

# **A Brief Analysis of the Visual Language Features of Chinese Ink and Wash Landscape Paintings**

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**Abstract:** Ink and wash can be connected into lines by brushing, rubbing, drawing, drawing, and drawing on rice paper, and the points can be connected into lines, and the lines can be gathered into surfaces, and the surface can be transformed into a space with both virtual and real. Ink and wash landscape paintings are shaped in this way. A visual language that speaks less and more. It can describe both the real scene that people see, and the illusory scene that people see. That's it, the visual language of ink and wash landscape painting can be brilliant and intoxicating. It is based on the specific performance of stippling, which gives people a visual impact, and is laid out in the invisible surroundings, making people think about the scenery.

## **1. Introduction**

Since entering the modern industrialized society, due to the profound influence of modern industrialization culture, especially machine aesthetics, art design culture is in the ascendant, in the field of visual design, people can see images everywhere, such as “font design, logo design, illustration” Design, layout design, advertising design, film and television design, packaging design, book binding design, CIS design, display design, graphic design, etc.” (1), all have entered the field of vision of people, and even some product designs (including industrial product design, The content and form of home design, clothing design) and space design (including indoor and outdoor design, display design, architectural design, garden design and urban design) have also entered people’s vision as visual content. Compared with this, traditional Chinese culture seems being overturned, the original Chinese landscape painting with orthodox visual cultural semantics is embarrassing to be forgotten by the world.

However, in fact, Chinese ink and wash landscape painting still has huge room for development. It can be lost. The visual reflection of Chinese ink landscape painting is extraordinary. It is not only an important content and form of artistic expression, but also the visual foundation of creative culture.

## **2. The Material and Technical Basis of Chinese Ink and Wash Landscape Language**

Chinese ink and wash landscape painting is one of the important contents of Chinese painting. It has a dominant position in the traditional art of the Chinese nation. It can be said to be one of the representatives of oriental culture and art. It uses rice paper and ink as materials, and brushes as drawing tools. The landscape, forests, various plants, and some buildings located in the landscape environment are the expression content, and the main content of the painting is to express the creativity and aesthetics of the creator. In Chinese ink and wash landscape painting, the aesthetic orientation is the fusion of nature and humanity, that is, “the harmony between man and nature”. As far as the aesthetic concept of ink and wash landscape is concerned, it can be summarized as: “Looking at scenery to express emotions to write gods in form the creation is in me” (2). Specifically, as far as the aesthetic image of Chinese ink and wash landscape painting is concerned, it “has the same moment as nature”; it “takes the truth from the object and image”; as far as the aesthetic creation of Chinese ink and wash landscape painting is concerned, it is “external teacher good fortune, in the heart source.” ; It “deletes and pulls out the main points, contemplates the shapes and objects”; as far as the aesthetic appreciation of Chinese ink landscape painting is

concerned, it “concentrates on reverie, enlightenment of nature, forgets things, separates the form and removes wisdom” and so on, constitutes the Chinese ink landscape painting The basis of aesthetic theory.

However, the visual aesthetics of Chinese ink and wash landscape paintings are fulfilled by the content and form of expression. Specifically, Chinese ink and wash landscape painting has its own unique language, form of realization, and aesthetic norms. Among them, the most important and basic is the expression technique, including two aspects of brushwork and ink technique. The former is expressed through brush and ink on rice paper. In the expression of the brushwork of Chinese ink and wash landscape painting, the most important thing is the principle of brushwork, which is the correct application of dialectics and the specific application of the law of the unity of opposites. For example, the lines in the brushwork are virtual and solid, block size, colour and lustre. The severity and so on are all visual sensations formed in contradictions. In the evaluation of visual aesthetics, visual aesthetics dialectically unites subjective emotions with objective things, and expresses them in a regular manner. The Five Dynasties Jing Hao put forward in “Bei Fa Ji”: “Fan pen has four powers, namely tendons, flesh, bones, and air. The pen is exquisite and constantly called the tendons, and the ups and downs become the real flesh, the life and death are the bones, and the traces are painted. Invincible is the spirit.” Even so, the expressiveness and visual impact of Chinese ink and wash landscape paintings are still centered on the expressiveness of ink and wash. Because only ink and wash is the material basis for its expansion and visual impact. Only when the ink is rendered and contracted on rice paper to form a contrast of light and light, contrast between virtual and reality, contrast in size, contrast between light and heavy, etc., can the brushwork be realized. This is the ink method that the latter talks about. The so-called ink method is to use the combination of water and ink to form contradictory visual contrasts such as shade, virtual reality, distance, size, and number. As far as ink and wash are concerned, the ink method is basically divided into two types, namely the ink accumulation method and the ink breaking method. The so-called ink accumulation method is to use a combination of brush and ink to repeatedly “even, scorch, dot, and dye” on rice paper to achieve the layered superposition of the picture, resulting in a profound and dignified, luxuriant and rich visual effect; the so-called ink breaking method, “When the previous stroke was not too dry, I took advantage of the situation to add another stroke to make it blend and permeate, combining the two into one into one, creating a vivid, harmonious and moisturizing effect.” In the ink and landscape ink method, the method of breaking ink can be divided into four types according to the ink, namely dry breaking wet, wet breaking dry, thick breaking light, light breaking thick. Although there are only four techniques for breaking the ink and landscape, the interlaced use in the painting can still create a colourful and colourful visual spectacle.

