

Chinese Ink Figure Painting Techniques: An Evolutionary Analysis

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Abstract

The innovation of ink figure painting cannot be separated from the research and exploration of expression ink techniques. From traditional ink figure painting techniques to modern ink figure painting techniques, from 1840 to modern times, Chinese ink figure painting techniques have evolved with the changing social environment and historical background. Taking the evolution of ink figure painting techniques as the object of study, this study is narrated on the axis of three time periods, and tries to explain the evolution of ink figure expression techniques through three different stages: the first stage explains the subjective thinking of realistic ink figure painting techniques backed by the influence of traditional Chinese culture; the second stage illustrates the realistic ink techniques influenced by the concepts of Western painting, and the background of its emergence; the third stage is the elaboration of modern diversified expressive ink painting techniques, analysing diversified modern ink figure painting techniques with the works of several modern artists. All three time periods are analysed in terms of their expressive techniques with different works, and all of them represent the creative thoughts and creative themes of the artists in this period. Literature is collected to briefly summarise the ideas, themes and backgrounds of the paintings of different periods. The pictures are analysed with the most representative artists and paintings of each period, mainly through the works to analyse their inner techniques, the use of techniques, the expressiveness of techniques, the creative themes and the ideas of the works.

Keywords: Ink Figure Painting, Ink Technique, Diversification, Evolution

Introduction

"Ink painting refers to the basic use of water, ink, brushes and raw Xuan paper (or sometimes cooked Xuan paper) as the painting tools and materials, with ink and wash as the main expression, and no colour, or a little colour, as the form of expression. Zhu Xiaokun, in his article "Language and Narrative - A Study of the Transformation of Modern Ink Figure Painting (1979-2009)", talks about the fact that ink painting is an important form of expression in

China, and has always been an important part of Chinese culture, and that since the beginning of the twentieth century, under the impetus of the New Culture Movement, and in order to differentiate itself from Western oil painting and watercolour painting, ink painting has initially been called "Chinese painting", with a symbolic nature that emphasises its national identity and national culture (Xiaokun, 2019). However, after the reform and opening up, the term "ink painting" reappeared to reflect the cultural and ideological exchanges between the East and the West. Ink is not only a material, technique and form of expression, but also an important aspect of Chinese painting that reflects the social culture and aesthetic values of the Chinese nation (Wenjie, 2013).

The term "ink figure painting" was first introduced in Jiang Zhaoho's "Teaching Problems of Chinese Painting Figure Sketching" (1956), which also pointed out the technical requirements of ink figure painting: "The use of ink painting, as a form and a technique to express the spirituality of today's figures and their thoughts and feelings must be combined with modern scientific knowledge and one's own feelings of life (Zhaoho, 1956)". The use of ink painting as a form and technique to express the spirit and thoughts and feelings of today's figures must be based on the reality of inheriting and carrying forward the fine traditions of figure painting, while at the same time applying modern scientific knowledge and combining it with one's own feelings about life (Zhaoho, 1956)." Ink figure painting has developed to the present day, and the evolution of ink figure painting techniques has been influenced by historical, cultural, and political factors, and the evolution of techniques has been constantly adapted to the creative requirements of ink painting in the new era. Based on Fan Zhibin's study of the current (contemporary) issues of ink figure painting (2013), which divides ink figure painting into classical (pre-1840), modern (1840-1980), and contemporary (1980 to the present), this study analyses the evolution of techniques in three stages: traditional realistic figure painting (classical), modern realistic ink figure painting (modern), and modern ink figure painting (Contemporary).

These three periods have different appearances and expressive techniques. The development of ink figure painting techniques is analysed in terms of the maturation of traditional techniques, major socio-political changes in China, and the collision of Chinese and Western cultures. The study also considers whether the developmental patterns of Chinese ink figure painting can cater for the postmodern forms of Western painting. In order to better understand the laws of brush and ink techniques, it is necessary to study the transformation of traditional ink figure painting in the era of new brush and ink.

