

The Influence of Rice Paper on the Texture Characteristics of Modern Chinese Boneless Paintings

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Received: 24 January 2024; Accepted: 11 August 2024; Published: 1 September 2024

ABSTRACT

To analyse and summarise the textural features of contemporary Chinese boneless painting, this essay focuses on the application of modern Chinese boneless painting techniques on rice paper. On raw, cooked, and half-cooked rice papers, we experimented with Chinese contemporary boneless painting techniques in this study to produce a range of modern boneless painting texture samples. The texture and visual effects offered are significantly distinct yet rice paper with different qualities is expressed using the same contemporary Chinese boneless painting methods. It so displays how the paper used in the creation of modern Chinese boneless paintings has an impact on their artistic manner. This sort of research, which summarises the technical features of current Chinese boneless paintings from the standpoint of painting media, is very important to the advancement and innovation of contemporary Chinese boneless paintings. The adoption of contemporary Chinese boneless painting methods can also aid more painters.

Keywords: modern Chinese boneless painting, rice paper, technique, texture



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1 INTRODUCTION

The term "Xuan paper" refers to the drawing paper used in Chinese artworks. Hemp, bark, and plant fibres are often processed as the primary raw ingredients. In terms of performance, it is separated into three categories: raw rice paper, cooked rice paper, and semi-cooked rice paper. Cooked rice paper and half-cooked rice paper are both manufactured from raw paper, although rice paper itself is raw (Wang Jian & Xing Sen 2022).

By surrendering the qualities of excellent brushwork and freehand painting and incorporating aspects of Western painting, modern Chinese boneless painting evolved from traditional boneless painting. The most distinctive aspect of Chinese contemporary boneless painting is its portrayal of texture, which departs from the conventional notion of "pen and ink" in painting and places "skill" as the primary factor. The artwork displays a rich texture effect to attain its painting goal by utilising contemporary boneless painting methods. Many media factors, such as water, paint, paper, tools, etc., limit the use of techniques, so it is necessary to study how these media perform to better fulfil their functions. This article's primary concern is to have an in-depth understanding of Xuan paper and master the properties of different Xuan papers, to better demonstrate the techniques of modern Chinese boneless painting.

The qualities, elements, and functions of Xuan's paper have been extensively investigated by professionals (Liu Qingren 2008), and this has considerably aided artists in understanding the capabilities of paper. Traditional boneless paintings, however, make use of baked paper. Rarely use paper with other qualities for production. Because cooked paper is the foundation of traditional boneless painting techniques, these artists lack a clear understanding of the picture effects that will result from creating boneless paintings on other types of paper.

Numerous studies have found that the traditional boneless painting period's relatively few painting techniques and painting medium (Xuan paper) severely restrict the creation of texture effects. Then, to merge contemporary boneless painting methods and produce greater textural effects, it is required to have a thorough grasp of the composition and qualities of paper with other features. Many efforts may be performed on rice paper with the addition of contemporary boneless painting methods. This has the potential to both improve the texture of contemporary boneless paintings and to further the development of contemporary Chinese boneless paintings.

The goal of this essay is to examine the many effects of contemporary Chinese boneless painting methods on rice paper. Analyse the artistic qualities of contemporary Chinese boneless paintings from the viewpoint of painting methods; examine the causes of the development of the texture in these works; and discuss the importance of the research on Xuan's paper. This offers more creative approaches for researching contemporary Chinese boneless painting methods using not just rice paper but also colours, tools, and other materials. The advancement of Chinese traditional culture and art, as well as the promotion of Chinese modern boneless painting, may all be facilitated by the creation of Chinese modern boneless painting techniques. These advancements will also help Chinese traditional culture and art get wider recognition and attention.