In short, in the expression of Chinese ink and wash landscape painting, using brush as a tool and ink and rice paper as materials will surely create a rich and colourful visual image. It can be said that the magical use of brush and ink laid the material and technical foundation for the revealing of Chinese ink landscape language.

### **3. The Language and Stylistic Features of Chinese Ink and Wash Landscape Painting**

As far as the visual category of Chinese ink landscape painting is concerned, its visual language expression is based on the different combinations of points, lines and surfaces displayed by the combination of brush and ink, and a visible composition. Judging from the traditional content and expression forms formed by the historical accumulation of Chinese landscape painting, one of the most important visual languages is the method of refining. The so-called refers to the expression method and method of pen and ink, as well as the specific form. In a sense, the method of also embodies the style characteristics of Chinese ink and wash landscape painting.

The language and stylistic characteristics of Chinese ink and wash landscape paintings are closely related to the Chinese nation’s aesthetic view of natural landscapes. Different classes have different views on natural landscapes in history. For example, Taoist aesthetics is based on the identity of man and nature. People can get comfort in nature, and they can get free and easy in

nature to understand the aesthetics of mountains and waters. “Zhuangzi Knows the North Travel” says: “Mountains and forests and soils make me happy but happy.” It can be seen that, Zhuangzi regards the feeling of contemplation of mountains and rivers as a way of spiritual pleasure. The imperial contemplation of landscapes achieved the goal of reaching the sky through contemplation of landscapes, which was included in the early emperor’s activities of “appointing Zen” and the thought of “monarch power and deity”. Confucianism has another theory on landscape view. Confucius believes: “The wise man enjoys water, and the benevolent enjoys the mountain. The wise man moves, and the benevolent is quiet.” No matter which school of thought, the reproduction or performance of the landscape is the same, what is the difference Copy, how to behave. As a result, different forms of expression of Chinese landscapes appeared. The clearest reflection is that during the Sui and Tang Dynasties, Chinese landscape paintings began to separate from each other. “The landscape paintings in the prosperous Tang Dynasty have formed two major systems. These are the green landscapes represented by Li Sixun, Li Zhaodao and his sons. The ink landscape represented by Wang Wei.” The history of Chinese painting believes that Wang Wei is the originator of Chinese ink landscape painting. “His broken ink landscape and fresh handwriting contrast with simplicity and delicacy. The so-called broken ink is a technique of ink and wash. The method is to apply thick ink on the screen first, and then break it with light ink; or apply light ink first, then break it with thick ink, so that the thick ink and the light ink can penetrate each other to achieve the effect of rich ink colour, moisturizing and vivid. “(3) In addition, Wang Wei's ink and wash landscape paintings also have the characteristics of “poetic painting.” He emphasizes the effectiveness of ink and wash and achieves the relationship between the objects and surfaces of the scene. At the same time, he takes the natural lightness and the pursuit of subtlety, remoteness, and purity as his vision. Creativity beyond stimulation. It can be seen that while Wang Wei uses ink and wash to depict landscapes and make them more visible, he also pursues an artistic conception, which is always based on visual images no matter what. Chinese ink and wash landscape painting inherits the past and the future. After the development of the Five Dynasties and the Northern Song Dynasty, ink and wash landscape painting gradually formed a rich language and style.

