

Exploring the Unique Charm of Chinese Painting's Artistic Conception Creation from the Perspective of Color Application

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ABSTRACT

The creation of artistic conception, as the fundamental pursuit of traditional Chinese painting, holds the utmost importance in the appreciation of this art form. The application of color directly influences the creation of artistic conception in traditional Chinese painting, making an analysis of its unique charm from the perspective of color usage particularly significant. In this regard, this study will delve into the unique charm embodied in the creation of artistic conception in traditional Chinese painting through the application of color, as well as the basic principles that should be followed. Furthermore, it proposes four specific strategies, namely, the flexible use of traditional colors, the integration of media elements, the use of individualized color language, and the balance between inheritance and innovation. The aim is to enhance the effectiveness of using color to create a unique artistic conception in traditional Chinese painting, thereby revitalizing the development of both artistic conception creation and color usage in this art form.

Keywords: *Color application, Traditional Chinese painting, Artistic conception creation, Unique charm.*

1. INTRODUCTION

The artistic conception of traditional Chinese painting inherits a thousand years of historical and cultural traditions, and is an important embodiment of the aesthetic accumulation and spiritual core of ancient working people. Naturally, it is also an indispensable part of the inheritance and development of excellent traditional culture today. As the main means of creating artistic conception in traditional Chinese painting, the use of color provides a better way to appreciate the composition techniques used in creating artistic conception, perceive and understand the thoughts, emotions, and spiritual connotations conveyed therein. Therefore, the appreciation of color usage is particularly crucial. Furthermore, a deep analysis of color usage can provide clear behavioral rules for the inheritance and innovation of creating artistic conception in traditional Chinese painting in the future, further promoting the development and progress of using color in creating artistic conception. In this regard, based on my personal

understanding of color usage, the author will briefly share his unique insights into the charm of creating artistic conception in traditional Chinese painting for reference.

2. APPRECIATING THE UNIQUE CHARM OF CHINESE PAINTING'S ARTISTIC CONCEPTION CREATION BASED ON COLOR APPLICATION

2.1 *The Main Melody Leading the Way, Conveying Sincere Emotions*

"Ruling by one color" is the core idea of using color in creating the artistic conception of traditional Chinese painting. It aims to establish the overall artistic conception of traditional Chinese painting through core colors, allowing personal emotions to be deeply integrated into the special artistic conception created, endowing the artistic conception of traditional Chinese painting with more explicit emotional thoughts, and bringing

genuine emotional experiences to the appreciator. [1] Specifically, in the artistic conception of traditional Chinese painting, the verdant mountains and rivers often feature shades of azure and verdure as the primary colors. Through the layered application of these colors, a magnificent and beautiful landscape is created, expressing the author's awe and affection for the country's mountains and rivers as well as the natural creation. Another example is the light and subdued landscape in traditional Chinese painting, which often employs a harmonious tone formed by the fusion of ochre and flower blue with light ink, creating an atmosphere of tranquility and preference for peace, expressing the inner yearning and pursuit of a serene life. For instance, the traditional Chinese painting "Autumn Water" uses cobalt blue, ochre, and light ink to establish a cool color palette as the basic color scheme, creating an artistic conception of autumn winds blowing and rippling waters, intuitively conveying the bleak emotions contained within to the viewer. Therefore, the creation of artistic conception in traditional Chinese painting utilizes the main color to guide the painting's color palette, endowing the painting with vivid emotional thoughts and bringing viewers a different emotional perception experience.

2.2 Imagery Evoking Colors, Elevating Spiritual Thoughts

Compared to the Western realistic color application mode, the color usage in creating artistic conception in traditional Chinese painting closely follows changes in the characters' moods and the atmosphere of the scene. It emphasizes the core of freehand brushwork and highlights the subjective imagery of traditional Chinese painting's artistic conception, providing the audience with a clear appreciation experience of traditional Chinese painting art, breaking away from the mere use of color to present reality. Therefore, traditional Chinese painting artists can infuse unique imagery into colors, endowing them with different spiritual cores and more variations, thus bringing a different artistic conception appreciation experience to the viewers. For example, in the traditional Chinese painting "Su Wu Herds Goats", the artist simply uses a combination of flower blue and light ink to create a painting, utilizing imagery-based color usage to endow the painting with different color variations. The aim is to highlight Su Wu's great spirit of unyielding integrity through imagery-based color variations, truly achieving a sublimation of the painting's imagery to spiritual thoughts, and

providing the viewers with a deeper artistic appreciation experience.

