

Study on the Composition of Yi Subjects in Ink Painting

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Abstract: In the 1980s, after years of creative accumulation and reference to Western aesthetic theories, Lu Chen proposed the "ink composition" theory at the Central Academy of Fine Arts in 1987, opening up a new path for Chinese painting creation. Under this concept, how can Yi painting themes apply the composition factors of ink to the creation of freehand figure painting, and run through the entire process of creation. How the use of ink, shape, and color in ink composition form the expression of painting language is another new topic in ink composition.

Keywords: Yi Painting, Ink Composition, Freehand Figure.

1. Introduction

The ancient art form of ink painting is undergoing unprecedented changes and expansion in the context of contemporary culture. When artists turn their attention to the Yi culture in the southwest, the encounter of two profound traditions gives birth to unique visual expression possibilities. The entry of Yi themes into the field of ink painting creation has not only injected fresh national vitality into traditional ink painting, but also raised aesthetic issues worthy of in-depth discussion at the level of composition. Based on the contemporary transformation background of ink art, this study attempts to analyze how Yi cultural elements can be sublimated from national symbols to artistic language through the creative transformation of composition. Today, when the dual forces of globalization and localization are intertwined, the study of Yi themes in ink painting is not only about the exploration of an artistic expression technique, but also involves the visual construction of national cultural identity, and implies a profound reflection on how traditional art forms respond to the propositions of the times. By analyzing the spatial layout, visual rhythm and image combination of typical works, this study aims to reveal the dialogue mechanism between the Yi cultural spirit and the ink art language, and provide theoretical references and practical inspirations for the innovative development of contemporary Chinese painting.

2. Background

2.1. Origin of the Composition of Ink Painting

Since Mr. Lu Shen of the Central Academy of Fine Arts proposed ink composition in 1987, it has been more than 30 years. The transition of freehand figure painting from Xu Jiang system to ink composition is the transition of freehand figure painting from realism to flatness and decoration. "Research on the composition of Yi themes in ink painting" The new painting expression language is enriched again. For example, the face of the figure is no longer the expression method of light and shadow in sketches, but has a three-dimensional sense of the Bochen School in the Ming Dynasty, with a sense of volume, but focusing on flatness; and the direct painting method, structural expression, etc. of oil painting express the picture.

2.2. Ink Composition of Yi Themes

China is a multi-ethnic country, and there are many ink paintings expressing Yi themes. How to emphasize ink composition in traditional Yi painting themes is a topic worth studying. Traditional Yi ink painting themes generally focus on the expression of clothing and lines, and basically use traditional composition techniques to express the life scenes of the Yi people. There is not much new tension expression in the composition of the picture. How to use ink composition to express Yi culture while fully expressing the painter's inner feelings and his thoughts on the current life of the Yi people?

How to use the strange, dangerous and unique composition and constituent elements of ink painting to make the Yi characters in ink painting more expressive and of contemporary significance? This article focuses on how to use the concept of ink composition to create and think about contemporary Yi cultural figure paintings.

2.3. The Composition Background of Ink Painting

In the spring of 1987, Mr. Lu Shen opened the course "Ink Composition" in the First Studio of the Chinese Painting Department of the Central Academy of Fine Arts. In order to expand ideas, Mr. Lu Shen broke the single modeling consciousness of learning from nature, strengthened students' creative consciousness, studied the rules of form, and thus expanded artistic thinking. The course lasted for 5 weeks and included two contents: one was reading paintings and analyzing forms; the other was making ink composition. Mr. Lu Chen's teaching concept on ink composition: "In general, it is to expand ideas and strengthen the study of formal rules." It can be divided into three points: First, change the observation method, change the observation method of taking a glance (all-round), and cultivate a selective observation method. There are three observation methods: 1) Straight tube - partial observation method, can't draw (non-artistic observation); 2) Package - purely objective overall observation, no selective observation (adapted to the need to simulate nature); 3) Selective - subjective and active observation (adapted to the need of creative expression). When not painting, we are straight-forward. After entering the Academy of Fine Arts, we are required to observe the whole. We need to change the straight-forward observation method.

For a long time, we can see everything at a glance and there will be no selective drawbacks. We need to change the long-cultivated method of observation of seeing everything at a glance and cultivate a selective observation method. Second, break the single concept and strengthen the consciousness of creation. Third, cultivate the ability of morphological analysis and plane composition. The creation of ink composition has had a significant impact on the cultivation of ink composition talents in major art colleges in my country. Zeng Weiping, a member of this project, began to study the composition factors of ink painting in 2015. In 2018, he used the composition factors of ink painting to create a large number of works for the Yi people, such as "Rescue: Cliff Village Ladder", "Poverty Alleviation·Cliff Village Ladder", "Common Clothes·Spring Flowers" and other works, and achieved excellent results. In his opinion, the tension expression of ink painting composition factors in the inheritance of Leshan Yi culture can be divided into three points: (1) Composition, which is called composition in the West and management position in China; formal sense is a holistic composition method for the Leshan Yi people. The picture, so that the picture has the three elements of strange, dangerous and strange; ③, the black and white division of ink painting, the position of black and white division in the picture, so that the picture has a sense of design, and the expression of personal emotions in the picture.

