

## Commentary on the color representation of Chinese classical paintings

Wei Zhao

Hubei Institute of Fine Arts, Wuhan, 430060, Hubei, China

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**Abstract:** after thousands of years of historical development, Chinese painting art has gradually formed a unique style. In the process of revival and growth of contemporary meticulous painting, heavy painting and ink painting, the study on the evolution of Chinese classical painting styles and styles, the understanding of aesthetic features and aesthetic expressions, is of great significance to the expansion and transformation of the language form of Chinese painting color under the contemporary cultural background.

### 1. Introduction

In the history of Chinese painting, the study of the color of Chinese painting is not consistent with its status in the history of painting and the value of cultural heritage. How to carry forward the tradition of Chinese heavy color painting and reconstruct the art system of modern heavy color painting is a question worth thinking seriously by the writers and researchers.

### 2. Discussion on color

As early as in *Zhou Li. Dong Guan Kao Gong Ji*, it was described that "In painting, five colors are mixed to symbolize blue in the east, red in the south, white in the west, black in the north, black with red in the sky and yellow in the ground. Green and white are the two colors in sequence, red and black are the two colors in sequence, and mystery and yellow are the two colors in sequence. A match of green and red is called Wen, a match of red and white is called Zhang, a match of white and black is called Fu, a match of black and blue is called Fu, and a match of color is called embroidery, the ground is painted with yellow, its image is painted with square, the sky is painted with color according to the change of the four seasons, the fire is painted with ring, the mountain is painted with roe, the water is painted with dragon, and there are birds, beasts, snakes and so on. It is called technique to mix the colors of the five colors representing the four seasons. All paintings are colored at the end of the work." It indicates that people had already recognized and processed colors. The ancient painting is called "Danqing", and it is mentioned in the *Hanshu· Suwu Revolution*: "Bamboo and silk are writing carriers, and Dan qing is painting materials". In his book *Painting*, Xiehe of the Southern Song Dynasty referred to "Color is similar to the image painted", which is a summary of the theory of color application in Chinese painting. After thousands of years of development and the study and practice of generations of painters, Chinese painting has accumulated a lot of rich theoretical knowledge about color, painting skills and the production process of painting materials. It is an extremely valuable part of China's cultural heritage and worth our research, inheritance, development and innovation.

In the early days of the development of Chinese painting, the main body of Chinese painting was exquisite painting, which objectively provided an opportunity for the development of Chinese painting color. In terms of color, since the Han, Wei, Jin, Tang, Song And Yuan dynasties, the use of color has developed from a simple original state to a more perfect and colorful state. The earliest meticulous brush painting was a silk painting of dragon and phoenix in the tomb of Chu in the warring states period and a t-shaped silk painting of Mawangdui in the Western Han Dynasty. These two mainly colored with black, red and white, reflecting the main features of color application at that time.

The Southern and Northern Dynasty were a time of frequent wars and a time of flourishing

culture. In painting, the introduction of Buddhist art injected new nutrition into Chinese painting; As another form of painting, scroll painting has drawn more and more attention to its formal language, which objectively greatly promotes the rapid development of the art form of heavy color painting and the language expression of painting.

Zhang Sengyao, a painter of the Six Dynasty, was called "Zhangjia style" for his unique creation of buddhist paintings. His deeds of painting YiCheng Temple was recorded in the book JianKang. He drew concavo-convex flowers in YiCheng Temple because of its strong cubism appeals to viewers, so the temple called it a Concavo-Convex Temple.

Paintings of the Eastern Jin Dynasty are rich in color types and use. As can be seen from the painting of Luoshen Fu by Gu kaizhi, the color of the picture is very gorgeous, and the colors are mainly mineral blue, mineral green and cinnabar. Complemented with black, ocher, yellow and white, a typical style of meticulous heavy color painting in which light colors are combined with heavy colors is adopted.

Although the Sui dynasty lasted for a short time, the creation of painting has developed to a new peak. Scroll painting became popular and coloring gradually tend to be complex. Taking Zhan Ziqian's painting entitled Spring Outing as an example, the color is bright and beautiful. The stone and trees are painted blue-green, the characters are directly colored with heavier highlights, small trees on the top of the mountain stand out in dark green while mountain root is dyed with mud golden. The scene of spring is skilfully displayed.