2.3 The Ink Colors Blending Together, Creating a Dynamic Interplay Between the Virtual and the Real

Based on the analysis of the traditional Chinese painting color system, it is not difficult to discover that ink colors can be divided into five categories. By blending and using them with different minerals, various color expression functions are derived, providing the appreciator with a vivid appreciation experience of the interplay between void and solid. [2] For example, Gu Kaizhi's "Luo Shen Fu Tu" (Luo Goddess Ode Painting) first shapes the external contour of the painting with ink lines, and then applies delicate colors, allowing the distinct ink lines to combine with the delicate and gentle colors to form a strong contrast between void and solid, bringing the viewer an ethereal and floating artistic conception, further highlighting the charm of the characters in the painting. Another example is "Po Mo Xian Ren Tu" (Splashed Ink Immortal Painting) by Liang Kai of the Southern Song Dynasty. The artist uses large areas of ink color immersion, supplemented by partial white space, to create a state where ink color and white space complement each other, replacing the traditional method of large-scale color background. By utilizing the light and dark variations of ink color, the painting conveys the transcendent state of the "immortal", achieving a combination of void and solid that highlights the artist's transcendent state of mind, endowing the painting with a different sense of vitality and vigor.

2.4 Leaving Blank Spaces to Assist and Expand the Imagination Space

One of the important principles in constructing the artistic conception of traditional Chinese painting is the use of negative space. Through the clever combination of negative space and color, the boundaries of artistic imagination are outlined, leaving infinite room for the viewer's imagination and further enhancing the level of integration of void and solid in creating the artistic conception of traditional Chinese painting. This also demonstrates that the use of color in traditional Chinese painting does not focus on the quantity of applied colors or the size of the painting, but rather on the reasonable distribution and organic combination of light and dark colors with negative space, allowing the painting to have a harmonious distribution of light

and heavy elements and a seamless overall integration. Taking the traditional Chinese painting "The Source of the Yangtze River" as an example, Zhao Qixian first used ink lines to outline the basic characters, landscapes, and other elements in the painting. Then, he used simple color rendering to depict the detailed structures of the characters, narrating the relationships between the characters and the unique imagery contained in the negative space of the landscapes. This simple color setting and negative space further intuitively presents the grandeur and ethereality of the source of the Yangtze River depicted in the painting, breaking through the constraints of reality in the painting and arousing deeper appreciation and imagination from the viewer.

2.5 Evolving Through the Ages, Carrying the Aesthetic Progression

The use of color in creating artistic conception in traditional Chinese painting often evolves with the changes of the times, endowing color with richer forms of expression and presenting strong characteristics of the era. Whether it is the equal emphasis on ink and color before the Tang Dynasty, the prosperity of ink painting led by Wang Wei's philosophy, or the integration of color and ink in contemporary art, all illustrate that the unique artistic conception created by color expression closely follows the pace of the times and carries the aesthetic needs of the people. [3] Specifically, Tang Dynasty traditional Chinese paintings were keen on creating a sense of beauty and grandeur through bright and rich colors, highlighting the era's characteristics of strong national power and economic prosperity. Similarly, paintings in the Song Dynasty, guided by the philosophy of Wang Wei, advocated for a more subdued and elegant ink style, aiming to express the author's inner pursuit of escaping the world and returning to nature. Contemporary paintings such as "Shepherdess in the Lotus Pond" and "Litchi is Ripe" incorporate traditional charm with modern elements, employing innovative color usage through the blending of ink, further highlighting the profound influence of color usage on the inheritance of the era spirit in traditional Chinese painting.