Literature Review

At present, there are relatively many academic studies on Chinese figure painting, including intergenerational studies, studies from the whole history, and studies from different perspectives. Ink techniques run through the whole ink figure painting, and this study is an analysis of the evolution of ink figure painting techniques, so the literature involved in it is also the majority. Theorist Liu Xilin analysed the change of ink and wash technique in (2012) *A History of Twentieth-Century Chinese Painting*: "The future of Chinese art lies in the importation of Western realism, and even the use of Western sketches as the foundation of all modelling arts, while Chinese painting should take Tang, Song or courtyard painting as the correct method, and merge the East and the West into a new era of painting, and the theory of art for the sake of life! -founded to express real life and the spirit of the times (Liu Xi Lin, 2012)." And in *My View of Modern Painting (Chinese Painting)*, he advocates the transformation of Chinese painting based on the inheritance of the best traditions, stressing

the eclecticism of the various schools and traditions, and the incorporation of the strengths of Western painting in order to achieve the purpose of reconciling the East and the West (Jianfu, 2009). transition period", "realism period", "realism and modernism co-existing and mingling period", "diversified development period" four historical periods The compendium summarises the century-long development of Chinese figure painting.

The brush and ink in Chinese ink painting technique is the biggest difference from other kinds of paintings, as early as in the Jin Dynasty, Xie He's "Record of Ancient Painting Characteristics" mentioned the "bone method of using the brush", and Guodong (2008), in his doctoral dissertation, "The Brush is the Brush and the Pen is not the Brush-analysis of Brush Methods for Figure Painting in the Written Chinese Character", explains that: focusing on the object's ontology, the brush method This is from the point of view of using the brush to express the physical structure of the object and serve the modelling point of view, which is the "realism" in "realism", and the "reproduction" in "expression". The embodiment of the factor of "reproduction", "this is the specific use of techniques. The Diversity of Line Language in Contemporary Written Figure Painting discusses the various forms of expression of line language in contemporary written figure painting (Yuanyuan, 2009). Hui's (1999) A Century of Interrogation between Brush and Ink and Modelling is divided into the main lines of modelling and brush and ink, namely, "the difficulty of interpreting decent modelling by brush and ink", "the course of compatibility between brush and ink and decent modelling", and "for figure painting". The book is divided into five parts, namely, "The difficulty of interpreting decent modelling by brush and ink", "The course of compatibility between brush and ink and decent modelling", "For figure painting", "How much is the ontological value of brush and ink after detaching from modelling", "Misunderstanding the relationship between brush and ink and shape writing in figure painting before the 20th century", and "Judgement and Concluding Remarks". The History of Ink Figure Painting in the 20th Century Xue Shuqin (2014) of Academy of Arts and Design, Tsinghua University, discusses the development trend and characteristics of contemporary ink figure painting techniques from the aspects of realism and abstraction, the transformation of creative perspective, and the elements of technique (detail, blankness, brush and ink, colour, space).

Although Chinese ink figure painting technique has absorbed a lot of Western literary ideas and expressions, it still has its uniqueness, which is not only due to the ink and brush technique, but also due to the inheritance and development. Li Xianting's (2000) book What Matters is Not the Art takes the 85 New Wave as a clue, aiming to explore the spiritual background and value support behind the images. Shaojun (2001) points out that the evolution of Chinese painting should be viewed in a step-by-step manner, emphasising the relationship between inheritance and innovation in the evolution of Chinese painting. Fanwei and Suixiang (2007) discussed the connotation of modern subjects in Chinese painting, the motivation for the evolution of subjects, how the brush and ink techniques of Chinese painting can deal with modern subjects, modern subjects and the artistic characteristics of Chinese painting, aesthetic concepts, and appreciation and appraisal. In the work "History of Chinese Figure Painting in the Twentieth Century" the Chinese figure painting is taken as the point of view, based on a large amount of historical data, viewing the modernisation process of traditional Chinese painting, and then summing up the external elements affecting the stylistic characteristics and formal techniques of Chinese figure painting in the twentieth century, as well as digging deeper into the root causes of the development and evolution of the subject matter (Yi, 2008). In "On the Contemporary Transformation of Traditional Ink Figure Painting's Brush and Ink Language" by Li Fang (2010), the diversified expressive

techniques of modern ink figure painting are analysed in more detail with case studies. These results are from different perspectives, directly or indirectly, overviews or monographs, touching on or exploring the issues involved in the "ink and wash figure painting brush and ink language" to varying degrees.

