

The Techniques of Ink Painting Are Integrated into Clothing—Analysis of the Rhythm of "Knowing the Black and Keeping the White" in Modern Clothing

Yahui Zheng*

College of Fashion, Shaanxi Fashion Engineering University, Xi'an, Shaanxi, China

329474286@qq.com

**corresponding author*

Keywords: The Implication of Ink Painting, Knowing Black and Keeping White, Traditional Aesthetic Philosophy

Abstract: Ink as a unique art form in China, after thousands of years of inheritance, it is no longer a simple form of painting. For us, ink painting is a heavy encyclopedia of Chinese civilization. It not only shows us the process of Chinese civilization, but also expounds the ancient oriental aesthetic philosophy. We can find the wisdom of our ancestors and their cognition and understanding of things at that time. Nowadays, with the prosperity of our country, we increasingly hope to show a more comprehensive symbol of the Chinese nation in the forest of nations in today's world. Therefore, Chinese-style clothing has sprung up all over the world. But how to make Chinese style clothing can better develop and continue, this is an important problem that we are facing at present.

1. Introduction

Ink painting is a symbolic traditional art form in our country. Pen, ink and paper inkstone, this set of unique writing and painting tools allows us to create and establish a unique charm of oriental art language-ink painting. Knowing black and keeping white is an indispensable philosophical thought in "ink culture". Since ancient times, knowing black and white has been tirelessly pursued by calligraphers and painters as the highest artistic realm in ink art language. It is not only the exposition of the cultural connotation of ink painting, but also the explicit exhibition of oriental philosophy. Only with an in-depth understanding of it can we highlight the concept of ink in clothing design and increase the ideological connotation of the East for clothing. Therefore, ink painting as a concept with a distinct oriental art language into the clothing design, so that

Chinese-style clothing in the future development of continuous innovation. While meeting the needs of the Chinese people to highlight the culture with Chinese characteristics, it also shows the humanistic details produced by China's long history for the people of the world.

2. "Knowing the Black and Guarding the White" in the Ink

As a national quintessence, ink is a symbolic traditional art form in our country. Pen, ink and paper inkstone, this set of unique writing and painting tools allows us to create and establish a unique charm of oriental art language-ink painting. Our Chinese painting evolved from oracle bone inscriptions (figure 1), and the techniques of ink painting also evolved from calligraphy [1]. After thousands of years of inheritance, ink painting has a complete set of oriental aesthetic philosophy. In recent years, with the continuous improvement of China's international status and cultural influence, China's clothing culture is more and more recognized by the people of the world [2]. The application of ink to modern clothing design is bound to be a way forward for Chinese-style clothing. Since Wang Wei's "splash ink landscape" in the Tang Dynasty, "black and white" has been used as the main color language in the color composition of ink painting. In the continuous exploration of ancient literati, the unique "black and white culture" of our country has been formed, which also refers to "ink culture" [3]. The "ink culture" in ink painting embodies the painting thoughts of the ancient literati. It also embodies the philosophical thoughts of the ancient literati.