3. APPRECIATING THE BASIC PRINCIPLES OF CREATING CHINESE PAINTING'S ARTISTIC CONCEPTION BASED ON COLOR APPLICATION

In appreciating the artistic conception of traditional Chinese paintings based on color application, one should adhere to the fundamental principles of assigning colors according to the category, ensuring that colors do not hinder the ink, blending the scene and context, and maintaining unity and coordination. Firstly, assigning colors according to the category means that when creating imagery in traditional Chinese paintings, the artist should utilize colors that closely match the essential characteristics and basic aesthetic rules of the subject, ensuring the rational application of colors. The artist needs to deeply study the natural attributes and spiritual characteristics of the subject, and use different colors in conjunction with aesthetic rules to create an appropriate artistic conception. This approach ensures that the artistic conception is derived from nature yet transcends it, effectively avoiding the misuse of colors due to subjective imagination. [4] Secondly, color should not interfere with ink. In the creation of traditional Chinese paintings, the use of color always follows the basic principle of "color should not interfere with ink". Ink and color do not interfere with each other, and their charm complements each other. The soul of Chinese painting lies in ink, so the use of color must be based on brush and ink, without interfering with the ink color. Taking "The Refugees" as an example, this painting uses equal parts of ink and color with heavy colors added, retaining the ink lines and brush strokes while enhancing the painting's richness through heavy colors. It truly achieves a high degree of harmony and unity between color and ink, allowing color to become a great aid in creating ink-based Chinese paintings. Lastly, it is the integration of context. As a basic principle of Chinese painting creation, the integration of context conveys the painter's inner emotions, thoughts, and creative intentions through color, transforming them into intuitive emotional elements. This further enhances the effectiveness of scenery depiction, making color the best tool for emotional expression. Taking "The Immortal Splashing Ink" as an example, this painting expresses the painter's inner detachment and broad-mindedness through bold ink colors, allowing emotional depth to be integrated into the context. This further enhances the intuitive effectiveness of

color application. Additionally, because Chinese painting places great emphasis on "flowing qi and meridians", the use of color in the creation process should maintain overall consistency, allowing a unified tone to create a more harmonious and natural relationship. This ensures the integrity of the overall aesthetic appeal of the Chinese painting, allowing the main color to smoothly express the painter's inner thoughts and emotions, and avoiding overly chaotic color application that can destroy the specific artistic conception being portrayed.

4. APPRECIATING THE EFFECTIVE STRATEGIES OF CREATING CHINESE PAINTING'S ARTISTIC CONCEPTION BASED ON COLOR APPLICATION

4.1 Making Full Use of Traditional Colors and Innovate Artistic Expression

The color system of traditional Chinese painting, tempered by thousands of years, embodies aesthetic wisdom and should be inherited in contemporary Chinese painting creation. Moreover, the innovation in the use of Chinese painting colors should always adhere to the basic principles of color application, with inheritance as the foundation, allowing traditional colors to be revitalized and utilized in the contemporary era. [5] On the one hand, painters need to delve into the core ideas of traditional Chinese painting creation concepts such as "coloring according to the nature" and "five colors of ink", as well as the new connotations endowed by modern evolution, to strengthen their personal understanding of color application in modern Chinese painting creation. At the same time, painters also need to innovatively use traditional pigments such as azurite and malachite green based on the expression needs of modern painting themes, endowing different colors with different emotional thoughts. On the other hand, contemporary painters need to deeply study the splashing color and ink techniques used in freehand brushwork paintings, as well as the layered rendering techniques used in meticulous and heavy-color paintings, and combine them with the practical needs of contemporary painting creation to innovate painting techniques specifically for Chinese painting creation, in order to meet the needs of expressing different era spirits and emotions. Furthermore, traditional color application techniques should be flexibly changed in accordance with the changing demands of aesthetic tastes, ensuring the scientific and rational

use of traditional colors, and more accurately shaping the appropriate artistic conception of Chinese painting, expressing the painter's inner true feelings and spiritual core. In this way, traditional colors such as azurite and malachite green can radiate different vitality under the guidance of new application concepts, injecting new expression possibilities into artistic conception creation.

