

Research on Chinese Traditional Ink Paintings Review and Appreciation Theory under the Background of Information Age

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Abstract: Chinese Traditional Ink Painting is an Important Part of Today's Art World and is a Representative Painting Style in China. with the Development of Traditional Culture, the Form of Ink Painting Has Also Become Increasingly Diverse, and the Evaluation and Appreciation of Ink Painting Has Continued to Deepen. in This Regard, This Paper is Rooted in the Background of the Information Age, Analyzes the Characteristics of Traditional Chinese Ink Painting, and Then Puts Forward the Traditional Chinese Ink Painting Evaluation and Appreciation Value Transmission Method, Expecting to Enrich the Theoretical Research of Traditional Ink Painting Evaluation and Appreciation.

1. Introduction

1.1 Literature Review

In the information age, Chinese traditional ink paintings have a new brilliance, and many scholars have been invited to taste and appreciate. Yu Yang believes that the millennium heritage of ink and wash has gone through the changes of farming, industry and even the information age. The spiritual temperament exhibited by pen and ink culture has also begun to change from lyric writing to narration (Yu, 2013). Bao Ronghua believes that Chinese brush ink is neither a stylized technique nor a fixed law. It is actually a portrayal of artistic spirit. Such a harbinger is not for the purpose of sculpting objects like an objective shape, but focusing on excavating and expressing the inner human spirit and the essence of life (Bao, 2017). Zhang Yuhong analysis of Xu Feng's ink paintings is a discovery. Xu Feng focuses on painting the sea. Xu Feng's painting sea is usually based on the theme of "taking the meaning" of Chinese ink painting, and then uses the form of Western painting as the basis of picture composition. Therefore, Xu Feng's works give people the impression of both Chinese ink feelings and a strong sense of the times (Xu, 2019). Wu Kun thinks that at present, many artists engaged in the creation of ink painting mainly focus on the humanistic spirit, the inner feelings of urban people and the city appearance. In this regard, the author focuses on exploring the relationship between ink painting and urban themes, as well as industrial buildings, profoundly revealing the inner spiritual feelings of contemporary people, so as to introduce ink painting into a cultural context that coexists and resonates with the living state of contemporary society (Wu, 2017).

1.2 Research Purpose

Chinese traditional ink painting has a very long history, now the evaluation and appreciation of ink painting has become the focus of attention. As far as the traditional Chinese ink painting itself is concerned, it has its unique cultural connotation and aesthetic value. For a long time, the appreciation of traditional Chinese ink painting has been continuously upgraded with the development of ink painting. Generally speaking, the evaluation and appreciation of traditional Chinese ink painting is carried out under the background of continuous acceptance and acceptance of traditional culture. Traditional Chinese ink painting can convey the emotion and aesthetic perspective of the creator of ink painting through its own image expression and composition. Moreover, with the rapid development of information technology, China's excellent traditional culture once again radiates new vitality. Many scholars also pay more attention to the appreciation

of traditional Chinese ink painting, expecting to discover the techniques of ink painting that are not known in today's painting world. However, information technology is rarely used in the appreciation of ink painting. In view of this, based on the background of the information age, this paper studies the evaluation and appreciation theory of traditional Chinese ink painting, expecting to bring more brilliant vitality to the ink painting.

2. An Analysis of the Characteristics of Traditional Chinese Ink Painting

Traditional Chinese ink painting has a long history of creation. Rooted in traditional culture, ink painting has gone through different stages of development, forming a complete ink painting system integrating the cultural literacy, aesthetic awareness and thinking concept of all ethnic groups. In the continuous development, it shows the profound philosophy of life and social culture.

First of all, Chinese traditional ink paintings pay attention to the creation of God. The “shape” here refers to the objective foreign object image, while the “likeness” shows more of the creator's inner world (Ren, 2017). Since ancient times, traditional Chinese ink paintings have been demanding “likeness”. Gu Yuzhi, a famous painter who was more than a thousand years ago, proposed to draw the basis of God's paintings. He pointed out that the creation of ink painting should not be constrained by external expression, but should focus on the finishing touch, showing the inner world of the creator through painting. It can be said that Gu Yuzhi's remarks laid the foundation for the creation of Chinese traditional ink paintings.

Secondly, traditional Chinese ink painting emphasizes the use of lines. In traditional Chinese ink painting, line is not only the most important technique of expression, but also the basic technique of drawing basic outline. For example, Qi Baishi's paintings use lines to the extreme. And the lines in the ink painting techniques are ever-changing, so most ink painting creators are specialized in one. Some of them are good at mountains and rivers, some are good at flowers and birds, some are good at fish and insects. Therefore, different creators work together to form a state of blooming Chinese ink painting.

Finally, the traditional Chinese ink painting generally takes the virtual with the real, and then displays the emotional expression characteristics of the virtual and the real. For a long time, the development of Chinese traditional ink painting is closely related to the development of Chinese traditional philosophy. The theory of Taoism is expressed by the emotion of “virtual with real”, “unity of heaven and man”, “virtual with real”. In traditional Chinese ink painting, there are both virtual and real scenes, and the combination of virtual and real complements each other (Wang, 2017). As mentioned above, traditional Chinese ink painting attaches great importance to the use of lines, and the thickness, straightness, thickness, strength and so on of lines are all represented by a technique of virtual with real. For example, the so-called “Eighteen descriptions” of characters in traditional Chinese ink painting is a famous creative technique combining the real and the virtual.

