

## Study on the Formal Language of Waterborne Materials Painting

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**Keywords:** Water based materials; Painting; Formal language; Chinese and western culture.

**Abstract:** The development history of Chinese art in the 20th century is a history of criticizing and inheriting the excellent traditional culture of the nation, as well as a history of learning and absorbing the western art trend. The development of Chinese painting language of water-based materials can be said to be advanced in the inheritance and development of national excellent traditions and the reference and absorption of western art essence. Therefore, the painting language of Chinese water-based painting materials is a gradual process from traditional form to modern form. In this process, artists' adherence to the essence of national culture is integrated, and meanwhile, it also contains the reference and absorption of western water-based materials. In the process of artistic creation, the use of language and expression of emotion are the painting elements that artists have been exploring. "When a philosopher expresses his mental thoughts in terms of language, he becomes a philosophical thinker, an artist's spirit, and an artist's artistic value lies in the language of his creation," Federer said. With the development of society, the development of watercolor art presents the characteristics of diversity. It is an important issue for the development of watercolor art to explore the charm of watercolor language and deeply study and explore the different expressions of watercolor language.

### 1. Introduction

Nowadays, with the rapid development of science and technology, the image means is far more than the single form of painting. Photography, film, television and computer technologies are coming, while manual painting appears to be weak in comparison. In order to endow painting with independent life, modernism makes positive and concrete actions, excludes literary narration and material, and opposes direct service in politics. The purpose of art is more pure, and gradually moves closer to "metaphysics". We know that the attribute of object material is the most intuitive reality of material appearance. The color, texture and quantity sense of the material itself will give people a certain sense of touch through people's primary senses, namely the so-called "primary psychological feelings". With the gradual accumulation and transformation of such feelings, they gradually rise to the height of aesthetics. European art master Boyce is the forerunner of the material revolution. He used all kinds of materials to create artistic works, got rid of the restriction of figurative forms, and expressed emotions by pure material texture and organization composition, opening up a new field for the study of material language. As a painting method of water-based materials, the diversity and inclusiveness of basic materials provide more possibilities for the aesthetic expression of authenticity and modernity. The water-based materials of experimental art include all kinds of traditional mineral pigments, such as water color, ink color, rock color and Chinese painting color. Painting materials made of water powder, Jacques force materials, oil color, gasoline, rosin water, white liquid and other chemical raw materials; Charcoal, sand and other natural substances; And industrial products, plastic products and household goods and household waste.. You can put it all into the canvas. It has greatly expanded the awareness of material language, challenged people's tolerance of easel painting category, and blurred the boundary of painting type.

## 2. Organization of the Text

### 2.1 The status quo.

At present, the pigments used in waterborne Chinese painting are plant pigments, mineral pigments and synthetic pigments. Vegetable pigments, also known as "water colors", usually include rouge, cyanine and liana. The main ingredient is calcium carbonate. In recent years, the pigment market has been developing very fast, and the variety and specification have been greatly increased, the name and property are different from before, in addition to the traditional Chinese painting pigments, there are high temperature crystallization pigments, water-drying colors.

Chinese painting with water-based materials USES the same brush as calligraphy for painting. In terms of tools and handling pen, Chinese painting and calligraphy have a lot in common, which is also the origin of the so-called "the same origin of painting and calligraphy" of the ancient people. Therefore, painters get endless inspiration from the calligraphy method and apply it flexibly to painting. There are many kinds of brush. From the writing brush material, there are rabbit, sheep, horse, such as. From the use of the pen, there are landscape pens, leaf pens, clothing pens, flower pens, character pens, bone pens, color, and so on. In terms of performance, it can be divided by the softness and hardness of the hair of the pen. There are hard, soft and both. The hard brush is mainly made of wolfs bane, sable, rat or bristle. The soft brush is usually made of goat hair and has the characteristics of softness, large water absorption and poor elasticity. The double brush is made by matching the sheep's and the Wolf's, or the sheep's and the rabbit's, and has the characteristics of both soft and hard. The ancient people said that the quality of the pen was "sharp, round, neat and healthy". The brush is soft and flexible, and the tip of the brush is pointed with a pen edge, which is conducive to the use of a variety of strokes or the outline or description of smooth, graceful, and other dynamic lines. Different from the intention of pure creation in western painting, in order to shape the artistic conception and highlight the texture of image, Chinese painting pays more attention to the way of handling the brush, and pauses, turns, thickness and other strokes are relatively common in Chinese painting. As mentioned above, the materials for making brush strokes are quite extensive. Different materials make the brush strokes have different characteristics, thus the painting effects are not the same. The vast depth of the mountains can only be expressed with the Yang li. Therefore, the pen in the Chinese waterborne material painting occupies an important position. For example, in Wu GuanZhong's ink paintings, we can see that we make fine details in ink painting, and pay great attention to the overall atmosphere of the picture, which are typical of Chinese ink painting tradition.

