

The Application of Chinese Painting in Movies and TV Plays

Shuang Liu^{1,*}

¹Academy of Fine Arts, Sichun Minzu College, Kangding 626001, China

*Corresponding Author

Abstract: As an important part of Chinese traditional culture, Chinese painting has a long history. With the advent of the cultural transition period, it will become a trend for Chinese painting to be used in film and television dramas. The combination of film and television drama as a new art and Chinese painting has enriched the audience's visual color to a large extent, and has also promoted the new development of art. This article analyzes the artistic expression and value significance of the integration of film and television dramas and Chinese paintings from the aspects of artistic elements, patterns, virtual reality, and blank space.

Keywords: film and television drama, Chinese painting, elements, pattern, virtual reality, blank space

1. Introduction

Chinese painting has a long history and distinctive national characteristics. After thousands of years of accumulation, it has been continuously enriched and developed. At the same time, Chinese painting has a unique painting language, which has a very important influence in culture and art at home and abroad.

In today's era of cultural transformation, new modern digital technology has enabled the continuous presentation of film and television drama art culture in the public's vision, which not only enriches the audience's visual color to a large extent, but also promotes the new development of art. As a new art combining with Chinese painting, film and television dramas have the characteristics of Chinese culture and art.

2. Poetic and picturesque film and television dramas

In the opening title of "Knowing Whether It Should Be Green, Fat, Red, Thin", there is a rich Chinese ink painting, which caters to Li Qingzhao's poem "Like a Dream": "Last night it rained and dredged, and a deep sleep will not eliminate the residual alcohol. Try the questionnaire. Lianren, but Dao Begonia is still the same. Do you know, do you know? It should be green, fat, red and thin." The artistic conception of a Chinese painting is fully revealed, and the gentle and jade-like temperament can be seen between the splashes of ink. The opening of the film evaporates the rich Chinese ink painting to the extreme, and the delicate and beautiful picture makes people have the illusion of dreaming back to the Song Dynasty. French film critic Mardin said in "Film Language": "Pictures are the basic elements of film language." As a film and television language, pictures are the same as the words, words and sentences of language in addition to recording life. Use his own unique way to express the connotation and meaning of a film and television.

Every picture in "Strategy of Yanxi Palace" is full of poetic and artistic flavor, thanks to the use of classic Chinese paintings. The Emperor Qianlong, played by Nie Yuan, received "Quick Snow and Clear Posts" from Concubine Gao, as well as masterpieces such as "A Thousand Miles of Rivers and Mountains", "Living in Fuchun Mountains", "Luo Shen Fu" and other masterpieces. The courtyard design is full of Chinese painting. It shows the essence of traditional Chinese painting in many ways.

The animated short "Beautiful Forest" shows a long scroll composed of Chinese Song Dynasty meticulous flower and bird paintings in just over 7 minutes, including Song Huizong's "Furong Golden Pheasant" and Lin Chun's "Fruit and Coming Birds" And many masterpieces such as "Red Polygonum Waterfowl Picture". The first frame of the short film has a leisurely ancient charm, the wind blows the leaves and the birds fly high, and these paintings come to life in an instant. The slender feathers of the

small birds on the screen are clear and countable. The water prawns and waterweed are rendered in dark green. A small bird shakes the feathers of its body. It raises its neck and catches a river prawn from the water, and then swallows it with its head up...this The group's shots taken from the fan paintings of the "Red Polygonum Waterfowl" in the old collection of the Forbidden City are tantamount to amazed China and the world.

3. The fusion of Chinese painting and film and television drama

3.1 Ink and wash elements

Ink and wash is a form of expression of Chinese painting. Chinese traditional ink and wash were first used in Chinese animation film and television works. Mao Dun commented after watching the first ink-and-wash cartoon "Little Tadpoles Looking for Mother" in 1962: "White Stone is treasured by the world, so handsome and refreshing. Rong Bao is good at copying, and it can often be chaotic. What is the expectation of the film world to create a ghost the famous paintings are really dynamic, and the flight is lifelike. The willow leaves are floating in the rain, and the stalks are fragrant. The tadpoles are looking for their mothers, running and asking busy. Only because of one body, repeatedly admits the wrong mother. Don't laugh at the tadpoles, and people have this. Comprehensive, good intentions do bad things. Moxiao's story is born, and there is philosophy in it. Painting and poetry are all three beauties." This film combines ethnic ink animation with traditional ink painting, but also ink painting the unique aesthetic culture and artistic conception are shown. As a traditional form of artistic expression, ink and wash has gradually penetrated into other art forms and has been well interpreted.