2 LITERATURE REVIEW

The goal of this essay is to examine the many effects of contemporary Chinese boneless painting methods on rice paper. Analyse the artistic qualities of contemporary Chinese boneless paintings from the viewpoint of painting methods; examine the causes of the development of the texture in these works; and discuss the importance of the research on Xuan's paper. This offers more creative approaches for researching contemporary Chinese boneless painting methods using not just rice paper but also colours, tools, and other materials. The advancement of Chinese traditional culture and art, as well as the promotion of Chinese modern boneless painting, may all be facilitated by the creation of Chinese modern boneless painting techniques. These advancements will also help Chinese traditional culture and art get wider recognition and attention. The artwork is layered and better expresses the beauty of creative conception thanks to rich ink colour variations. It is primarily employed for creating freehand paintings. To reduce the paper's ability to absorb water and make the ink and colour more difficult to disseminate, glue and alum water are added to raw rice paper to create cooked rice paper. It is more suited to producing delicate brushwork and conventional, boneless paintings with rather rigid outlines. Paintings that blend tiny freehand brushwork and fine brushwork with freehand brushwork are more frequently employed because the water absorption capacity of half-baked rice paper is between that of uncooked rice paper and cooked rice paper (Zou Hongwei 2008).

It so displays how the paper used in the creation of modern Chinese boneless paintings has an impact on their artistic manner. This sort of research, which summarises the technical features of current Chinese boneless paintings from the standpoint of painting media, is very important to the advancement and innovation of contemporary Chinese boneless paintings. The adoption of contemporary Chinese boneless painting methods can also aid more painters. The development of boneless painting methods has since been a popular area of inquiry for many academics who are looking for new ways to express themselves through contemporary boneless paintings.

The "boneless drawing" is a Chinese painting style that uses colour or ink to sculpt the picture without an outline, thus while researching contemporary boneless painting approaches, traceability should begin there. unharmed means of expressing oneself (Suna 2009). This method subsequently evolved into a style of painting, and the boneless technique of "hit the water and hit the powder" was also progressively produced. "Hit the water and hit the powder" is a modern phenomenon. More techniques, including "mixed impact staining," "interlaced dot colour," "colour and ink mixing," and "colour accumulation and ink accumulation," have been developed (history Xia Yang 2020). These methods are used to create rich, contemporary images of contemporary art paintings that visually satisfy the expectations of the general audience. Modern boneless painting exhibits the most naturalistic use of technique as a visual art form, and the texture effect is made possible by the material used for painting. The primary medium of boneless paintings is water. Modern boneless paintings have distinctive textural changes when they are exposed to water (Wu Yuhua, 2016). Of course, the involvement of pigment and ink in the textural effect is also inextricably linked. The boneless artwork has a new appearance because of the combined efforts of these three (Hong Shixing 2020). Another significant method for learning methods is the production of contemporary boneless paintings. Accidental texture effects are formed throughout the creative process, and these effects are highly helpful in presenting the picture. As a result of numerous research studies, this unintentional texture effect has evolved into a necessary texture component (He Li 2006). Modern boneless painting is a different form of painting, too. Additionally, it will be inspired by various other painting styles, such as watercolour painting, which similarly use water as a painting medium. The two's methods share a lot of parallels. can benefit from one another's knowledge (Tang Feng & Xu Jiali, 2021). In conclusion, there is a wealth of study on the style and texture of contemporary boneless painting, which has also substantially advanced contemporary boneless painting.

There are still certain gaps in the research on the method of modern boneless painting, despite the extensive study that has been done on its technique and texture. Prior research concentrated on how to advance the methods of contemporary Chinese boneless paintings, omitting the significance of rice paper as a painting medium and the study of the interaction between rice paper and the texture of contemporary boneless paintings. By examining the performance characteristics of rice paper and the textural characteristics created under the impact of methods, this study aims to address the little-researched role of rice paper in the study of contemporary boneless painting techniques. To better support the development of contemporary boneless paintings, it may be used as a reference for the study of the link between various painting media and the texture of boneless paintings.

3 RESEARCH METHODOLOGY

The experimental observation research methodology is used in this study (Figure 1). The goal of this research is to determine how various rice paper characteristics affect the texture of contemporary art paintings. Using experimental observation, it is discovered that applying contemporary boneless painting techniques on rice paper with various qualities would result in textured results with more details. The texture effect created when the same contemporary Chinese boneless painting technique is applied to rice paper with various qualities is radically different, demonstrating yet another way that rice paper has a significant impact on the texture effect of modern Chinese boneless painting.

To simulate the texture of contemporary boneless paintings, this project will use three types of rice paper with various characteristics and modern painting techniques. The performance of rice paper, contemporary boneless painting techniques, the colours used, the amount of water utilised, and the visual experience provided by the texture effects should all be considered as a starting point for observing and analysing these texture effects.

