

The Embodiment of Chinese ink Culture in the Creation of Traditional Chinese Painting

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ABSTRACT. *Traditional Chinese painting mainly uses brush as a creative tool and outlines the soul of artistic creation by dipping water and ink. Ink culture is also a representative cultural element of our country, which brings together the essence of Chinese culture, which interprets Chinese traditional culture in different forms. Adding the embellishment of brush and ink culture to the creation of traditional Chinese painting can endow the soul of the painting and make the monotonous situation become flexible. This paper briefly expounds the characteristics of Chinese painting and ink culture in the creation of traditional Chinese painting, and discusses the application of ink culture in the creation of traditional Chinese painting in combination with the significance of ink in the creation of traditional Chinese painting.*

KEYWORDS: *Chinese painting creation; Chinese ink culture; Application*

1. Introduction

China has a long cultural history of more than 5000 years. Chinese traditional painting, as the most representative culture with Chinese characteristics, its form of expression is ink, which makes ink gradually become the synonym of Chinese painting. From the perspective of the creation skills of traditional Chinese painting, the Chinese ink culture has created a wonderful literary work with simple lines and ink, which has become an important support for the masters of traditional Chinese painting to render their inner spiritual color. In order to adapt to the modern society, the creation of traditional Chinese painting should conform to the aesthetic concept of modern people, it is necessary to deeply explore the internal law of the development of ink culture and provide for the creation of contemporary traditional Chinese painting A broader space for development.

2. Chinese ink culture

2.1 Connotation

In Chinese culture, for the appreciation of calligraphy and painting, we should pay attention to “viewing its potential from a distance and its shape from a close perspective”. The expression of ink on paper reflects the value of viewing from different angles. From a distance, we can see the momentum contained in the painting. From a close perspective, through the perfect combination of ink rendering and dots and lines, we can see the meaning of the specific shape of the painting. Ancient Chinese calligraphy and painting are very similar in the way of expression. When painting, it requires “painting with calligraphy”, that is to say, it emphasizes the function of painting “writing”. Painting and calligraphy works, one stroke and one painting all have strict stress. The combination of hardness and softness of dots and lines and the rendering of ink are the mirror reflection of paintings on all things in the world. The so-called “one painting, one shape, one state, one light and one thick” in calligraphy and painting works, combines hardness and softness, cultivates all things. There are profound humanistic principles between dots and lines. The artistic conception of strokes and ink contained in dots and lines reflects the realm of paintings, while the intensity of dots and lines reflects the creator of paintings Inner thoughts. The length, size and thickness of dots and lines can form a variety of works through human action. Dots and lines are required not to be repeated in the use of the Chinese writing brush, but to be continuous and intermittent. We should pay attention to the integration of painting and calligraphy. The thickness of each stroke in the use of lines is different, and the requirements of dots should be just good, thick and full. For example, the finishing touch of a dragon can make the whole painting charm with one stroke Sketch out, that is, use the point effect in the most important place of the work, so that the painting can achieve a perfect interpretation [1].

2.2 Classification

There are two kinds of Chinese writing brush and prepared Chinese ink: brush and ink. Among them, the brushwork can be divided into the center, the following, the opposite and the exposed, etc., while the rule of ink embodies the sense of space and texture in the painting. The earliest use of brushwork is to support the overall framework of the painting, that is, the “bone brushwork” in the “six methods”. The brushwork is shown by the ink method, which can reflect the ups and downs of the brushwork, and the atmosphere is rendered by black color. Due to the influence of Confucian traditional culture of the mean, the expression of Chinese traditional painting on the ink method is often embodied in the way of ink rendering. With the help of ink to express the ink method, the changes of different expression methods are mainly expressed by the way of ink rendering. The expression form of ink mark is reflected in the priority of ink application. The ink method fully absorbs the ink in the use process, because of time and force in the use. The influence of the quantity makes the ink trace show different levels of dryness and wetness, and makes the painting show different effects in different periods. The unity of ink method and brushwork pays attention to the function of rice paper and water. The water content in ink and the water absorption ability of rice paper make the performance of painting different. Although on the surface, it strengthens the level concept of ink, it also weakens the performance of ink to a certain extent. Therefore, in modern painting, the emphasis of brushwork is higher than that of ink method [2].