The use of Chinese ink and wash landscape painting to express and develop its own style began in the Five Dynasties and Ten Kingdoms period. Its representative figures are Jing Hao, Guan Tong, Dong Yuan, Ju Ran, etc., the first two belong to one style, and the latter two belong to the other. Kind of style. Jing Hao has long lived in the torrential valleys of the Taihang Mountains. Facing real mountains and waters, he pays equal attention to both brush and ink in his painting practice. He often paints the tops of clouds in the mountains, surrounded by plains, majestic, majestic, rocky, and steep peaks: in his office the creation of “Kuanglu Map” further demonstrates this kind of individual characteristics. This picture is suitable for the dense and dense method, which appropriately depicts the uneven light and shade and texture structure of the rock, and the texture of the rock is portrayed with the proper density of the virtual and the reality. Shows a majestic, far-reaching and vast artistic conception. Guan Tong inherited Jing Hao, but Qing was better than LAN from blue. He used his pen to be concise and cherish ink like gold, and he was good at portraying the wild dwellings in the autumn mountains and the wild crossings in the cold woods. He added to the majesty the atmosphere of desolation and desolation in the northern landscape after autumn, which is quite realistic. In short, the northern ink landscape paintings represented by Jing Hao and Guan Tong are known for their axe.

Dong Yuan, a well-known landscape painter in Southern Tang, originated from Wang Wei. His ink landscape paintings are “more moss on the top of the mountain, lush and beautiful, and the virtual and real” (4). He created hemp and became the main source of his ink landscape painting. The expression style of language and painting. Different from Jing Hao and Guan Tong's ink landscape paintings, Dong Yuan and his disciple Ju Ran are good at portraying sceneries in the south of the Yangtze River. Dong Yuan uses light ink and light lan to depict the plain and innocent of the southern country, combined with the scene of the thick, grassy and fertile mountains in the south of the Yangtze River. The long and round language characteristics of Ma Zhu, and the magnificent scene of the beautiful rivers in the south of the Yangtze River is depicted by Dian Zi

Yan, which is visually magnificent, moist, beautiful and indifferent. That's it. Under the combination of brushwork and ink technique, starting from the Tang and Five Dynasties, the ink and wash landscape painters of the past dynasties have distinguished and created horse teeth, chaos, raindrops and other brushwork methods according to the natural environment in which they lived, gradually enriching ink and wash. The expressive language of landscape painting and the style characteristics of the painting.

#### **4. The Composition is the Language Form That Needs to Be Considered for the Visual Creativity of Ink and Wash Landscape**

Based on the function of ink and wash, and the appropriate selection of the method to express the ink and water landscape, to create a more visual image of the landscape and artistic conception, the composition, that is, the "business position" has also become one of the language forms that need to be considered seriously for the visual creativity of the ink and water landscape. In the history of the development of ink and wash landscape painting, people call Jing Hao's landscape composition language "panoramic landscape", which means that he tried his best to include the natural scenery depicted in the picture, giving people a panoramic visual display. Following Jing Hao's panoramic composition, Guo Xi and his sons created the "Guo Family Landscape", whose main language feature is the tremendous innovation in perspective and composition. Guo Xi, a landscape painter in the Northern Song Dynasty, wrote "Linquan Gaozhi", which emphasized that landscape painting should be "living and traveling", and summarized the composition and perspective methods of "high, far-reaching, and peaceful". Major breakthroughs in composition were the landscape painters Ma Yuan and Xia Gui in the Southern Song Dynasty. They were respectively referred to as "Ma Yijiao" and "Xia Banbian" in the history of Chinese painting. The so-called "corner of the horse" means that Ma Yuan often manages the landscape objects depicted in one corner of the picture, while the other parts are empty, that is, the so-called "blank" in the composition of Chinese paintings. The so-called "Xia Banbian" means that Xia Gui concentrated the landscape objects depicted on one side of the picture, while leaving "blank" on the other side. Although "Ma Yijiao" and "Xia Banbian" have similarities in their operating positions, there are also obvious differences. Ma Yuan and Xia Gui have unique ingenuity in their composition. They both use the technique of "calculating white as black" to create landscapes. The aim is to allow viewers to see a scene that is more focused on one corner, and to think deeply about the other corner, and to evoke appreciation. The reverie of the author. From the perspective of visual image shaping, the "Ma Yijiao" and "Xia Banbian" style composition emphasizes the visual effect of black and white contrast: it uses the ingenious black and white arrangement of ink and wash to create a strong contrast effect for the vision to achieve Stimulate the psychological and physical functions of the appreciator to finally mobilize the appreciator's emotions. The difference between the two is that Xia Gui is bolder and more straightforward in composition. He leaves a lot of white in the cherishing ink like gold, and even the composition in the real scene depicts a lot less. For example, "Songxi Pan Boat Picture" is one model. The pine trees and yachts in the picture occupies less than one-half of the entire picture, and even on the side of less than one-half, the smallness of the pine trees and the narrowness of the yacht also show the painter's use of ink. Stingy". This is just like a person using auditory language to communicate with others, expressing one's own ideas directly and clearly is the most beautiful.