Describe the rice paper, colours, processes, etc. utilised in contemporary boneless painting experimental works; analyse the experimental works are two steps in Edmund Feldman's (Edmund Feldman, 1993) four-level structural critique that may be used to analyse experimental works. The given texture effects evaluate and assess the influence of various texture effects on contemporary boneless

painting approaches, as well as describe the experimental processes that led to the production of such texture effects.

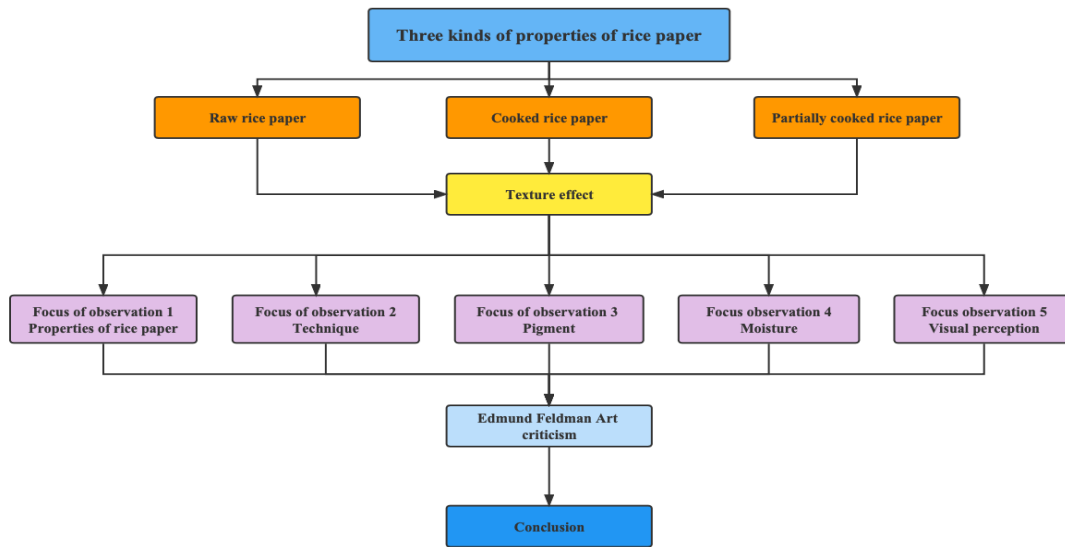


Figure 1 Experimental observation research

4 RESULT AND DISCUSSION

4.1 Sample 1: Raw rice paper

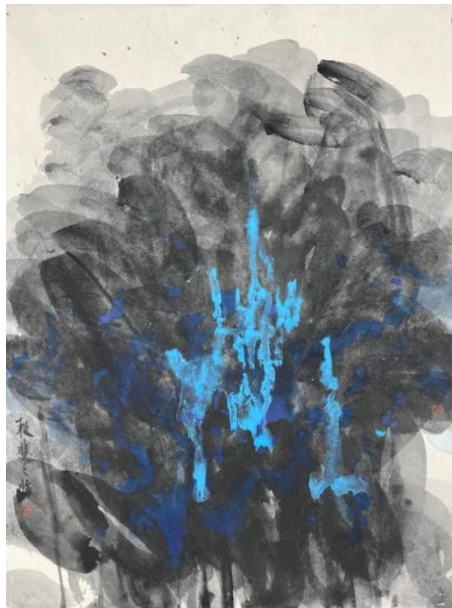


Figure 2 Experimental works of modern boneless paintings on raw rice paper
"Secret" 45*60cm raw rice paper, 2023

Description: In this experimental piece, rice paper that has not been cooked is used. The artwork uses mineral ink, watercolour, and ink, and it is described using the terms "colour accumulation and ink accumulation," "water collision," and "water flushing."

Analysis: This experimental piece captures the serenity of a deep, dense forest. The ink colour is chosen as the picture's background colour, and it is painted over layer by layer from light to dark to create a texture effect resembling a shadow and a far-off forest. This emphasises the forest's depth and

density while also giving it a mysterious appearance. To give the image greater depth, two distinct blues are utilised to superimpose each other simultaneously. The blue is more akin to a coating of fog covering the ink, which fits the picture's overall tone better.

