

# Analysis of the Artistic Digital Characteristics of Haipai Ink and Wash Figure Painting under the Internet Background

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Shanghai, China, 201620

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**Abstract:**Based on the Internet background, this article elaborates on the historical background of the artistic language diversity of Haipai ink and wash figures, and the influence and enlightenment of the diversity of the artistic language of Haipai ink and wash figures and the artistic language of Haipai ink and wash figures. This article focuses on understanding the artistic language diversity of Haipai ink figures through the three main characteristics of subject selection, modeling and pen and ink language, and extracts the digital characteristics of art for analysis, reflecting the active spirit of Haipai artists to create and explore continuously on the basis of inheriting traditions. It also reflects the diversity of aesthetic emotions and bold attempts of contemporary artists.

**Keywords:** Artistic Digital Characteristics, Haipai, Ink and Wash Figure, Internet Background

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## 1. INTRODUCTION

The current Haipai cultural research is facing new opportunities and challenges. The Haipai culture combines the traditional form of literati painting with personal feelings, and combines it with the gorgeous colors needed by the folks, and transforms personal freehand taste into the rich color freehand needed by the market. The Haipai culture of the year was a historical turning point in Chinese culture. Today's "New Haipai" art development also faces new opportunities and challenges. How does the artist cleverly combine the historical spirit of the "New Haipai" with modern decorative meanings? The problem that the author intends to solve in this article. The art of the New Shanghai School has a relatively important significance to the contemporary art world [1-6].

The Shanghai School is a special historical phenomenon with multiple connotations of politics, culture, economy, and social life, and it is a special painting genre. In the mid-to-late century, the influence of Shanghai School was declining. Today, the "New Shanghai School" art, as a continuation and innovation of Shanghai School calligraphy and calligraphy, is increasingly active. Many art activities are presented under the label of "New Shanghai School" in front of the public, which is eye-catching. The author hopes to analyze the formation, development and influence of the "New Shanghai School" art and the current situation of the creation of the "New Shanghai School" ink artists, with the help of three aspects of composition, color and modeling in the creation to analyze the application of decorative style in ink creation. The emphasis is on analyzing the performance of decorative colors in the "New Shanghai School" ink works, and discussing the practicality and value of the decorative meaning in the New Shanghai School ink works. Ink and wash figure painting is a main carrier for inheriting Chinese culture. It uses brush and ink as the main means of modeling, and brush, rice paper, silk and silk as the main tools. The formation and development of traditional Chinese figure painting modelling concepts, aesthetic taste and appraisal, etc., are all based on traditional Chinese philosophical concepts and thinking modes [7-14].

To understand the modeling characteristics of traditional ink and wash figure paintings, we must first grasp the philosophical ideas behind Chinese paintings. Traditional

Chinese paintings are always restricted and inspired by Confucianism and Taoism as well as Zhuangzi's "Heaven and Human Harmony" thought. The current Haipai cultural research is facing new opportunities and challenges. The Haipai culture combines the traditional form of literati painting with personal feelings, and combines it with the gorgeous colors needed by the folks, and transforms personal freehand taste into the rich color freehand needed by the market. The Haipai culture of the year was a historical turning point in Chinese culture. Today's "New Haipai" art development also faces new opportunities and challenges. How does the artist cleverly combine the historical spirit of the "New Haipai" with modern decorative meanings? The problem that the author intends to solve in this article. "The sea, the rivers; Shanghai, the sea." With its special geographical location, Shanghai has grown from a fishing village to China's largest commercial city in more than a century. With the prosperity of Shanghai, many painters from Jiangsu, Zhejiang and Anhui provinces poured into Shanghai and began to sell paintings for a living [15-21].

Early Haipai painters mostly used flower-and-bird paintings and figure paintings written by part-timers as their themes. Later Haipai paintings coincided with the social changes in China at the beginning of the 20th century. The rise of the New Culture Movement changed the cultural quality and historical fate of Haipai paintings. Greatly affected the new pattern of the Chinese painting circle afterwards, so Haipai paintings appeared a diversified trend, including later "New Shanghai School" and "Houhai School". Western watercolor painting uses water as a medium to reconcile transparent or translucent paintings. The paint expresses the picture, making it bright, moisturized, smooth, and rich in the unique beauty of water and color, and it has an inherent fit with the boneless and freehand brushwork of traditional Chinese ink painting. After the watercolor painting was imported into China as an independent type of painting, it has a familiar relationship with the traditional Chinese aesthetics. The Haipai ink paintings born out of Chinese culture naturally inherited the philosophy of Confucianism and Taoism, and the "God super reasonable" view of the universe is faintly found in the artistic creations of Haipai painters. However, the evolution of history always has its inevitable and accidental unity [22-24].

