

A Study on the Modeling and Pen and Ink Language of Mr. Wu Wang

Wang Yijia

Shanghai Institute of Visual Arts, Shanghai, 201620, China

email: wangyijia29@163.com

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Abstract: Mr. Wang Ziwu is a famous painter in our country, and his attainments in ink painting are very deep, especially in ink figure painting. This paper explains the modeling of ink figure painting and the characteristics of ink and ink, analyzes the relationship between modeling and ink language in ink figure painting, and analyzes the traditional inheritance and future development of contemporary ink figure painting in combination with the characteristics of Wang Ziwu's ink figure painting.

1. Introduction

Traditional ink painting has been landscape flowers and birds painting, and ink figure painting is less. Ink figure painting started late, it started from the Song Dynasty, and evolved into contemporary ink figure painting through continuous development. The ink and ink painting mainly pursues the divine writing form, which is not the same as the western sketch painting pursuit, as the combination of the two ink figure painting, its shape and ink language features have been the focus of discussion and relish in the industry [1]. The combination of traditional ink and ink language and modern western art can give more connotation to ink and ink painting. This paper mainly discusses the characteristics of Wang Ziwu's ink figure painting, and finds out the inheritance mode and future development direction of the traditional ink painting.

2. Ink and Ink Painting and Modeling

2.1. Pen and Ink Language of Ink and Ink Figure Painting

The soul of ink painting is the language of pen and ink, which is also the basis of Chinese traditional painting art. It is the main characteristic of Chinese traditional ink painting art to bring calligraphy and ink into painting.[2]. The ink-and-ink language is basically the Chinese painting language for ink painting, is the ink-and-ink tool to achieve the ink-and-brush lines in painting, which is closely related to the precipitation and inheritance of traditional art. Pen and ink language can be interpreted from two angles of ink and pen, pen is used in painting techniques, that is, to outline the lines, point erasure, ink is to adjust the ink color to achieve its light and dark and thick light changes. Ink and pen form the whole pen and ink language together, the two are complementary relations. Pen and ink language is the best form of expression of Chinese traditional art, and it can also reflect the artist's own artistic aesthetics and the expression of subjective feelings. Mr. Wang Ziwu also pays special attention to embody personal subjective emotion in the creation of ink and ink figure painting.



Figure 1 Ink figure painting

2.2. Ink Figure Painting

When the literati painting just rose, by the influence of traditional culture, the shape of figure painting was influenced by many, even into the misunderstanding. In the later period of Qing Dynasty, the modeling of figure painting showed the lack of innovation, the problem of old brushwork, and a certain fault appeared in culture and art. With the development of the times [3]. In particular, with the help of the trend of social change, Mr. Xu Beihong introduced the technology of western painting into the traditional book, and combined the western painting art with the Chinese traditional ink and ink language, so that the ink figure painting was innovated. On the one hand, it inherits the modeling characteristics of ink painting, at the same time, the innovative techniques endow the ink figure painting with new vitality, realize the development of ink figure painting, bring forth new, the foundation of modern ink figure painting is from the sketch with the west, make the figure image more vivid through the rigorous composition thinking of sketch and clever writing method, sketch has the characteristics of detailed description of characters, which is contrary to the traditional ink painting with the characteristics of divine writing, so in the process of the integration of the two appeared a lot of contradictory ideas, but also created a new vitality, become the form of painting for all gods.

3. The Relationship between ink and Ink in Figure Painting

The main contradiction in ink figure painting lies in the relationship between ink and ink and shape [4]. As the art of ink and ink figure painting is a new type of painting which combines traditional ink painting with western sketch techniques, and there are many conflicts between the two painting ideas, so the problems between ink and painting and modeling have always been the most heated part of the debate in the painting world, such an argument has even run through thousands of years of history. There are two opposing ideas in the debate. Some people think that the art of painting needs to be similar, and the characterization needs to be meticulous, and the modeling and techniques should be the focus of painting. At the same time, they think that the traditional part of freehand brushwork should be negated.

From the point of view of the development of ink painting, we can see that in the traditional Chinese ink painting, whether it is landscape painting or flower and bird painting, in the process of painting, the modeling techniques have been compromised, thus highlighting the performance of ink and ink language. In ink figure painting, there are more opinions that the image structure of the task is the most important, and the proportion of the modeling structure and the ink language should be redefined, because no matter how subtle the ink language is, the art of painting is still inseparable from the original appearance of things, art originates from life, and can not ignore the objective existence because of the expression of subjective emotions, so the two should be re-search the corresponding balance to achieve the best artistic effect.



