

# Digital Analysis of the Modeling and Pen-And-Ink Features of Wang Ziwu's Ink Figure Painting under the Background of Multimedia

Yijia Wang  
Shanghai Institute of Visual Arts  
Shanghai, China, 201620

---

**Abstract:** This article will focus on the achievements of Wang Ziwu in ink and wash figure painting. Through the examination of his artistic experience, he will look for the historical reasons that formed the artistic characteristics of his ink and wash figure painting, and then deeply analyze the unique shape and language of his ink and wash figure painting. Explain his value and significance for the development of Chinese ink and wash figure painting, as well as the inspiration and guidance for my artistic creation. Based on the multimedia background, this paper studies the shape of Wang Ziwu's ink figure painting, and uses principal component analysis to extract, classify and model the ink and ink.

**Keywords:** Pen-And-Ink Features, Wang Ziwu, Ink Figure Painting, Digital Analysis

---

## 1. INTRODUCTION

In the autumn of 1936, the painter Wang Ziwu was born in a special family in Wangqumachang Village, Xi'an City, Shaanxi Province. His mother died earlier, and his father also had some spiritual problems. Therefore, he was fostered in his aunt's home since he was a child. This special growth environment has made Wang Ziwu a tough and humble character. Although the environment in which he lived at the time was unsatisfactory, he never gave up on his persistent pursuit of art. After his own hard study, he finally achieved important achievements in painting and became one of the modern and contemporary Chinese figure painters. Representative [1-6].

His figure paintings have their own unique artistic language in the use of pen and ink, and they have been widely appreciated by the Chinese painting circle. Mr. Wang Ziwu, grew up in Chang'an County, and loved painting since he was a child. After graduating from middle school, he also engaged in art-related work. After the founding of the People's Republic of China, he entered Xi'an Academy of Fine Arts to continue his artistic path. During his studies in the Academy of Fine Arts, Wang Ziwu drew many portraits for his friends. The characters he painted are very deep and vivid. The works have already shown his own appearance. At that time, he had already painted many high-level works. In spite of this, Wang Ziwu still studied hard. Every hot summer, he always took advantage of his lunch break to paint in the studio. He knows how to cherish the opportunity to paint professionally and carefree, and he has tasted the taste of various schools in his hard training. Reading ancient works and the works of Qi Baishi, Xu Beihong, etc. are almost perfect, and I have learned a lot of nourishment from them. Even Repin's oil painting "Black Woman" can copy the effect of an oil painting on Korean paper, and the bronze ware makes a sound [7-14].

Wang Ziwu extensively absorbed and borrowed excellent artistic concepts and techniques, which allowed him to understand what a real Chinese painting is. The study of Western painting did not make him lose the essence of traditional painting. Although he did not advertise his own artistic innovation, his works actually exist in an innovative form. Wang Ziwu graduated from the Xiqian Academy in

1963. In his early years, he focused on the training of sketching and writing. In the 20th century, Wang Ziwu's ink and wash figure paintings were in the heyday of the 1980s. The work of Wang Ziwu in this period was aging in 1978. Characteristics of Wang Ziwu's artistic style. Through the comparison of his different works, it is found that Jiang Zhaohé's styling view of contemporary ink figure paintings undoubtedly have the deepest influence on him. Drawing on the strengths of Western drawing sketches, creating subtle realism skills suitable for modern characters is found in his works. W fully reflects. If you ask Wang Ziwu how many Chinese and Western artistic elements of his sketches of figures accounted for, it is actually very difficult to quantify. Judging from the overall appearance of his works, the humanistic spirit of his art is traditional in China, and the modeling foundation of W-shaped depiction of gods and bone method is Chinese style, and the realistic sketches of W are used to make the most subtle features and light and shade. The modeling method and the portrait format of the head and bust are Western style [15-21].