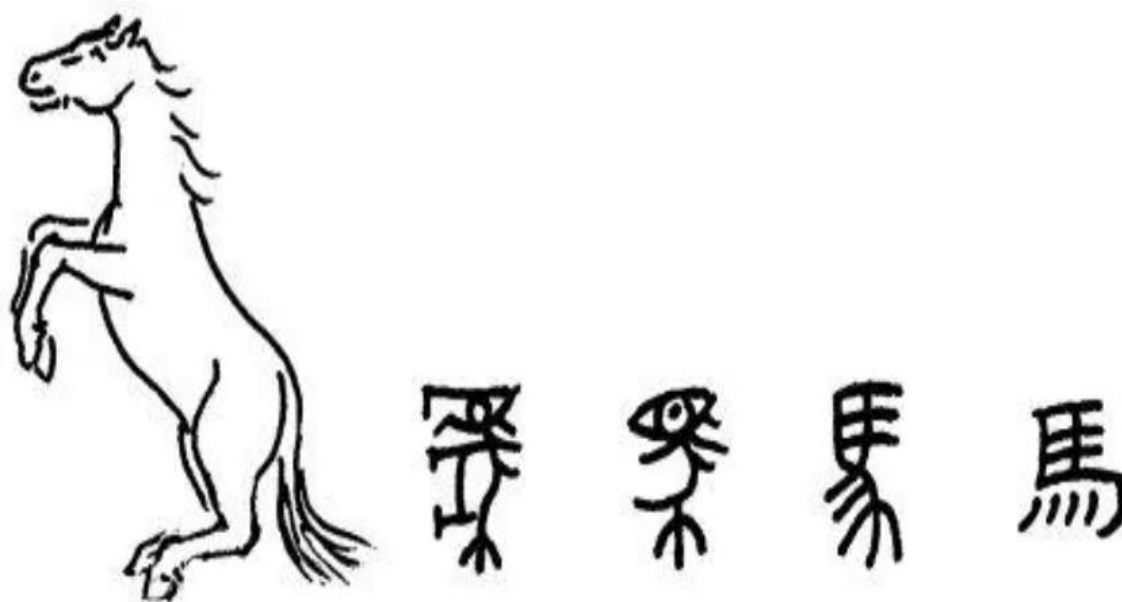


Figure 1. The relationship between words and painting (take "Horse" as an example)

The word "knowing black and keeping white" comes from "Laozi". Laozi said, "know its white, keep its black, and be in the style of the world." the original intention was to use black and white to describe the philosophy of dealing with great wisdom as if foolish, and then it was widely used in ink painting to express the philosophy of art with emptiness as reality [4]. Knowing the black and keeping the white is an indispensable philosophical thought in the "ink culture", and it is also a unique oriental aesthetic philosophy produced by the ink art language under the influence of the traditional cultural thought system. From ancient times to the present, knowing black and white has been pursued tirelessly by calligraphers and painters as the highest artistic realm in ink art language. Want to in-depth study of ink, only in-depth analysis of black and white, in order to have a deeper understanding of ink, this traditional Chinese art language, can touch the essence and meaning of

ink culture. Know its white, keep its black, can emphasize the meaning of ink, virtual and real transformation, but also make the painter better accept its gas in it. A hundred people have the same view, but a hundred people have a different view [5-6]. Because of its knowledge of black and white, it shows the painter's artistic accomplishment, contains the painter's artistic thought, and emphasizes the painter's artistic connotation. The aesthetic philosophy of ink painting mostly extends from the knowledge of black and white [7]. "Elephant invisible" refers to nothingness, showing the imagery in ink painting, which comes from the virtual-real transformation of knowing black and white, turning virtual reality into virtual reality and determining virtual reality with reality (figure 2). It also makes the picture not appear ethereal and rootless because of nothingness and reality. Imagery as the mainstream form of expression of ink painting, knowing the black and white has laid the foundation for its creation. Taking emptiness as reality shows the specious artistic characteristics of ink painting, which means that when the viewer looks at his painting, he understands its meaning, substitutes himself into the painting, goes through a spiritual artistic sublimation, and is also a perception of life and an exchange of Chinese traditional philosophy and culture.



Figure 2. Illustration of freehand ink painting under "Elephant Invisible"