Interpretation: The effectiveness of the paper is used to analyse this experimental activity. The "ink accumulation method" can be used since raw rice paper has a considerable seepage effect after being exposed to water. The edge of the outline created by the brush on the paper will immediately take on the appearance of uneven seepage when the ink comes into contact with the raw rice paper. When ink is accumulated repeatedly, the previous ink colour will be "water flushed" away. The resultant blurred beauty is created by the effect, which causes the edge of the contour to continually leak, liquefy, and spread outward. The ink colour seems deep and rich when it is superimposed, adding to the layers of the image. Regarding the "colour accumulation method," consideration should be given to the use of mineral colour and watercolour on the one hand, and the "water collision method" on the other hand, when accumulating colours. Mineral colours are frequently used on the top layer because the material of mineral colour is composed of fine particles, which will form precipitation during the colour accumulation process, causing the picture to have a mottled and thick florescent appearance. The process of colour accumulation is the process of colliding colours with water so that the effect of uneven distribution of colours on the screen can be formed.

Judgment: This experimental piece's textural effect greatly enhances the contemporary boneless painting style. The mix of various approaches gives the image a greater textural appearance than the conventional boneless painting method. The image simultaneously conveys change and vibrancy, which makes it simpler to convey the artist's feelings and thoughts.

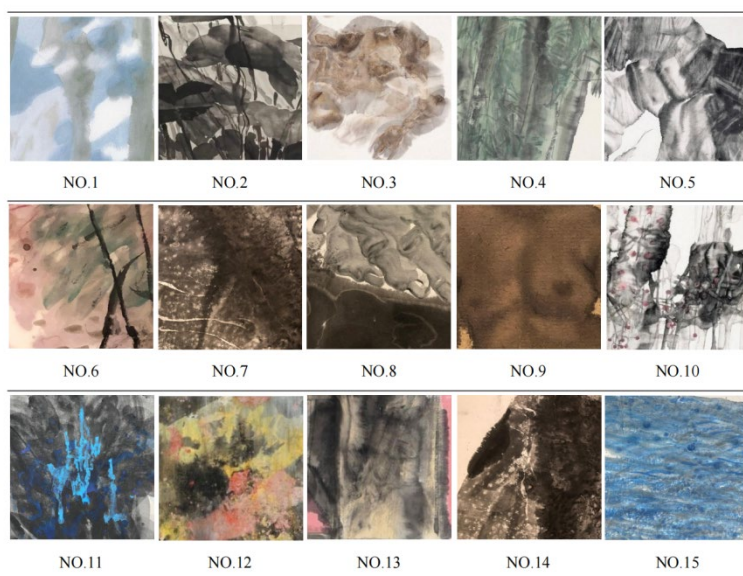


Figure 3 Experiments on various texture effects of modern boneless paintings on raw rice paper

Table 1 Analysis of the texture effect of sample 1 modern boneless painting

Figure 1	technique	moisture		pigment		texture effect	visual feeling
		many	few	water color	mineral color		
	hit the water and hit the powder	•		•	•	The contour line will be blurred and unclear; the layered effect of different shades will appear after the color dries	Imagery
Raw rice paper	color accumulation and ink accumulation		•	•		There is obvious bleeding effect, either deep or shallow; at the same time, layers of pigments are super imposed to give a thick feeling	Mystery
	water flushing	•		•	•	After the water dries, only traces of color will be left, irregular and changeable	Hazy feeling

4.2 Sample 2: Cooked rice paper

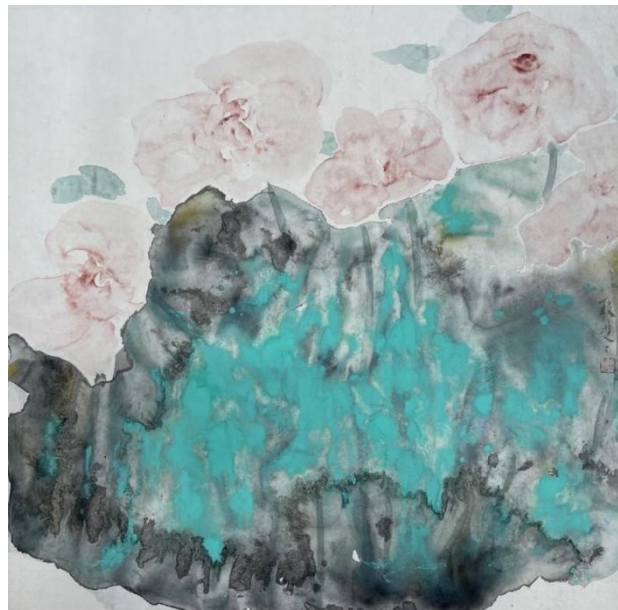


Figure 4 Experimental works of modern boneless paintings on cooked rice paper "Brilliant" 53*53cm cooked paper, 2023

Description: For the purposes of this experiment, cooked rice paper is used. The terms "colour accumulation method," "collision colour method," and "water flushing method" are used to describe the painting, which was created using ink, mineral colour, and watercolour.