"Little Tadpoles Looking for Mother" for the first time takes the form of Chinese unique ink painting, "single-line flat painting". Although there is only a 14-minute animated short film, almost every shot is an excellent ink painting, and it won a place in the film and television circles as soon as it was broadcast. Cartoonist Fang Cheng said: "This film has a unique artistic style. It can be said that each shot is a moving picture, making the audience feel like they have entered the palace of art [1]." French "Le Monde" review the film praised "Chinese ink paintings with soft scenery and meticulous brushwork. The actions expressing anxiety, hesitation, and happiness make this film attractive and poetic."

The characteristics of Chinese painting are evident in Chinese ink and wash animations. Ink and wash animation films often combine ink and film techniques to form "living" and flowing ink paintings. "Muddy Flute" is another ink-and-wash landscape cartoon that is worth mentioning. The whole background adopts the traditional Chinese south of the Yangtze River: small bridges, flowing water, and willows. The bamboo forest is deep and the fields are beautiful. Using the shepherd boy to find cows all the way, it shows the sceneries of high mountains and farm houses commonly seen in Chinese landscape paintings. The artistic conception is far-reaching and gives the audience a peaceful and leisurely feeling. In the film and television works, the proper use of blending and blurring techniques has shaped the artistic effect of ink paintings that blend in water and milk, and make the pictures more attractive and attractive, and increase the appeal of the work.

3.2 Landscape pattern

Zhang Yimou once said in an interview: "Everyone has a dream of martial arts, and every Chinese artist has a dream of ink and wash." As a representative of Chinese painting, ink painting uses water and ink to paint with different levels of ink. Present. It pursues charm and artistic conception, focuses on expressing freehand brushwork, and forms a unique style of "between likeness and dislikeness" [2].

In "Crouching Tiger, Hidden Dragon", in order to highlight the charm of the oriental culture of the film, Director Li Ang makes extensive use of the constituent elements of Chinese landscape painting, and combines unique Chinese culture (Chinese calligraphy, landscape, martial arts, etc.) very cleverly. Together, the characters in the play and the audience are brought into an imaginary state of Chinese landscape painting, reflecting the "natural unity" of man and nature.

The opening scene of "Crouching Tiger, Hidden Dragon" is a picture composed of small bridges and flowing water, houses, trees, mountains and rivers, and elements such as small bridges and flowing water, houses, trees, mountains and rivers are precisely the basic elements in Chinese landscape painting. The picture is divided into close-range, middle-range and long-range composition methods, which are processed using the "scattered perspective" principle of Chinese painting.

The lake and the arch bridge are flowing in the near scene, the middle scene is Huizhou architecture, and the distant scene is the relatively hazy mountains and rivers. The graceful mountains and lakes, coupled with the elegance of ink, are like a Chinese ink landscape painting. This scene adopts the "pingyuan" composition commonly used in Chinese painting, allowing people to enter a world of rivers and lakes with mountains and rivers as the background from the beginning, and experience the strong feelings of mountains and rivers.

3.3 The relationship between virtual and real

"There is nothing in the void", while "the real has something". In the picture, there must be reality in the imaginary, and the imaginary in the reality, so as to evolve the weight of the pen and ink, the intensity of the ink, the density of the scenery, the warm and cold colors, the echoes of the guest and the host, and the difference between large and small... picture space.[3]" The application of this relationship between reality and reality in film and television drama works can not only enhance the rendering of typical environments and typical characters, but also influence and infect the audience, and enhance the ideological connotation of the work.

Movies and TV dramas use the relationship between reality and fiction in Chinese paintings, but it is a reproduction of the relationship between reality and reality, and it is also an innovation of film and television dramas. As a new form of art, film and television dramas are essentially the same as the art of painting. The plot screens in the film and television dramas are real, and they contain emotional feelings, which all highlight the characteristics of the relationship between reality and reality in Chinese paintings.

The artistic expression of fictitiousness and reality in Chinese paintings applied to film and television dramas can not only enhance the artistic expression ability and appeal of the film, but also reflect the plasticity and manufacturability of the film, and it can also highlight the deeper connotation of the work.

In film and television dramas, "virtual" and "real" often run through the work. "Real" is the most intuitive and direct image and sound of mountains, water, people, and scenery that the audience can see. "Void" is embodied in the rendering of the background of the film and television drama and the emotions of the characters. Directors often use the conversion of scenes and scenes to integrate the aesthetic art of Chinese paintings with reality and fiction, so that the audience can resonate with them.

