

TRADITIONAL INK PAINTING'S CONTEMPORARY EXPRESSION: STUDY ON THE ARTISTIC LANGUAGE, AESTHETIC ORIENTATION, AND DEVELOPMENT STRATEGIES OF CHINESE NEW INK PAINTERS

Wan Shan¹, Pitiwat Sontai²

Faculty of Fine and Applied Art, Burapha University¹⁻²

China,¹ Thailand²

Email: irous0108@gmail.com,¹ 475484926@qq.com²

Received: December 11, 2024; **Revised:** December 11, 2024; **Accepted:**
May 12, 2025

Abstract

Chinese traditional ink painting, as an important art form, has developed over thousands of years, carrying rich cultural connotations and philosophical thoughts. However, with the globalization and modernization processes accelerating in the late 20th century, traditional ink painting faces challenges and impacts from Western modern art. To adapt to contemporary societal aesthetic demands and cultural changes, many Chinese artists have integrated modern artistic concepts into traditional techniques, giving rise to the "New Ink" art trend, which promotes innovation and development in ink painting. This study employs literature review, case analysis, and interdisciplinary research methods to analyze the artistic language of Chinese new ink painters and their modern expressions, as well as to explore how their aesthetic orientations respond to contemporary cultural needs and aesthetic trends. The research findings indicate that new ink painters, while inheriting the core techniques of traditional ink painting, have developed a unique modern artistic language by introducing non-traditional materials, innovating expressive forms, and enriching thematic content. Furthermore, the study reveals various challenges faced by new ink painters in their artistic creation and proposes strategies for the protection and promotion of this art form's sustainable development through educational transmission, market promotion, and cultural policy support.

Keywords: Chinese traditional ink painting; New ink painters; Artistic creation; Protection and Development Strategies

Introduction

Chinese ink painting is an integral part of traditional Chinese art. With its unique brush and ink techniques and profound cultural connotations, it reflects Chinese philosophy and aesthetic contemplation of nature and life (Figure: 1). As an extension and innovation of traditional ink painting, New Ink Painting inherits the spirit of traditional brushwork while incorporating modern art concepts, exploring the expression of individual emotions, social realities, and cultural identities (Zhang, 2021). Unlike traditional ink painters, who emphasize the creation of "artistic conception" and the balance of "void and solid," new ink painters tend to reflect the complexity of contemporary life through diverse media and ideas. This change in aesthetic orientation stems from the artists' response to modernity and the globalized context, resulting in notable differences in creative language: traditional ink painting often focuses on landscape, flora, and fauna, that emphasize inner spiritual expression, while new ink frequently addresses personal emotions and social issues, with a more open and diverse form (Figure: 2)



Figure 1: Traditional Chinese ink painting: <The Snowy Scenery of Jiangshan>, Wang Wei, 721 AD (Source: <https://www.bilibili.com/video/BV1aTxkebEy4/>).



Figure 2: Space Series, Liu Guosong, 1972 (Source: <https://liukuosung.org/projects.php?lang=cn&page=2&IsAll=&CateID=2>).

However, despite its innovations in artistic expression, New Ink remains in a relatively awkward position in the art market. First, public awareness of new ink painting is limited, and many still evaluate it by the standards of traditional ink painting, making it difficult for the newer form to be widely accepted. Second, the market has yet to establish a clear positioning for new ink painting, and the value assessment system for these artworks remains vague, affecting their market performance. Lastly, new ink painters face the dual pressure of balancing tradition with innovation, how to retain cultural roots while achieving modern breakthroughs. Therefore, to address these issues, this study will explore, through literature review, case analysis, and interdisciplinary research, how new ink painters balance tradition and innovation in their creative processes. It will also propose corresponding strategies for the protection and development of this art form, providing theoretical support for the long-term development of new ink painting.

Research objectives

1. To analyze the artistic language of Chinese New Ink Painting, examining its modern expressions and how it builds upon traditional ink painting techniques and spirit.

2. To investigate the creative dilemmas faced by new ink painters and propose strategies for promoting the sustainable development of this art form in response to contemporary cultural needs and aesthetic trends.