## 2. THE PROPOSED METHODOLOGY

### 2.1 The Haipai Ink Figure Painting

Chinese traditional color concept has an inseparable internal connection with traditional philosophy and aesthetics. "Huainanzi" mentioned: "The number of colors is no more than five, and the change of five colors is invincible." But this color law is mostly used in dyeing and weaving, but not all used in painting. However, the beginning of Chinese painting into the "age of colors" started with the "combination of color and ink" by Zhao Zhiqian, the leader of the Shanghai School in the late Qing Dynasty. Although Zhao Zhiqian only travels in Shanghai, he has not weakened his innovative achievements in poetry, calligraphy and painting. Zhao Zhiqian, who is good at boneless painting, has always admired Yun Shouping's painting concept of "learning from good fortune and rewriting one's life", which fits with the aesthetics of Western painting. His new paintings have caused a certain psychological shock to the Haipai painters. He uses the effect of color and ink blending to cultivate a fresh and common interest.

"The vulgar side of his paintings is first expressed in the use of painting colors. During this period, some of his flower works have rarely been rendered in ink but used rich and full colors, and the structure is outlined with ink lines. Haipai is a package. A special historical phenomenon with diverse connotations such as politics, culture, economy, and social life. The prosperity and development of Haipai culture has also promoted the rapid rise of Shanghai. Her people, water and soil, all give full play to this vast ocean. Features. The continuous entry of foreigners and the gathering of western businessmen have enabled the city to not only have modern craftsmanship after the five-port trade, but also the overall industrial and commercial and cultural and educational vision. The "Haipai" paintings were created under specific historical conditions. It is a special painting genre with Shanghai characteristics, and it is also a major turning point in the development and transformation of Chinese art.

Her abuse, formation, prosperity and development are milestone in the history of painting in our country. These couples who have been active in Shanghai for nearly a hundred years are not necessarily all Shanghaiese. Some are artists living around Shanghai, but they often go to Shanghai to exchange art or trade works. Wang Qisen described in the book "Shanghai School Calligraphy and Calligraphy-Humanistic Spirit and Economic Formation Behind a Hundred Years of Glory": Shanghai School, as the definition and name of a regional artistic concept, represents an aesthetic spirit, creative form, group pursuit and style category. Originated from calligraphy and calligraphy, abused in Peking opera, and later covered the entire series of Haipai art.

### 2.2 The Analysis of the Artistic Features of Haipai Ink and Wash Figure Painting

As the birthplace of Chinese watercolor painting, Tushanwan Art Gallery has an extremely important influence on the synchronic interaction and concept formation of the Haipai painter class cultural circle. When Ren Bo, the representative painter of the Shanghai School, came to Shanghai at the beginning of the year, he went to the Tushanwan Painting Institute to learn watercolor painting and other techniques. "As far as I know, Ren Bonian's strong sketching ability is related to the fact that he used 3B pencils to draw sketches. His pencils were brought from Liu Dezhai. At that time, most Chinese people didn't know how to use pencils...".

Ren Bonian pays attention to the painting concept of sketching, and he can see the skillful use of shadow perspective in his works. His masterpiece of ink painting "Sour and Cold Lieutenant Statue" can be described as having both form and spirit. In addition to the treatment of clothes, the artist borrows from Yun Nantianzhi. Except for the use of a pen, the specific features of the faces of the characters are all expressed in the light and dark shadows of Western France. Good "eyes, minds and minds" close to the people's living habits. Subtle observation is also a good source of Ren Bonian's secular creation. In terms of market demand and trend dynamics, the western-style urbanized commodity operation mode also potentially guides the painter's creative inspiration. This is also the key to the "full foreign flavor" in Ren Bonian's ink paintings. As one of the eye-catching representative painters of the New Shanghai School of Art, Lu Fusheng's works are introverted and deeply accumulated, forming the "Lu's painting scheme", which inspires the curiosity of the viewers to ask the real world. He uses an artist, The publisher's bold courage exaggerated and flexibly shaped vivid works.

The composition is a comprehensive manifestation of a painter's comprehensive ability. Lu Fusheng's composition is influenced by Bada Shanren and Pan Tianshou, and he pursues a great combination. Tang Zheming said that his composition is "though it is simple but not too simple". Exaggerated composition is another way for decorative meaning to be embodied.

## 3. CONCLUSIONS

Haipai painting has always been the focus and hotspot of the study of the modern transformation of Chinese art. As a turning point in the history of modern Chinese painting, under the new atmosphere and social changes, it is attached to a brand-new economic model, namely, commercialized art market operation. Compared with traditional Chinese paintings, it has changed in many aspects such as aesthetic taste, living environment, and forms of sponsorship. These changes have also enabled Haipai painting to take the lead in forming a diversified artistic pattern in modern Shanghai, and for a long period of time led the development of Chinese painting in the new era.

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