

Analysis of the image beauty of freehand brushwork in printmaking

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Abstract: *In the traditional system of China's art, freehand brushwork is a very important creative technique. The author of freehand brushwork can intuitively and vividly effectively integrate his abstract thoughts, emotions and the surrounding objective things, so as to connect the spiritual perception of the author and the viewer through his works and produce emotional resonance. As an art with unique language charm and rich forms of expression, its forms, creative techniques and aesthetic functions are constantly developed in inheritance, improved in development, and occupy an important position in many traditional art bazaar camps in China. Based on this, this paper takes the aesthetic value of printmaking freehand brushwork as the breakthrough point, discusses the specific expression of "meaning" in printmaking creation, and analyzes the freehand brushwork in printmaking practice exploration, in order to promote the innovative development of freehand brushwork printing, through the development of self-consciousness spirit, to explore the further integration of contemporary spirit and national traditional characteristics of printmaking creation.*

Keywords: *Print creation; freehand brushwork; aesthetic value*

With the continuous development of printmaking art, more and more artists pay more attention to their formal expression and material innovation, but the more they explore the spiritual connotation and emotional expression of printmaking works, many works have a flashy surface, but the actual content is empty, lack of inner spirit. Any innovation of art form can only be called the best art after enduring under the support of the spiritual connotation. And good works are able to have emotional and spiritual resonance with people, and their creative inspiration comes from the things that can really move their hearts in life. Since printmaking has become an independent kind of painting, under the current development situation of cultural internationalization, its future development, how to retain the essence in the era of cultural sharing, and absorb tradition is a great test facing the current printmaking. Therefore, discussing the expression of freehand brushwork in printmaking creation plays a positive role in further promoting the new situation of printmaking in China.

1. The beautification value of printmaking freehand brushwork

"meaning" is an important indicator of Chinese painting aesthetic, it involves aesthetic category field is wide, its expression is not only Chinese painting at the beginning of the author, that is, we often say "idea", but also expressed the author through different lines, color, contour, etc presented artistic conception, and the artistic conception is today we want to discuss the painting performance of freehand brushwork.

Printmaking is a kind of artistic expression with "edition" as the creation carrier and then printed. In short, printmaking is a unique form of wood, copper, stone and screen plates, using some unique means or materials for concave and convex trace modeling, and then these traces for ink printing, thus forming a unique form of work. Prints were originally widely printed as religious communication, but by the 1980s, Chinese printmaking was diversified. Some artists who advocated traditional Chinese culture put their research direction on the exploration of freehand brushwork in printmaking.

In the process of printmaking thinking and creation, they are permeated with the spirit of "freehand brushwork". Such works are no longer only the imitation and copying of master works or objective things, but more give the spiritual connotation and soul of the works, organically combining the "meaning" in their own heart with the works [1]. Of course, the "meaning" here refers to the author's subjective consciousness, emotional expression, aesthetic orientation, values, etc., as mentioned in the ancient Chinese painting theory of "writing god in shape, both divine shape" views coincide. Qi Baishi once said: "Wonderful is between like and different", in fact, is the best interpretation of "writing God in shape".

For example, Zhao Wuji's lithographs have no specific objects. Most of his works are composed of some colors and abstract brush strokes, which seem to be depicting mountains and rivers, but in essence is the expression of the author's subjective emotions, or excited, or low, or excited, or calm. We can see that many artists actually maintain a close relationship with nature, and many works can reflect the figure of nature, as if in the painting, but not in the painting. Contemporary prints Ling Junwu's watermark prints will be "freehand brushwork" is incisively and vividly displayed. In his representative work "Impression of Garden" series, he uses his unique knife skills to integrate water rhyme into the garden, making its performance more beautiful, grass and tree, flower, leaf, water and stone are the spiritual sustenance of the author. Therefore, in the current printmaking creation, the embodiment of spiritual connotation is particularly important, which is our re-cognition and exploration of nature and life, and how to reflect the artistic thought and spiritual connotation contained in publishing paintings through the unique language expression form of "meaning" is an urgent problem to be thought about in the current printmaking creation.

2. The concrete expression of "meaning" in printmaking creation

Print as a form of traditional art, is an independent indirect painting, the painting process is more complex compared with other painting art, need to draft, engraving, printing, etc., each link needs the author carefully, so the print creation has certain limitations, and the print artist in the process of creation, must pay attention to their own spiritual thoughts, emotional expression and values, to pay attention to the shaping of spiritual connotation, whether in modelling, line or color should pay attention to the meaning unified.

