

Comparison of Chinese and Western Painting—Line, Ink and Space

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Abstract: Since ancient times, "line" has been an extremely important and indispensable modeling element in traditional Chinese painting. Brush and ink are also unique to Chinese painting, and space is the expression of the author's subjective imagination. Line, ink and space are essential elements in Chinese painting, not only the surface, but also the essence, is the embodiment of the charm of Chinese painting.

1. The lines of painting language

Line - based modeling language is one of the vivid portrayal in ancient Chinese traditional figure painting. Since ancient times, "line" has been an extremely important and indispensable modeling element in traditional Chinese painting. The creation of traditional figure painting in ancient China is based on form. Here "form" is not only the form understood by the painter, but more importantly, the form in the painter's ideal. Both form and spirit, relatively unified. On the basis of respecting the existence of objective facts, the artist infuses personal emotional expression, combines objective objects with his own "meaning", carries out a series of subjective treatment and generalization, and after management, more truly expresses the "god" of the painting object of the work. The original painting is a picture sketched with clear lines, the length of lines, points and so on have different meanings. The second theory of the six laws is "bone method with pen". The "eighteen strokes" in Chinese painting is a highly generalized line. In the famous work "Volume of Eighty-Seven Immortals", Wu Daozi Outlines the magnificent scene of eighty-seven immortals traveling with the flowing and rhythmic lines of pen and ink. Lines of different length, solid, cadence, Wu Daozi used line painting, iron line painting, string painting and other line painting techniques, the picture is as smart as moving clouds and flowing water. It not only shows the external characteristics of the painting object, but also shows its internal temperament, so as to convey the "vivid charm" of the picture and highlight the spatial expression of the picture, which has a huge influence on the later generations. Wu Zongyuan, a religious painter in the Northern Song Dynasty, painted a long scroll of immortals, also featuring 87 immortals. The use of iron line drawing, supplemented by color, the picture is brilliant and vivid. The positions of the characters are scattered, different expressions, complex but not chaotic, lifelike. "Line" as a painting language lies in "charm", the painter is no longer pursuing realistic modeling. "The Biography of Gu Kaizhi" put forward: and the wonderful portrayal, is in a plug. Painters use lines to write shapes in order to better convey the spirit of their works. Gu Kaizhi believes that the importance of the eye lies in the process of his pursuit of spiritual resemblance, the emphasis on the appearance of likeness. [1]Gu Kaizhi painted characters with lines

like a brush, such as "Luo Shen Fu Scroll", "Admonitions of Women", continuous lines, known as the "dense body"; Wu Daozi painting pen is not week and week, called the "sparse body". "Don't be like me, just like me." In figure painting, the likeness of spirit is emphasized rather than being satisfied with the likeness of appearance.

In ancient Greece and Rome, artists paid more attention to the light and shadow, volume and subject consciousness of picture modeling. Compared with the West, Chinese painting advocates the beauty of lines, using lines to write shapes, gods, hearts and portraits. Through simple lines, a rich picture is drawn, giving the viewer a diverse experience.

2. Painting language of ink interest

Since ancient times, Chinese painting has attached great importance to the word "brush and ink". If we think about it carefully, the expression forms of "brush and ink" in different historical periods are different and change with The Times, reflecting the characteristics of The Times and humanistic thoughts in each historical period. Standing in this era, looking back on the long years of the past, the stable development of social economy has given people more energy to pursue spiritual and cultural satisfaction and exploration. Coupled with the continuous multicultural exchange, the art field has seen unprecedented prosperity, and there have been many great painters who love life and advocate art. They actively inherit the tradition, self-innovation, for the art of Chinese painting created a masterpiece. "Borrow the past to open the present, the ink should follow The Times" [2]. In the inheritance of generations, "brush and ink" is not only a painting tool, but also a form of expression. It is also the emotional expression of painters hidden in their works. For example, in the traditional Chinese painting Picture of Mother and Child by Mr. Chen Laotie, the child sleeps peacefully in his mother's arms. The picture has rich lines, distinct layers of ink, and bright and simple colors. Not only with the spirit of Chinese literati as the core, to maintain the independence of Chinese culture, but also deeply influenced by Western expressionism, international. He is committed to the innovation of ink painting, firmly believing that "calligraphy and painting are the same origin", and constantly integrates calligraphy elements into ink painting works. Influenced by Western modernism in the later period, he combines with Western expressionism, making his artistic works original and contemporary, and international at the same time. It is wrong and superficial to think that "brush and ink" are only essential tools for painters to paint. Or they think that "with The Times", whether good or bad, Western things are transferred to Chinese rice paper, or they suffer from helplessness and borrow Western oil painting techniques instead of following the context, which is not advisable. Even some creators, in order to echo "with The Times", "ink" has a little deficiency. For example, adding some modern intelligent communication devices in the picture to achieve the purpose of keeping pace with The Times, while ignoring whether the "pen and ink" can follow The Times in the real sense, and whether the changes in the expression methods of "pen and ink" can reflect the spirit of The Times is very important. For example, Mr. Wang Yashen's work "Goldfish" not only uses the impressionist brushwork in oil painting, but also compatible with the brushwork rendering technique of Chinese painting. The ink and color in the work are quiet and harmonious, lifelike, and the composition of the picture is very vivid and interesting. He believed that if Chinese painting wanted to enter the country, it must start from western painting, deepen the skills of western painting into Chinese painting, and express the heart through objects to reflect the essence of Chinese painting. At the same time, he opposed the mixing of Chinese and Western painting, but took the essence of Chinese painting, in the process of learning western painting, pay attention to the dynamic balance and overall relationship, the two mutual respect and complement each other[3-4].