3. The Significance of Knowing the Black and Keeping the White Fusion Dress




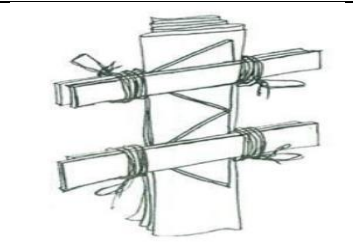
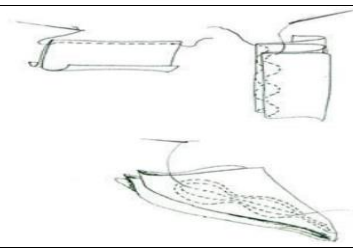
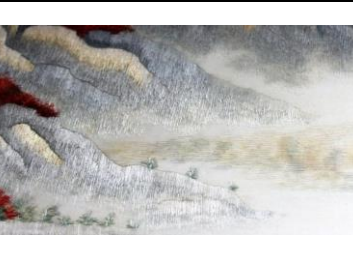
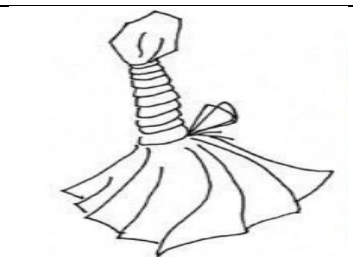
Today, with the prevalence of Chinese style, ink is widely used in clothing design. at present, ink painting techniques such as splashing ink and halo dyeing are used to design clothing patterns

(figure 3). Through the change of black and white to create a sense of vision of ink, in the clothing structure through the transformation of virtual and dense to highlight the charm of ink and wash. In the production of tie-dyeing, modern textile printing and dyeing, embroidery and other processes for performance (Table 1). But in this regard, the use of these ink elements is too straightforward and superficial, and does not deeply reflect the oriental aesthetic philosophy contained in the traditional ink, although it has obvious oriental charm, too one-sided and lack of new ideas. the use of ink elements appears rigid and thin [8-9]. At present, people's life and aesthetics have been filled with concrete things, these obvious only the misappropriation of ink elements of clothing can not meet the higher spiritual needs of modern people. And reveal the excessive consumption of ink and Chinese traditional clothing culture. As far as this is concerned, it can not move consumers. It is undeniable that there are imperfections in the application of ink elements in clothing. Although the oriental aesthetics is integrated into the clothing design through the blending of ink elements, it is still a little one-sided. A good ink element clothing design requires designers to spend a lot of time to study ink art, starting from the aesthetic of ink, to understand the formal language of ink and the expression of inner spirit [10]. Knowing black and keeping white is the most important aesthetic philosophy from ink painting. It is not only the exposition of the cultural connotation of ink painting, but also the explicit exhibition of oriental philosophy. Only with an in-depth understanding of it can we highlight the concept of ink in clothing design and increase the ideological connotation of the East for clothing [11]. The most interesting aspect of applying black and white to clothing design is that it has no specific requirements, it is applied to clothing as a concept, and it is precisely because of this that designers have to abandon the direct and simple misappropriation of ink elements when combining them with clothing. The integration of black and white and clothing is the integration of our unique oriental aesthetic philosophy and clothing [12]. Through the aesthetic thinking of knowing black and white, the elements of beauty are extracted as clothing profiles, highlighting the oriental art style in clothing works and the unique understanding of beauty, and then through stitches, seams, structure as a point line surface in the general outline of clothing for concrete expression, so through clothing to show the unique artistic meaning of ink painting, introverted and without losing charm [13].



Figure 3. Illustration of clothing patterns in ink painting skills

Table 1. Common processing techniques of modern clothing

Common process	Illustration	Interpretation
Folding binding method		<p>It is a widely used technique at present, which turns the folded fabric into a symmetrical separate pattern after binding and dyeing.</p>
Flat needle sewing and twisting		<p>The flat needle sewing and twisting method can form the present pattern, form stripes, and make pattern and leaf shape. This is a convenient and free method, which can fully express the creative intention of the designer.</p>
Wrapped bean flower		<p>Wrap the tie-dyed fabric with small objects such as beans, coins or pebbles that will not be dyed or damaged, and tie them tightly like a freedom tower.</p>
Broken line clamping method		<p>Fold the fabric with a screen and bind the two ends of the board with an oblique clip of a strip of wood, which can be used to make a continuous pattern.</p>
Needle sewing and twisting method		<p>The dotted pattern of the oblique line can be obtained by using the rolling seam between the needle and the cloth.</p>
Embroidery		<p>Using embroidery needle to draw color thread (silk, velvet, thread), according to the designed pattern, embroider the needle on the fabric to form patterns or characters, which is one of the excellent national traditional crafts in China.</p>
Binding and dyeing method		<p>The fabric is tied up with continuous or hemp rope after picking up a point, or forming a long strip, or doing a variety of folding treatment, as envisaged in advance.</p>