Research Methodology

This study uses image analysis method and literature collection. The image analysis method mainly uses painters and representative works of the same era. Through the explanation of their historical background, painting ideas and painting subjects, the reasons for the formation of ink figure techniques are derived. Also through the collection of literature, citing "The Problem of Transforming the Artistic Language of Chinese Figure Painting" (Sheng, 1998), "Trying to Discuss the Tradition of Chinese Painting Brush and Ink and Its Modernization" (Huizhen, 1998), "History of Chinese Figure Painting in the Twentieth Century" (Yi, 2008), "Twenty Years of Modern Ink and Wash" (Hong, 2002), and other existing literature, we make a certain arrangement for the development of ink and watercolor figure painting techniques, and at the same time, analyze the development of the techniques of ink and watercolor figure painting with the basis of the literature to make certain explanation. At the same time, the literature is used as a basis to analyze the development of ink and wash figure painting techniques and make certain explanations.

Research Conclusion

Through the study of the evolution of ink figure painting techniques, we conclude that the reason why Chinese ink figure painting has been developing and moving forward, and showing different faces to the viewers in different times, is due to a number of factors: firstly, the expression techniques of Chinese ink figure painting are transformed by social changes, and are closely related to the development of society and culture. For example, the choice of subject matter has changed from traditional pictorialism with Confucianism, Buddhism and Taoism as the theme to diversified ink figure painting that pays attention to the life and culture of the modern society, the subject matter is closer to life, the expression of technique is getting more and more rich, and the style of technique is getting more and more novel. Secondly, ink techniques should be changed to adapt to the social environment. With the deepening of international exchanges and the further understanding of deeper literary and artistic ideas, the change of technique provides a larger space for the development and creation of modern figure painting, and at the same time makes it possible for people to absorb more new ideas in the exploration of the form of technique in the creation of ink and watercolour figure painting. Thirdly, the development of ink techniques will inevitably meet the needs of the times. The development of science and technology, changes in social life, changes in the living environment, spiritual needs, etc. make the creation of Chinese ink figure painting inevitably meet the needs of modern people's lives, and the exploration of techniques has also become the mainstream idea of artistic creation. Fourthly, exploring the change and transformation of ink and wash techniques of Chinese ink and wash figure painting can let us clarify the current situation of the development of Chinese ink and wash figure painting, and let the viewers of Chinese ink and wash figure painting have a rational judgement thinking.

Traditional Ink Figure Painting

1. The Idea of Subjectivity

Traditional Ink Figure Painting is the time refers to about 1840 before, ink figure painting subjects are mostly myths and heroes of the main areas, gods and goddesses legends, celebrity stories, Buddhist and Taoist characters and unnamed high priests become the mainstream of Chinese figure painting. Traditional Chinese ink painting is based on linear modeling. Painting is concerned with the use of calligraphy to join in, seeking to write, and the pursuit of the image of the free brush, too much focus on the emotional catharsis. Traditional Chinese painting lines are not only the basic means used by painters to extract and summarize nature, but also the best carrier to express the character's personality. Ancient Chinese painting art theory has long attached importance to the subjective expression of the painter's feelings, emphasizing the importance of the artist's personal inner character, temperament, sentimentality, and interest. The artist focuses on the inner spirit of the artist's personal feelings, so that the lyrical and spontaneous art overflowing from ink painting is reflected as a philosophy, a kind of self-spiritual and emotional sublimation, and a kind of continuation of the spirit of the nation in the painting.

2. Shape with Line Modeling

The most important characteristic of traditional ink figure painting is "spontaneity", which is modeling and creating through imaginative brushwork. Painting theory emphasizes the subjective feelings and lyrical expression of emotions, that is, can not reflect the objective object, can not copy the object, in order to better performance must be the first intention, to achieve a clear idea, think before you move the pen, the nature of the object to have a better generalization and refinement. Thus expressing the subjective feelings of the painter. What the ancients said, "there is like but not like, not like but like the meaning", "wonderful in like and not like between" and so on. Five Dynasties Shi Ke, Liang Kai of the Northern Song Dynasty as the representative of the "reduced brush" style of painting, they use concise ink and precise carving to accurately capture the inner characteristics of things, so that the real natural form of the paper through the art of processing, which is the ink figure painting techniques into a new stage of development of a performance. On the other hand, the maturity of realistic figure painting represented the rise of Chinese "literati painting" until the early days of the founding of New China, and it was also the supreme state pursued by most of the Chinese artists, who centered everything on themselves and expressed the feelings in their hearts. This way of writing is detached from the life and the reality, therefore, when the western art theories appeared in large quantities, it accelerated the expression of the diversity of techniques of modern Chinese ink figure painting.



