

My Opinion on Urban Figure Ink Painting

Feifei Ma

Xu Beihong Art Institute, Shanghai Maritime University, Shanghai, China

Abstract: There are skillful and clumsy works, and ancient and modern paintings. Since the development of ink and wash figure painting, there have been many themes of ancient costumes, ethnic minorities, and drama, but there are few themes of urban characters. It seems that there are special reasons for this. Traditional Chinese ink and wash character themes generally focus on ancient costumes, with long and complex clothing patterns. Many Chinese character painters nowadays depict a large number of Tibetan people, dance figures, or new ladies. The characters have long clothing patterns and lines, and their shapes are also closer to traditional ancient costume character costumes. Therefore, it is relatively easy to graft traditional pen and ink programs onto the above-mentioned themes, which is quite lazy in the current innovation of ink characters. In the process of socialization today, urban culture is an important representation of modern culture. If we continue to draw contemporary urban characters in a conservative traditional ink style, it will feel out of place. The theme of urban figures is a major challenge and opportunity in the process of Chinese figure painting. How to use more vivid language to depict urban characters is an important topic that contemporary Chinese character painters need to ponder deeply.

Keywords: Urban Figure, Ink Painting, Ink characters.

1. Introduction

The new aesthetic movement after the 85 ideological trend has opened up people's thinking about the transformation of Chinese art into modernity. The development of diverse Western culture, art, and urban culture has led to a strong collision and fusion of traditional Chinese painting language. At the end of the 20th century, schools such as "New Literati Painting" and "New Realism" created new appearances and left a strong and colorful stroke in the development of ink and wash figure painting. The lively, exciting, and explosive creative passion has given the new ink painting a variety of artistic styles and illustrations. The basic guarantee of creating liveliness is that painters need to take root in life scenes, integrate their inner feelings, and use paintbrushes to express them. This is also the process of "bamboo in the eyes, bamboo in the chest, and bamboo in the hands". This method connects the painter and the object being painted, cleverly capturing the spiritual outlook of the characters, and deeply expressing the painter's inner emotions beyond the characters.

The new era requires painters to adhere to the principles of righteousness, seek change in the new, and have new thinking that transcends national boundaries, geographical boundaries, and races. The scope of traditional figure painting places more emphasis on depicting current events. Nowadays, people's high demand for spiritual culture has led painters to focus more on the "person" itself in their painting. Contemporary aspiring painters constantly emphasize their unique character language, hoping to form an independent systematic style through repeated practice. Many painters' painting objects, although originating from social life, are not replicas of life, but rather language symbols of characters that have undergone multiple reflections.

2. Organization of the Text

2.1. The Development Status of Urban Ink Figure Painting

The styles of contemporary ink figure painting also have

their own characteristics. Some painters focus on depicting the beautiful life in urban life, such as the peace and tranquility of pastoral songs; Some painters portray the distorted life of urban life in profile, with images full of contradictions, tension, and anxiety; Some painters use urban women as their themes to showcase the rich connotations of women in the era of social change. These creations all depict the imprints of urban life, causing people to empathize and yearn for the elegant and peaceful life in the city, or to reflect and warn people about urban life, or to feel the self-worth of urban life from a female perspective. These works have opened up a gap from traditional figure painting in terms of connotation, no longer focusing solely on the characters, but on the qualitative expression of the characters, which deeply excavates the deep connotation of human beings themselves. This new conceptual transformation is consistent with today's social ideology and is the cultural and aesthetic characteristic of the awakening of human concepts.

2.2. The diverse expression of urban ink character painting brush and ink language

In addition to using traditional ink and brush language to express ink and wash character paintings, urban ink and wash character paintings influenced by multiculturalism also have innovations in the inheritance and development of ink and brush language. At present, many ink and wash figure paintings weaken the prominent role of lines in traditional ink and wash figure paintings, and use the interweaving of different levels of ink blocks and color blocks to draw. The traces of ink are also gradually hiding, while emphasizing the flat coating of colors while weakening the background. This is a significant difference from traditional ink and wash expression, from "seeing a pen in ink" to large-scale ink flat coating, which brings people a brand new feeling. However, in the creation of such works, it is easy to go to the extreme of no ink and brush. Therefore, painters should pay attention to subtle changes in ink and brush in flat painting, and cleverly conceal the handwriting within the boundaries of Chinese painting.

