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THE APPLICATION OF TRADITIONAL INK ELEMENTS IN POSTERS

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Ink element is one of the unique Chinese national traditional cultural visual symbols. There are many kinds of Chinese traditional elements, and the ink element is the best among the classic elements, which has been deeply loved by people after a long period of development. This paper mainly discusses the combination of ink elements and poster design, the application of performance principles and imagery conveyance, through the understanding of ink elements and heritage, for modern poster design.

Keywords: *ink elements, traditional culture, poster design.*

INTRODUCTION

Traditional ink elements that appear frequently in ink elements are dots and lines, which are also the basic elements that constitute some existing graphics in ink paintings, and through the composition of these elements also gradually formed a traditional ink art graphic resource base. When we use the ink elements to design posters, we can make appropriate refinement, through the ink elements in the design of the understanding of the ink elements of the heritage and connotation, and combined with some modern design methods, the ink elements will be reorganized and transformed, etc., you can create a design work with ink elements [1].

PURPOSE

Chinese ink elements and Chinese people's emotions are in the same lineage, the use of these elements in poster design can make the poster design works and the audience resonate, more able to impress consumers, but also conducive to the publicity of the advertisement. In poster creation, you can draw on the characteristics of ink painting simplicity, with a small number of elements to show the rich content, concise summary out of the overall characteristics. With the development of society, our application of ink art form should also be improved, so that the ink elements in a new form in the graphic design posters to go. This paper mainly discusses the combination of ink elements and poster design and application of performance principles and imagery conveyance, through the understanding of ink elements and heritage, for modern poster design, "Chinese ink elements" should not only be regarded as an emotional bond with the viewer, but should be used as a new visual expression and modern design style. Combined with the modern design style, the poster design contains Chinese characteristics, but also



let the ink painting has a new vitality, so that China's graphic poster design can go farther [2].

RESULTS AND DISCUSSION

As a traditional Chinese element, ink and wash element requires more attention to divinity than modeling in the creation of the picture. The conveyance of imagery is the soul of ink painting, and the development of ink painting so far has also been the introverted mood throughout the whole picture, giving the viewer space for imagination. In graphic poster design, the purpose is also to convey information to the audience and the spiritual connotation of the picture, which is consistent with the expression of "chi yun" in ink painting, and is also the place where the poster design can be referred to. Combining traditional aesthetics with modern design is not only creation but also mutual cultural integration and communication [3].

In terms of inheritance, the spirit of Chinese ink and wash is generally embodied in the fusion of the spirit of art and the spirit of the times, which is also a hot topic discussion nowadays. The abstraction of ink and wash graphics can give the viewer a novel experience. The spirit of ink and wash comes from the power of traditional culture and echoes the spirit of the times. In ancient times, the paintings of all dynasties were "writing God with shape", which gave the traditional ink and brush the possibility to play and create new ink elements. Therefore, before combining traditional ink elements and modern poster design, it is indispensable to enrich the form of traditional ink elements. Nowadays, under the background of the general environment, we will pay more attention to the national traditional culture and explore the harmonious relationship between human and nature.

The successful combination of Chinese posters and ink elements also fully illustrates that Chinese visual communication design needs to take the national aesthetics as the general direction, and bring a new direction for Chinese posters through the expression of ink and brush, so that Chinese posters can be in line with the world.

In KAN Tai-keung's poster "Love Nature", the stone is wrapped with a white gauze with red dots on it, using the stone to symbolize the human finger, to say that nature can be injured like human beings, thus implying the wound of nature. The poster doesn't simply combine several elements, but rather, it integrates the concern for the current natural environment into the lake, to wake people up to the protection of nature, to predict that people's harm to nature will eventually backfire on them. The poster does not simply combine several elements, but rather incorporates the concern for the current natural environment into the lake, to awaken people to the protection of nature, and to signal that people's harm to nature will eventually backfire on them.

In KAN Tai-keung's poster for the "Thirteen Hong Kong Famous Painters Exhibition", the square ink stone and brush are used to form the word "China", and the red dot in the center represents Japan. The red dot in the center represents Japan. The fusion of dots and lines is also added to the picture, and the elements of oriental ink painting are integrated into the graphic poster design. The role of the red dot represents the connection between China and Japan, and the haloed red



dots seem to be flowing, which at the same time gives the poster some beauty of meaning.



Fig.1. Thirteen Hong Kong Famous Ink Painters
Exhibition in Nagoya (1989) [4]

In the poster of "Big Woman - A Tale of Four Cities" designed by KAN Tai-keung, the concept of "Two Cities" is used as the creation of four virtual cities, "Live Kyung", "Boiling Kyung", "Ki Kyung" and "Ki Ling", to show the different lives of modern women. "Himekyo" and "Himeleung" to show the different lives of modern women.

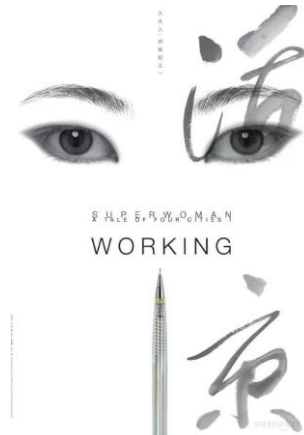


Fig.2. Big Woman. A Tale of Four Cities: Living Beijing (2003) [5]



CONCLUSION

To sum up, as a unique cultural heritage of the Chinese nation, the application of ink elements in posters is of great significance to the effect of poster design, and at the same time, the promotion of the application of ink can also effectively promote the traditional culture of the Chinese nation. In recent years, more and more designers use ink elements and posters combined, also realized the importance of traditional culture, from the national culture to extract elements re-creation. There are still many designers who don't understand ink elements enough, and the application of ink elements that don't fit the main body of posters is not recognized by the audience, so they need to understand and practice ink elements, and apply ink elements to better. While learning modern design techniques from abroad, we should not forget the art style of traditional Chinese culture, so that the ink element can continue to be inherited, and the ink element can stand on the international stage.

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ЦЗЯН Ц. ЗАСТОСУВАННЯ ТРАДИЦІЙНИХ ЧОРНИЛЬНИХ ЕЛЕМЕНТІВ У ПЛАКАТАХ

Чорний елемент - один з унікальних китайських національних традиційних культурних візуальних символів. Існує багато видів китайських традиційних елементів, і чорний елемент є найкращим серед класичних елементів, який глибоко полюбився людям після тривалого періоду розвитку. У цій статті головним чином обговорюється поєднання елементів чорнила та дизайну плакатів, застосування принципів виконання та передачі образів через розуміння елементів чорнила та спадщини для сучасного дизайну плакатів.

Ключові слова: елементи чорнила, традиційна культура, дизайн плакату.