Figure 1

Figure 2

Shi Ke's "two ancestor tuning heart" (see figure 1, 2) to pure ink and water in the way of picture part and hands and feet when the brush is more subtle, and clothing clothing pattern of the bold, magnificent, endless changes of the brush in stark contrast. His calligraphic brushwork, in which the objective object is only a kind of appearance, expresses more of the character's personality and the mood of the time, which is very much in line with the realm of "writing in form".



Figure 3



Figure 4

Liang Kai's "Immortal with Splashed Ink" (see Fig. 3) and "Monk with Cloth Bag" (see Fig. 4) use calligraphic strokes to outline the five senses and skin, and splash ink to express the clothes and costumes, with a strong sense of contrast and wholeness, and the charm of the characters is revealed in just a few strokes. The overall ink and wash painting modeling shows the posture of the immortal's drunken walk in the best possible way, and its exquisite ink and brushwork captures the immortal's ethereal temperament to the fullest extent, and the reckless waving of the brush reveals the artist's creative exuberance.

Summary

Shi Ke and Liang Kai with the bold style of writing, they use the exaggerated and concise form of ink and brush, through the organic fusion of points, lines and surfaces, formed a unique style of reduced-brush figure painting. Liang Kai and others interpreted "writing God in form" with unique means of expression, and then changed to "writing form with meaning", and the works have since become "both form and God", and the realm is supreme. Later painters even got rid of the "likeness of form", and put more energy into the "likeness of God" in the creation of figure paintings. Under the influence of the subjective feelings and wishes of the painters, the figures were constantly exaggerated, refined, strengthened and transformed, etc., which achieved the artistic characteristics of a sound ink splash and capitalization, and at the same time embodied the unique concept of aesthetics and the development trend of the traditional Chinese painting art.

Realistic Modern Ink Figure Painting

1. Integration of Eastern and Western thought

Modern ink figure painting is roughly dated from 1840 to 1980. Zhang Zhidong (19th century) put forward the slogan of "Middle School for the Body, Western Learning for the Use". Yuanpei (1917) said, "The culture of the 20th century has long since entered the era of combining Chinese and Western cultures, and we emphasize the significance of making the idea of integrating Chinese and Western cultures a universal one" on a macro level. Since the Opium War, China's door was opened wide, China's social environment has been seriously damaged, people's life and thoughts seem to be at a loss, the subjective thinking of ink and watercolor figure painting is no longer able to meet the requirements of the times. Western realistic painting, which takes science as the concept of painting, was introduced into China, and Chinese painting, which takes traditional philosophy as the theory, was strongly impacted. In order to change the technique of ink and wash figure painting and express the state of reality. A group of domestic art to seek a breakthrough in Chinese ink figure painting, far away from home to learn from the West, borrowing the Western realistic drawing techniques to improve Chinese ink figure painting techniques, realistic techniques to express the creation of Chinese ink figure painting, so that it applies to the needs of the times. The attempt of realistic ink painting technique changed the creative concept of Chinese figure painting and provided more creative space for the development of Chinese figure painting.

2. Expression of Realistic Techniques

"Realism" can be simply understood as a realistic depiction of the objective world. In the art of painting, it is close to the meaning of "reproduction" and "figuration", which are expressions from different perspectives to make the picture image closer to the reality of objective objects. Therefore, "realism" is more inclined to the expression of intuition, which is a broader but not strict concept. During this period, Chinese paintings of figures, birds and flowers, and landscapes all underwent exploration and transformation from traditional forms to modern realistic forms. Xu Beihong and Jiang Zhaoho were the practitioners and achievers of ink figure painting. The realistic approach advocated by the system of "Xu and Jiang" is based on in-depth study of the human figure, which provides a prerequisite and guarantee for the in-depth portrayal of vivid human figures, and at the same time, the realism-based creative approach has a strong vitality for the expression of real life and reflection of the spirit of the times. "Xu Jiang's realistic figure paintings have accepted the Western painting's cognitive approach to modeling, but at the same time, Xu Jiang's realistic figure paintings have integrated the traditional Chinese brush and ink techniques and line modeling basis, changing the single-plane and flat understanding of the structure of the figure from the three-dimensional one to the three-dimensional one. However, at the same time, "Xu Jiang" realistic figure paintings have incorporated traditional Chinese brush and ink techniques and the basis of line modeling, changing the previous figure paintings' understanding of the structure of the human figure from a single and flat one to a three-dimensional and scientific understanding of the human body structure, thus making up for the traditional figure paintings' relatively one-dimensional understanding of the human structure. From within the system of "Xu Jiang" realistic figure painting, although it accepts the basis of Western realistic modeling, under the principle of "using the West for China", this modeling style is only a part of the system, not the whole system, and its main role is still to play a role in the level of cognition of modeling principles. Its main role is still to be played at the level of cognition of modeling principles.