3. Ink Composition of Yi Themes

3.1. Ink Composition of Yi Themes

The themes of Yi paintings include freehand and meticulous. This article focuses on the freehand expression method. Freehand figure painting and realistic oil painting have different methods and approaches in terms of materials and philosophical concepts. People always sigh that ink figure painting can express objects concisely and quickly, and the objects painted have both form and spirit. There is an old Chinese saying: "Outsiders look at the crowd, insiders look at the Taoists." In terms of materials, Yi paintings use water, Chinese painting pigments, rice paper, brushes and other tools to express water-based works, conveying a unique ink charm to the viewer; realistic oil paintings use oil paint, oil paint, tempera materials, linen, flat-headed brushes, brushes and other tools to express oil-based works. The works can be repeatedly modified according to the author's creative needs, pursuing the maximum degree of conveying the author's true feelings and emotions. The tension pursued by ink figure painting is the self-understanding of the unity of man and nature, the natural feelings and image portrayal. Ink and wash figure painting advocates constantly feeling the nature, taking nature as a teacher, requiring the author's subjective consciousness and technical expression, and pursuing artistic works that are higher than nature.

Zhu Naizheng's "Collection of Lu Chen and Zhou Sicong" mentioned: "To turn something into a painting, you must change it, and only after changing it can you put it on the painting." In the creation of ink and wash figure painting, how to break through the tradition on the basis of inheriting the tradition, and learn from and integrate the expression rules and forms of Western painting? Making the composition of Yi ink and wash figure painting show new vitality is an area worth thinking about in the current creation of ink and wash figure painting.

3.2. Ink and Wash Painting of Yi Nationality

From ancient times to the present, many people in China have raised questions about the use of brushes and ink, and all have their own unique views. In modern times, Mr. Huang Binhong advocated the "six methods to understand the eight methods", and on the basis of summarizing the brush and ink skills of his predecessors, he proposed the "five strokes" of "flat, round, retaining, heavy, and changing". In the practice of using ink, he proposed seven methods of using ink, "thick, broken, dripping, light, burnt, rich, and thick", and focused on pursuing the level changes of using ink. ; Mr. Lu Chen of the Central Academy of Fine Arts also mentioned the problem of using brushes in his book "Lu Chen on Ink Painting", "The brush should be based on the center line, and the lines should be strong, hairy, and calm, and should not be hasty." Chen Chunlian; Shengshi Jian Collection of Huang Binhong's Paintings in the West "Klee is good at using techniques such as repetition and backbone." Compositional means such as grids make the picture full of beautiful rhythms, some of which are continuously divided, and some basic forms are repeatedly promoted. Kandinsky's geometric abstraction completely uses triangles, circles and rectangles as the basic shapes of paintings, and arranges them in an orderly manner. Although Miró used semi-automatic techniques, he also had his own organic and simple geometric forms, and used repetition, overlap, penetration and superposition to construct the picture. "The composition of Chinese painting is the management position, which is the "management position" in Xie He's "Six Laws". Composition (management position) can achieve the sense of form of ink painting. The sense of form is equivalent to formal language, and the embodiment of formal language is the composition of the picture. When analyzing the form in the section on ink composition, Mr. Lu Chen proposed that we should be good at abstract thinking through specific pictures, and any picture can be appreciated and analyzed as an abstract graphic color block.

3.3. Understanding of the Brushwork of Ink Composition of Yi Nationality

For the understanding and recognition of brushwork structure, refer to the culture of Poomsae, and divide the brushwork form into moist, wrinkled, leaky, transparent, and thin. Moist and transparent means that the ink color should be warm and smooth like jade; wrinkled means that the brush should be strong and powerful, rich in wrinkles. Wrinkle; leakage refers to the picture effect presented by the brush and ink, which is genuine, thick and beautiful; thin is the language of modeling, and the object should be presented at a 30-degree angle, just like the modeling language of trees in ancient paintings. In the creation, the brush should be used in the middle, and the lines should be strong and powerful. It should be released and slow, so that the power of the brush can be sent into the paper little by little to achieve the strength of the back of the paper. Then, the ink is splashed with a large ink block to guide the shape of the ink block, and the method of David's treatment of dark parts in neoclassicism is integrated to make the ink and shape cleverly integrated to achieve the ideal momentum, virtuality and reality, volume, light and form. Just like the Bagua diagram, there is black in white and white in black, which makes the whole picture have a sense of volume, and the details of the picture become seamless and full of rhythm.

