

# Inheritance and Innovation of Chinese ink and Water Elements in Art Animation Creation

Junli Wang

Huanggang Normal University, Huanggang, Hubei, 438000

**Keywords:** Chinese ink and water elements; Ethnic characteristics; Art animation; Inheritance and development

**Abstract.** Ink and Water is the most representative artistic element in China, with a very long history and profound cultural connotations. With the rapid development of China's economy, the spread of Chinese culture and art has become more frequent. The ink-and-wash style animation works are beginning to rise with strong development momentum, and it has become a business card for Chinese culture in the international arena. This article starts with the connotation of Ink and Water elements, and divides the ink elements used in artistic animation creation into two categories: ink image elements and ink image elements. Furthermore, from the image expressions of theme and style, the artistic animation creation should perfectly combine the ink image elements with the image elements. At the same time, it explores the innovative development path of Ink and Water elements in modern art animation creation, in order to carry forward the oriental aesthetic spirit contained in Chinese Ink and Water elements, and create a broader development prospect for Chinese ink animation.

## Introduction

The Chinese nation has a history of 5,000 years, and its profound cultural heritage has produced many traditional Chinese cultural symbols. The Ink and Water elements are among the most distinctive. Ink is derived from ink painting, while ink painting is a branch of Chinese painting. Due to the unique color and brush strokes of ink painting, it is extracted as a unique element for various design fields. Incorporating Chinese Ink and Water elements into the animation of modern art will undoubtedly greatly expand the creative techniques, expressions and themes of art animation, making the content of art animation more rich and the artistic conception farther. Exploring the effective way of combining the two has far-reaching significance.

## Definition of the Connotation of Ink and Water Elements

From ink painting tools to painting, color, composition, and other ink forms and expressions, to the expression of artistic conception, we can decompose them into three levels of ink elements according to these characteristics of ink painting. The first is the specific painting tool materials, such as pen, ink, paper, enamel, and enamel, which are the most straightforward ink element symbols; the second is the ink and ink form of ink painting, such as the use of pen, color, and composition. It mainly changes the different ink colors through the different thickness, depth, light and heavy lines of the picture, through dry or smudge, and it depicts different image and operation picture position through different perspective methods such as scatter perspective and composite perspective. They are the most specific "image" ink elements; The third is the unique spiritual and cultural connotation of ink painting. Because of the heavy artistic expression of ink painting, it pays attention to "transportation with vividness and vividness", emphasizing "the creation of foreign teachers, and the source of the heart", and requires "intentional pens, paintings are perfect." It can be extracted from the ink painting as an "image" ink element.

The ink elements are in the ink and mood. The Ink and Water elements mentioned by the author are the feelings and experiences of the artist through the rich cultural connotation and spiritual connotation of ink. It is separated and refined from the structure of traditional Chinese ink painting, including the pen, color, composition and charm.

## **Classification of Ink and Water Elements**

According to semiotics, symbols are composed of signifiers and fingers, and symbols can be divided into surface structure (image) and deep structure (mood). According to these characteristics, the author divides the ink elements in the animation works into the following two categories:

### **Ink and Water Imagery Elements.**

Imagery was originally a psychological term and was an aesthetic category unique to Chinese traditional aesthetics. This refers to the processing and depiction of the human brain's spatial image and size information. "Image" is what the creator expresses in his heart through the image. "Mood" is the object image that the creator reflects in the picture to represent "Image". The combination of "Image" and "Mood" is the process by which the creator summarizes and refines the image from sensibility to rationality.

Chinese traditional art has a dual structure in aesthetic consciousness, that is, the artistic reproduction of objective things and the performance in subjective spirit. Chinese painting surpasses the object in terms of styling and color, stands out from the natural phenomenon, and achieves full freedom of imagery. The imagery of Ink and Water in this article refers specifically to the expression of Ink and Water in subjective spirit, which is the spiritual and cultural connotation uniquely embodied in ink art. The image of ink in the ink animation is embodied in the creation and expression of the artistic conception to achieve an artistic realm, which is a statement of the spiritual level.

### **Ink and Water Form Elements.**

The formal language of ink painting has its own unique language system and language symbols. It is the product of the Chinese artist's philosophical aesthetics and freehand creation. It is a comprehensive expression of stylized lyricism, imagery and free space composition. The image of ink in the ink animation is embodied in the shape of the characters, the layout of the scene, the composition of the main body, the color of the picture, and the overall artistic style.

First of all, the basic shape of ink painting: to express shape with lines and to express meaning with shape. The difference between Chinese and Western painting styles is reflected in the differences in styling. Western painting is good at using light to shape, through the different angles and different intensities of light on the object to express the texture and volume of the object, but the ink painting is mainly shaped by lines, and the outline, texture and volume of the object are drawn through the lines.

