

Inheritance and Innovation of the National Artistic Style in Chinese Comics

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Abstract. In recent years, Chinese Comics artists have boldly integrated the essence of Chinese art with the art of other countries, and brought the Chinese Comics to the world stage in the continuous inheritance and innovation. Through the study of Chinese Comics, this paper has a high reference value for exploring the comic creation method suitable for the development of the nation.

Keywords: Chinese Comics; National art; Innovation.

1. Introduction

Comic is a kind of media narrative carrier with a unique language system. Because of its information, evaluation, aesthetic and entertainment functions, comics can break the barriers of age, country and nation and have a very wide audience [1]. Since the beginning of the new century, there have been many authors rooted in the creation of their own cultural soils. They have embraced the multi-national artistic styles, and in the constant exploration and experimentation, they gradually radiated the light of the nation artistic style that belongs to China.

2. The Beauty of the Form of Inheritance from Chinese Painting

2.1 Ink Line of Wash Painting

Comics mainly shapes the image through a simple and flexible line. Therefore, if you want to highlight your own characteristics in the style of painting, you must make changes on the line, and Chinese painting with a long history is a good reference.

Chinese paintings are both about form and spirit, and they are in the shape of a god. Therefore, in the modeling, we do not pursue the beauty of the lines in isolation, but pay attention to the sorrow and weight of the pen, and the spiritual charm expressed thereby [2,3]. For example, the blue leaves in the white painting are soft, delicate and fresh, and are good at expressing the richness of the clothing and the light and the movement of the figure; the ancient silk is fine and exquisite, reflecting the soft and quiet of the ancient woman, and the neat lines are also available. It has a strong decorative effect, which can deeply describe the details of the clothing pattern and the jewelry, so that the picture is very beautiful; while the lines of the willow and the dead wood are free and easy, and combined with the whitening effect when the pen is collected, it is powerful and powerful, making the shape a little more sturdy and beautiful.

2.2 Coloring of Wash Painting

Most of the colors in traditional Chinese paintings are based on the turning of ink lines and the form they create. They are thicker and more colorful with less original colors and richer layers of ink [4]. The comics in the early of Zao Dao Ye shou are the same. They mainly rely on the shape and texture of the ink lines, and represent the green, red, yellow, white and black of the yin and yang five elements. The quaint and elegant picture can also bring out the richness of the structure. It can be said that both aesthetics and efficiency.

The murals of the Tang Dynasty and the murals of Dunhuang are also the source of inspiration for the creators. The murals are rich in color but extremely harmonious. The large proportion of black and white ash reduces the purity of the color as a whole, making the picture simple and elegant.

On the whole, some Chinese artists began to gradually give up the use of heavy coloring methods, but attached to the ink line to thin and light, which is very similar to the style of Chinese painting after the Ming and Qing Dynasties, and also made the Chinese Comics with a cultural heritage.

2.3 The Composition of Chinese Painting

The composition of Chinese painting pays attention to the look of the scenes, and is good at creating the atmosphere to set the modality of the characters, with both narrative and freehand functions. Some elements such as peony, willow leaves, bonsai, etc., are reassembled in order to convey emotions and create an atmosphere, and the composition is also balanced and elegant.

In addition, composition techniques such as imaginary reality, scattered perspective and poetry in Chinese painting have also been applied to comics. The background in the work "Qiong Tu" uses the way of drawing the distant landscape in landscape painting, expressing the spatial relationship through the shade of ink, and using scatter perspective to broaden the horizon. The blurring of the background not only highlights the role, but also makes the subject-object relationship clear and clear, and achieves the effect of blanking, which makes people full of imagination. At the same time, in the white space, the poems and poems are echoed, and the artistic conception is enhanced.

3. Comic as a Comprehensive Art of Inclusiveness and Innovation

3.1 Modeling and Dynamics

The main technical means of comics is still painting. Different styles of painting can also create different motion styles. Chinese comic artist is also considering dynamic factors while drawing on traditional painting techniques. Combine the Chinese painting with the movement of new comics to form a unique dynamic style. Such as *Sightseeing Awakens the Dream*, the character modeling draw lessons from the style of Tsing Yi in Beijing Opera. Her posture is graceful, which makes the action a little more drama effect. Especially when the heroine descends from the sky, there are some look like the Flying Apsaras in Dunhuang murals. This kind of action is also very consistent with the meticulous style used by the author. This Is an innovative fusion of the national art essence in comics.

3.2 Freehand and Narrative

Chinese art creation pays attention to the expression of spiritual essence and pursues the significance beyond the image. Therefore, freehand has also played a unique advantage in the Chinese comics. Behind the freehand is the cultural foundation of all ethnic groups. For example, Chinese comic artists use the traditional symbols such as mandarin duck and willow in their works to express meanings such as love and farewell, and gradually become a new comic ideogram.

Every picture in the comics has the function of inheriting the past and the future, so the freehand brushwork needs to have both narrative functions. To create an atmosphere for the audience, we must also promote the development of the plot. Take the *Look Around on Tiptoe* an example, when the hero and heroine meet, the background is the fusion of Chengdu and Barcelona. Since Barcelona represents the longing and expectation of the heroine, the emergence of these two scenes means the integration of dreams and reality. It is a symbol of satisfactorily and the end of the story.

4. Summary

Through the groping and thinking in recent years, the Chinese comic artists have boldly integrated the essence of national art with the art of other countries, and have demonstrated the unique style after constant inheritance and innovation. The research on these works also provides reference and direction for our future comic creation, which has a high reference value.

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