2.3 Aesthetic value

Since the Song and Yuan Dynasties, there have been only a few strokes of Chinese traditional painting, which may be the creator's creative attitude or the creator's self feelings. However, this kind of scribble is not good for the inheritance of Chinese traditional painting, which weakens the number of midpoint lines in Chinese traditional painting. However, this method plays a great role in the construction of complex artistic conception, sometimes shown by a few strokes. The connotation is often more prominent than the complex rendering. In the creation of traditional Chinese painting, it is basically a deep expression of intention. Unlike the abstract painting features in Western oil paintings, it is a delicate artistic conception between abstraction and reality. Qi Baishi, a famous Chinese painting master in China, believes that the essence of traditional Chinese painting creation lies in the creator's ability to find a balance between resemblance and non resemblance. If the painting is not resemblance, it will make future generations think that it is deceiving the world. And the creation of paintings is too likely to make people feel unreal, too kitsch, not in line with the concept of appreciation of Chinese people. In the past, when appreciating traditional Chinese painting works, people would judge the specific connotation of the works according to the expression form of brush and ink, and think that paintings are created on the basis of reality, which is not conducive to people's in-depth understanding of paintings.

The traditional Chinese painting embodies the connotation of painting with intention art, and creates the artistic conception of infinite reverie through the expression technique of “similar in shape but different in spirit”. The temperament charm and situation in the traditional Chinese painting are the highest expression of painting aesthetics, and the embodiment of temperament charm and situation is realized by the means of combination of brushwork and ink method. When painters create paintings, they mainly express the majestic greatness of nature through their personal subjective feelings. Everyone has different feelings about nature, so the styles of paintings are different. But one thing is certain, in the creation of traditional Chinese painting, we use brush and ink to express our perception of nature. According to the characteristics of different objects in the painting, we use the brush and ink technique to summarize, so as to form a work with contrast, connection, conversion in the environment and a sense of hierarchy in the rhythm, which shows the running track of natural life and the painter's temperament. Brush and ink are not only the specific points and lines outlined, but also the inner expression of the painter, and the external embodiment of the painter's character and literary self-restraint. Therefore, it gives the soul of the brush and ink itself [3].

3. The unique charm of traditional Chinese painting

3.1 Chinese painting embodies the characteristics of Chinese culture and the thoughts of Chinese literati

The Chinese nation is an ancient but not lifeless nation with a long history of 5000 years. Chinese culture is a treasure culture with a long history, broad and profound, inclusive and regional characteristics. With the development of history, traditional Chinese painting has been spread and innovated continuously. Its vitality is more powerful, its face is more radiant, and the breath of culture is full of Chinese characteristics, just like the development path of our country. Chinese culture is implicit and profound, and so is traditional Chinese painting.

It uses strokes and ink on rice paper to depict landscapes, flowers, birds and trees, things and figures in a deep, shallow, thick, thin, few grass and grass, and mastermindedly. It is an art of “expression” to stress “to write God by action”. It does not stick to the form of the surface of the object, but pays more attention to express the author's inner feelings through artistic conception, just like the ancient poetry in China, which is essentially different from western painting. What western painting pursues is “to write the form with the form”, using the technique of “reappearance”, emphasizing the integrity and generality of the picture.

