



Analysis of the Integration of Chinese Painting Techniques in Watercolor Painting

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Abstract: As one of the Western painting genres, watercolor painting has a certain degree of similarity and relevance to traditional Chinese painting because of its expressive techniques and painting skills. In this paper, through the exploration and study of Chinese painting techniques and aesthetic concepts, we analyze how watercolor art draws nutrients from them and injects new vitality and brilliance into itself through the integration of the two.

Keywords: watercolor painting, Chinese painting, vitality

1. Introduction

As one of the Western painting genres, watercolor painting has a certain degree of similarity and relevance to traditional Chinese painting due to its expressive techniques and painting skills, so in the course of the history of Chinese painting, painters have gradually incorporated Chinese painting language and techniques into watercolor art, making it evolve and change in the sentiment of brush and ink. Through the exploration and study of Chinese painting techniques and aesthetic concepts, this paper analyzes how watercolor art draws nutrients from them and injects new vitality and brilliance into itself through the integration of the two.

2. Meaning of watercolor and Chinese painting

Watercolor painting is simply a type of painting that uses water as the medium, with the help of transparent watercolor pigments and water blending to create a painting. Watercolor painting has obvious differences from other types of paintings: Firstly, in the process of painting, the painter has to control the water medium reasonably, so that the characteristics of each thing in the picture will show the randomness of color and special texture effect through the fluidity of water; secondly, the watercolor pigment used by the painter in the process of painting has certain transparency, and through the perfect integration and interaction of water, color and paper, the picture will show the freshness, transparency and fluidity. Thirdly, because of the characteristics of the creation process and the convenience of carrying the paint tools, it is more suitable for presenting bright and lively, fresh and spontaneous small paintings. As a special type of painting, watercolor painting should be good at absorbing the artistic characteristics and creative techniques of other types of painting when creating with other types of painting, and absorbing the spiritual and cultural connotations and characteristics contained in each type of painting, so that it can continuously integrate on the original basis and reach a broader artistic realm.

Chinese painting, also referred to as "guo hua", is a traditional form of painting unique to China. It can also be understood as a type of painting created with the medium of Chinese brush, ink, paper, and ink stone, in accordance with its long-established expression and artistic language. It can be subdivided according to the materials used, methods of expression and techniques into brushwork, brush painting, ink and wash, white drawing, heavy color, and both work and writing, etc. It can also be divided into figure painting, landscape painting, flower and bird painting, etc. according to the subject matter. Chinese painting emphasizes "vividness" and "writing God with form", pursues the harmonious realm of "unity of heaven and man", and expresses the painter's own inner emotions and aesthetic interests through the expression of objects. It is a concentrated expression of the Chinese people's opinions and understanding of nature and society.

3. The similarities and differences between Chinese painting and watercolor painting

3.1 The similarities and differences of tools and materials

The biggest similarity between Chinese painting and watercolor painting is that both of them use water as the medium. In watercolor painting, the water is controlled and the pigments are mixed to express the freshness and transparency of the picture; in Chinese painting, the fusion between water and ink is used to make the picture effect more natural. Secondly, both

Chinese painting and watercolor painting are painted on paper, but Chinese painting generally uses rice paper, silk and silk to paint.

3.2 Similarities and differences in picture performance

As mentioned in Xie He's "Ancient Paintings", the "six methods" are vividness, bone method, pictorial, coloring, location, and transfer, and vividness is the first of the six methods, which emphasizes the expression of the character's spirit and elegance in the painting, so as to This also shows that traditional Chinese painting, in terms of picture expression, believes that the "likeness of form" in a picture must be At the same time, Mr. Qi Baishi once said, "The beauty of painting lies between likeness and unlikeness, too much likeness is to flatter the vulgar, unlikeness is to deceive the world. This extremely philosophical artistic assertion reveals the core of traditional Chinese art and traditional aesthetic thought. In traditional Chinese painting, the stylistic language of outlining, drawing, pointing and dyeing, as well as the techniques of chapping and rubbing, are often used to highlight the effect of texture on the screen, and these techniques have also permeated modern Chinese watercolor painting.

In comparison, watercolor painting is more inclined to "resemblance" and realism, and modern watercolor painting focuses on expressing the environment color, light source color and the contrast between light and dark. If we leave the specific aspects of form, structure, light and darkness to be expressed, the line itself will have no value. Therefore, in watercolor painting, emphasis is often placed on sketching the scene, reflecting the natural environment objectively in sketching, observing deeply from life, feeling the atmosphere of life, and incorporating one's own emotional experience in painting, which is another difference from traditional Chinese painting in terms of picture expression and subject matter. In China's watercolor painting works, there are many works that go deep into life and reflect people's life scenes, like Chinese watercolor painter Guan Weixing's watercolor work "Countryside", which depicts many peasants in northern Shaanxi watching a play, with vivid characters, different personalities and precise portrayal, reflecting the happy life of the rural people through specific depiction and realistic portrayal of real life.