These constitute the artistic characteristics of Wang Ziwu. The process of merging the language of sketch and ink is undoubtedly a gradual process. Basically, it is from direct appropriation to appropriate adoption, from narrow understanding to open absorption, and grafting from the surface to the clues of integration and regeneration. The attitude towards sketching is also a process from narrow and extreme to open and peaceful. This is an inevitable process that contemporary realistic ink and wash figure paintings must go through. In the practical exploration of this kind of language connection, as pioneers in this field, the creative practice of Xu Beihong and Jiang Zhaohé has provided valuable experience for the expansion of the language of modern realistic ink and wash figure painting. Wang Ziwu's view of figure painting from life is in the same line as Jiang Zhaohé. It is derived from the actual sketching of models. It also effectively absorbs the modeling methods of full-factor sketch and structural sketch. Through sketching, the purpose of analyzing and understanding the painted object is achieved. Through some of Wang Ziwu's sketches of figure paintings, we can clearly see the relationship between the full-factor sketches embodied in his works [22-24].

## 2. THE PROPOSED METHODOLOGY

### 2.1 The Mr. Wang Ziwu Ink Figure Painting

Mr. is from Shaanxi. He is humble, not good at words, and knows that he will suffer. He always treats people with an attitude of being considerate of the other person, and he is really a "desireless" person. Therefore, his works are not at all gorgeous and impetuous. What he is most interested in is the pen and ink. Speaking of pen and ink, the famous contemporary painter He Jiaying once said that the person he admires most is Mr. Wang Ziwu. The husband weakened the shaping of realism, and strengthened the performance of freehand brushwork.

Sometimes they use the rhythm of continuous line drawing to create a unique painting context; sometimes they use the atmosphere of the environment to deepen the expression of the material sense and inner world of the person, and the artistic language has reached the perfect state. Mr. Wang Ziwu's use of thread is extremely free and easy and elegant, he is still good at dry ink, and the strokes of the pen are alternately reversed. He is extremely agile and lively. In fact, ancient and modern artists, whether it is Van Gogh or Qi Baishi, as long as his works can bring people the enjoyment of beauty, make readers have artistic resonance, and have the breath of the times, then he is a great artist. Nowadays, impetuous utilitarianism prevails, and the art field has a trend of "Great Leap Forward" in the late 1950s. Everyone knows that the form is for the content, there is no real content, no deep understanding and grasp of the content, no matter how good the form is, it is pale and empty.

Although the "exquisiteness" of his facial shaping is its main feature, he never seems to be satisfied with the external appearance of the object, but is a manifestation of the inner spirit and temperament. From the storm-beaten old fisherman, wit and courage In the works of Wang Ziwu, from the brave and brave militia company commanders, to the upright and indomitable overseas Chinese, and the generous, kind, hardworking and pristine ethnic minority old women, all have their own styles and looks, and have distinct personalities. At the same time, it is also in line with what he said: "Observe and understand the object carefully and deeply, experience more of people's inner activities, and always grasp the object's spiritual temperament, thoughts, emotions, and personality in order to get a deep and correct feeling.

### 2.2 The Multimedia

Multimedia remote training based on IP, network technology, and remote education system need to have the corresponding hardware and software environment, so the whole system is composed of three parts, namely communication network, terminal equipment and teaching resources, communication network and terminal equipment constitute the system. Hardware support environment is the software system and the teaching resources are software systems. Users can access this system in two ways: LAN and Modem dial-up Internet access. From the functional point of view, the system realizes real-time and non-real-time multimedia distance teaching functions and teaching auxiliary functions, and realizes online teaching resource sharing and networked teaching management, so the system is designed as three modules.

The real-time video interactive distance education system is mainly used for real-time teaching and can also be used for face-to-face discussion and answering and other occasions. Teachers can teach in one place. Students can listen to lessons

in real-time through the network in remote classrooms for real-time video/audio interaction. Follow ITU H.323 (Video over IP) It is recommended that point-to-point and multi-point multicasting (Multicasting) are two methods: the video/audio data of the teacher's real-time teaching is collected and compressed on a dedicated board. The data is IP encapsulated according to the TCP/IP protocol and the local area network IP Multicast mode propagation video/audio synchronization is controlled by MCU. Terminals participating in a multicast need to be set to the same multicast address.

