our country are the world of colors. After Song and Yuan Dynasty, ink and wash were the authenticity. In the Ming and Qing Dynasties, ink painting was exaggerated to the point of replacing all other painting forms. After the Song Dynasty, color was only a supplement to ink language. The "Chinese painting" we are talking about today is a Chinese painting in the sense of the Song and Yuan dynasties, and a Chinese painting with brush and ink as its soul.

With the introduction of Western culture and art, the color of Chinese painting has undergone profound changes. Especially Western painting concepts, methods and techniques continue to enter the field of Chinese painting. The color style of Chinese painting presents a rich and colorful situation and demonstrates the spirit of the times. For the color innovation of Chinese painting, the Lingnan school painters, Xu Beihong, Pan Tianshou, Zhang Daqian, etc. have all made explorations and researches and made great breakthroughs. Contemporary Chinese painters have been educated by the Academy of Fine Arts and paid more attention to the training of the formal factors of painting. Color is one of the major courses of various fine arts academies. People have more understanding of scientific light and color

theory and psychological color concepts. Contemporary Chinese painting has a three-dimensional and all-round expansion in the exploration of color form language, so that both classical meticulous color painting and ink and wash painting have achieved modern transformation. Contemporary Chinese paintings have greatly enriched the expression techniques due to the enhancement of color awareness and attention to the various beauty potentials of colors.

Compared with Western paintings, Western paintings pay attention to the changes of light and shadow, but the shadow cast by light is not visible in Chinese paintings. Chinese painters also change the original hue of things to express their inner feelings and a certain special artistic conception. The development of Chinese painting is only in the context of color, from heavy color to heavy ink, from strong to light. In the use of colors, traditional Chinese painting and Western painting follow two different systems, and Chinese painting pays more attention to symbolism and ideology.

2.2 The influence of color on Chinese painting art

The influence of contemporary Western culture and the integration of Chinese and Western cultures have brought about changes in cultural thoughts, artistic concepts, and forms of expression. These factors together contributed to the transformation of the language style of Chinese painting, which made the role of color re-emerged and vigorous on the path of innovation and exploration of contemporary Chinese painting.

One is the influence of cultural spirit. The transformation of Chinese painting from color to ink and wash has led to the loss of color and contains profound Chinese cultural spirit. After the Song Dynasty, ink paintings reflected the aesthetic psychology and taste of the literati who pursued leisure and elegance. This creative principle of aesthetic taste cannot meet the aesthetic needs of mass consumer groups in the context of visual art such as contemporary colors and images. In today's diversified humanistic environment in the world, Chinese traditional cultural spirit and social value system have been impacted by Western value systems, and profound changes have taken place. The innovative development of Chinese painting in the 21st century is accompanied by the transformation of many factors such as contemporary Chinese cultural spirit and social value.

The second is the impact of color art. Before the 20th century, Chinese painting was relatively closed. After the 20th century, under the impact of Western culture and art, Chinese painting suffered a greater impact. At the same time, a large number of life colors invade people's vision, and colors are challenging people's visual senses everywhere. Having been in a colorful environment for a long time, the ink painting world has fallen into an embarrassing situation of visual weakness. These have affected the transformation of the language style of Chinese painting.

The third is the fusion of Chinese and Western colors. The Taoist color concept pursues extremely simple and simple colors, and has a tendency to return to the most primitive black. Under its influence, the colors of Chinese paintings formed a five-color system with independent color aesthetics. With the gradual recognition of Western color science by Chinese painters, the colors of Chinese paintings have quickly become modernized after they merge with Western color science. Chinese painting formed a color language in the Western modern seven-color system, breaking the understanding of traditional Chinese painting, affecting the creation and appreciation of Chinese painters, and changing the understanding of color by Chinese painters.

3. The influence of color on Chinese figure painting and creative application skills

The understanding of color in Chinese painting is constantly developing, and the use of color also has its own rules. Chinese figure paintings can be said that the use of colors in Chinese paintings is distinctive and constitutes the characteristics of Chinese figure paintings. Among the early Chinese paintings, figure paintings occupies the mainstream, with many representative works. These paintings reflect the emphasis on the use of color in the creation of figure paintings before the Tang Dynasty, and reflect that the use of color in figure paintings during this period has become more mature, and the use of color has become an important part of painting.

3.1 The influence of color on traditional Chinese figure painting

First of all, the characteristics of Chinese figure painting. The use of colors in Chinese figure paintings is relatively simple, not as bright and colorful as in Western paintings. Chinese figure

paintings are often dominated by one main color, and the use of other colors is only a slight supplement. The use of colors pays attention to the color. The cooperation does not pursue the intensity of color. Second, the organic combination of ink and color in Chinese figure painting. In terms of the combination of ink and color, Chinese figure painting embodies the outline of ink lines, and the ink color is outstanding. Based on ink, it is fresh, elegant and heavy, reflecting the agility of colors. At the same time, the effective coordination of color and ink also shows the artist's level. Chinese paintings are based on the Tang Dynasty, and the use of color has reached a certain level before, but the real characteristics of Chinese painting are still ink paintings.