3.3 The similarities and differences in the use of water media

In Chinese painting, water is not only a medium for painting, but also a carrier of traditional culture and aesthetic flavor; in watercolor painting, the use of water is emphasized, and the artist's control of water affects the effect of the picture and the artistic style presented to a certain extent. Watercolor painting is good at using the characteristics of water to highlight the overall atmosphere of the picture, making the picture more expressive and transparent, forming a visual feeling of dripping ink, water rhythm and ethereal, full of fantasy mood. For example, in the series of ballet girls by Chinese watercolor painter Liu Yi, each ballerina is relaxed and natural under the painter's brush, showing the elegance of the dancers and the poetry of the picture, in which the painter brings the painting function and connotation of "water" and "color" into full play. In the picture, the painter brings the function and connotation of "water" and "color" to the utmost. In his paintings, the water and color are blended, natural and smooth, and the dryness and wetness are just right, and the picture has a hazy, elegant and spontaneous artistic flavor unique to watercolor. On the contrary, Chinese painting is more difficult to express the flow of water in the picture because of the easy absorption of water by the material of paper, and the picture pays more attention to the use of ink method.

4. The integration of Chinese painting techniques in watercolor

4.1 The use of the overall mood and rhythm of the picture (white space)

Cao Pi proposed in "Thesis" that "air is the main theme of literature", and Zhang Yan Yuan in "Records of Famous Paintings in the Past" that "the idea is in the brush first, and the painting is full of ideas, although the brush is not circumscribed but the idea is circumscribed." Most of these ancient painting theories emphasize the importance of "qi rhyme and mood". Compared to the accuracy of perspective and form, Chinese painting is more inclined to the rendering of the artist's inner spirit and the overall mood of the picture. The mood pursued by Chinese painting is skillfully integrated into the watercolor surface by watercolor painters, forming a unique Chinese watercolor painting language.

Under the influence of the spiritual connotation of Chinese painting, watercolor painting also began to "take rhythm from water" in terms of technique and expression of mood, and the penetration of water, color and meaning in watercolor made the picture full of fantasy and mystery. Chinese watercolor painters absorbed and borrowed the characteristics of "rhythm" and "mood" from traditional Chinese painting, and boldly incorporated the technique of Chinese painting — white space — into their paintings, focusing on the creation of "extra-painting meaning", and "planning". We focus on the creation of "meaning outside the painting", "taking white as black", integrating personal emotions into the picture, and

establishing the connection between emotions and things. Leaving white space originally means not applying color directly to certain areas of the picture, preserving the luster and texture of the paper itself. The position and size of the white space are also important. If the white space is too large, the subject of the picture will not be prominent enough; if the white space is too small, it will not be easy to draw the mood. Therefore, it is especially important for watercolor painters to choose a good position and size of white space to improve the overall mood. We can see that the watercolor works of contemporary watercolor painter Jiang Zhenli are the perfect embodiment of "vividness" and white space technique. In his works such as "Li River Fishing Song" and "Sea of Clouds", we can see the spirit of watercolor, the freshness of color, and the dash and soundness of brushwork, and the space of the picture is expressed by leaving white space.

4.2 The use of brush technique

The way of brushwork in traditional Chinese painting is also an important resource for contemporary Chinese watercolor painters to learn and apply. Chinese painting is rich in diversity, complexity and compatibility in terms of brushwork techniques, and the emphasis is on "force through the back of the paper". As the saying goes, "painting and calligraphy have the same origin, and the book is incorporated into the painting", so in the painting the painter consciously combines the calligraphic brushwork into the picture, so that "the book is seen in the painting" and "the painting is seen in the book". The visual aesthetics of the painting. Painters of all generations have accumulated a large number of brush techniques in their paintings, each with its own characteristics, such as Zheng Banqiao's straight and powerful brush, and Wu Changshuo's rustic and muddy brush. The brushwork techniques of Chinese painting include outlining, pointing, chapping, and dyeing, etc. The combination of water and ink has formed different brushwork methods such as dry brush, dry brush, and wet brush, etc. Different brushwork techniques combined with different brush strength and ink color form the unique painting style of Chinese painting.