Because the current control function of the network itself cannot meet the multipoint-to-multipoint control required by the real-time remote teaching system, a control component multipoint control unit (MCU) is needed to control the transmission and switching of information between various communication nodes. The basic function of a dedicated computer system is multi-point control of each terminal's video/audio signal mixing file transfer system, data sharing, etc. The media classroom realizes the terminal equipment function of the real-time remote education system. They are the customer application system under the control of the MCU. It is composed of an ordinary PC plus a dedicated board for the video conference system. Small desktop cameras and headphones. Rely on the computer local area network for connection.

Another professional term closely related to data mining technology is the Knowledge Discovery in Database (KDD) proposed at the 11th International Joint Artificial Intelligence Conference in Detroit, United States, which refers to the use of data found in databases.

### 2.3 The Analysis of the Characteristics of the Ink and Wash Figures of Mr. Wang Ziwu

As the successor of Jiang Zhaoh'e's realistic ink and wash figure painting, Wang Ziwu's understanding and comprehension of pen and ink expression is more profound and comprehensive. This is mainly due to his study of traditional landscape, flower and bird painting nutrition and calligraphy. During college, Wang Ziwu was a landscape painting major. He had a deep study of traditional landscape painting techniques. He not only drew nourishment from books and historical materials, sought inspiration, but also often went to the field to conduct inspections. "Story of Shizhongshan" is an excellent landscape painting completed by the painter after carefully trying to figure out Su Qiao's eternal masterpiece "Story of Shizhongshan".

There is also the huge landscape "Huang Ling Cypress" he created for the West Hall of the Great Hall of the People. The majestic and stubborn thousand-year-old cypress trees, whether they are trunks or branches, appear solemn and powerful, and they are not always reminiscent of the Huangzhi Plateau. Temperament. Wang Ziwu's flower and bird paintings are even more independent and highly accomplished. The subject matter of Wang Ziwu's ink figure paintings is very rich, including ancient historical figures, modern and contemporary calligraphy and painting masters, and ordinary working people. The ordinary people he portrays are very close to life, from children to young men and women, middle-aged men and women, and old men and women. He has dabbled in them, and uses different expression methods for different images, trying to show the true expressions of the characters in the most true manner. . Although Wang Ziwu's paintings depict the most ordinary people in life, each of his works is not ordinary. Behind each image represents a class of

people, glorious laborers. He applied ordinary life themes to his paintings, reflecting his spirit of attaching importance to sketching and deepening social life. In the work "Guanzhong Road", in the picture, three horses are marching forward with the food on the carriage and the driver. The driver seems to be singing the high-pitched Qinqiang on the loess slope, attracting many flocks of birds circling in the sky. With the characteristics of regional life in northern Shaanxi, the use of brush and ink in this work is also very interesting, simple and complicated, and the meaning of the brush and ink is intriguing.

### 3. CONCLUSIONS

It is understandable that Wang Ziwu has made such impressive achievements in the exploration of the brush and ink of sketching characters. However, when using Chinese brush and ink to express a large-scale, heavy and profound painting theme, he followed Jiang Zhaohe's "We haven't seen any more outstanding works since "Picture", which shows that Chinese ink and wash figure painting still has huge room for development, and this gap is exactly what we young painters should strive for, and we should take Wang Ziwu's achievements And his pen and ink spirit is well inherited and developed, and it is combined with Jiang Zhaohe's "The Refugee Picture".