In today's fashion design, breaking the tradition and breaking the restriction is the trend of the design concept. Proposed by Yoji Yamamoto, a famous Japanese fashion designer. He breaks the shackles of traditional tailoring through broad and irregular clothing profiles, allowing people to find themselves in clothing [14]. Throughout his design works, there is no direct misappropriation of Japanese cultural symbols, but people can feel the ubiquitous Japanese artistic aesthetics in their design. He once said that he did not need to highlight the concept of Japanese clothing through Japanese cultural symbols, because it went deep into his bones. Knowing the black and keeping the white is the thing in the bones of our Chinese nation, and it is the unique aesthetic thought of our Chinese nation after thousands of years of inheritance. It goes deep into every cell in us. However, with the continuous impact of foreign culture, we have forgotten it. In the future, we need to find "knowing the black and keeping the white", use the aesthetic philosophy of knowing the black and keeping the white, find our own understanding in the concrete, break through the concrete, and refine our own feeling of the beauty of things, so as to apply it to the clothing design (figure 4). Break the design concept of simply misappropriating ink elements, and introduce the clothing design concept of knowing black and keeping white. Let people in the current noisy and complicated social context, get the enjoyment of the "ink culture" unique to our ancient East [15]. And in the mechanical life day after day, there is one more reflection on oriental philosophy.



Figure 4. The aesthetic philosophy of knowing black and white is applied to clothing design

4. The Aesthetic Implication of Knowing Black and Keeping White in Clothing

Ink in its development path, each of its process presents a profound national brand. It shows the artistic thinking and aesthetic philosophy of the ancient literati, thinking about black and white through ink writing, observing and understanding things through the traditional Chinese aesthetic thought of black and white, and forming a unique cognition of Chinese art and culture. As a unique art form of painting in China, the aesthetic philosophy of knowing black and keeping white has

become the representative of oriental art context because of the inheritance of thousands of years. Knowing the black and keeping the white contains the ancient oriental literati's understanding of things and their attitude towards life [16]. When it is applied to clothing, it will resonate with people, and it has a clear personal style, highlights personal ideas, and is appropriate to the current social atmosphere. At the same time, knowing the black and keeping the white is the traditional Chinese aesthetic philosophy. Applying it to clothing can not only reflect the unique artistic beauty of the East, but also a deep expression of oriental culture. Thus deepen the overall cultural connotation of clothing, and through clothing to show the ancient oriental humanistic thought [17].

In the creation of ink painting, the painting artists pay attention to the creation of the aesthetic meaning of the picture can not be separated from the "blank", which is also the application of the artistic technique of knowing black and white. If the drawing is all living together without leaving blank, then it does not have the artistic conception set off by "white". In the specific clothing processing, the color of the cloth itself is left blank as the background of clothing ink painting, which has the advantage of natural environment creation, and the "white" trade-off layout art, so that the overall picture vitality and vitality on the cloth will not be covered by these complicated ink images. When knowing black and white in clothing design, through the aesthetic concept of knowing black and white, we can cognize and understand the beauty that can be felt in specific objects, use the form of dots, lines and surfaces for artistic composition, and finally form a complete set of clothing works. Among them, there are several points that need to be paid attention to: first, grasp the aesthetic system and elements of knowing black and keeping white, and feel the context of beauty in things through the aesthetic philosophy of knowing black and keeping white, so as to extract the most true beauty of things in their own hearts. Second, in the use of fabric reengineering, it is necessary to integrate the concept of "knowing its white but keeping it black", and fabric reconstruction and leaving white echo each other, so as to make the whole picture show the artistic feeling of knowing black and keeping white, and also reflect the Chinese traditional aesthetic concept. Third, the use of black and white in clothing pattern design does not mean that it can only be created through black, white and gray, that is, the ink method in ink, nor can it be expressed only through ink. This also intuitively shows that knowing black and white is not limited in clothing design. As a kind of artistic thinking, knowing black and white is not the misappropriation of ink in clothing pattern design. It is a reference to the artistic context and connotation of ink painting. This is also because knowing black and keeping white is the result of the application of oriental aesthetic philosophy to clothing design. For the present Chinese style clothing design, this broken design hanger gives clothing design a unique oriental design concept.