Figure 2 Modern ink figure painting

3.1. Primary and Secondary Relationships

In the creation of ink figure painting, the most important is to grasp the primary and secondary relationship between ink and ink modeling, and this relationship is also the focus of debate in the academic field of ink figure painting. In ink figure painting, the expression of modeling and ink is the most basic part, the special hot point of ink figure painting is the painting form with certain requirements for modeling techniques, it is necessary to combine the form with the god under the condition of the character image as the main body [5]. And God as the main form of expression, and through the characteristics of God to deepen the character image, and from which to express the subjective feelings of creators. This is the style of painting that was widely respected before the Song Dynasty in China. It pays attention to the form of modeling technique, and the language of pen and ink deepens the characters as an auxiliary form. But at that time, the performance of ink and ink language in figure ink painting was not deeply studied. The relationship between pen and ink language and modeling techniques needs to start from the creation itself, and the performance of pen language is often based on the foundation of modeling techniques, such as flesh and blood to bone, the two can not be separated, complementary.

3.2. Unified Relations

Traditional Chinese ink painting focuses on the depiction of artistic conception [6] light on detail. In the creation of ink figure painting, maintaining the unity of modeling techniques and ink is the basic principle to be adhered to in the creation. Especially in the expression of Yi Jing, we should highlight the characteristics of ink painting. In the history of the development of ink figure painting, the foundation of painting is usually supported by the basic shape of the characters, and the expression of ink and ink language is a kind of finishing touch. Therefore, it is very important to complete the structure of a complete painting modeling technique, but at the same time, the expression of pen and ink language may make the connotation of the whole work sublimate. In order to grasp the relationship between the two and make it in a balanced state, it is necessary to take the place of correlation between the two as the key creative part, and to realize the combination and unity of modeling through the form of fusion.

Wang Ziwu, who is quite accomplished in ink figure painting, believes that the relationship between modeling and ink is opposite and unified, so we should take ink painting as the basis to realize the spirit and shape of painting. In the training of painting, we need to separate the two, in which the emphasis is on the modeling techniques to practice hard to lay a solid and reliable foundation of modeling, which is not only the precipitation of the foundation of painting, in the process can also improve the thinking ability and observation level of creators, for its ink and language aspects of the promotion also has a role.

4. The Opposite Transformation of Ink and Ink Characters in Painting

The traditional theory in Chinese painting circles holds that the relationship between ink and ink modeling is contradictory, because of the imbalance between the two there will be many contradictions. For example, when the ink and ink language is the mainstream, it will make the art works lack the foundation, may appear the phenomenon of ink and ink graffiti; and if the modeling techniques occupy the main position, there will be neat or even rigid modeling, in which the performance of Chinese ink painting is weakened. In fact, the relationship between ink and ink in modern ink figure painting is not so absolute. For example, in traditional ink painting, the shape is weakened and the ink and ink become the main form of expression, but this does not say that the famous stylus is also suppressed, because there is no phenomenon of painting tiger into dog in the painting, still has a high degree of recognition. This is the traditional ink painting to achieve a modeling techniques and ink language tacit understanding, on the surface is the weakening of modeling techniques, the actual is to find a reasonable proportion, so that the formation of subtle reactions between the two.

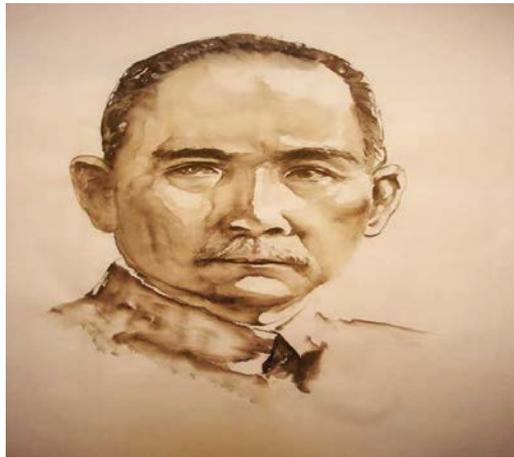


Figure 3 Ink figure painting

From this point of view, it can be seen that although the proportion of modeling techniques of ink figure painting is higher than that of traditional ink painting, it can still be created through the expression of ink and ink language, the key point of which is to find the balance between the two, grasp the proportion of the two through the form of running-in, so that the opposite relationship can be transformed into the unity of opposites, that is, the two complement each other and merge each other, which is also the future development direction of ink figure painting.

5. Summary

To sum up, the emphasis of modern ink figure painting, as Wang Ziwu said, should form the unity of opposites between modeling techniques and pen and ink language, and also pay attention to the embodiment of the basic structure of painting under the premise of expressing subjective thoughts and feelings, and realize the organic combination of modeling and charm. The primary and secondary relationship between pen and ink and modeling is not certain, we should grasp the balance of the two according to the subject matter and structure, so as to realize the divine form.

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