Figure 5

Xu Beihong's "Yugong Yishan" (see Fig. 5) uses Chinese historical allusions as the main subject matter of the painting creation, and Western realistic painting techniques, such as rigorous figure structure and the use of focal perspective. The technique of the painting is outlined with Chinese lines of ink and wash, colored by ink staining, and has the three-dimensional effect of oil painting, which increases the sense of power of the characters and enriches the atmosphere of the painting.



Figure 6

Jiang Zhaohe's "Picture of a Displaced Person" (see Fig. 6) was created in 1938 and is drawn from real life. It represents the social environment of China at that time. It also utilizes Western realistic techniques, and the proportions of the faces and torsos of the figures show that they are mostly Western painting techniques. He was a follower of Xu Beihong, the picture is also modeled with ink lines, in the torso and clothes coloring, coloring in the traditional flat way, increasing the relationship between the layers of the head and torso, the character's face becomes the focus of the carving, unlike Xu Beihong's body is not so powerful.

Summary

There are differences between "Xu Jiang" realistic figure paintings and Western realistic figure paintings in terms of painting materials, expression techniques, and their respective strengths and limitations, and these differences are reflected in the language of the picture, which is

gathered in the differences between "block modeling" and "line modeling". These differences are reflected in the language of the picture, which focuses on the difference between "block modeling" and "line modeling". Of course, the difference is only at a certain level, from the level of the subject's expression of the painting object, especially the capture and perception of human nature, and the expression of the "personality" of the specific image in the pursuit of artistic concepts are similar. "Xu Jiang's realistic figure paintings borrowed and absorbed the principles of realistic modeling from Western realistic figure paintings in order to make up for the lack of scientific and rigorous cognition of the structure of the figure in traditional figure paintings, but once this lack is made up for, it is still a matter of transforming three-dimensional modeling to the language of line modeling at the level of painting creation and expression.

Diverse Modern Ink Figure Paintings

1. New ideas for change

Modern ink figure painting usually refers to the period after China's reform and opening up. Since 1980, along with the reform and opening up, a new fusion and collision of Chinese and Western cultures has occurred, and a series of changes have taken place in ink figure painting in terms of form and concept, with exploration and experimentation in abstraction, distortion, exaggeration, and composition appearing in abundance in the field of ink figure painting. Under the environment of further emancipation and foreign culture and art, young artists set off a wave of reflection on tradition, exploration of form, and the pursuit of freedom of thought and artistic creation, which was called the "85 Wave" (1985). During this period, Chinese ink figure artists stopped borrowing from foreign cultures to get rid of the constraints, and began to think about how to make new creations from traditional culture and social reality. The "85th Sense" was a bold and uninhibited experimentation and emotional outburst by young artists. They accepted the impact of Western modern art and created a new artistic technique by utilizing these foreign cultures. Pi Daojian (1987), in his book "China's Visual Revolution", argues that "the 85th ideology was a revolution of thought". This fervent advancement and rejection of traditional culture broadened the dimensions of Chinese painting's aesthetic orientation and broke the inherent mindset of ink figure painters. Their forms of expression were "New Literati Painting", "Experimental Ink and Wash" (Abstract Ink and Wash), "Expressive Ink and Wash", and so on. In the 1990s, there was a deeper understanding of Western modern art. The artist's door fell on the specific exploration of the ontological techniques of painting, and the in-depth exploration and practice of the ontological language of brush and ink in the creation of ink and wash figure paintings was also diversified.