2.1. Print methods and presentation characteristics of the "image"



Fig.1 Lotus drawing

As an important feature of freehand brushwork technique, "image" expression is neither unrecognizable as abstract art nor as accurate as artistic depiction. The unique imprint of printmaking is the language of its work. "printing" is like the frame structure of printmaking, while "marking" is equivalent to the spiritual connotation of printmaking. The meaning of printing lies in this, which is also the way and value of printing existence. Points, lines and faces are the specific means of expression of the whole print picture, its formation mostly depends on the author's subjective will of the picture, is the so-called "meaning", while the formation of print marks depends on the author's image structure of points, lines and faces, so the expression characteristics and expression methods of prints are complementary [2]. Because the printmaking is not directly painted, the need to go through a series of processing, by professional tools for points and lines, so as to form a complete work. The shape of the work depends on the heart, the author's emotion and cognition, and adopts the artistic means of deformation, reorganization and integration to refine the concrete images of all structures and structures, so as that the overall

appearance of the work can be highlighted and the author's subjective spirit and consciousness can be expressed. It can be said that the formation of points, lines and noodles in the printmaking works reflects the author's ability to refine and summarize the specific objects and images, and every point, line and surface contains the author's inner state and aesthetic orientation. For example, Mr. Guangjun's printmaking work "Picking Lotus Map", as shown in Figure 1. The whole work is drawn in line without shape, but for god, highly abstract summary, one person holds a boat, one person seems to pick lotus, and like a fluctuating and calm lake. Although the two people do not describe the specific facial features in the whole painting, but through the whole expression and figure can feel the tranquility of the whole picture, feel the joy of the characters in the painting. The painting is simple in structure, paying attention to the expression of the images. Although the image shape is not fine, the whole gives a person to feel relaxed and pleasant.

2.2. See the "artistic conception" from the aesthetic perspective of printmaking

From the artistic point of view, the work is very related to a person's spiritual world and aesthetic orientation, but also reflects a person's character and values. Therefore, many artists pay great attention to expressing their subjective spirit through the works. Artistic conception refers to a kind of artistic realm formed by the effective integration of the artist's subjective thoughts, values, and aesthetic orientation and objective things. In short, "meaning" is the artist's subjective thought, and "boundary" is a state, form and consciousness presented by the artist's specific works, such as prints in prints. The construction of "artistic conception" often needs to be based on the main aesthetic concept, but also needs to let the viewers feel and experience more about the "environment" created by the work than the skills of the painting, which is the highest realm of aesthetic appreciation. However, because printmaking is restricted by its own language, can not express its spiritual connotation through language, and the author's aesthetic view is the connotation and soul of a printmaking, so we should pay attention to the creation of the artistic conception of printmaking picture. The shape of print lines depends on the author's subjective consciousness, the use of the knife and the reproduction of the image, are through the author of objective things, can be said that the "artistic conception" is actually the intuitive embodiment of the author's spiritual outlook, the inner world, and the emergence of such a work of art, is with a unique aesthetic and exists in the world, represents a unique will. Print "artistic conception" can be analyzed from the following aspects.

(1) Is without me. The object is in the dominant position, but it does not refer to the lack of the artist's thought and emotion in the work, but that this thought and emotion is not directly appear, which needs to be foiled and reflected by objective things. Due to the authenticity of the object of the work, this hidden emotion and thought are more rich and concrete. This printmaking of artistic conception pays more attention to the shape and god, in addition to the "charm" and "shape", the artist pays special attention to the comprehensive, meticulous and in-depth observation of natural images in the process of painting, and is more cautious about the picture composition. The content of such printmaking can be a broad imagination space for the viewer. For example, Li Xiaolin's copper print work The Miners Series, as shown in Figure 2. This series depicts the inner and material transformation of a large rural influx of farmers in the 1980s, under the background of urbanization. In the series, Mr. Li Xiaolin shows the miners' facial roguish and complacent emotions through black and gray tones, so as to reflect the miners' living environment and personal state in the environment at that time. The author uses his unique views to express what he saw, heard, thoughts and thoughts. We can also see that his works are not willing to be just as a decoration, but hope that with the help of the works can show the inner contradictions and struggle of the turbulent society, and integrate their sympathy for the human suffering into it.



Fig. 2 The Miners' Series

(2) Has my territory. In terms of printmaking, the artist's main position gradually rises, and at the same time is in an equal position with the object. In the printmaking works, they pay attention to the existence of objective objects, but also pay attention to the expression of their own emotions and thoughts. At this time, we can intuitively feel the spiritual connotation given by the subject from the object, or the object can either choose some object to express our own thoughts specifically. In the works of contemporary printmakers, the "image" displayed in the East is the same in principle as the "abstract" formed in the West, reflecting the extremely rich spiritual state and emotional expression in form unity and opposition. The work is no longer just a simple copy of the object image, but gives the work deeper content through imprints. Moreover, and under the leadership of being hidden in the lines, colors and internal tension of the work itself, the viewer can understand and enter the world of abstract language symbols and perceive a different spiritual world. As Ni Yunlin said "the servant of the so-called painter, but grass, do not look like, chat to entertain their ears" [3].