Secondly, the composition rule of ink painting: multi-point perspective, white and black. The picture space of ink painting is flat, and is not bound by the space of objects. In terms of perspective, Chinese ink painting belongs to multi-point perspective, that is, scatter perspective, which is opposite to the focus perspective. Focus perspective has a fixed single point of view, the same as the camera works. The viewpoint of scatter perspective is not fixed. Therefore, its focus is not a fixed point but multiple, it works similarly to the camera. The so-called white counting is actually based on the opposition between white and black in the principle of yin and yang dialectics. White and black are interdependent, black is out of white and cannot exist, lacking support. In calligraphy and painting, black and white have to be carefully selected to make a choice of picture composition. The white in the picture is the anti-layout, arrangement and layout of black.

Finally, the coloring program of ink painting: color matching, colors in harmony. It is proposed by Xie He of the Southern Dynasties. It is a traditional coloring program for ink painting, and is not based on the color of the object environment. On the basis of the original intrinsic color of the object, the color is determined by category according to the classification of the objective object. Western paintings are colored with objects, colored according to the inherent color of the object itself, and reflected by the ambient color to reflect the bright, intermediate, dark, reflective and projected colors of light.

## **Inheritance and Application of Chinese Ink and Water Elements in Art Animation Creation**

The application of ink elements in artistic animation creation not only inherits the “shape” of ink painting, but also inherits the “image” of ink painting, and perfectly combines the image elements of ink painting with image elements. Ink animation should combine the imagery of ink painting with its pen, color, composition and theme. It can be started from the following aspects: image representation of the theme, imagery expression of the style, and imagery expression of the style.

### **Image Expression of Theme.**

In general, ink animation is deeply influenced by the aesthetic spirit of ink painting. First of all, it is embodied in the creation of the theme of animation works. It pays special attention to the use of simple and subtle images to express a deep and distant artistic conception. The traditional ink-and-wash animation “Landscape” (see Figure 1) is good at expressing the theme by means of imagery symbolic symbols. One of the films is the old man holding the Guqin. The Guqin is a symbol of identity, with symbolic imagery, meaning the spiritual realm of the old man's poverty and elegance (see Figure 2); the eagle soaring in the air and the small fish swimming in the water symbolize the thoughts of the characters who yearn for freedom. The old man gradually disappeared into the heavy mountains, the wind blowing in his ears and so on. These all mean that the old man is gradually drifting away, which embodies the artistic realm of Taoism in China, the world is uncontested, and the integration of heaven and man. This pursuit of the realm of heaven and man also reflects imagery.

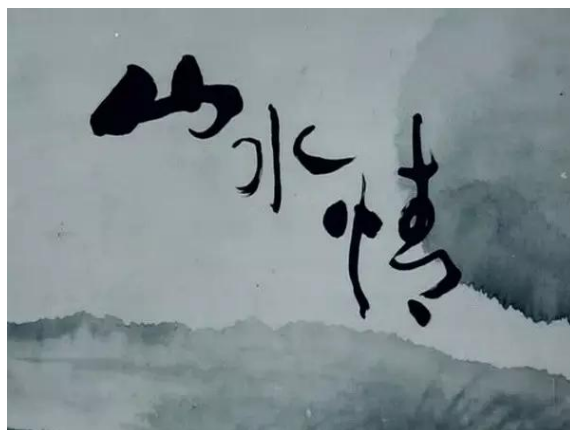


Figure. 1 Ink Animation “Landscape”



Figure. 2 Figure Image in “Landscape”

### **Imaginary Expression of Style.**

Chinese traditional ink animation has a very distinctive feature in the design. It often takes only a few strokes to sketch out the basic form of the object, inherit the freehand spirit of the ink painting, and use the imagery elemental modeling to make the character's character shape and scene shape

show distinctive Chinese characteristics. The ink-and-wash animation “Three Monks” (see Figure 3) is based on a Chinese folk proverb “A monk picks water, two monks raise water, three monks have no water to eat” as a blueprint for the creation of imagery ink elements. In the “freehand” approach, the character’s modeling was imaged. Use the sharp contrast of the three monks’ height, fatness and thinness to highlight the character’s characteristics. This is a model of styling imagery. In the scene shape, the white space of the ink painting and the omitted method are inherited. For example, the young monk went down to the water to draw water. He did not depict the specific form of the mountain. He only expressed the steepness and height of the mountain by depicting the footprints of the monk and the movements of the limbs. Through the sun's fall together, it's time for morning and evening. It is simple and clear, vividly explaining that time is passing by. Therefore, the “Three Monks” are imagery in the form of clothing, characters, and composition.