Going back to the paintings before Western modernism, artists such as Velas Guizhi used the contrast of light and shadow to create artistic imagination. Looking at the traditional Chinese

paintings, Wang Wei's paintings used the thick ink to create artistic conception, to express the artist's heart, to express the human and nature. Ink is unique to China, reflecting the unique aesthetic taste of Chinese people, but also reflecting the spiritual value of Chinese art.

3. The space of painting language

When learning the western painting language and drawing, we know that the painting space has two dimensions, three dimensions and so on. In traditional Chinese painting, space is the management position. What is a business position? Management position refers to the position of the artist to create and construct the image and the action of the configuration of the image, which is the composition of painting. In many figure paintings of the Tang Dynasty, the proportion and size of the figure modeling and the position of the composition are particularly obvious. Such as Yan Liben's *Bunian Tu*, which records current events, depicts the Tubo king Songtsen Gampo marrying Princess Wencheng into Tibet. Originally, the real proportion of the characters should be reproduced, but the shapes in the picture are not so. From Emperor Taizong of Tang Dynasty to officials, Lu Dongzan, translators and palace ladies, the proportions of the figures in the picture are very different. The composition is full of changes, the use of contrast and foil techniques, highlighting the supreme demeanor of Emperor Taizong. This work does not have a background. The petite body of the palace ladies, either side or right, presents Tang Taizong's dignified and calm style as an emperor, and Lu Dongzan's sincere and polite, small proportion and shape position, etc., presents Tang Taizong's gracious and great power monarch. Another example is the painting of *Ladies with Hairpins and Flowers* by Zhou Fang, a painter in the first Dynasty, which describes the idle and lonely life scenes of concubines in the palace in the Tang Dynasty. From the relationship between the proportions and sizes of the figures in the picture, the proportions of the concubines are obviously larger than those of the ladies in waiting, so as to show the different status of the figures. The above are subjective treatment of the painter. Painters use subjective forms to realize the vividness of their works. The operation of the painting according to the primary and secondary characters is not only the result of the implantation of ancient ethical principles, but also the result of the subjective ideas of the painter. While the picture reflects the objective facts, it also quickly points out the main idea. The position management according to the proportion of the character modeling also makes the work more complete and more appealing[5-6].

Zou Yigui once said that Western painting is all about artisans and that Western painting is not included in paintings. Western painting pays attention to focal perspective, following the principle of near large and far small, near real and far empty [7]. Like the use of light and shadow perspective, black, white and gray layers to express the sense of volume of artistic images, oil paintings have brightness, saturation and contrast, etc. Chinese painting expresses the artist himself more, conveys a kind of nothingness, starting from his own heart between the brush. In the course of the development of ancient Chinese figure painting, form is the basis of God. While enriching the shape, we must have a deep understanding of the painting object, otherwise there is only resemblance in form, without resemblance in spirit. Only the works that "convey the spirit and write the heart" can fully express the essence of the painting figures and create artistic images rich in the artist's individual emotions, thus forming the independent aesthetic appreciation in the art inheritance of the Chinese nation.

4. Conclusion

Under the influence of Confucianism, Taoism and other ideological aesthetics, China pays attention to the harmony between man and nature. The traditional Chinese thought believes that "the right time, the right place and the right person". Compared with the West, China pursues the harmony between man and nature, respect for life and perception of nature. Under the influence of economy, culture and politics, painting reflects the inner spirit of the nation. Under the precipitation of history

and the change of times, Chinese painting cannot do without ink, lines and space, which is also the charm of Chinese painting.

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