Literature Reviews

Overview and Development of Chinese Ink Painting: Zhang Xiaoling (2021) mentioned that Chinese ink painting is a uniquely distinctive art form within traditional Chinese culture. Over thousands of years of development, it has evolved its own artistic language and aesthetic system. Ink painting, as the name suggests, primarily uses water and ink as mediums on rice paper or silk, creating a rich artistic effect through variations in ink density, layering, and the blending of water and ink. Ink painting is not only a visual art form but also a concrete expression of Chinese philosophical thought and cultural spirit. Its core lies in the concepts of "vitality and spirit" and "expressing ambiance," emphasizing the harmonious unity between nature and humans, as well as between objects and emotions.

Xiao Wen (2024) elaborated on the development of ink painting, tracing its origins back to the Shang Dynasty in the 14th century BCE, when early artists created simple designs on pottery and bronze, which are considered precursors to ink painting. By the Eastern Jin and Tang Dynasties, ink painting techniques gradually matured, with renowned painters like Dai Kui and Wu Daozi laying the foundation for its development. During the Song Dynasty, the Literati Painting movement elevated ink painting to a new aesthetic level, where artists focused not only on the likeness of the image but also on conveying spirit and inner emotions. In the Ming and Qing Dynasties, ink painting techniques became more refined, diverse styles emerged, and both subjects and expressions varied widely, eventually establishing the classic form of traditional Chinese painting.

Chinese traditional ink painting has undergone continuous inheritance and development throughout its long history. As an ancient art form, ink painting has exhibited different characteristics at various historical stages, reflecting the social, cultural, and ideological changes of the time. The transmission of techniques is a key aspect of the development of ink painting. The brush and ink techniques of ink painting are renowned for their high degree

of conceptualization and abstraction, emphasizing artistic methods such as "using white as black" and "achieving more with less." Variations in ink density, dryness, and the interplay of solid and void in brushwork not only depict the form of objects but also convey emotions and artistic conception (Guo, 2019 p. 75). Over time, the techniques of ink painting have been continuously enriched and refined, evolving from early line-drawing techniques to later splash-ink and splash-color methods, and from landscape painting to flower-and-bird painting. Various techniques have been inherited and innovated in different historical periods (Du, 2019, p. 24).

Jia Fangzhou (2014) believed that the spiritual essence of ink painting has been inherited and developed by generations of painters. Traditional ink painting is not only a visual art form but also a philosophical expression. Confucianism, Daoism, and Buddhism have deeply influenced ink painting, especially the Daoist concept of "unity between heaven and humanity," which aligns with the ink painting's emphasis on nature and pursuit of inner spirit. Under the influence of these philosophical ideas, ink painters are not merely depicting natural landscapes but are also conveying their own spiritual states and understanding of the world through their work. This spiritual essence distinguishes Chinese ink painting from Western painting, imbuing it with profound intellectual and cultural significance.

In order to meet the aesthetic needs and artistic development of modern society, many ink painters have begun to innovate traditional techniques, attempting to find a balance between tradition and modernity. For example, artists such as Qi Baishi and Xu Beihong in the early 20th century enriched the expressive forms of ink painting by introducing elements of realism into it. In the mid to late 20th century, more and more ink painters began to explore how to combine traditional Chinese ink painting techniques with Western modern art concepts, promoting the advancement of ink painting into the field of contemporary art (Liu & Akleman, 2015, p.1)

Definition and Development of Chinese New Ink Painting: New Ink, as an important branch of contemporary Chinese art, is a new form of art that combines traditional ink painting with Western modern art concepts and techniques. At its core, New Ink involves the innovative deconstruction and recreation of traditional ink painting (Zhang, 2021, p. 174). The emergence of

New Ink can be traced back to the 1980s, when Chinese artists, influenced by Western modern art movements, began to break away from the confines of traditional ink painting, incorporating new aesthetic ideas and methods of expression.

The definition of New Ink is primarily reflected in the following aspects. First, New Ink artists are not confined to the techniques and forms of traditional ink painting but instead explore the possibilities of ink painting in modern art through experimental approaches. Second, New Ink is not only an innovation in technique but also a breakthrough in concept and aesthetics (Fan, 2015, p. 45). While traditional ink painting emphasizes "artistic conception" and "dynamic vitality", New Ink places greater emphasis on personalized expression and reflections on contemporary social phenomena. Therefore, New Ink is not only a visual innovation but also an extension of conceptual art.