In addition, some painters maximize the concealment of

brush and ink marks in traditional ink and wash character paintings, resetting the brush and ink with images, and attempting to use impression ink to interpret the painting. Without prominent ink marks, the picture becomes more fragmented, which coincides with the spiritual and psychological state of people in urban life. This application is refreshing, and the impression of ink and wash is more likely to express the confusion, emptiness, and unconscious artistic conception of the painting, which can better demonstrate the psychological feelings conveyed by the painting.

Some painters, on the basis of inheriting traditional brushwork and ink, integrate their inner feelings, deeply integrate Western painting expression programs, and create works that are both fashionable and contemporary. This type of painter's creative tentacles rarely focus on ethnic minorities and border areas, but instead focus on real urban life. This type of work goes against the traditional aesthetic concept of the flatness of ink and wash characters, does not exclude the existence of light and shadow, explores the natural image characteristics of characters in life scenes, and appropriately adds light and shadow, making the picture highly distinctive. Due to the influence of traditional art education, this type of work is easily constrained by sketching relationships during creation, resulting in paintings that may be rigid and rigid. Therefore, it takes some effort to explore how to skillfully integrate the characteristics of Western painting with ink painting.

Traditional figure painting emphasizes the use of lines, which is the 'bone technique pen' in the six techniques. Currently, many painters emphasize that both ink and line are bones, and the use of ink and line should not be restrained, but can be integrated and adaptable. 'Bone' can not only refer to lines, but also to ink blocks or even ink balls. In ink and wash character freehand brushwork, there is no need to adhere to the form of lines or ink. It can blend and change, so that it can be full of paper, free and agile, embodied in the intangible, and achieve a state of profoundness and profoundness. When creating such works, the use of line and ink needs to be precise in the introduction, sharp artistic insight, and painting according to the situation and heart.

2.3. The Metaphorical Characteristics of Urban Ink Figure Painting

What art can do is to pay attention to the present and highlight the current living environment and cultural background. When it comes to urban ink and wash character painting, in addition to the keyword ink and wash, there are also characters. Traditional ink painting plays a narrative role, but in today's urban environment, creative forms are more free and open, and character images are gradually endowed with more meaningful meanings, symbolization, and deconstruction. In the colorful urban life, consumerism prevails and chaotic information explodes, making people's living space increasingly cramped. Anxiety and suppressed emotions fill the gaps in life. The previous text also mentioned that most contemporary painters pay more attention to the texture of urban character themes when creating them. Character creation is sometimes placed in specific scenes, which leads to significant differences in the composition of urban ink figure painting compared to traditional forms. Many contemporary urban ink figure paintings adopt a fully composed form, attempting to depict a very crowded real environment, symbolizing the achievements of highly

developed urbanization. These works not only depict the spirit in form, but also in atmosphere. Light becomes a carrier of information transmission in the screen, and the imagery processing of light can resonate with people's hearts, comfort peace, or impact stubbornness, which is the psychological feeling brought by the atmosphere of the screen.

The expression of character texture needs to be endowed with a certain connotation. Some painters use the restless characters in urban life as the main body of their paintings, and use the curly and oppressive artistic language to stun them. In addition, many contemporary painters have also shifted their focus towards the themes of children and women in urban life, which can deeply reveal the problems in the process of urbanization. Many works superficially depict the childlike innocence and fun of children, but in fact, they focus on the empty fake laughter of children being neglected, lonely, and spoiled in their busy lives. In the history of ancient and modern art, the theme of women is an eternal topic. The most concentrated manifestation of human emotions is in women, who are the most important objects of emotional projection. Therefore, the female theme in urban character paintings is undoubtedly an important theme. In contemporary ink and wash character painting, some rely on female body language for visual expression. The characters are detached from specific time and space, and their clothing does not have any special expression. They only rely on "body sensations" to convey elusive and dreamy characters. This forms a symbolic language, representing a metaphysical aesthetic thinking that is not limited to the performance of a particular type of character, but is more pure.

Some painters use more rhythmic and dynamic ink lines to outline the soft and graceful beauty of women's bodies, in order to hint at the dynamism of life and life. In the environment of urban reinforced concrete, the beauty and intelligence of women become the reference for urban hardware facilities, combining fantasy urban women with non-specific scenes, giving people unlimited imagination. Painters either rationally or calmly, impulsively or passionately outline urban characters, metaphorizing urban life from them. In addition to being elegant and comfortable, urban women also exude the light sadness unique to this era in their eyes. The lonely and helpless character images are integrated into the classical sentimental emotions, and the modern imagery of mental aphasia jumps onto the paper.

3. Conclusion

Chinese ink and wash figure painting is not only a realistic portrayal of objective characters, but more importantly, it conveys an inner realm through the painter's insights and expressions.

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