Tang dynasty was a period when Chinese painting became mature and there's another development in coloring of heavy - colored paintings. The painters paid much attention to the color change and also the decorative interest and aesthetic effect of the relationship between colors. Splendid and magnificent is the atmosphere of the Tang dynasty created by the flexible use of large areas of color in the murals. In the murals of the Mogao Grottoes, the use of color reached a peak, with a wide variety of colors, such as mineral blue, mineral green, grass green, vermeil, dark pink, cinnabar, ocher, vandyke red, mineral yellow, rattan yellow, indigo, white pink, ashen, golden and inky. The color is gorgeous and colorful, with a strong contrast and shade change. The skilful use of color has created the special Chinese mural color rule. Mogao grottoes frescoes are vivid and dynamic, bright and perfect, magnificent and elegant in colors, which is the grand painting of tang dynasty fresco in Chinese painting circle. The master of painting Wu Daozi pays attention to the rule that color obeys the shape in the color expression. Bone bumps and skin textures can be distinguished by shades of color. He creates the dyeing method of "slightly applying color to the ink mark", which is imitated by the offsprings painters and remembered by modern people.

In traditional fine brushwork and colour techniques, the Night Revels of Han Xizai by Gu Hongzhong of the Five Dynasties is worth our careful study. The entire picture is mainly in yellow, and the use of inky and white helps to harmonize and stabilize the picture. On the picture individual character's dress is painted vermeil. Apart from leading character, heavy color is used in the place such as a man's robe and couch, contrasting with female singers painted with light colors like blue, green and white, who spotlight the gloomy and melancholic leading character Han Xizai. On character portray and colour layout, heavy color is used to contrast light color, making the picture bright and composed, intense but not depressing, bright-coloured and refined.

In the Yuan dynasty, Southern School was most prevalent, mainly in the form of ink painting, showing a tendency to emphasize freehand brushwork instead of color, which had a negative impact on the development of color, materials and techniques in traditional Chinese painting. In the later historical period, meticulous heavy color painting was mainly preserved in the folk, grotto and temple murals. The Yuan dynasty rulers protected religion so that Taoism has been greatly developed. Murals in Daoist temples show a considerable scale. Among them, Yongle Palace murals in Ruicheng, Shanxi are important representatives. The painting of Chaoyuan tu of Sanqing Palace is one of the most complete works with the highest level and the largest screen length, which inherits the style and artistic level of the murals in the central plains of Tang and Song dynasties and carries out creative play. The whole wall is covered with heavy ink lines, and adopts the traditional heavy color outline and filling method, and the overall tone setting is natural. Under the splendid

blue and green tone, color blocks of a small amount of red, purple and dark ochre are in a planned distribution to strengthen the master-subordinate relationship of the picture. In the big blue-green block, white, yellow, red, gold, and three green, four green and other small bright colors are interspersed to make the picture lively. The mural paintings of the Sanqing Hall of Yongle Palace are applied in the crown belt, the clothes raft, the streamers, the armor, the scenting furnace, etc., and the performance of the lining powder and gold painting, so that the picture forms a three-dimensional structure, breaking the flatness of the painting. The new vision enhances the light-sensing effect. Under the contrast of the colors, the whole picture is full of brilliance, brilliant and radiant. As far as the Taoist painting wall is currently found and available for research, the Sanqing Hall of Yongle Palace is the highest level of development of the ancient Chinese mural painting art form.

From the history of Chinese classical painting, the basic trajectory of the evolution and development of the color of heavy color painting is discussed. On the basis of this, the internal structural relationship of color vocabulary in ancient Chinese painting is analyzed, which will result from different understandings in the past.

### **3. Thinking about the development of heavy color**

In the long-term historical development, heavy color includes the spirit of Chinese traditional culture and conforms to people's aesthetic habits. In the long-term artistic practice of the painter, the program of order and law is summarized, which is used in the whole process of layout, handwriting and coloring. The unique decoration is used to strengthen the whole rhythm of the work, which leads to the far-reaching artistic conception of spiritual delusion. The author's moral values, aesthetic evaluation and understanding of the realm.

