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black shape - Take the exercise map for example

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Abstract

Painting, as an artistic creation with aesthetic characteristics, is inseparable from "shape". "Modeling" is a subjective way of expressing objects, and "black shape" is not only a way of expression, but also a way of composition. "Black shape" is a way of expressing the overall picture of the creator, and "black shape" extracted from the pattern analysis of black and white gray structure is a powerful means to deeply explore the emotions and thoughts of the painter. How to create the expression of subjective intention in the creation of artificial figure painting and to explore the beauty of picture form and the presentation of formal language in multiple dimensions is always sought by painters. Tang Dynasty political stability, economic and cultural development of unprecedented prosperity, "Toujian Diu" as a representative painting of Tang Dynasty, the figure is plump and realistic, colorful but elegant. It not only represents the aesthetic taste of the Tang Dynasty, but also reflects the overall style of the Tang Dynasty's artificial figure painting. The aim of this paper is to explore the value of "black shape" in "Toughen Diagram" and analyze its multi-component form in depth.

Keywords: black shape, smashing map, black and white ash, composition

1. INTRODUCTION

Traditional Chinese painting composition is particular about "setting Chen Bu-se", "operating position", "chapter method", "layout" and "composition", etc. Studying the "black shape" in the picture gives us the opportunity to analyze, understand and develop Chinese painting from another perspective. At present, China mainly analyzes the background, technique, color, composition, etc. But few studies have been done to find the "black shape" by using the black-and-white-gray relationship.

The research method is mainly to collect relevant books and picture books, network and library literature research, draw on the research results of predecessors, study the relationship between black and white ash to extract "black shape". This paper analyzes the relationship between black and white ash and the expression of black and white shapes in the painting, and summarizes the colors in the painting into black and white ash, so that you can feel the rhythm and beauty of the picture. On the basis of inheritance tradition, it is feasible to explore the "black shape" in the picture, find and apply it to their own creation, and explore the direction and form of art suitable for them.

I hope to explore the "black shape" in the "punching drawing" and analyze the work in depth and detail, experience the expression of "black shape" in the work, apply the research results to the creation.

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2. Overview of "black shape"

This paper explores the "black shape" from the visual art point of view, is to explore the overall layout and management of the picture and the exquisite color, to find the aesthetic sense of form in the picture [1]. The law of formal beauty is the aesthetic law summarized by the regular combination of various emotional form factors in nature or art. The analysis of "black shape" can be refined, summarized and integrated by the schema analysis of black-and-white gray relation. Compared with the black-and-white gray relation, the "black-shaped" figure is more concise and clear, and has a unique visual effect and reference value. The relationship between black and white gray is based on the artist's aesthetic attitude to construct the contrast of light and shade of each body block in the picture. Black and white gray does not refer to the black, white and gray that are actually presented in the picture, but the composition of the colorless brightness contrast in the picture, which can be said to be a black and white relationship. As a visual communication language, black and white ash has infinite changes and is an indispensable key in the picture. The artist coordinates the whole picture, pouring all the emotions to create and combine this visual relationship, so as to present the viewer with a strong visual feeling.

In the three-dimensional space, especially the reflection of deep space, mainly through the brightness of color and the strength of the black-and-white relationship, the expression of rich hierarchical space [2]. "Black" is to eliminate all changes with hue and purity, not fabricated, are relative to each other, but based on the black and white gray tone of the picture, to consider the changes between different layers of color, so as to determine the emotional tone of the painting. "Black" can help us to strengthen the sense of composition, and borrow the black-and-white gray relationship to explore the "black" can help us to understand the origin of the aesthetic of the picture, and to explore how the painter coordinates the whole picture.

This shows a strong visual feeling.

The "shape" in black shape is the "shape" of the image, and the "shape" and "shape" are more abstract and flat than the "shape". The "form" discussed in this paper refers to the "planar figure" in the modeling elements of painting, which is a kind of non-objective real image shape, which is relatively non-extended and closed in the picture. Ignore the color change, pay attention to the color configuration, pay attention to the spatial shaping of the "form" in the picture, summarize it into "form", and distinguish it in general. The background of the traditional Chinese figure painting is white, and the atmosphere of the internal structure is more prominent. Thanks to its careful management, it expresses the endless mood of words and meanings.