Chinese painting is not only poetic, but also the virtual reality of the picture, creating an artistic conception. "It's as vast and subtle as it is", it is more appropriate to evaluate the visual effects of the movie "Shadow". The film uses a lot of veils on the scenes, and the veils are filled with calligraphy to heighten the atmosphere. The costumes of the characters are also made of yarn, and ink patterns are printed and dyed with Chinese craftsmanship. The veil is looming between transparency and impermeability, and the elegant clothing adds a bit of splendor to the film. At the same time, the story is set on a rainy day, misty and rainy, making the picture more layered. Su Shi's poem "Mountains in the sky and rain are strange" depicts the mountains in the film very appropriately-feminine, hazy, elegant, and full of Chinese painting charm, creating a world of images with distinctive Chinese artistic characteristics, virtual reality and reality, as if a dynamic Chinese epic picture scroll slowly unfolds.

"Shadow" uses the black, white and gray tones of Chinese ink and wash, a bit more restraint and forbearance in the ups and downs of the cold Zen, but without losing the beauty of tension. The ink is a cold color, and the painting made up of five inks is chilly, and its tone is slightly darker. But a good painting will be good at using white to contrast with the cold colors of ink, and gray tones. The varying degrees of changes in black, white and gray prompted the ink painting to show a sense of hierarchy, and the film and television drama officially borrowed this creative conception to achieve its visual effect.

Director Zhang Yimou's "Shadow", whether in the design of the film screen or the spread of the story, embodies the aesthetic art of Chinese painting, which is the coexistence of reality and fiction. The use of virtuality and reality is not only on the screen, but also the mastery of the role scene. In the background characters, the imaginary treatment, the dancing girls and the ministers, have less movement and language, and even the facial features are not clear. Compared with the main character, it is meticulously crafted. Even if it is a meticulous expression of eyes and facial expressions, this is a real deal. "In the aesthetic view, the real is the imaginary, the imaginary is the real, the imaginary and the real are intertwined, the real is transformed into the imaginary, and the imaginary corresponds to the real, reciprocating movement, endless life, giving people the beauty of the artistic conception. The

more vivid and more vivid the artistic conception. The stronger, the more imaginative, the higher the artistic level of the work, and the greater the aesthetic value [4]."

3.4 White space art

White space is a unique painting technique of Chinese painting, which is used in the screens of film and television dramas to make the screens more meaningful. "The white space around the subject can make the main objects of the picture stand out sharply, produce strong visual appeal, and make the composition more lively and concise. The change of the blank relationship can also make the picture dense and dense, and the virtual reality can be mixed, which plays a role in adjusting the image. [5]"

"Assassin Nie Yinniang" has made great efforts in costumes, props, and setting. The costumes are luxurious, the modeling is exquisite, and the setting is real, creating a strong sense of historical reality. The interior setting is the fine brushwork in Chinese painting, with meticulous detail, which makes people feel like they are in the once majestic Tang Dynasty. The outdoor natural framing has a freehand taste, and each composition is intriguing. The voice-over of the film adds a sense of reality to the beautiful picture, and at the same time it becomes an outlet for the film's emotional vent. The crisp bird calls, and sometimes slow and sometimes rapid drumbeats, follow the temptation to lead you into another aesthetic space. "Picture passages controlled by the "blank" of music often provide an aura in rhythm, and this aura is more able to reflect the rhythm of the film, and can form a unique audio-visual effect, forming a unique film Style. [6]" The film expresses the loneliness of "Qingluan Dance Mirror". This loneliness is the loneliness of the people in the play, the loneliness of the director, the loneliness of everyone's heart, and the loneliness of being born. Just like every character in the play, everyone has a forbearance in their lives. They are not inadequate for outsiders, but for outsiders, just like "a person, no one of the same kind, a lonely person, not to be disturbed by the world." There are a lot of blanks in the processing of this film, those lines that have not been exported, those emotions that are not easily exposed, those in the play, the forbearance of the people in the play... the scenery outside the scene, the outside world, perhaps it is the constant memorization to the charm lies.

4. Conclusion

At present, there is more and more integrated development of modern digital technology and traditional artistic creation, and the integrated development of Chinese painting and film and television drama is a trend. The two merge with each other and develop together. Film and television dramas and Chinese paintings have gradually integrated into people's lives, which also puts forward higher requirements for the development of the future film and television drama market. At the same time, the art of Chinese painting has entered different countries, regions, and nationalities at a high speed along with the art of film and television, and has strengthened the circulation of Chinese painting art in different political, economic, and cultural contexts. I believe that in the new era of Chinese cultural self-confidence, the combination of Chinese painting and film and television dramas will bring greater surprises to the world, and this new form of artistic creation will also enable the Chinese film and television drama industry to develop better.

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