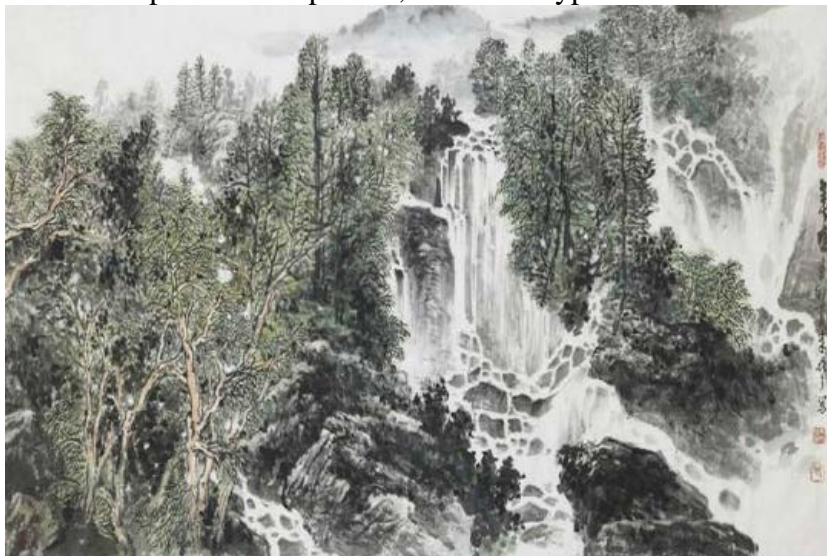


Fig. 1 Wu GuanZhong ink painting works on display

## 2.2 Looking forward to.

The location of the visual image in the image space arrangement is the basic meaning of the composition, the composition is good or bad, is the painter thought level of reflection, it is not only the artist works in the emotional expression, or an organism with vitality, expressiveness, is an artist in the creation of the performance of the subjective consciousness, embodies the scene the aesthetic realm, is a highly unified contents and forms of the art, but also an important visual language of painting art language. Chinese painting with unique tradition and long history is not only a reflection of the unique Oriental aesthetic taste, but also a reflection of the long national culture and ancient people's aesthetic sentiment towards art. The painter arranges and processes the picture in a certain space according to the theme and thematic thinking requirements, and forms the individual or partial image into an artistic whole according to the basic principle of beauty. Modern art can draw lessons from traditional forms of composition, composition of a picture, to develop their own composition form, but the basic composition rule must grasp well, how to make the object according to certain rules, how to become more have a sense of order, sense of rhythm, rhythm, beauty care and have a good painter spent thinking.

With the rise of western modernism, abstract thinking has also influenced China's contemporary watercolor. With the continuous improvement of people's art aesthetics, modern art forms have been developing towards diversification. Based on this background, the abstract expression form of Chinese watercolor language with the characteristics of The Times, which is in line with the national conditions and The Times, the variety of patterns and the diversity of techniques, have created a unique artistic effect for the abstract watercolor painting. At present, the development of domestic watercolor painting is in a period of rapid development. The creation team of watercolor painting is constantly growing, the range of themes is expanded, the forms of expression are rich, and a situation of multiple forms of representation, intention and abstraction coexist, which enriches the expression of watercolor language. However, in China, the proportion of abstract watercolor painting compared to watercolor figurative and image works are relatively small.

With the gradual development of The Times, the international communication is increasingly enhanced, and more importantly, the collision and integration of language and language. Watercolor art is also inseparable from the impact of this objective environment, the east and west watercolor art in the mutual exchange of rapid development. In particular, in recent years, with the increasingly frequent and close international cultural exchanges, the development of watercolor culture between the east and the west has become increasingly prosperous. Painters have more and more opportunities to communicate abroad, and their vision is more and more broad. In the communication, painters of water-based materials from different countries have promoted the improvement of painting technology, and they have also constantly brought forth new ideas.



Fig. 2 Painting by Wu GuanZhong “The sauce and pickle shop”

In Mr. Wu GuanZhong's paintings, the integration of eastern and western art is obvious. The reflection of western art thoughts and western modern design in his paintings can be attributed to his overseas study in France in his early years. In his long-term painting practice after returning to China, he used the theoretical concept of the composition of design to strengthen the picture through design, and then explored a method to increase the artistic appeal of the painting. In many of Mr. Wu GuanZhong's paintings, the collision of eastern and western painting art can be seen. In "white wall and cloud", use oil painting to show the black tile white wall this intense color contrast. This painting of "The sauce and pickle shop " reflects the beauty of geometric plane composition. After leaving the complex perspective behind, the intense black and white contrast adds a thick sense to the main image.

### 3. Conclusions

The new environment promotes the blending and development of waterborne material painting forms. However, in the process of development, it should also be noted that the development of Chinese water-based material painting language should not deviate from the traditional cultural foundation and essence, and the law of painting language should be respected in the process of development, so as to more inherit the essence and realize pioneering development in the communication and collision of culture. At the same time, we should also see that the water-based materials themselves have the characteristics of openness and inclusiveness. It is not only the "water color dripping wet" in the eyes of many painters, "transparent and lively" and "the quietly elegant of small character", but also has the characteristics of easy integration. If blindly see it's thin and transparent, will certainly be in the choice of the subject matter, the presentation of techniques will be restricted. This was also an important reason that hindered the development of Chinese traditional waterborne materials painting. In order to change this limitation, it is urgent to update traditional concepts. The cognition of water-based materials is no longer "closed" and "attached", but should show the tension and expressive force of water-based materials in a broader view. With the deepening of economic globalization and the deepening of cultural diversity, the painting language of water-based materials should be constantly updated and keep pace with The Times in the new era background. As many painters have been advocating, the development of painting language of water-based materials should pay attention to the integration of culture, so as to give more space for the development of water-based materials. Writers should have the courage to accept the introduction of different ideas, different media and different techniques, and boldly try the intervention of different media materials. They should not only use water as a medium to absorb the brushwork and artistic conception in traditional Chinese painting, but also absorb the positive elements of western painting language to achieve innovative development.

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