Throughout the development of New Ink, many artists have made bold innovations in materials and techniques. For instance, New Ink artists like Liu Guosong have incorporated elements of Western abstract art and expressionism, pushing the expressive potential of ink painting to new heights. The traditional tools of ink painting, such as brush, ink, paper, and inkstone, have been replaced with more diverse materials and tools, such as acrylics, watercolors, and inkjet printing. New Ink artists have also experimented with unconventional tools like palette knives and spray guns, altering the traditional use of brush and ink, and creating works with richer textures and visual effects (Zhang, 2012, p. 126).

The aesthetic orientation of New Ink has undergone significant changes. Unlike traditional ink painting, which emphasizes realistic depictions of natural subjects, New Ink focuses more on abstract expression and formal innovation (Jia, 2014, p. 146). Many New Ink works are no longer mere representations of natural landscapes but use abstract symbols and colors to convey the artist's reflections on society, culture, and personal emotions (Lin, 2023, p. 139). For example, many New Ink artists explore contemporary social issues such as cultural conflicts in the context of globalization, the anxieties of modern urban life, and ecological crises, making New Ink not just a presentation of visual art but also a medium for expressing ideas.

Current Status of New Ink Artists' Creation: In the current status of new ink artists, they are actively exploring the integration of traditional techniques with modern concepts, driving innovation and development within this art form. The backdrop of globalization has provided significant transformation opportunities for new ink art. With the deepening of international cultural exchanges, new ink art has gradually gained a place on the global stage, becoming an essential part of international artistic dialogue. The rapid advancement of technology has also opened new channels for the dissemination of new ink art. The rise of digital media and social platforms allows artworks to be disseminated more quickly and widely. Additionally, changes in the social and cultural environment are influencing the creation and reception of new ink. With growing environmental awareness, artists are increasingly incorporating ecological concerns into their work, reflecting contemporary society's emphasis on sustainable development. This trend makes the thematic choices of new ink art more relevant to real-life issues, enhancing audience resonance.

One of the main challenges faced by new ink artists in their innovation process is maintaining the spiritual essence of traditional ink painting. Many artists, in their pursuit of formal innovation, may overlook the traditional spirit of ink painting, leading their works to lose cultural grounding. On the other hand, there are ongoing debates about the status and recognition of new ink in the contemporary art market

Research Methodology

Literature Review: The literature review is a research method that involves the systematic collection and analysis of existing knowledge and research on a topic. It helps establish the foundational understanding of the subject, identify gaps, and frame the research questions. In this study, a literature review is conducted to analyze relevant literature on traditional Chinese ink painting and new ink painting. Through reviewing historical texts, academic articles, and visual documentation, the study examines the historical evolution, artistic language, and aesthetic orientations of new ink painting, establishing a comprehensive theoretical framework.

Case Study Method: The case study method is an in-depth investigation of a specific subject or group to understand its context, dynamics, and uniqueness. This method is especially useful in art research, where individual works or artists can exemplify broader trends or phenomena. In this study, representative new ink painters and their works are selected for in-depth analysis. By examining these selected cases, the study aims to reveal the characteristics of new ink painting in terms of artistic language, thematic diversity, and aesthetic orientation. The case study approach allows for a deeper understanding of how individual artists navigate the balance between tradition and innovation.

Interdisciplinary Research Method: The interdisciplinary research method involves integrating knowledge and approaches from different disciplines to provide a comprehensive understanding of a complex issue. This approach is particularly effective for examining cultural and artistic phenomena that intersect with various social and historical contexts. In this study, interdisciplinary research draws on theories and methods from aesthetics, art history, sociology, and other disciplines to explore the cultural significance, artistic innovation, and social impact of new ink painting. This multifaceted approach allows the study to analyze new ink painting not just as an artistic practice but as a cultural response to contemporary social changes.

Results

Chinese ink painting has undergone thousands of years of transmission and development, forming a unique artistic language and cultural spirit. As times evolve, ink artists continuously innovate upon tradition, particularly during the new ink movement in the late 20th century, which brought new developments to ink painting. New ink, as an art form that merges tradition with modernity and East with West, not only enriches the expressive techniques of Chinese ink painting but also offers new perspectives and reflections for contemporary art. However, the changing social and cultural environment also influences the creation and acceptance of new ink. As environmental awareness rises, artists are increasingly addressing ecological issues in their works, reflecting society's focus on sustainable development. This trend makes the thematic choices of new ink art more relevant to contemporary realities, enhancing audience engagement.