### 4. REFERENCES

- [1] Liu Suzhi. Realistic Image and Abstract Brush and Ink—Analysis of Wang Ke's Realistic Ink and Wash Figure Painting Language[J]. Fine Arts Circle, 2018, 000(004):84-85.
- [2] Xu Junchao. Exploration of the innovation of contemporary ink character modeling language [J]. Western Leather, 2020(6).
- [3] Luo Shaowei. On the aesthetic characteristics of contemporary freehand ink and wash figure paintings[J]. Literary Life-Wenhai Yiyuan, 2018, 000(012):68.
- [4] Wang Peiji. On the form and modeling of modern ink and wash figure painting [J]. Reading and Writing (1st, 2nd), 2018, 015(011):188.
- [5] Geng Huiru. On the development of contemporary ink and wash figure painting [J]. Music Time and Space, 2018, 000(015):64-65.
- [6] Geng Huiru. On the development of contemporary ink figure painting [J]. Art Criticism, 2018, No.566(15):70-71.
- [7] Yuan Junhua. Truth and perception: reflection and experience of the creation of ink and wash figure painting[J]. 2021(2010-3):28-29.
- [8] Li Xin. The Relation between the Creation of Chinese Ink and Wash Figure Painting and the Times[J]. Art Education, 2019, 344(04):133-135.
- [9] Zhong Yachen. Research on the Artistic Characteristics of Chinese Traditional Ink and Wash Figure Painting[J]. Tomorrow's Fashion, 2018, 000(006): P.119-119.
- [10] Yang Wei. The interesting exploration of contemporary Chinese ink and wash figure painting [J]. Shenhua, 2019, 000(002): P.127-127.
- [11] Zhao Bingzi. Research on Ink and Wash Figure Painting in Contemporary China "New Realism" [D]. Shandong Normal University, 2019.
- [12] Deng Mingzhu. A Brief Analysis of the Expression Language of Contemporary Realistic Ink and Wash Figure Painting [J]. Art Science and Technology, 2019, 032(020):79,88.
- [13] Zhao Yong. The modeling view of modern ink figure painting from the perspective of art development history[J]. Journal of Shandong University of Technology (Social Science Edition), 2020, 036(003):81-85.
- [14] Luo Shaowei. A glimpse into the artistic language of freehand ink and wash figure painting[J]. Literary Life-Literary Theory, 2019, 000(001):180.
- [15] Zhao Xinhua. A Brief Analysis of the Artistic Characteristics of Chinese Ink and Wash Figure Painting[J]. Music Time and Space, 2019, 000(021):40-41.
- [16] Zhao Xinhua. A Brief Analysis of the Artistic Characteristics of Chinese Ink and Wash Figure Painting[J]. Art Criticism, 2019, 000(021): P.40-41.
- [17] Qin Side, Zhang Nan. On the evolution of ink figure painting [J]. Shenhua, 2019, 000(008): 106.
- [18] Niu Fei. Analysis of the artistic characteristics of traditional ink figure painting [J]. Literary Life-Literary Theory, 2018, 000(006): 170.
- [19] Pei Yueqiang. Discussion on Ink and Wash Figure Painting from Life[J]. 2021(2014-12):94-94.
- [20] Wang Xian Yue. Integration of Chinese and Western: Principles, Practice and Enlightenment of Ink and Wash Figure Painting in the 1950s and 1960s [J]. 2021(2012-6): 82-91.
- [21] Xue Yahui. On the diversity of pen and ink language in contemporary ink figure painting[J]. Art Science and Technology, 2019, 032(021):61-62.
- [22] Liu Bingxia. Analysis on the Characteristics of Ink and Wash Figure Paintings in "Cultural Revolution"[J]. 2021(2011-1):86-88.
- [23] Cui Shaolei. A Preliminary Study on the Character Modeling of Liang Kai's "Splashing Ink Fairy Figure" [J]. 2021(2018-23): 22-23.
- [24] Qin Side, Zhang Nan. On the contemporary ink and wash figures sketching perception[J]. Literary Life-Wenhai Art Garden, 2019, 000(001): 30.