2. Exploration of Modern Ink Figure Painting Techniques

As Shaojun (2002) said, "Realistic Chinese painting has not been fully and normally developed because of political reasons, and there are only realistic techniques but no real real realism." Another example is the words of national painter Li Shaowen (2013), "Nowadays, we are looking forward in all aspects, opening windows and doors to see the world trend...The current trend of fine arts in the world can by no means be replaced by the word 'decadence'. We won't move forward if we keep pulling the plow with oxen." The implication is that our usual mode of creation and expression is too homogeneous, and that we should treat art with an open attitude in an open era. It is this open attitude that contributes to the broadening of artistic horizons, which is reflected in the creation of specific ink figure paintings. Most

modern ink painters, on the basis of traditional ink figure painting or realistic ink figure painting, re-explore its hidden modern factors, combine it with the techniques and forms of Western modern art, face the real life and the daily life of ordinary people, and express the inner mystical experience from a personalized point of view as the main goal, while there are also some ink painters who boldly break the boundaries of the traditional ink painting and reconfigure and reconstruct the system of ink art, from the materials to the concepts. There is also another group of ink painters who boldly break the boundaries of traditional ink art, from material to concept, to deconstruct and reconstruct the ink art system, and actively explore the contemporary expression of ink art and the feasibility of entering contemporary art. In this subsection, four contemporary ink figure painters, Tian Liming, Liu Jinan, Zhou Jingxin and Li Xiaoxuan, as case studies, all of whom died after the reform and opening up of China's ink and watercolor figure painting attempts to innovate Chinese ink and watercolor figure paintings, they observe the contemporary Chinese society from different perspectives, and create Chinese ink and watercolor figure paintings with different subjects, which provide a reliable reference to the techniques of Chinese ink and watercolor figure paintings of the contemporary period, and at the same time, each of them has made their own contribution to the contemporary ink and watercolor figure paintings of China, and they are also the most important figures in the contemporary ink figure paintings. At the same time, each of them has made good artistic achievements in contemporary Chinese ink figure painting. At the same time, each of them has made good artistic achievements in Chinese contemporary ink figure painting, and their personal exploration of techniques has gradually matured and been accepted and recognized by the public.



Figure 7



Figure 8

Tian Liming's "Tibetan Sunshine" (see Figure 7) and "Little Stream" (see Figure 8) are drawn from Tibet, China. The images are presented to the viewer in the form of a portrait, with the figures reflecting the purity and lightness of a paradise beyond the world. The technique of substituting the real with the imaginary makes all the white space in the picture appear to be light, in order to reflect the layers of reality and spatial depth in the distance and nearness. The painting is simple and flat, and in portraying the figures, indirect frontal modeling is used, with cleverly arranged light spot effects, and the face is defocused, downplaying the five

senses. As a whole, the combined use of light ink, light color and simple expression gives the work a certain symbolism. It retains the traditional ink flavor and lines, with a unique technique system that is distinctive of the times.



Figure 9



Figure 10

Liu Qinghe's "Two People Walking" (see Figure 9) and "Over the City" (see Figure 10) are based on the theme of urban people, and the works are mostly painted on leather paper. His works pay attention to the survival of people in modern cities when . He pays great attention to exerting the accidental characteristics of ink rendering freely on rice paper, focusing on the contrast of black and white relationship and the interspersed structure of the picture. Different ink colors present different artistic effects, the brush and ink pay attention to the emotional play, and the characters highlight their flamboyant personalities, echoing with the environmental background. Using a medium stroke, the artist emphasizes the use of ink, which is multi-layered and varied in the work, and the ink blocks not only satisfy the need for modeling, but also reflect the texture well. The use of light color strengthens the atmosphere of the picture, the ink and color are sometimes blended and sometimes separated, the ink has color, the color has ink, the ink and color are intertwined, so that the image of the ink and brush in the picture has a kind of "fresh" taste, giving people the power of "life".



Figure 11



Figure 12

Zhou Jingxin's *Water Margin Characters* (see fig. 11) and *Urban Youth* (see fig. 12) draw on story characters and urban youth. Some people refer to Zhou's recent figure paintings as ink sculptures. Zhou Jingxin's recent figure paintings have been called ink sculptures, a technique of "molding" the structure of the form by means of dynamic brushwork and ink structure. The artist absorbed the expression of western sculptors Rodin and Peterson on the basis of the traditional bone-less painting method, and utilized a large area of brush and ink to express the portrayal of the object. This well reveals the aesthetic effect Zhou Jingxin's ink and wash figure technique pursues in its modeling. Relative to lines, ink and wash obviously tends to be of a decent nature. Compared to the character of lines, ink tends to be richer under the penetration of water.