Second, the advantages of Chinese figure painting. Although the color paintings before Tang have reached a high level of artistic attainment, the uniqueness of Chinese painting lies in its unique expression of ink, color, line and artistic conception. Chinese painting replaces the richness and variety of pigments with the black and white changes of ink and wash, and forms the treatment of color by splashing ink and ink accumulation in the painting, and expressing the posture of the characters through the shade of ink. What the painter pursues is not only truth and image, but the demeanor and thought of the character. Second, Chinese figure painting is "Shangyi". Perseverance and pursuit of artistic conception have created Chinese figure paintings. Chinese figure painting pursues a combination of form and spirit. Looking at Chinese paintings, what we feel is not its stunning colors, but the beauty of its artistic conceptions. Outside the painting, we can feel the subjective meaning the painter wants to express, and different viewers can feel different thoughts in the same painting.

Finally, ink painting ignores color. Although this has created the unique style of Chinese figure painting, it has also caused the development of Chinese figure painting to not have the colorful paintings as before. On the other hand, Western paintings, known as oil paintings, have greatly developed the role of color in painting. Western paintings give people a magnificent and magnificent visual experience. Western figure paintings pay attention to the meticulous lines, the light and dark changes, and the colors are true and natural. We cannot say that the development of ink and wash in Chinese figure painting is not good for figure painting creation. In fact, these are only different stages of the development of painting. Today, or in modern times, the important aspect that distinguishes Chinese and Western paintings is the different use of colors. The relationship between the two is not an opposite relationship. Chinese painting has developed to this day, and we are also experiencing the use of colors. change.

3.2 The application of color in the creation of traditional Chinese painting figures

Different historical periods have created different painting styles. At the same time, it is precisely because of the continuous development of history that painting always expresses the development of the times in its unique form. On the one hand, painting expresses the author's worldview, outlook on life and values; on the other hand, painting also needs to adapt to reflect the aesthetic needs of the times. In terms of long-term development, as a painter, he should be brave to innovate and break through the shackles of traditional Chinese painting concepts. Color is more than just ink and wash. A new understanding of color is the development trend of Chinese painting, and it will also realize another glorious Chinese painting. The use of color can be divided into color and color. Color is only the basis. Whether color can be used to achieve the effect the artist wants to express requires the assistance of technique.

First, the basic techniques of using colors in Chinese figure paintings. Specifically, it includes three different techniques. The first is the gradient method. The ink is divided into multicolored colors, reflecting the effect of "rendering". The color and ink will show different colors from dark to light, showing different effects. The creation of human faces in painting requires a mastery of color gradation, which is both real and Naturally, the facial expressions of the characters are beautifully presented, and the color gradient can also achieve the hazy artistic effect. The second is the reconciliation method. This method is actually more common in Western painting. Blending is to mix different colors of paint to create the color that the artist wants. For example, the skin color of a character picture needs to be reconciled by the painter. There is rarely a color that is the same as the color of the character itself, and it needs to be reconciled by the painter. Reconciliation is a basic skill of a painter. The third is the dipping method. This technique requires the painter's drawing skills to be relatively high. It needs to control the intensity of the brush properly, and the result is satisfactory. To increase the color of the work, the painter can dip in a variety of colors and draw with one stroke. This technique often produces unexpected results. It is also a manifestation of the pursuit of inner transcendence in Chinese figure paintings that are not bound by colors.

Secondly, Chinese figure painting uses the colors of Western paintings. There are differences in color between Chinese figure paintings and Western figure paintings. The colors of early Chinese figure paintings are mainly black, white, red, yellow, and blue. Black and white are relatively independent, showing two styles of Chinese paintings. The early pigments in Chinese figure paintings were mostly mineral pigments, which had the advantages of bright colors and not easy to fade. Behind the popularity of Western painting, the "invasion" is an objective recognition of people's aesthetic feelings. The colors in Western paintings, especially in figure paintings, the exquisite use of colors and the combination of painting techniques often give people a true, cordial and lifelike aesthetic experience. Behind this aesthetic experience is the Western painters' thinking on the painting theory of "transporting emotions by color", which is different from Chinese paintings that highlight the author's artistic conception by the lightness of color. In China, "elegance" has become the ultimate pursuit of painters. In fact, it does not conflict with the use of colors. Red conveys passion, blue conveys depth, and black conveys fear. The understanding of these colors is ignored by Chinese painting. .

Finally, the use of color in the creation of Chinese figure paintings does not mean complete Westernization. Before the Tang, Chinese paintings had the perfect use of color. Chinese figure painting has its own tradition of using colors, and the characteristics of the use of colors in Chinese painting. On the one hand, the unique pigments in China are bright and not easy to fade; on the other hand, the use of colors in Chinese painting is mainly to express artistic conception. Give color with the class. With the development of figure painting in Chinese painting today, the understanding and application of color should not be separated from the characteristics of Chinese painting. On the one hand, the extreme use of color can show the true and innocent state of nature. On the other hand, the unique artistic conception of Chinese figure painting can show the world of thought behind the character, and the painter's use of color can also realize the exchange of ideas between himself and the viewer.

4. Conclusion

Chinese figure painting is an important part of Chinese painting. Ink and color constitute different aspects of figure painting. Whether it is ink or color, the creation of figure painting in Chinese painting should not be a simple use of color, but should recognize the philosophical thinking about people and the world behind Chinese ink painting. The development of painting to this day, Eastern and Western paintings show different painting theories, the use of color should not only stop at the level of techniques, Western painting color theories and techniques are extensive and profound, as an important part of Chinese painting, the development of figure painting should be On the basis of adhering to the spiritual characteristics of Chinese painting, we are open to all rivers. As a Chinese painter, we should also continue to innovate and push the creation of Chinese figure painting to a new peak.

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