As far as ink painting is concerned, knowing black and white is a set of unique artistic aesthetic theory system formed in China since ancient times, and its picture shows Chinese traditional aesthetic philosophy. Therefore, knowing black and white in clothing pattern design can jump out of the restrictions of tone and materials, making it more arbitrary in pattern creation. This is also consistent from the side of the current clothing design to break the restrictions, break the constraints of the design concept, but also meet the spiritual needs of people who want to show their personal style. It is said that there are two kinds of performance in the use of knowing black and white, one is in leaving blank, the other is in the combination of deficiency and reality. In my opinion, there is actually a kind of use of black and white, that is, the reality is born with the reality, and the reality is determined by the reality, and the two blend to form a good ink work. In the ink works, the blank space without ink and the rendering of pen and ink complement each other is to leave blank, in detail, or the truth of the relationship between deficiency and reality. Emptiness turns reality into softness, and reality turns emptiness into firmness. This combination of firmness and softness has become the oriental aesthetic philosophy and the philosophy of ancient people. Only with the combination of strength and softness can we always be strong and soft. The charm of traditional ink

painting also comes from this. Therefore, it is reasonable to say that knowing black and white has been cited as the standard of traditional ink painting by later generations. Through the understanding and application of knowing the black and keeping the white, the charm in the ink is shown on the clothing. Charm through the needle and thread, fabrics, clothing profile in the clothing flow, highlighting the surging vitality, clothing as a whole is full of traditional ink art philosophy, so that the whole set of clothing works show oriental culture, intuitive but not obvious. It brings people the most direct display of the connotation of Chinese millennium culture, and makes it easier for people to understand the oriental meaning contained in clothing.

5. Conclusion

The aesthetic philosophy of ink painting is a philosophy of life produced by the combination of hundred cultures and unique social system in the long historical process of our country. It is not only all-inclusive, but also has a distinct personality. It has not only the understanding and interpretation of life, but also the thinking and statement of death. The same is true of knowing black and keeping white. As an aesthetic philosophy in ink painting, it is also the crystallization of wisdom of ancient ancestors, and it is more suitable for the spiritual needs of today's people. Today, a large number of Chinese style clothing design emerges. As a unique oriental philosophy, it is in line with people's needs to apply it to Chinese style clothing design. Its connotation and form of expression are also beyond most of the Chinese style clothing design at the present stage, and it also breaks the inherent limitations for the Chinese style clothing design. As a concept with a distinct oriental art language into the clothing design, so that Chinese-style clothing in the future development of continuous innovation and will not lose the id, lose the oriental details. In addition, "knowing the black and keeping the white" is the traditional idea of ink painting creation, which runs through with the development of its theory and practice. The "keeping white" in ink painting can objectively reflect the emotional accomplishment of artists. The use of black and white in clothing design, through the aesthetic concept of knowing black and white to understand the beauty that can be felt in specific objects, using the form of dots, lines and surfaces for artistic composition, and finally form a complete set of clothing works. So that in the process of creating the meaning of clothing art, professional designers more truly express their feelings of ink implication and traditional artistic accomplishment, follow the aesthetic requirements of the times while inheriting the tradition and constantly innovate, learn the ancient but not mud the ancient, boldly pursue the formal sense and modern sense of the clothing pattern.