Figure 13

Lee Hsiao-hsuan's *Stocks! Stock!* (see Fig. 13) is based on the current situation of urban life. The extremely exaggerated and mutated shapes of the characters show their empty eyes, frightened expressions, and neurotic morbid characteristics, outlining people wandering in the crowded and cluttered city like walking corpses, and the atmosphere of the picture shows a strong sense of absurdity and morbid sensory stimulation without losing the sense of lightness, silliness, and humor. Emphasizing the use of medium strokes, more short strokes, more use of the belly of the brush and even the root of the brush, no matter whether it is burnt ink, thick ink, light ink or heavy or light, withered or moist, real or virtual, all the strokes are clear, round and strong. These brush lines also show their own form and interest while modeling, reinforcing the flat composition and pursuing deformation.

Summary

The development trend of diversified ink figure painting makes modern ink painters, in order to realize the stylization of the picture and the linking of ink and wash modeling with the contemporary life, often give free play to the visual characteristics of ink and brush through unique personalized methods, so the focus of their artistic practice and exploration gathers on the change of ink and wash techniques. Painters have the courage to explore boldly in practice, develop and create new expression techniques, and strive to depict their own mental pictures and spiritual homes in an open and free creative environment. They observe all levels of society from different perspectives, draw nourishment from life, search for the source of creation, and then express their spiritual home and convey their feelings about contemporary existence with various forms of expression and rich painting language. Although each painter inevitably carries the marks of the times in different degrees, with

obvious differences in personality characteristics, they are good at letting the tradition reappear in the contemporary artistic vision, adapting to the contemporary cultural context with new brush and ink techniques, realizing a common ground between tradition and modernity, and establishing their own individual styles.

Conclusion

This study takes the ink figure technique as a perspective, and explores the development of Chinese ink figure painting through the evolution of technique exhibition, so that we have a clearer understanding of the causes of the diversified development of modern ink figure technique. From the analysis of ink figure painting images, we can conclude that the evolution of Chinese ink figure painting technique is one of the most important directions in the change of ink figure painting. Ink figure painting technique has gone through the important stage of writing and realistic ink technique before forming the present expressive ink technique, the connection between them is inseparable, which has the influence of social environment factors, but also reflects the inclusiveness and developability of the ink technique itself. If the traditional ink painting technique is subjective and realistic, then the modern ink figure painting technique is characterised by the fusion of modern western art language and the stimulation of certain modern language factors implied in the traditional ink painting, which distinguishes itself from the modern western art and retains the essence of the traditional ink painting technique while at the same time greatly distancing itself from it. Modern ink figure painting is not only a continuation of traditional Chinese culture and art, but more importantly, it is free from the programmatic constraints of traditional figure painting, absorbing and borrowing from Western modern art paradigms to a certain extent, re-exploring the essence of traditional Chinese painting and the modern elements it contains, and gradually breaking the shackles of the traditional Chinese painting's stale ink and brushwork. The evolution of techniques has injected a strong vitality into the development of ink figure painting in the new era, and also played a positive role in the localisation and reconstruction of Western modern art, and is slowly being recognised and accepted by everyone, that tradition is not a rigid and unchanging concept. At the same time, the development of Chinese ink figure painting techniques has a great connection with social change, and there are many of them are worthy of our consideration. 21st century China and international exchanges further strengthened, the continuous integration of Western culture, the unstoppable innovation of ink painting has become the trend, will inevitably appear in line with the more acceptable forms of expression of the techniques, and at the same time, make the practitioner's creative concepts and ideas more and more clear. In the process of innovation of modern ink painting techniques, we need to think about how to use traditional ink to intervene more positively in the current reality on the one hand, and on the other hand, we are prompted to explore the modernisation factors implied in traditional culture; we need to think about the connection between ourselves and the outside world, as well as the relationship between traditional culture and Western civilisation. It is through the study of the evolution and development of ink and wash figure painting that we can make a more objective and sober judgement on the current direction and future development of ink and wash creation.

Realistic figure painting has evolved over time, with ancient techniques requiring "book into the painting" and "line modeling" that were not suitable for modern social development. The 20th century saw the introduction of Western ideas, leading to a shift in traditional techniques. Figure painting has always been centered around the propositions of "East and

West" and "tradition and modernity." With China's reform and opening up, international cultural and artistic exchanges have become more closely connected. As a result, painters' aesthetic perspectives have shifted towards the present and the world, with expressive techniques of ink and watercolor figure painting dominating in recent times. Studying the evolution of ink figure painting techniques reveals the inner law of technique generation and development, which is crucial for the exploration and creation of current art techniques.

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