2.3. Trust things and ambition, the unity of things and me

In the ancient artistic creation of China, many artists and masters will use the expression technique of "courtesy", which requires the help of the surrounding objects to express their inner emotions. In the process of printmaking creation, the author first needs to make careful observation on the objects of creation. Only in this way can he establish spiritual communication and emotional cognition, so that the author can express his inner emotional fluctuation [4] through the changes of material images. In addition, by observing the author, he can also find the fit point that can express his emotional image through the characteristics of the object image, and create the image through this fit point, so as to express his subjective emotions. For example, in ancient literature and painting works, there is love and praise for plum orchid bamboo and chrysanthemum. Therefore, many artists also rely on the inherent nature and spirit of these images to express their emotions and subjective consciousness. Taoism focuses on "the unity of heaven and man, and the unity of things and me". Through the printmaking work, we can see a

person's cultivation, and reflect the personal cultural cultivation. But its fundamental, whether the prints show freely, unrestrained, quiet as mountains and rivers, moving as rushing, or happy, flowers, sad as withered is the creator of life, society, the artist's emotional expression with the abstract imprint and rhythm, with the audience feel from the visual senses into the heart, thus resonance. Compared with western painting creation, Oriental prints pay more attention to the inner artistic conception contained in the image, which is presented through freehand brushwork, so that the creators' emotions of the author can be released. Therefore, printmaking not only repeat images alone, but more importantly is to express its thoughts and feelings by things, which is the most important thing in printmaking. For example, Wu Fan's "Dandelion", as shown in Figure 3. Although not much image in this picture, it tells us a lot of information that a young girl in the flower season holding dandelion is happy and full of hope, and dandelion is also a symbol of hope and peace. The author did not use too much realistic method to depict the image of the little girl, but made emotional foil by highlighting his facial application, so as to integrate his yearning for peace and full of hope into the painting and realize the integration of things and me.



Fig.3 Dandelion

In short, in this kind of printmaking, as Shi Tao said in the Quotations: "The mountains and rivers make the mountains and rivers also.. Mountains and rivers and gods and trace also ", is to require objective obedience to the subjective, to achieve the unity of things and me.

3. The practical exploration of freehand brushwork in printmaking creation

3.1. The engraving of printmaking creates —— "freehand brushwork"

"Writing" is the "engraving" in the printmaking creation, which is a very important link in the whole creation process. In short, whether it is "engraving" in wood engravings, or "engraving" in copper engravings is a unique form of expression. Printmaking has high requirements for modeling refining,

which requires creators to seize the form and expression of the object image, in order to express the "rhyme" and "meaning" of the object image as [5]. For example, in the process of depicting the baby's head print, it is necessary to grasp the baby's grotesque expression, eye expression and facial emotion, grasp the unique temperament of the baby, and use the most simple "line" to show its charm. As Li Dan's *Face ID*, is shown in Figure 4. In the technique of printmaking, "freehand brushwork" is shown to the extreme. The picture of the work seems to be composed of many random lines, mostly composed of some small abstract figures, but we can see its charm from a distance, which we call it "meaning carving". As an important form of expression of printmaking, the power, form and the spirit expressed in the process of "meaning carving" of the whole work all depend on the imagination of the author and the ability to refine and summarize the object image.



Fig. 4 "Face ID"

3.2. "Scene Collection, Image Connect"

"meaning" is not only reflected in the depiction process of printmaking, but also exists in the "printing" link of printmaking. As an artistic means of the effective combination of its creation process and printing process, printmaking printing is the key link for printmaking to become an independent picture, and also the intuitive embodiment of the creator's own thoughts and spiritual connotation. It can be said that "printing" is an expression of "feeling and scene convergence, meaning and communication". Therefore, in the creation of printmaking, it is necessary to repeatedly try and consider the form and layout of printing, and you can also add some more casual artistic effects to them. For example, in the creation of woodprints, the texture of the board itself can be combined with the object image, to make the whole picture natural.

4. Conclusion

In a word, the creation of printmaking cannot be separated from life but more from emotion. Only by really getting close to life and feeling life can artists create printmaking works with deep and connotation. Freehand brushwork is a very important creative technique, the use of freehand brushwork author can intuitive, image will effectively integrate their abstract thoughts, emotions and surrounding objective things, thus connecting the author and the viewer spirit, emotional resonance, such a kind of aesthetic thought, for printmaking creation has a positive influence, and relying on this artistic conception, works can have more vitality, to impress people.

Acknowledgment

This article is the stage achievement of the project of the major research project of humanities and social sciences in Anhui Province: Study on the Role of Wall Drawing Art“in the Construction of Beautiful Rural Areas on Improving the Spiritual Civilization of Rural Residents”(N0.SK2020ZD009)

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