Chinese watercolor painters combine traditional painting and cultural concepts and aesthetic interests with the traditional techniques of watercolor painting, and the brushwork is flexible, changing and freely applied, showing the works with the help of the painter's own profound painting skills and techniques, so that the picture begins to have the painting factors characteristic of traditional Chinese painting, forming a Chinese watercolor painting different from Western watercolor painting. For example, Wu Guanzhong's watercolor work *Two Tibetans* draws heavily on the techniques of traditional Chinese figure painting, including composition, brushwork and color, on the basis of watercolor painting. Although Wu Guanzhong's work depicts a Tibetan man, the details of the figure are generally less detailed, but the ethnic characteristics are very distinct. The brushwork is concise, favorable and free. For example, when we paint old things with a sense of age or some dilapidated walls or stones, we can use the traditional Chinese painting method of chafing to portray the signs of drabness on the walls and bring more imagination to the picture. The artist infiltrates traditional painting aesthetics into watercolor painting, which makes the language of watercolor painting more expressive and constitutes the nationalization and novelty of Chinese watercolor.

4.3 The use of lines

In Chinese painting, lines are not only used to outline the external contour of the object, but also to increase the painter's subjective emotion and personality. The intonation of the line, the lightness of the line, and the flow of the line show the expression of the painter's personality, bring the viewer visual charm, and better portray for us the rhythmic beauty of art.

The lines in Chinese painting are also used by Chinese watercolor painters, making Chinese and Western painting gradually combine in terms of lines and giving watercolor painting more material techniques and visual language. For example, Zhou Gang's watercolor figure painting works such as "*Miner Ma Qiang*" and "*My Father My Brother*" use highly concise line language to clarify the figure image and make the figure more realistic and dynamic with less rendering, showing the different postures of different figures through the brush and expressing emotions through brushwork and lines.

4.4 Chinese painting's use of color to write meaning

Wang Wei wrote in "*The Art of Painting Landscapes*", "In the way of painting, ink and water are the top." The use of ink looks single in the eyes of the viewer, but there is something inside. What ink brings to the viewer is the arbitrariness and purity of painting, and through the combination of brush and line, it brings to the picture a kind of "writing with color". Chinese painting has its own unique way of using ink and color, such as light ink and color, no bone, and heavy ink and color, which focuses on the pursuit of the rhythm contained in ink and color, with ink as the main focus and color as a supplement. Watercolor painting, on the other hand, focuses more on color relationships, pursues strong changes in light and shadow, and the in-depth shaping of the volume and spatial levels of things; color, as its main form of expression, has strong artistic expression in the creation of paintings, pursues the harmony and unity of light, color, and things, and pays more attention to the overall harmonious tendency of tones. Chinese watercolor painters inherit the traditional Western watercolor light and

color based on the light, natural and clear characteristics of Chinese painting, creating a comfortable and gentle mood in the picture, pursuing the aesthetic interest of writing with color with the help of reasonable matching between colors, and showing an ethereal and unreal beauty. The painter Wang Chong's paintings such as "Frosty Forest at Dawn" and "Blue in Memory" portray different tones with light and agile brushstrokes. The flowers are depicted as if they were washed and blended by water, expressing different feelings of the author's state of mind through the interplay of colors and rhymes, portraying works of great natural beauty with poetic sentiment and watery life. For example, the painter Wang Zhaomin, who advocates the creation of natural beauty, combines the way of writing with ink in Chinese painting with watercolor painting, and his sketching reveals a strong taste of writing, with artistic characteristics different from other painters. His work "Lotus Magnolia" not only reflects the author's introduction of ink color changes into the picture, but also combines his knowledge of light, color and shape to show that the flowers are beautiful but not gaudy, rough but not wild, and the painter's effect of de-flowering and preserving quality is created through the cooperation of water and color in the form, expressing the artistic concept that the viewer can understand and is closely related to his aesthetic needs.

5. Conclusions

It is often said that "art knows no borders", and every art form will follow the development of the times, the change of people's aesthetic needs, and the change of the painter's emotional expression and begin to intermingle with other forms of art in the process of their development. When creating paintings, painters should combine the characteristics of Chinese painting and watercolor painting in terms of techniques, brushwork and colors, absorb the creativity and compatibility of Western watercolor painting, embody the basic characteristics of watercolor painting, and at the same time show the strong charm of traditional Chinese painting, culture and Chinese flavor of expression, reflect the charm of reality and emptiness, the unity of heaven and man, and the vividness of art, with a positive attitude. With a positive attitude, we try contemporary themes with the help of expressions such as writing, so that Chinese painting can show its unique oriental meaning for a long time.

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