In the Chinese style clothing design into the knowledge of black and white as a new form, its development prospect is broad. As far as oriental philosophy is concerned, knowing black and keeping white is precipitated in our blood after thousands of years of cultural heritage, and its characteristic makes it easier to be accepted by people. Knowing black and keeping white, deficiency and reality are born with each other, showing our oriental culture and philosophy from a deep level. To meet the needs of our people to highlight the culture with Chinese characteristics, at the same time, to show the people of the world the cultural heritage produced by our long history.

Funding

Not have.

Data Availability

The datasets used during the current study are available from the corresponding author on reasonable request.

Conflict of Interest

The author states that this article has no conflict of interest.

References

- [1] Fan, Zhen Bao, Zhu, Yi Xuan, Marković, Slobodan, Zhang, Kang. *A comparative study of oil paintings and Chinese ink paintings on composition*. *The Visual Computer*, 2022, (prepublish).
- [2] *Contemporary painting, the 'loop' and the Chinese context*. *Journal of Contemporary Painting*, 2021, 7(1-2).
- [3] Wang Hongli *Black and White painting Theory*. Liaoning Fine Arts Publishing House, 1991
- [4] Ma Liangshu, *Morphology of Chinese painting*. Tsinghua University Press, 2011
- [5] Huaqiao University; "Interactive Method For Generating Strokes With Chinese Ink Painting Style And Device Thereof" in Patent Application Approval Process (USPTO 20200327316). *Computer Technology Journal*, 2020.
- [6] *Computing - Visual Computing; Research from University of Texas Dallas Yields New Study Findings on Visual Computing (Visual order of Chinese ink paintings)*. *Computer Weekly News*, 2020.
- [7] *Computers - Computer Graphics; Researchers at Chinese Academy of Sciences Report New Data on Computer Graphics (Brushwork Master: Chinese Ink Painting Synthesis for Animating Brushwork Process)*. *Computer Technology Journal*, 2020.
- [8] Lijie Yang, Tianchen Xu, Jixiang Du, Hongbo Zhang, Enhua Wu. *Brushwork master: Chinese ink painting synthesis for animating brushwork process*. *Computer Animation and Virtual Worlds*, 2020, 31(4-5).
- [9] Wang Cindy, Su Lynn Goh, Chen Ashley. *From Chinese Aesthetic to Art and Design: Exploring Chinese Aesthetics of Chinese Ink Painting to Create Contemporary Art*. *The International Journal of Visual Design*, 2020, 14(1).
- [10] Fengquan Zhang, Huaming Gao, Yuping Lai. *Detail-Preserving CycleGAN-AdaIN Framework for Image-to-Ink Painting Translation*. *IEEE Access*, 2020, 8.
- [11] Xing Tingwei's "A brief Analysis of the Aesthetic characteristics in traditional Ink" *Art Education Research Journal* No. 12, 2017, p. 39
- [12] Liu Yajian's *Theory of Chinese painting*. China Bookstore Press, October 2012.
- [13] *Adoption of Chinese ink painting elements in modern poster design inspired by innovation research on physical and chemical reactions*. *Current Science*, 2015, 108(11).
- [14] Wang. *Contemporary Chinese ink paintings: The dawn of a rock renaissance*. *Journal of Contemporary Chinese Art*, 2014, 1(2).
- [15] Su hsing Lin. *Ink Painting in Modern Taiwan and Cultural Identity*. *Art History Forum*, 2020, 50(50).
- [16] Zhen Bao Fan, Yi-Na Li, Jinhui Yu, Kang Zhang. *Visual complexity of chinese ink paintings*. *Applied Perception*, 2017.
- [17] Yinghui Wang, Lijuan Wang, Wen Hao, Xiaojuan Ning, Zhenghao Shi, Minghua Zhao. *A stylization method of Chinese ink painting for 3D tree*. *Virtual-Reality Continuum and its Applications in Industry*, 2014.