Analysis of the Artistic Language of Chinese New Ink Painting: Chinese new ink painting has developed a unique modern artistic language based on the inheritance of traditional techniques and spirit. This language not only continues the core elements of traditional ink painting, such as the charm of brush and ink, the technique of leaving blank spaces, and natural imagery, but also innovates and reconstructs these aspects. Traditional ink painting emphasizes "Qi Yun Sheng Dong" (the vitality of spirit and rhythm), which is not only the core of its artistic language but also a reflection of its cultural depth. For example, Xu Bing's work "The Story Behind" (Figure 4) reinterprets traditional ink through modern media. He combines the fluidity of ink with contemporary social phenomena, exploring the value and significance of traditional culture in modern society. Xu Bing's unique expressive techniques not only preserve the charm of ink painting but also attract contemporary audiences' attention through material and technical innovations.



Figure 4: Behind the Story: Autumn Mountain Immortal Elegance at Beijing Plastic Factory No. 3, Xu Bing (Source: Photographed by the researcher, 2022).

In terms of thematic selection, new ink painting exhibits significant diversity, encompassing various fields such as society, ecology, and psychology. This diversity not only reflects the artists' profound attention to contemporary social realities but also enables new ink painting to resonate with the life experiences of modern audiences. For example, artist Ye Jianxin's series "Mountain Soul" (Figure: 5) explores the relationship between humans and nature through depictions of natural landscapes. This theme not only reflects a reflection on traditional culture but also addresses contemporary societal concerns regarding ecological issues. Through such modern expressions, new ink painting not only preserves the essence of traditional culture but also attracts

a broader audience with new perspectives and forms, paving the way for the future development of ink art.



Figure 5: Mountain Soul, Ye Jianxin
(Source: Photographed by the researcher, 2023).

The Aesthetic Orientation of Chinese New Ink Painters: The aesthetic orientation of new ink painters deeply reflects the cultural needs and aesthetic trends of contemporary society. In the context of rapid globalization and informatization, artists' creations are increasingly influenced by Western art trends, while also striving to seek dialogue with local cultures. This cultural integration has expanded the creation of new ink painting beyond traditional aesthetic categories to a wider range of artistic practices.

For example, Tian Liming combines ink painting with installation art to create works with strong visual impact (Figure: 6). His works often combine large-scale installations with delicate ink painting techniques to explore the relationship between humans and nature, emphasizing the importance of ecological awareness. These works not only demonstrate innovation in form, but also explore contemporary people's thoughts on identity, memory, and existence in content, responding to society's attention to individual experiences.



Figure 6: Tianshui Map, Tian Liming, 2022 (Source: <https://mp.weixin.qq.com>).

In addition, with the gradual internationalization of new ink paintings in exhibitions and dissemination, artists have enhanced the dissemination and influence of their works through various channels such as exhibitions, art festivals, and social media. This diversified dissemination method not only meets the needs of contemporary audiences for multiculturalism, but also provides an effective way for the promotion of new ink art on a global scale. Artists share their creative processes and concepts through these platforms, making the dissemination of new ink paintings more widespread and effective.

The creative dilemma and development strategy of contemporary new ink painters: New ink painting has achieved certain accomplishments in artistic language and aesthetic orientation, gradually forming a unique modern artistic expression. However, the development of this art form still faces many challenges, especially in terms of market awareness, creative environment, and the inheritance of traditional skills.

The creative dilemma of contemporary new ink painters: Lack of market awareness: Although new ink painting has gained some recognition in the art world, the public's understanding of its value and significance is still insufficient, resulting in relatively low market demand.

Poor creative environment: Many new ink artists face unfavorable conditions during the creative process, such as a lack of suitable creative space, resource limitations, etc., which restrict their artistic creation.

The loss of traditional skills: With the acceleration of modernization, the inheritance of traditional ink painting skills is facing challenges. Many young artists have weakened their interest in learning traditional skills, which may lead to the gradual disappearance of traditional ink painting art.

To promote the sustainable development of new ink painting, artists should start with the following strategies: Education and Inheritance: Strengthen the education system of new ink painting and encourage higher education institutions to establish relevant courses to cultivate a new generation of artists. Protect and impart traditional skills through mentorship and practical workshops. For example, inviting successful new ink artists to give lectures and practical courses at universities, allowing students to directly experience the combination of traditional and modern techniques, thereby enhancing their creative abilities.