3. The background of the exercise and its period

Tang Dynasty painting throughout the dynasties, has formed a unique artistic style with aesthetic connotations, each has advanced the appearance of painting sub-divisions, the whole painting world presents a rich talent, the genre of prosperity. The development of Tang Dynasty figure painting can be divided into three stages, the first stage is the early Tang Dynasty, not only continue the Sui Dynasty painting style, but also absorb the Western art, enrich the expression form. During the Tang Dynasty, Buddhism and Taoism flourished, and the number of murals of temples was the highest in history. The technique used in the painting is different from that of the Central Plains, and the use of the concave and convex technique in the western region not only enriches the traditional painting technique, but also promotes the development of painting style. The emergence of a new style makes the early Tang Dynasty painting circles present a situation in which

traditional painting styles and foreign styles are compatible and compete for brilliant printing. The second stage is the period from the Tang Dynasty to the Anhsi Rebellion, when the prosperity of government and economic prosperity led to the peak of the development of figure painting [3]. During this period, Wu Tao-tzu, who was famous his religious paintings, and Zhang Xuan, a court painter during the reign of Emperor Xuanzong of the Tang Dynasty, focused on the spiritual world of the characters. The third stage is the Middle and Late Tang Dynasty, which belongs to the period of prosperity and decline, and the political and economic crisis is coming.



Figure 1. drill drawing

As the heyday of the development of official women's painting in Tang Dynasty, Zhang Xuan, the representative painter of the Tang Dynasty, was born through the continuous exploration of artists. Zhu Jingxuan described Zhang Xuan's paintings of the late Tang Dynasty as a masterpiece of Chinese painting history, especially in the subjects of officials and women, and as a classic, he had great historical and artistic aesthetic value [4].

The original painting, which is 147 cm long and 37 cm long, is now preserved at the Museum of Art in Boston, USA. It is a folk painting of the Tang Dynasty, which depicts the process of silk processing by women in the palace. The first section depicts four upright women holding a wooden pestle and two women sewing on the web, and the third section depicts the ironing of the characters, and the lively image of the young girl who looks back on the stove fan. The whole painting is elegant and atmospheric, perfect and sophisticated, and at the same time full of secular aesthetic depictions, the rigor of the overall structure and the exquisite characterization of the work to a new height. The dynamic response between the characters and the change of the individual characters' attitude make the structure and mood of the whole picture appear open and convergent, full of rhythm and charm. But the understanding of "form" and the use of Western concepts to explore, can better integrate the concept of "form" into painting theory and creation to practice.

4. FORMATTING YOUR PAPER

In 2019, the General Office of the State Council's Opinions on Further Promoting the Potential of Cultural and Tourism Consumption pointed out that "to vigorously develop the night culture and tourism economy" and planned to "build more than 200 national night cultural and tourism consumption zones by 2022" [5]. In recent years, Changzhou local government has conducted several night market experiments, gradually developed from a single snack night market stall to a night market brand characterized by "regional characteristics + cultural elements".

The pen and ink and color setting in traditional painting are important expressions of the picture, reflecting the artist's spiritual connotation and his own interesting disposition. The history of Chinese painting has a long history, and it has already formed a set of its own composition rules. The composition of Gu Kaizhi's "Placing

Chen Buzhi" and Sheikh's "Six Laws" are traditional Chinese painters. The black and white ash determines the visual and sensory effects of the picture, affecting the layout of the picture and the expression of the artistic conception.



Figure 2. black shape (1)

The colors and details of the "Practice Picture" are summarized into black-and-white gray relationship (Figure 2), and the obvious black and white in the picture are put forward, and the background and colored clothes are consciously summarized into gray. If the "black shape" is extracted from Figure. 2, we can see that the heavy ink of the whole picture is only colored on the topknot of the ladies and gentlemen, which can be understood as a reduction to the real color. When we extract the black shape alone, we can see that the black shape distributed on the screen is repeated in high and low, and the balance of the layout constitutes the unique rhythm of the picture. It is a powerful form of expressing emotions and forming a powerful language for recreation with the viewer.



Figure 3. black shape (2)

As shown in Figure 3, by summarizing all the white parts of the black-and-white gray relationship in black, we can still identify the painting according to the incomplete shape of the picture. This fully illustrates the importance of "black" and the weight of the role played by "black" in the picture. importance. In each of the divided blocks, the "black shape" has size, shape, length, and length, which are not integrated, but are not fragmented at a distance. The picture still has a unique aesthetic, "black shape" between the collection, there is a density, control of complexity and simplification, forming the potential in the picture throughout the picture. The proportion of the "black shape" on the screen has been maintained in a balanced state, and the whole is harmonious and unified, and the picture is very powerful and energetic.

The solidity of the picture depends on the dynamic relationship between the bodies in the picture, and extracting the "black shape" by image analysis can make this relationship more visual and intuitive. As shown in Figure. 3, remove the white background of all the backgrounds in the picture, leaving the black-and-white gray block surface on the body of the lady and summarizing it into a "black shape". When we reduce the complicated costumes and details of the characters in the picture to "black shape", we break away from the figurative expression language, and rational thinking in the picture begins to emerge. On the screen can still

clearly see the shape of the twelve ladies and gentlemen, and the narrative and plot-shaped expression of the whole picture is still revealed [6]. This near-abstract form allows us to quickly mine out the hidden visual stimuli in the picture and analyze the structure of the picture. By continuously training this overall "black" generalization, we can develop the visual inertia of observing the whole, which is beneficial to appreciation and creation, and helps us explore the composition of the picture and the expression of the main idea.