3. Evaluation and Appreciation of the Beauty of Traditional Chinese Ink Painting in the Information Age

3.1 Beauty of Image

Chinese traditional ink painting always pays attention to both form and spirit. Any external object is only a means of expression of internal emotion, and the divine resemblance is the ultimate goal of painting. In traditional Chinese ink painting, the human figure is to convey the spirit. And many small fish and shrimp, birds and plants show lively and vivid images. The beauty lies in the similarity and dissimilarity. For example, in Pan Tianshou's ink painting, a large number of lotus leaves are randomly sprinkled with ink. They are similar to each other in shape and at the same time, and give people a kind of atmospheric, calm and thick sensory experience.

3.2 The Beauty of Ink Charm

Traditional ink painting is based on the full application of brush performance. The penetration of ink color on rice paper reflects the artistic expression images of different foreign objects such as

texture and shape. This technique is called brush and ink in traditional painting. Pen and ink is not a simple painting tool, but also represents an artistic realm. The combination of brush and ink shows the rich and imaginative beauty of ink painting. In addition, the feeling of splashing and stippling formed by the halo dyeing of brush and ink reflects the charm of ink painting. The color of the ink will show the natural charm. Traditional Chinese ink painting embodies the unique thoughts and feelings of the Chinese people, both in the technique of expression and in the effect of the picture.

3.3 Beauty of Composition

Chinese traditional ink painting is a combination of words, paintings and seals. The reasonable arrangement of different forms of expression is the constitution. The rhythmic change of ink painting is a kind of organization. For example, the blank space, inscriptions and ink layout in paintings are all rules, which will give people a very rich imagination. In traditional Chinese ink painting, “style” is the signature of the painter, and “title” is the poem inscription in the painting. In the art of inscriptions, painters usually carve their own feelings into seals, so that the feelings of inscriptions can be more appropriately integrated into the whole painting, forming the beauty of seal cutting, making ink painting more beautiful in terms of rules.

4. Evaluation and Appreciation Value Transmission of Traditional Chinese Ink Painting under the Background of Information Age

4.1 Rooted in Traditional Ink and Wash Culture, Savor the Creation Concept of “Harmony between Man and Nature”

For a long time, “the unity of man and nature”, as a traditional Chinese philosophy, has been highly sought after by the literati, and is the highest realm of traditional Chinese ink painting. More painters pointed out that ink painting should pay attention to the spirit of shape, the way of spirit, and the spirit to feel things. For the transmission of the evaluation and appreciation value of traditional Chinese ink painting, we should emphasize the creation concept of “shape and spirit”, and find a suitable position in the concept of “harmony between man and nature”. Moreover, the development of modern information technology has laid a solid foundation for the pursuit of such ideas. After all, the great idea of traditional ink painting lies in the connection between the painter and nature. All the vitality of nature will be reflected in the paintings created by the painter in combination with his own mood changes. Therefore, for the appreciation of traditional ink painting, we must first clarify the creation concept under the background, and place ourselves in the nature, think deeply and dig the connotation of ink culture.

4.2 Pay Attention to the Expression of Lines, Break the Rigid Form of Appreciation

Chinese traditional ink painting has always attached great importance to the line of the brush and ink. It can be said that the history of the development of the ink painting for thousands of years is a history of the expression of the transformation of the brush and ink into the connotation language. Just as Zhang Ding advocated “brush and ink as the bottom line”, the brush and ink lines in traditional Chinese ink painting are not only a technical means, but also a unique aesthetic conception. In one stroke of ink, the natural vitality of the rhythm of ink appears. Looking at many ink paintings, there is no doubt that it does not reflect such freehand lines. Plus, in the information age, all kinds of line freehand can find the source and background. In this way, the self-cultivation and connotation of ink painting creators can be easily understood. Just as Ni Zan, the painter of Yuan Dynasty, once said, “the brush is easy and the grass is not like the shape”. His focus is not on the shape, but on the spirit. The appreciation of traditional ink painting should focus on the expression of lines.

4.3 Blend Creative Experience and Cognitive Understanding to Meet Diversified Aesthetic Tastes

To comment on the artistic tension and aesthetic value of traditional Chinese ink painting is not to observe the coloring of the creator's strokes with the naked eyes, but more to understand the

connotation of the birth of the painting. This connotation includes not only the painter's thoughts and temperament, but also the situation and artistic conception behind an era through catching and mining, feeling and analysis. With the enrichment and evolution of the public's aesthetic taste, there is a higher demand for the creative power of artists. The development process of traditional Chinese ink painting, is to a great extent to verify this law. For example, when Huang Gongwang created the painting of the spring residence in Fushan, he took three years to enrich his own experience, and then he completed such a painting. It can also be seen here that none of the traditional Chinese ink painters is a clear creation based on the natural background.

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