

A Research on the value of Chinese ink painting in Ink animation character design

Xi Zhang

College of Art, Tiangong University, Tianjin, China
xxyhm98@163.com

Abstract: Ink Animation is an important branch of the Chinese School of Animation, and its fresh, ethereal and rhythmic artistic style is impressive. The character design of Ink Animation incorporates the characteristics of Chinese Wash Painting, making the characters look lifelike. This paper discusses the work and value of Chinese ink painting in character design based on a case study of Ink Animation characters, and provides a useful reference for the application and development of Chinese ink painting in animation characters.

Keywords: Chinese Brush Painting; animated characters; Ink Animation; value analysis

1. Application of Chinese ink painting in Animated Characters

1.1 Styling of Ink Animation characters

Chinese ink painting is all about "resemblance without resemblance" and "between resemblance and dissimilarity". Ink Animation applies the traditional Chinese ink painting techniques to the animation and the environment, using ink in a thick and light way, seeking the interest of the brush and ink, and pursuing the mood and rhythm^[1]. Ink Animation's characters can be portrayed through the ink and wash, creating a blend of reality and reality. For example, the little shepherd boy in *Mu Di* has a few strokes of the brush with a halo of coloured ink. Another example is the little deer in *Lu Ling*, which is mischievous and cute and quite agile... This makes the applied characters in ink figure painting distinct from other art categories and has a strong stylistic identity.

1.2 Colour design for Ink Animation characters

In modern animation design, colour is closely related to the psychological response of the public. The colours of Chinese ink painting originate from a historical lineage and are a concentrated reflection of the emotions, aesthetic psychology and cultural concepts of classical Chinese aesthetics. In modern animation design, the reasonable use of Chinese ink painting colours in Ink Animation's character design will more effectively express the theme and make the audience resonate with the animation. Chinese ink painting colours are characterised by lightness and elegance, and are concerned with "In character design, the role of colour in character portrayal is three-dimensional and multi-faceted^[2]". The characters that incorporate the colour features of Chinese Wash Painting. For example, the characters in *Baby Tadpoles Look for Their Mother* are very plainly coloured, relying almost exclusively on the shades of ink to shape and paint them, and the light colours bring the little animals to life. In the case of the deer and the little girl in *Lu Ling*, the colours used are simple but lively. The artistic characteristics of Chinese ink painting can therefore be used to add value to the design of animated characters, giving them an artistic dimension.

2. The role of Chinese ink painting for animated character modelling

2.1 The role of vision

Chinese ink painting characters have an aura of spirituality and a deep and far-reaching visual flavour, a typical example of which are the animated tadpoles and various small animals in *Baby Tadpoles Look for Their Mother*, all of which are coloured in ink and have a flexible and vivid look. The Ink Animation characters also have a poetic and noble quality, and give people a sense of remoteness and lightness, such

as the old gouqinist and the young fisherman in *Feelings of Mountains and Waters*. The combination of the characters and the content of the painting creates a realm of unity and unity, giving the viewer a sense of evocation.

2.2 The role of emotions

Not only does the ink and wash style play a role in visual modelling, but this art style also conveys the emotions of the character, making the animated character's expression of emotion more pure, and this style becomes the representation and reflection of the character. In *Feelings of Mountains and Waters*, for example, the character of the old gouqinist is styled with just a few strokes, creating the image of the old gouqinist as a man of the world, bringing a sense of spontaneity, ease and spirituality into the animation, allowing us to feel the elegance of the old gouqinist. The fisherman's boy is more lively and dynamic than the old gouqinist. The perfect blend of natural scenery and character emotion makes the whole work poetic, with simple images evocatively representing different scenes, each moment having a unique mood belonging to the film.

2.3 The role of symbols

Symbolism is an expressive technique of literary creation with the nature of fiction, substitution or suggestion, generally based on the accurate grasp of the elements of the inner connection between the symbol and the body, through a specific specific image, twisted to express a certain concept or thought and feeling. There is no inevitable connection between the meaning of the symbol and the meaning of the symbol, but through the artist's outstanding depiction of the characteristics of the object, the art appreciator will be able to make an association from this to the other, and thus understand the meaning that the artist is trying to express. The figures in the ink and wash style are integrated into the picture; they are both the main character and part of the painting. More than that, they are a spirit, a symbol of meaning[3]. In the animation *Feelings of Mountains and Waters*, the old gouqinist symbolises the spirit of the older generation of highly skilled people, and the fisherman boy symbolises the young successor of the future. This symbolism is not only reflected in the landscape scenes, but also in *Lu Ling* where the spirit of the deer, symbolising nature, and the kind young girl, symbolising the new generation of young people, imply the beautiful desire for man and nature to live in harmony. the addition of Chinese ink painting makes the characters and the film present an even purer inner meaning.

3. The Value of Chinese ink painting for Animated Character Modelling

3.1 A distinctive national identity

Chinese ink painting has a long history, and the animation character combined with Chinese ink painting is different from other styles of character design in terms of external style and internal content, and has a distinctive national identity. The creation of Chinese ink painting has further established the status of Chinese animation art in the international arena, helping to spread and establish national cultural confidence and heritage[4].

3.2 Unique Aesthetic Implications

The ink characters create a virtual, purely spiritual world within themselves, with a humanistic and Confucian spirit. At the same time, the visual aspect of the film is different from the traditional outline and colouring, but it introduces the artistic characteristics of ink painting and uses the changes in the layers of ink on rice paper to express the unique cultural spirit, aesthetic ideals and artistic pursuits of the Chinese people, which is different from any previous forms of animation and has a unique Chinese aesthetic rhythm.

3.3 A rich cultural content

In addition to its aesthetic function, traditional ink and wash character painting also has a deep philosophical and cultural connotation, which integrates the philosophical spirit of Confucianism, Buddhism and Taoism with traditional Chinese culture to portray nature as a basis and the core of the Tao as a body and view, and to express emotion and express meaning. In Chinese Ink Animation, the character designs are most impressive for their simplicity and ethereal mood. Not only are the characters

beautifully designed, but they also embody the philosophical spirit of traditional Chinese literati. The creators have integrated the traditional Chinese ink and wash characters with linear sketches, evocative writing, the Taoist realm and a rich spiritual connotation.

4. Conclusion

Chinese ink painting is a valuable heritage of Chinese national culture preserved by the aesthetics of Chinese painters through historical inheritance, and has a rich socio-cultural and aesthetic value, the artistic features contained in it have a unique significance for modern Ink Animation modelling, on the one hand, it plays a role in establishing a unique visual aesthetic for modern animation modelling. On the other hand, it contributes to the creation of a unique visual aesthetic for modern animation, and on the other hand, it gives modern animation a cultural connotation and aesthetic rule of its own, enhancing the creative value of the characters themselves. When using the Chinese ink painting style, the creator should always take innovative design thinking as the inner driving force, rather than being bound by traditional culture, so as to maximise the vitality of Chinese ink painting and thus expand and enrich the creativity of modern animation design.

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