#### **5. The Richness and Visual Impact of the Visual Art Language of Chinese Ink Landscape Painting**

In the creativity of ink and wash landscape painting, the visual effect is the result of the creator's ingenuity comparison. Only the real scene in the natural scene is abstracted into the smallest unit of painting language, namely point, line, surface, body, and then the material medium such as ink and rice paper is used. The organic fusion of the two forms a very poetic and pictorial language form, and the clever layout can create a pleasing visual picture.

A successful ink and wash landscape painting is like a beautiful poem, just like a moving

melody. The former is realized by the successful combination of words, and the latter is constructed by 7 phonemes. Only people with ingenuity can compose such a poem and such a movement. The visual impact of ink and wash landscape paintings is also the ingenuity of the creators to judge the situation.

Of course, artistic creation comes from the reality of life and from the practice of life. As the creators get close to nature and appreciate the sights and breaths of nature, a picture that will give people a major visual stimulus is brewing. Because of this, traditional landscape painters pay special attention to practice, “searching for the best” in nature, and then “creating truth” after returning. Shi Tao, a painter of the Ming Dynasty survivors, was engulfed by a helpless reality in the torrent of the Ming and Qing Dynasties and escaped into the empty door. Unwilling to sink, he “searched all the strange peaks and drafted drafts” and eventually became a rookie in the decline of landscape painting. “His painting style is full of innovative spirit, and his brushwork, ink, and colour composition have broken through the old methods, which is refreshing.” (3) “Chaohu Picture” can be described as Shi Tao's representative work. The picture shows Chaohu Lake, which belongs to the hinterland of Jiangnan Water Town. The lake water and the sky are the same color, and the hills are integrated with trees. The creator borrows the quality of Chinese brush and ink, chooses the “Ping Yuan” composition method, and comprehensively utilizes the characteristics of ink and wash, using both dry and wet, and multiple methods of engraving simultaneously, depicting a real scene with both close-up view for viewing, and a far-sighted illusion for others. With an empty imagination. The difference from Shi Tao is that Hongren has simple and light brushwork, clear lines and clear block structure. In the composition, he does not lose the thinking of “the corner of the horse”, but also the consideration of the “half of the summer”. He formed another sharp contrast with Shi Tao in his depiction of the beautiful scenery of his hometown of Huangshan. Its visual benefits can be described as strange pine and strange rocks, stalwart and handsome, and the tall and straight mountains and the graceful trees are in contrast and harmonization.

To sum up, the richness of the visual art language of Chinese ink and wash landscape painting and the way to obtain visual impact is extremely complicated. It depends on the creative life of the creative person, the experience is different, the grasp of ink and wash is different, and the management consciousness is different. Different from the way of expression, etc., it can be transformed into a novel and ever-changing form of visual expression.

## 6. Conclusion

In China, the visual art language of ink and wash landscape painting is one of the visual languages with the characteristics of the Chinese nation. It uses ink Based on the specificity of material media such as rice paper and rice paper, we actively play the two extremes of black and white, and use different management methods to produce special visual meanings of points, lines, and surfaces, and then construct the ever-changing real scene, leaving a dizzying illusion. At the moment when it gives people a visual stimulus, it not only evokes tears, but also arouses people's thoughts. Therefore, from the perspective of the highest principle of artistic creativity, it is a visual art language that uses the least investment to get the greatest return.

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