Market promotion: To enhance the market awareness of new ink paintings, artists should make full use of various channels such as art exhibitions, auctions, and online platforms. Collaboration with commercial institutions will help artists explore market demand and seek possibilities for commercial cooperation. For example, showcasing works at large-scale international art fairs can effectively enhance the visibility and market recognition of new ink art.

Cultural policy support: Call on the government and cultural institutions to provide policy support for the protection and development of new ink paintings, including funding, project support, and exhibition promotion. At the same time, establish relevant industry associations to promote communication and cooperation among artists, and create a more favorable creative environment.

Table 1: The inheritance dilemma of Chinese New Ink Arts

Creative dilemma	Specific manifestations and strategies
Lack of education and transmission of basic education	Lack of education and transmission of basic education -Encourage universities to establish relevant courses
Market Promotion	Lack of market awareness

	- Strengthen cooperation among various commercial institutions
Cultural Policy	Poor creative environment -Government funding support Project support and exhibition promotion, etc

Through the implementation of the above strategies, the sustainable development of Chinese new ink painting can be effectively promoted, enabling it to adapt to the cultural needs and aesthetic trends of contemporary society while protecting traditional art. This not only helps to enhance the artistic value of new ink painting, but also promotes its dissemination and influence globally, opening up new possibilities for the innovative development of traditional art forms.

Discussions

This study systematically explores the modern expression of traditional ink painting through literature review and field analysis, revealing the changes in techniques, materials, and theme selection of new ink painting. The research results indicate that new ink painting inherits traditional ink painting while employing non-traditional materials such as acrylic and inkjet, demonstrating its innovation and diversity. Additionally, the themes of the works cover ecology, society, and psychology, reflecting the artist's profound concern for modern society. This confirms the hypothesis that new ink painters seek diversified artistic expressions within the context of globalization and modernization.

However, what was not foreseen in the research is that new ink painters, through interdisciplinary approaches, are combining other art forms such as installation art and expressionism, indicating that new ink painting not only develops within traditional frameworks but also engages in dialogue with contemporary culture, expanding its expressive scope. This provides a new perspective for the development of new ink painting, highlighting its potential as a modern art form. Nevertheless, there are limitations in sample selection in this study, especially insufficient attention to emerging artists, which may affect the comprehensiveness of the findings. Future research should expand the sample range to include more artists and works, further exploring the dissemination and

influence of new ink painting in the context of globalization, particularly its adaptability and future development in the digital age.

New Knowledges

The main contribution of this research is the systematic sorting of the artistic language and aesthetic orientation of new ink painting, along with proposing specific strategies for its protection and development. However, the limitations in sample selection may affect the broad applicability of the conclusions.

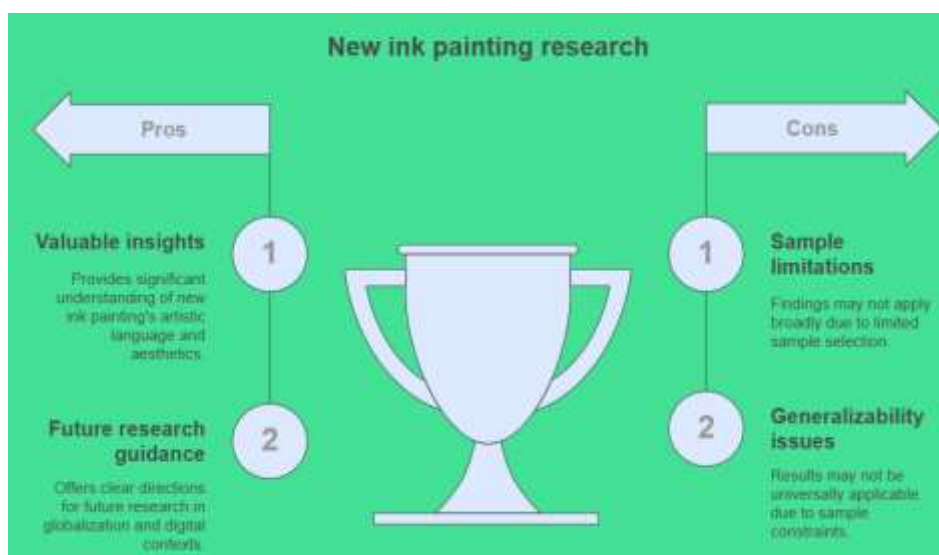


Figure 7: Diagram Show the Traditional Ink Painting's Contemporary Expression: Study on the Artistic Language, Aesthetic Orientation, and Development Strategies of Chinese New Ink Painters.