4.2 Integrating Media Elements to Enrich Color Expression

The integration of cross-media elements provides a broader space for color expression, allowing for flexible selection of suitable cross-media elements based on different creative needs. This greatly enhances the level of visual perception, brings different visual experiences to the viewer, and endows colors with different expressive powers. In this regard, painters can integrate traditional Chinese painting colors with modern color pigments such as acrylic and watercolor, enhancing the saturation, penetration, and coverage of traditional color pigments, and improving the layered and three-dimensional sense of color application. At the same time, painters can also innovatively use techniques such as color contrast and light and shadow treatment based on fundamental ideas such as the spirit of brush and ink and the pursuit of ink and wash, endowing Chinese painting with richer expressive ways and further enhancing the real effectiveness of traditional color expression, keeping up with the aesthetic changes of contemporary people. Taking the painting "Litchi Is Ripe" by Zhou Changgu as an example, this work innovatively integrates modern color knowledge on the basis of traditional mural color, creating a vibrant and vivid artistic conception, vividly portraying the tempting flavor of ripe lychees, and bringing a more intuitive, vivid, and three-dimensional perceptual experience to the viewer, allowing traditional colors to achieve a new presentation. In addition, painters can first conduct preliminary color design and effect exhibition through digital technology, greatly enhancing the plasticity of color integration expression and improving the possibility and rationality of the integration and use of different media elements.

4.3 Personalized Color Language, Enhancing Artistic Conception Characteristics

The core of creating a traditional Chinese painting's artistic conception lies in conveying the

painter's emotional thoughts and spiritual essence. Personalized understanding and application of colors undoubtedly assist painters in better shaping the artistic conception of traditional Chinese paintings with their personal characteristics. Over time, this can lead to the formation of a personal painting style, ensuring the uniqueness and aesthetic appreciation value of the painter's traditional Chinese painting artistic conception. In this regard, painters should delve deeply into studying the color language techniques of traditional color systems, combining their personal life experiences, regional culture, and artistic pursuits to gradually establish a personal color expression system. They should experiment with different styles of traditional Chinese painting creation, accumulate experience in creating artistic conception, and further deepen their personal understanding of different color elements, laying the foundation for better work creation. Alternatively, painters can enter different regions through methods such as collecting folk songs and sketches, experiencing the unique folk customs of the local area, and understanding how color application varies with different regional cultural aesthetic pursuits, so that the artistic conception they create is imbued with regional characteristics and cultural identity. Furthermore, painters need to strengthen their emotional integration, allowing different color combinations and application methods to embody different emotional thoughts, bringing different emotional cognitions to the viewers, endowing colors with unique emotional connotations, and showcasing the painter's personalized color language.

4.4 Clarifying Core Values, Inheriting and Developing Collaboratively

The innovation in the use of colors in traditional Chinese painting should maintain a dynamic balance between inheritance and innovation, effectively avoiding blind inheritance and blind innovation. It should always be guided by core principles such as artistic conception creation and value transmission, preserving the unique value of artistic conception creation in traditional Chinese painting, and fulfilling the fundamental task of inheriting and innovating traditional culture. [6] In this regard, painters should always adhere to the spirit of brush and ink, imagery expression, etc., avoiding excessive pursuit of color that may unnecessarily impact the essence of artistic conception creation, and ensuring that the essence of color application can be effectively safeguarded.

At the same time, painters also need to deeply understand the unique cultural connotations and practical value significance contained in traditional color application and organization, pay attention to the cultural ideas inherited from color application and artistic conception creation, enhance the connotative significance of traditional Chinese painting's artistic conception, and bring different cultural experiences to the appreciators. Furthermore, painters need to abandon traditional conservative and outdated concepts, actively respond to the changes in contemporary aesthetic demands, retain traditional charm while incorporating cultural elements rich in modern artistic characteristics, avoid the single expression of traditional colors, endow them with more diversified variations, bring different artistic appreciation experiences to the appreciators, and achieve deep integration of color application with artistic conception creation, promoting cultural inheritance and innovative development in a coordinated manner. It is worth noting that painters need to always make color application serve artistic conception creation.

5. CONCLUSION

In summary, the use of color is pivotal in creating the artistic conception of traditional Chinese painting, embodying unique cultural connotations and carrying forward a wealth of excellent traditional culture and value ideas. It encompasses the unique charm of artistic conception creation, such as leading with the main tone, expressing color through imagery, and blending ink colors, providing viewers with a different aesthetic experience. In the future, creators of traditional Chinese painting should adhere to the basic principles of artistic conception creation, innovatively incorporate the spirit of the times and emotional thoughts into the process of color application, retain the national characteristics of traditional Chinese painting's artistic conception creation, and further integrate color application with traditional Chinese painting's artistic conception creation, allowing traditional Chinese painting to be inherited and innovated in the process of the times' development, thereby radiating new vitality.

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