Application of Visual Language of Folk Art in Traditional Chinese Painting Under the Internet Condition

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Abstract. Manu inspirations can be drawn from traditional Chinese painting art for modern visual communication design. In this paper, the traditional ink and wash elements are taken as the starting point to explore the features of visual language under the condition of the Internet based on the existing applications in modern Chinese visual communication design and further clarify the implicit beauty of traditional ink and wash art and the simple beauty of brushwork and ink.

Keywords: Ink and Wash Art, Visual Communication Design, Implicit Beauty, Simple Beauty

1. Introduction
In the traditional Chinese painting art, objects are depicted mainly by lines and ink to express the body, which is combined with poetry, calligraphy and seal cutting to achieve the effect of “Both form and spirit for vivid charm” [1-2]. The unique artistic language of traditional Chinese painting has drawn great attention from designers [3]. The Swiss designer John Eaton, who once coached at the Bauhaus, carefully studied the painting theory of landscape painting in the Northern Song Dynasty and asked his students to learn Chinese landscape painting [4]. An Shangxiu, a famous Korean designer, talked about his design concept when he was interviewed by the media, quoting two terms in the traditional Chinese painting art theory—“counting the white as the black” and “the real and the false”, affirming that modern design is influenced by Chinese classical painting art and Chinese philosophy [5]. Mainland designer Wang Xu believes that the greatest inspiration to him from ink painting is that the artist deals with the relationship between space and objects in the area. There is no doubt that visual communication design is inspired by traditional Chinese painting art in many cases.

Visual language refers to a set of symbolic systems or specifications that convey meaning by design principles and essential visual elements. Among them, the essential visual elements include color, light and shade, lines, shapes, space, texture, etc. These are the essential constituent elements
that affect visual perception [6]. The design principles of visual objects include balance, unity, contrast, rhythm, layout, etc. These are the principles and methods of organizing and using visual elements.

2. Features of Visual Language under the Internet Conditions

2.1. Visual Language

For the significance in the exhibition space, artwork should not only convey its meaning to the viewer by its own color, texture, artistic sense, and historical sense but also must provide the viewer with the best viewing angle and state. The use of visual language in the exhibition venue also determines the impact of display design on the exhibition of works. Visual language is introduced to exhibitions of art museums. From a more macro perspective, the application of visual language in art exhibitions is considered. As an essential element of the exhibition, it is the theme of the exhibition design.

The feature conditions of each visual language are changed to obtain the interdependence between the elements. The distribution probability of each feature element is shown in equation (1):

$$p(w_j|w_{j-1}, C_t) = \frac{F(w_{j-1}, w_j|C_t)}{\sum_{w_{j-1}} F(w_{j-1}|C_t)}$$

(1)

Where $w_j$ represents the j-th visual element, $C = \{C_1, C_2, \cdots, C_p\}$, and $C_t$ represents the t-th element semantic category, and $F(w_j|C_t)$ represents the number of occurrences of $w_j$ under the condition of $C_t$.

Besides, there may be a case where the number of times the visual element appears is zero.

$$p(w_j|w_{j-1}, C_t) = \begin{cases} \beta(w_{j-1}) \cdot p(w_j|C_t), & \text{if } F(w_{j-1}, w_j|C_t) = 0 \\ \tilde{p}(w_{j-1}, w_j|C_t), & \text{otherwise} \end{cases}$$

(2)

2.2. Colors

As an element of visual stimulation, color can awaken the consciousness of people and make them feel different emotions and perceptions. The fairground can use the reasonable combination of colors to cleverly use the color elements to arouse the emotional resonance of the viewers and highlight the theme of the exhibition artwork. How to perfectly integrate the space colors and create a color environment that is in harmony with the subject of the exhibits is also an important part of the exhibition space design. In terms of color elements, there are several aspects: First, subjective color. Subjective color refers to the subjective understanding of colors. The understanding of color is different among people, so is the preferred color tone. The colors required by different regions, different national styles, and different emotional themes are also different, which should be considered in the use of colors on the exhibition grounds. Secondly, the objective colors. Objective colors refer to the general understanding of colors, e.g., blue makes people feel cold, and yellow gives people a warm feeling. Thirdly, the color preference in each country. People in different countries have different
preferences for colors. When faced with international art exhibitions, we must pay attention to this aspect in terms of color mix and use.

2.3. Light
Light effect design is not only used to illuminate fine artworks but also a means of creating and enhancing the atmosphere of the exhibition. Based on the source of light, it can be classified into natural light, artificial light, and mixed light; based on the nature of light, it can be classified into direct light and scattered light. Different types of light acting on artworks will have different effects on the work, and the tone of the light will also affect the visual effects. The tone of light refers to the light-dark relationship and impact of the light on the artworks in the exhibition venue, which is an essential factor that constitutes the visual tone. High-key light is mainly gray, light to white, which will make people have a pleasant experience; extremely high-key light is mainly white to light gray, giving people an elegant feeling; low-key light is mainly gray light, which can create It has a melancholic and solemn atmosphere; the extremely low-key is dominated by dark light, with a highlight setting above the work, forming a mysterious atmosphere.

2.4. Space
The space design of the exhibition venue is to create a visual shape to display artworks to people in a specific form in a particular visual space. The space design is mainly for the purpose of creating visual effects, attracting the attention of viewers, highlighting, and coordinating the display of fine artworks. Through the selection of appropriate materials, superb processing techniques, and smart element organization, artworks can be displayed in a rhythmic manner in front of viewers, and the viewing process can be set to enhance the visual impact.