From the perspective of artistic techniques, traditional Chinese painting can be divided into three types: fine brushwork, freehand brushwork and part-time work. Meticulous Brushwork is to outline with meticulous brushwork. No matter from the whole or details, the brushwork is neat and meticulous, reflecting the seriousness, preciseness, delicacy and softness in Chinese culture. The freehand brushwork pays attention to the verve of the painting. The author is free and unrestrained, like flowing clouds and streams of water. He can put and put freely. He can express his mind directly with no splashes of ink. He can present his inner feelings frankly, revealing the free and easy, magnanimous and relieved Chinese culture. This is a kind of feeling, reflecting the pride of Chinese people. The combination of fine brushwork and freehand brushwork is a combination of fine brushwork and bold brushwork. The author may write a brushwork at will, but the strength, bending and starting are all “with a plan in mind”, which is the embodiment of Chinese people's overall consciousness and consideration of all aspects of personality characteristics and thinking mode[4].

3.2 The development of traditional Chinese painting reflects the development of Chinese history

History is the way that forefathers grope and grow up. Reviewing history is the process of learning forefathers' wisdom, which is called learning from history. Every dynasty or era has certain historical conditions, political system, legal system, economic level, moral standard, religious belief and philosophy, and the integration of these aspects together determines people's living standard, spiritual outlook and humanistic quality. Literati poets write poems and make speeches, or write without a splash of ink, so as to express their inner feelings. Many works come together to show their feelings, which is the cultural brand and historical outlook of an era. We can also see the economic and technological development at that time from the exquisite degree and technological level of painting creation. Chinese painting is not only a tangible object, but also a spiritual wealth worth savoring [5].

3.3 Appreciation value of traditional Chinese painting goes deep into heart

Traditional Chinese painting is the direct expression of the true feelings of the Creator with the help of the brush and ink. Viewing painting is like watching the heart, like watching people, like talking with the creator -- the communication of the soul. The influence of appreciating traditional Chinese painting on people is subtle. At the beginning of a painting, what you see is some divine images. The viewer can't help but feel how simple ink and wash can draw such a real picture. Slowly, we can't help but admire that every detail is so lifelike and full of verve. Here are branches of trees, there are distant mountains, here are peaceful bridges and flowing water. The most important thing of traditional Chinese painting is the artistic conception, which is also the key to the success of the creation of traditional Chinese painting. It unconsciously brings the audience into a situation, which is a kind of graceful ideological experience, without explanation and without interruption. The exchange of ideas without words is the highest level of communication. This aesthetic experience is based on the profound artistic cultivation of the creator. Under the simple brush, it reflects the creator's ideological connotation, cultural background and the skill of writing. There is no noise, no hurry, no struggle, no pressure, only peace and calm, the beauty of harmony and nature, the simplicity and indifference of nature. The reason why many traditional Chinese paintings are so valuable is that they still have a calm attitude in the rapid development of modern society, which can purify the soul, penetrate the soul and expose the essence of life. The appreciation value of traditional Chinese painting goes deep into the heart, and the value of this visual feast is immeasurable [6].

4. The application of Chinese ink culture elements in the creation of traditional Chinese painting

4.1 “Point” in traditional Chinese painting

Pick up the pen dipped in ink, it seems that everyone can paint a picture with great passion, but only when painting can we see who is the real artist. The point is the easiest and the most testing stroke. Where to start, what strength to use, and when to close the pen? Every “point” has its own stress, meaning and potential default rules. Different people have different moral sentiment and artistic accomplishment. When painting, they also

have different inner activities and thoughts and emotions, which are reflected in different forms, sizes and strengths at each “point”. If a layman in a painting adds a “dot” at will, it will be easily seen by the people who understand the painting. Because traditional Chinese painting is the inner voice of the creator, and every “dot” is indispensable in the whole. The idiom “finishing touch” reflects the important role of “dot”.

4.2 “Line” in traditional Chinese painting

“Line” is the most important form of expression in traditional Chinese painting. Almost every painting has many independent or intersecting lines. The function of lines is to construct the overall framework and specific things or characters of traditional Chinese painting, and grasp the overall layout of a painting. There are simple and complex lines. Simple lines are generally used to describe mountains, rivers and trees, while complex lines are generally used to describe specific people or things. The strokes of lines are different in length, thickness, softness, hardness, and thickness, outlining specific images. Each stroke is the depiction of the creator's heart, which has a certain shape in the creator's heart.