The first part from right to left is the trashing part, which is also the part that most students choose to copy in the copying course of Chinese painting, on the one hand, it is easy to learn the use of stone and the training of pen. After sorting out the black-and-white gray relationship in this group, the deepest part of the black and gray is refined into a "black shape", and the horizontal and vertical relationships are staggered, and the left and right parts are equal. Four ladies holding thin waist wooden pestles, four vertically arranged, two wooden pestles on both sides below the middle, surrounding the stone anvil below. Four people's hair is staggered, horizontal, and corresponding to the horizontal long anvil below, breaking the vertical composition of the wooden pestle, so that the whole part looks stable, balanced, and complete. Just look at the local "black shape", abstract meaning rushed to the face, the combination of dots, lines, and faces filled it. This is not only a "black shape" composed of objects, but also an aesthetic independent painting [7].

The use of "black shapes" in contemporary painting is Especially today, the study of the language of painting forms is an important sign of the modernity of painting art. When we go to appreciate the painting, from the most intuitive visual expression, we first incorporate the whole picture into the eyes, and then unwittingly peel off the most obvious contours and patches of color from the picture. From ancient times to today, this ability of self-induction is an unconscious refining process, and the last form presented is also the result of the painter's extensive energy and time refining and summarizing [8]. With the development of the information age, modern painting is more broad than that of ancient painting, and the composition and color are more bold and free. "Soul System Mawei" is an epic work by He Jiaying and Gao Yun. The painting tells the story of "Mawei Station Mutiny" in the Anshi Rebellion, and depicts dozens of characters of different shapes. The composition of the picture is full, the black and white ash arrangement is very elaborate, the whole picture of the eye in Yang Guifei this position. Most of the black shapes are on the left and right sides of the picture, and the hats, belts, shoes, and swords of the samurai in red are all black shapes, scattered around the picture, with vertical movements and horizontal balance. Then explore the "black shape" of the entire screen, that is, all the characters and objects in the screen are extracted according to the outline, we can feel the screen squeezed loose, so as to draw the viewer's eyes to Yang Guifei.

"Old Wife" was created by Li Fax in 2017. The overall picture is red, and the shape composition is different. It extracts the "black shape" and can be seen that the "big black shape" is mainly concentrated on chairs and trouser legs. All the painstaking management of the painter is making the whole picture structure stable and at the same time possessing a form of beauty. In "Mother-in-law and Daughter-in-law" the screen is based on warm red tones, and the different color blocks under the same color system are organized to form a space, and the visual effect of the screen is strengthened. The figurative "black shape" in the picture is basically round and smooth, which plays the role of focusing and gathering the moving force of the picture, which has both aesthetic taste and the beauty of the form. Looking at the "black shape" of the picture as a whole, the white color of the picture makes the black shape more obvious. It can be seen from the picture that the curtain of the picture is in the balance of the picture, the left coherent blank corresponds to the right upper and lower blanks. By adjusting the "black shape" to leave two spaces below the picture, you can extend the trend of the white space in the lower right corner toward the center of the picture, while contrasting with other white space. Suppose that if the edge of the right sofa is covered downward, the space in the lower right side will be smaller and more single, and the left and right space components will be uneven. In combination with the two "black" drawings, the representative "black shape" is a bit, linear and planar, and there is a difference between convergence and dispersion, mainly focusing on the lower part of the picture.

6. Conclusions

The visual expression of modern artisan figure painting represents the infinite possibility of innovation and has a pioneering spirit, which can stimulate the evolution of people's concept of life. Therefore, the creation and development of contemporary artificial figure painting should be based on the understanding and cognition of traditional artificial figure painting. The re-constructing of traditional Chinese figure paintings, separating from the original image symbols, explaining the characteristics of art form and language, and digging out the deepest expression of spiritual connotation. Our study of compositional art is to accept the traditional linguistic regulations, deepen their excavation, and at the same time strive to create new forms of participation, and to make this new characteristic creation recognized and circulated in the overall compositional environment. With the introduction of more rational and perfect ideas and techniques in the West, painters have formed their own unique creative language and composition characteristics. Through the layout of "black shape" to construct the relationship between image level and aesthetic artistic conception expression, so as to construct a higher spiritual connotation realm, so as to have the art treasure that has been handed down to this day.

We the development of the times, through continuous absorption, reference and integration, modern art elements continue to blend in, and works of art also have the aesthetic characteristics of the times. How to create works with great boundaries, patterns and feelings requires us to maintain a more open and inclusive attitude, accept different art forms on the basis of inheritance of tradition, and actively combine them with contemporary language.

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