3. Implicit Beauty of Ink and Wash Art in Visual Design
The natural law of movement and change has created Chinese design art to sigh the infiniteness of life with the flowing and turning lines and the soothing charm of ink and wash colors. Thoughts. Implicitly embodies a profound cultural connotation. Importance should be attached to the inner meaning and fancy the meaning beyond the words embodies a superficially unobtrusive creation and a long and evocative aesthetic experience. Implicit, that is, conceal but not exposed, conceal but not visible, is restrained, silent, and not exposed. Inherent in the design, to “conceal” is often to “reveal” better, to evoke deeper and more distant intentions of people, and to reveal the richer, more touching, and inner world. Hence, implicit beauty pays more attention to the aesthetic way of inner experience. Such an inner spirit is much more profound and important than the surface form. More and more attention to cultural and spiritual connotations has become an important development trend of visual communication design in the world today.

The addition of traditional Chinese cultural elements to the design can not only fully express our mysterious oriental colors, but also better serve the role of international communication and exchange. The vast and profound Chinese culture always affects us subtly. Many designers are now turning their attention to the national culture. This combination of returning consciousness and national consciousness and design consciousness reflects the continuity and development of national psychology, and it also demonstrates the strengthening of national aesthetic features. Visual
communication designer Zhang Xiaoping said, “It is a mission to grasp the local culture and national spirit in design practice.” In 2007, with the support of the China Advertising Association, he and eight local Chinese advertising company CEOs sponsored the first Chinese element The topic of the International Creativity Contest is: “If we did not learn advanced foreign things 20 years ago, it was our ignorance. However, nowadays, if we fail to value, discover, and spread Chinese culture, it is our incompetence. The inheritance of the national culture should be based on the perspective and grasp its spirit. “Inheritance” requires us to value, understand, and learn about traditional culture, transform its connotation into cultivation, and then reveal it naturally in the works. In the value orientation of treating traditional cultural issues, inheritance is the origin and transcendence is its direction. “Beyond” means that while affirming the localization in the design, we must not stick to the traditional fences, learn from some exquisite designs from abroad, pay more attention to the international aesthetic fashion, rise from the form, and establish international dialogue and exchange.

4. Application of Ink and Wash Elements in Visual Communication Design

To truly nationalize the visual communication design of modern China, we must learn from tradition. Applying ink and wash elements to visual communication design is a creative improvement. Traditional Chinese ink and wash art elements appear in visual communication design in an innovative way, which can increase the meaning of visual communication design works and strengthen the national style features.

Traditional Chinese painting is a black-and-white system composed of two materials, black ink, and white paper. The absorption and fusion features of rice paper are used to naturally form changes in light and dark levels and blocks. The ratio of water and ink, the strength of friction, and the absorbency of paper silk are all related to this. The innovation of many accomplished book writers in ancient times began with the use of ink shades. For example, Dong Qichang used light ink to pursue ancient charm; Wang Duo used rose ink to express his heart and soul; Wu Changshuo used ink for writing; Xugu used books for writing, which will dry up. The expression of ink in books is richer than that of calligraphy and has the effect of five colors and six colors. The so-called “five inks” are five ink levels from light to light, including focus, thick, heavy, light, and clear. The so-called “six colors” is the contradiction formed by the three pairs of ink and wash oppositions, “dry and wet”, “dark”, and “black and white”, as shown in Figure 1. In graphic design, shapes and tones that are not controllable during the natural infiltration of ink and wash are often used lightly or in one go. The same effect can be obtained from the changes in the shape of ink and wash, as well as the movement of abstract lines.
Given the features of ink and wash, some designers naturally incorporate ink and wash elements when designing works. There are many examples of this in logo design. The logo is a branch of visual communication design, and the processing of its shape changes has certain implication in it. The shape of the logo not only reflects the corporate philosophy and nature of the logo company but also reflects a certain cultural connotation and shows the cultural features of different regions. For example, the winning work of the “Beijing International Trademark and Logo Biennial Award” in 1998, and the “Shanghai Graphic Designers Professional Committee Logo” designed by Shen Haopeng, with the natural penetration of thick ink on rice paper as the background, and the theme of art in the middle to indicate the theme, The ink and the font form the relationship between the map and the ground. There is a word in the ink, the font has geometry, and the ink dot has expansion. The two contrast with each other and have an aesthetic feeling. Through these signs, we can see that the ink and wash elements inherent in Traditional Chinese painting are applied to modern design. Such design works are designs with Chinese features.

5. Conclusions
As a traditional art medium, ink and wash art is in a state where challenges and opportunities coexist. If ink and wash can be properly integrated with visual communication design, it will be a wonderful
opportunity. For the better development of visual communication design, it is absolutely necessary to improve its creativity. It is not a bad thing to approach ink and wash art. With so many things and colors in the world, the approaches of creative thinking and design are bound to be endless. As an old saying in China goes: “Skillful and flexible use lies in proficiency in thinking.” It is essential to pursue and explore innovation continuously. Whether in traditional Chinese ink and wash art or modern visual communication design, it requires modern interpretation and creative conversion. If the circle of art is excessively stereotyped and rigid, it will inevitably go to the opposite. We should consciously create an environment that fosters creativity. According to the historical experience of human culture development, where a country or a nation can continue developing its culture, it must have the courage to absorb, dare to carry forward traditions and be good at blending. Only with the courage to absorb can we grow, and only with the courage to inherit and being good at blending can we truly become masters of our own culture. Only if our art and design are based on cultural heritage can they have a prominent position and great value in the world. Contemporary Chinese ink and wash art should create new art that is different from western classics from the specificity and difference of history. The ink and wash art and graphic design interpenetrate each other to make the artwork unique. There is still a long way to go, and continuous efforts are required.

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