Marx once said that "the feeling of color is the most popular form of aesthetics", how to transform the classical painting form into a modern form, transform the classical aesthetic spirit into a modern form of consciousness, explore the color of heavy color painting, and rebuild the nation. It is undoubtedly necessary to have a modern and colorful painting language. Therefore, the exploration of heavy color language can be roughly summarized into three aspects:

1) The workmanship is heavy, which can highlight the charm of the line, and can also be used for weak drawing. In recent years, it has gained a lot of experience in the practice of recent years. Under the premise that the imagery notes retain the national characteristics, the plane composition and color composition are introduced. Design consciousness, the pursuit of geometry, points and lines from a variety of forms. The method of face composition increases the modernity of the picture.

2) Combination of meticulous work, mixing color and heavy color. Or seeking for the whole job and partial writing, or the overall splashing and partial work, with the change of ink, water-based color, the overlapping of mineral color, the performance of the rhyme, the subtle feeling of harmony in almost the change of ink Color gamut. In addition, the enlargement of large-area smudges and heavy colors is the accumulation of notes in the form of notes, which will overcome the middle class, and will be another way to overcome the heavy color decoration or figurative reality.

3) Some painters give up the traditional method of water painting to express the charm of the traditional meticulous paintings, and adopt the thick painting method of rock color, pay attention to the production, and focus attention on the line, the composition of color and form, to convey a certain Kind of emotional stuff. The use of "texture" makes the picture more vivid, reflecting the creator's sensitivity and scent to the material. It is the texture of the picture, the comprehensive effect of the lines and strokes, and the rhythm, continuous overlap, thickness, density, cross, intricate beauty effect is the use of reasonable language and cultural physical impact. The resulting spirituality then shows this spirituality a visual impact to reflect the image created by the creation under this spiritual guidance. They may use the color sense of western paintings, or learn from the rich material beauty of Japanese paints, or explore the traditional colors (Jiangcai found the muscovite powder in the murals of Dunhuang 12 caves, Yufei verified the graphite). They developed new Chinese paints (Jiang Caikou is committed to the development of new crystals and

the establishment of the China Academy of Fine Arts in China), and they expanded the color language and situational skills of Chinese heavy color paintings.

#### **4. New revelation brought by the integration of China and the West**

With the continuous development of the society and the interactivity of Eastern and Western cultures, China's modern heavy color paintings show an open cultural mentality in the concept of creation. Many contemporary painters have realized their own color perception and self-perception of color in the expression of color images. For the pioneers of the revival of heavy color paintings, combining the inheritance of fine traditions with modern pioneering spirit, combining the absorption of foreign strengths with the promotion of national advantages provides many possibilities and opportunities for rebuilding China's heavy color paintings. In ancient China, heavy color paintings advanced the color aesthetic form of national characteristics. The color effects of heavy color paintings are similar to those of western colored glass mosaics. They all define various colors by modeling, ensuring that each color block plays its own role within the defined range. "A color, when it is defined, is the strongest; when defining the borderline of a color, the clearer the boundary or line edge contour, the stronger the color, and their personality characteristics are. This phenomenon reflects that the appearance of color vision has a conflict between limited and undefined. In addition to the above-mentioned active color visual activation force, the boundary line can also enhance the visual connection between the adjacent hue in the whole hue, and enhance the wider relationship control of all colors. This is the future color creation of Chinese heavy color painting authors. Breakthrough direction. This proves that the heavy color painting style can be discovered through the efforts of contemporary painters and continues a new form of color that achieves contemporary color.

As time goes by, we have accumulated experience for the understanding, research and application of color in Chinese traditional paintings in the process of continuous inheritance. When we re-examine the color language of Chinese classical painting, we should carry out a more comprehensive cognition and clarify the aesthetic principles and aesthetic psychology of Chinese painting color language. We should integrate with western painting, promote the aesthetic ability and enrich painting concepts development of Chinese painting in the excavation and inheritance of Chinese traditional culture, so as to advance the development of Chinese painting.

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