Conclusions

This study reveals the innovation and diversity of new ink painting techniques, materials, and themes through multidimensional analysis. It concludes that new ink painters exhibit diverse artistic expressions in the context of modernization. The research results are consistent with the hypothesis that new ink painting not only inherits tradition but also incorporates non-traditional materials and expressive techniques, broadening the boundaries of its artistic

language. Furthermore, interdisciplinary artistic integration offers new opportunities for the development of new ink painting, reinforcing its potential as a modern art form.

Recommendations

1. Theoretical Recommendations: Future research should continue to explore the theoretical foundations of new ink painting, specifically focusing on the integration of traditional Chinese philosophy with modern artistic practices. Scholars should examine how concepts from Confucianism, Daoism, and Buddhism can be adapted to provide a new interpretative framework for understanding the evolution of artistic language in new ink painting. This could enrich the theoretical discourse around how traditional cultural values are preserved and transformed in the context of contemporary art.

2. Policy Recommendations: Policymakers should create more supportive cultural policies to protect and promote new ink painting. This includes providing funding for art exhibitions, facilitating artist residency programs, and fostering collaborations between Chinese and international artists. By creating incentives and platforms for the dissemination of new ink painting, governments can ensure the sustainability and growth of this unique art form. Additionally, establishing art education programs that focus on both traditional and modern techniques of ink painting can help cultivate a new generation of artists.

3. Further Research Recommendations: Further research should focus on the role of digital technologies in the development and dissemination of new ink painting. Given the rapid rise of digital media and its impact on visual arts, future studies could explore how technologies such as augmented reality (AR) and virtual reality (VR) could be used to enhance the interactive experience of new ink paintings. Additionally, research should investigate the impact of global cultural exchanges on the evolution of new ink painting, particularly how international exposure and collaboration influence artistic innovation and cultural identity.

References

- Du, S. (2019). **What is ink painting: What is the significance of the emergence of "new ink"?** *Art Observation*, (05), 24-25. <https://doi.org/CNKI:SUN:MSGC.0.2019-05-013>.
- Fan, D. (2015). **True feelings from majestic land: Reading Ye Jianxin's ink landscape.** *Ceramic Science and Art*, (05), 44-46. <https://doi.org/10.13212/j.cnki.csa.2015.05.026>.
- Guo, S. (2019). **Imprints of the reform era: Four perspectives on viewing "The New Ink Art Exhibition 1978-2018"**. *Public Relations World*, (02), 73-79. <https://doi.org/CNKI:SUN:GGSJ.0.2019-02-023>.
- Jia, F. (2014). **Bright prospects: Towards contemporary new ink.** *Literary Research*, (01), 145-151. <https://doi.org/CNKI:SUN:WYYJ.0.2014-01-017>.
- Lin, J. (2023). **Return to nature: Tian Liming's neo-expressionist ink practice.** *Chinese Art Research*, (01), 138-144. <https://doi.org/CNKI:SUN:YJMS.0.2023-01-020>.
- Liu, S., & Akleman, E. (2015). **Chinese ink and brush painting with reflections.** In *ACM SIGGRAPH 2015 Posters* (pp. 1-1). <https://doi.org/10.1145/2787626.2792613>.
- Xiao, W. (2024). **Analysis of the aesthetic characteristics and painting philosophy of ink painting.** *Beauty and Times (Mid)*, (05), 12-14. <https://doi.org/10.16129/j.cnki.mysdz.2024.05.036>.
- Zhang, X. (2021). **Modern transformation of Chinese painting: The birth of new ink art.** *Chinese Art Research*, (02), 174-175. <https://doi.org/CNKI:SUN:YJMS.0.2021-02-031>.
- Zhang, Y. (2012). **Misinterpretation of international scholars on the development of modern Chinese ink and experimental ink.** *Eastern Art*, (11), 125-127. <https://doi.org/CNKI:SUN:DFYS.0.2012-11-032>.