4.3 “Emptiness” in traditional Chinese painting

There will be a certain blank area in the creation of traditional Chinese painting, that is, the so-called “blank”, which refers to the appropriate blank part in the creation of traditional Chinese painting according to the proportion of the painting and the artistic conception. In the process of appreciation, the appreciator will have infinite reverie and thinking because of the blank, and different appreciators will associate different scenes because of different personal thoughts and mood, which means that the existence of blank makes the Chinese painting have infinite possibility because of the existence of the appreciator. Due to the different regions, there are certain differences in the blank space of the creators in the traditional Chinese painting, which adds more diversified charm to the traditional Chinese painting [7].

4.4 “Li” in traditional Chinese painting

“Li” is a potential rule in the creation of traditional Chinese painting. A flowing landscape painting seems to have no rules, but in fact, it has its inevitable rules, that is, the “Li” of traditional Chinese painting. Like many ancient poets and creators of traditional Chinese painting, their works or words and deeds seem unruly, but in fact, they have certain bottom line and constraints. This is also the Chinese way of doing things and being a man. There is no lack of preciseness in being free and easy, and there is no lack of seriousness in being bold and unconstrained.

4.5 “Environment” in traditional Chinese painting

Chinese works, no way is poetry or painting, the most important thing is the artistic conception, pay attention to the external appearance of emotional atmosphere, the key to evaluate the success of a painting is whether its artistic conception is created in place. Works with artistic conception are successful works, which are not only limited to the surface form of works, but also more spiritual. The fish and shrimp in the painting are vivid and lifelike. The delicate butterfly seems to stay on a flower petal for a while. The magnificent mountains and rivers seem to reverberate. The audience is at the scene and full of emotion. Works with artistic conception can be graceful forever, and have precious collection value.

4.6 “Meaning” in traditional Chinese painting

But every work must have a certain intention, just as words have substance. No matter what artistic conception the creator wants to portray, first of all, he must have some ideas in his mind, and then he can conceive how to express it, with what kind of images and strokes to express it. The voice with substance is worth listening to, the painting with thought in the ink is worth appreciating, and the “meaning” of traditional Chinese painting is worth grasping and savoring [8].

5. Conclusion

Chinese painting is an art treasure that our country is proud of, an important manifestation of the culture with

Chinese characteristics, and the essence of Chinese culture. It has a high artistic value. Traditional Chinese painting embodies the characteristics of Chinese culture and the thoughts of Chinese literati. Different from western painting, traditional Chinese painting pays attention to the technique of “expression” and the verve. It can be divided into three painting techniques, i.e. fine brushwork, freehand brushwork and part-time work. The overall idea is free and easy, bold and unconstrained without losing preciseness and delicacy, which is the characteristics of Chinese people. Traditional Chinese painting develops gradually in the course of historical evolution. Its material tools, painting contents and its thoughts and feelings are all branded by the times, which has precious historical value. The fundamental significance of traditional Chinese painting lies in its appreciation value. Viewing painting is like viewing the creator's heart. Its unique artistic conception makes the viewer feel the dialogue with the creator in silence, which is a wonderful visual feast and aesthetic experience. The scene of “silence is better than voice” at this time is the most valuable artistic wealth. The reason why Chinese painting has such a huge appreciation value lies in the application of Chinese ink culture elements in it. The essence of Chinese painting is the same as that of brush and ink. If the brush and ink are used properly, the creation of Chinese painting will be successful. There are six forms of expression of Chinese brush and ink culture: point, line, space, reason, environment and meaning. Each stroke is the product of the author's inner feelings and thoughts. It is the true expression of the creator's inner heart, with appropriate strength and form. Chinese brush and ink cultural elements have created invaluable traditional Chinese painting, which is the crystallization of the excellent traditional art of the Chinese nation. It is worthy of serious taste so as to continue to carry forward the inheritance, improve the aesthetic sentiment, and get more spiritual growth.

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