Figure. 3 Ink and Water Animation “Three Monks”

### Image Expression of Styles.

The main style of Chinese ink painting is imagery, pursuing the picture of “like and not like”, expressing the subjective emotion of the creator and creating the theme of the work. Ink painting is based on ink as the medium of expression. Through the subjective control of people’s ink, the ink is diluted by water in different proportions. The dark and dark changes such as black, dark gray, and light gray are generated to express the virtual and real changes of the image, so as to depict the objective object. This kind of subjective control of the picture and the change of the shade of the ink are all an image representation process. The ink-and-wash animation “Tadpole Looking for Mom” (see Figure 4) tells the story of tadpole’s brave persistence and finally found his mother after suffering. The performance style of this film is very unique. It adopts Qi Baishi’s painting technique and performance theme, and also inherits the spirit of Qi Baishi’s literati, and its style is very imagery. China's freehand landscape painting itself has an imagery feature, so when the animation creation draws on the traditional landscape painting nutrients, it will naturally show imagery. With the intervention of digital technology, the means of expression of ink-and-wash animation has changed, but the style characteristics of ink paintings are still useful for animation creation. This is a unique artistic style under the Chinese freehand culture, and it is an art style with Chinese characteristics.



Figure. 4 Ink and Water Animation “Tadpole Looking for Mom”

## **The Innovative Development Path of Ink and Water Elements in Modern Art Animation Creation**

### **Integrating the “Ink Rhyme” of Ink and Wash Animation with the “Fun” of Modern Art Animation.**

Traditional ink animation focuses on the beauty of artistic conception and once won the favor of people; but modern animation pursues fun, and the audience hope to get happiness from animation art, which is the most attractive place for modern animation. Chinese ink animation needs to express ink rhyme, but also needs to enhance the styling and dynamic fun. The combination of the two is expected to reverse the embarrassing situation of ink animation.

### **Integrating the “Modernization” of Production Methods with the “Diversification” of the Media.**

Digitization is a new era for ink animation. For example, in 3D ink rendering technology, a three-dimensional dynamic continuous picture with three spatial dimensions of high width and width can be generated by using computer digitization technology. With the development of 3D animation technology, particle effects, motion capture technology, camera trajectory reversal and path matching technology will be more and more widely used in film and television animation, providing better production tools for ink animation. At the same time, inkjet animation applications need to be combined with modern emerging media such as TV, Internet, and mobile media to expand their application areas.

### **Integrate the “Diversification” of the Audience and the “Commercialization” of Marketing.**

The nature of the animation decided to be influenced by many teenagers, but the teenagers could not fully understand the aesthetic appeal of ink and wash. This lack of understanding of the audience's cognitive aesthetics, leading to the inkjet animation gradually faded out of the mainstream market. The rise of ink animation needs to expand the audience to adults, and awaken the long-sinking ink and wash feelings in the hearts of Chinese people from the source. At the same time, the Chinese animation industry should always face the business era with an open mind, actively learn from foreign advanced management concepts and competition models, and cultivate Chinese animation brands to lay a good foundation for the sustainable development of ink animation.

## **Conclusion**

On the road of exploration, the art of ink and wash is transforming into modern times, and the subject matter, techniques and ideological connotations have all changed. The combination of Chinese ink animation and Chinese traditional culture has evolved from generation to generation of artists with time and sweat, and has formed its own unique artistic style. It is a gem of the glorious history of the river. In the contemporary development of science and technology, we should not forget the traditional culture, bearing in mind the shock that ink painting has brought us in the history of Chinese art design, and we cannot let this traditional art disappear. We should carry forward the spirit of oriental aesthetics contained in Chinese ink and wash, shoulder the heavy responsibility of inheriting the cultural traditions of the Chinese nation, and let the Chinese national culture and tradition stand out as the forest of world art.

## References

- [1] (French) Sebastian Deness. Animated movie[M]. Xie Xiujuan translate, Hangzhou: Zhe jiang University Press, 2013.
- [2] Han Mingyan, Zhao Yu, Zhang Beni. Exploration of the Application of Chinese Traditional Art in Chinese Animation[M].Heilongjiang: Heilongjiang University Press, 2013.
- [3] Zhu Jian. Chinese Animation Art Research[M].Nanjing: Southeast University Press, 2012.
- [4] Ma Wen, Sun Lijun. Introduction to Animation[M].Beijing: China Film Publishing House, 2006.
- [5] Meng Jun. Animated movie audio-visual language[M].Wuhan: Hubei Fine Arts Publishing House, 2007.
- [6] Xiong Shuxin. Film and television art basic tutorial[M].Nanjing: Nanjing University Press, 2004.
- [7] Zhang Hui. The history of Chinese animation art in the 20th century[M].Xi'an: Shanxi People's Fine Arts Publishing House, 2002.
- [8] Xie Xiaoxing. Introduction to Digital Art[M].Nanjing: Jiangsu Science and Technology Press, 2009.
- [9] Liu Feifei. Analysis of the inheritance and development of ink elements in animation art[J].Theatre House, 2014(16)
- [10]Zhou Runwei, Huang Caixia. The use of traditional Chinese ink elements in moving U[J].Modern Decoration(Theory), 2016(08)
- [11]Li Zuobin, Yang Likun. The continuation of the influence of ink and ink U film creation in the new era[J].Film Review, 2016(07)