On the basis of inheriting tradition, how to break through

tradition, learn from and integrate the expression rules and forms of Western painting is worthy of our serious consideration. In theory, Lu Shen proposed that painting is done on a plane; Shao Dazhen proposed that contemporary Chinese painting inherits and expands my point of view; Ding Yilin of the Central Academy of Fine Arts has made outstanding contributions to the development of Chinese ink painting through deconstruction and reconstruction. In terms of painting, artists such as Lu Shen, Li Yang, Tian Liming, Liu Qinghe, and Liu Jinan have analyzed the unique language system of pen and ink formation, and gradually mastered the composition elements and organizational structure of pen and ink. However, from the perspective of regional characteristics and regional culture, a special national ink composition system has not yet been formed.

Art originates from life, but is higher than life. It allows us to return to life, feel the sincere emotions conveyed in life, feel how art truly serves the people, and feel how artists use freehand brushstrokes to express the current demands. These are all worth our deep thought. The presentation of a good work requires not only talent, but also hard work. We go deep into life, constantly shape images, explore and practice forms and techniques, portray characters and traditional culture, and reflect the unique beauty of oriental painting with plain colors and hot contrast of splashed ink.

4. Ink Composition Creation of Yi Themes

How to reflect the unique creation of ink painting, including composition, modeling language, black and white division, and color. Modeling language is very important. How to reflect the modeling language, the relationship between its structure and structure is actually the modeling language. Modeling can be divided into "creation" and "style". "Creation" can be understood as creation, and "creation" can be divided into "creation" and "creation". "Creation" is to create a beautiful painting on white paper through our imagination. "Creation" reflects the meaning of creation, so how should we create an invisible world? It depends on what kind of art we want to express. Mr. Wu Guanzhong, a master of Chinese painting, proposed that "art should conform to the times."

"Type" can be divided into two categories: modeling language and type.

There are six types of modeling languages: (1) Copying modeling (that is, drawing whatever you see, which is what we did when we first started learning to paint); (2) Photographic modeling (as realistic as a photo, pursuing details); (3) Concrete modeling (concrete modeling conveys realistic aesthetic characteristics); (4) Exaggerated modeling (according to one's own understanding and needs for the picture, exaggerate and change, break away from the object itself, and at the same time convey the pursuit of the picture); (5) Image modeling (Qi Baishi proposed: 11 "The beauty of painting lies in similarity but not similarity. Too much similarity is kitsch, not deceiving the world"); (6) Abstract modeling (1. Not following the object itself, but the artist's inner emotions 2. Abstract form 3. Abstract spirit).

"Type", how to embody and understand the type, the type is divided into four categories: internal type, external type, expression of spirit, expression of situation, they are closely linked. In order to achieve a clever combination of internal and external, our picture can enter the stage of expression, and

expression requires the integration of internal and external emotions into the entire environment, in order to better express the expression of this life situation in the picture.

Cliff Bell mentioned in his art: "The connection and combination of these lines and colors, and these aesthetic forms, I call them 'meaningful forms'". The Yi costumes in the Yi painting themes are also part of the body, and the decorative patterns in the Yi costumes can better reflect the decorativeness of points, lines and surfaces. In painting creation, the small area images composed of points, lines and surfaces are used to divide the large surface, showing the composition changes in traditional Chinese painting creation. The composition of Chinese paintings pays attention to the contrast relationship between black and white, virtual and real, and sparse and dense. The relationship between black, white and gray is formed by points, lines and surfaces through interlacing, overlapping and arranging, thus forming a form. After the reform and opening up, the Yi people have undergone tremendous changes in all aspects. Many Yi villages are far away from the city, with less glitz and more fun in life. The folk customs here are simple, farmers are farming, chickens are crowing and dogs are barking, and shepherds are grazing. The Yi people are typical local folk customs, and the Yi themes provide more choices for the selection of Chinese painting materials. The characters are rich and colorful, and the creative materials are inexhaustible. The collision of the two provides an imaginative space for the expression of Yi culture in the composition of ink painting, as well as the research and expression in this regard.

As early as the Eastern Jin Dynasty, the famous painter Gu Kaizhi proposed the theory of painting. The old pattern he proposed was an early achievement of the theory of Chinese painting composition. Xie He of the Southern Dynasty proposed "Liwei", which means "Liwei" or "Li". The original meaning of "Li" is to create, build, position or refer to the position of an object or the action of arranging the composition. In short, it refers to the composition, conception,

5. Summary

The new historical period has put forward new creative requirements for figure painters, shouldering the mission of inheriting and promoting Chinese painting. As a researcher in the direction of Chinese figure painting, it is necessary to constantly recognize and understand the unique language of ink composition, master the materials and application of ink composition. How to express the life of the Yi people since the reform and opening up as the creative theme and integrate the elements of ink composition requires us to fully understand the expressiveness of Chinese painting, broaden the techniques and skills, and improve the ability to control the innovation of brush and ink. As one of the contents of the practice of ink figure painting, in the process of expressing the tension of ink works, the freehand figure of ethnic minorities has its unique aesthetics and presentation of the picture due to the continuous persistence and innovation of the predecessors.

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