Analysis: This experimental piece depicts peony blooms that are in the early stages of flowering in the summer, capturing their graceful and polished nature. In order to convey the branches and leaves of the peony flower, the picture uses pink-green as the primary colour and light as the base colour. Despite the lack of clarity in the expression of the branches and leaves, the texture is created by the collision of ink colour and water. The result, as well as the buildup of green on top of the black colour, depicts the opulent scene. With this form of image expression, the picture has more tension and encourages the spectator to use their imagination. To maintain the consistency of the painting's language, the peony flower's colouring follows the same imagery in the description of the flower head. The colour refers to

a darker colour, accentuating the layered petals of the peony flower, which are many but not disorganised.

Interpretation: The effectiveness of the paper is used to analyse this experimental activity. Modern boneless paintings are frequently made using cooked rice paper, a kind of paper. Glue alum is applied to the paper's surface, which can stop water from penetrating the paper. It is appropriate for accumulating colour, striking powder, hitting water, hitting colour, and flushing water and colour. Additionally, controlling the image is made easier. Whether it is ink colour or pigment, water's impact on it won't generate wavy, distorted, or realistic contour edges; instead, it will frequently leave a rather distinct, unaltered watermark line. To differentiate the delicate brushwork, this line is frequently utilised. lines that are outlined. Because of this, the textural impression created by contemporary boneless paintings painted on cooked rice paper frequently provides viewers a sensation of looseness, unrigid Ness, richness, and variety, which enhances to the picture's sense of relaxation and makes it simpler to accept.

Judgment: This experimental piece extends the texture effect based on conventional boneless paintings. Traditional boneless paintings do not frequently have large regions of flushing or colour buildup. As a result, order is sought amid the turmoil. There are also painstaking layers of rich details present at the same time. As a result, the texture effect created has more imagery and is comparable to ink painting, but there are also significant variances. People feel hearty after experiencing this type of textural impact.

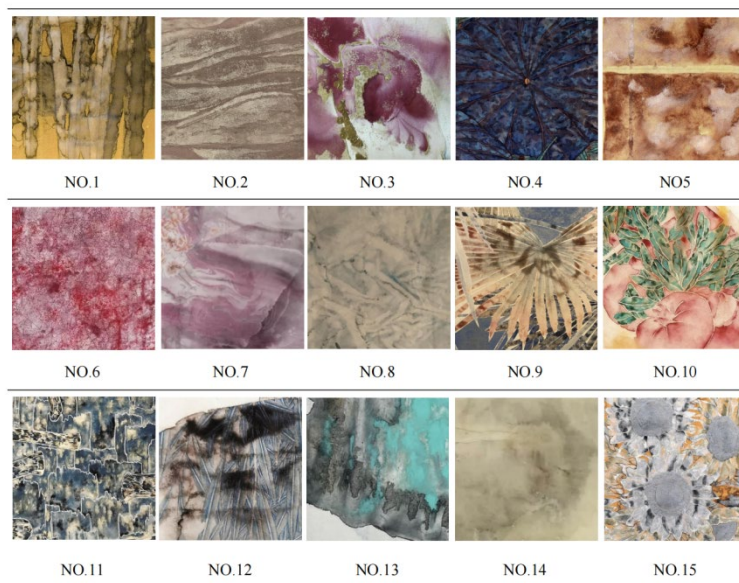


Figure 5 Experiments on various texture effects of modern boneless paintings on cooked rice paper

Table 2 Analysis of the texture effect of sample 2 modern boneless paintings

Figure 2	technique	moisture		pigment		texture effect	visual feeling
		many	few	water color	mineral color		
	hit the water and hit the powder	•		•	•	It will leave clear water marks and form outlines; the colors will blend, change a lot, and have layers	Mottled feeling
cooked rice paper	color accumulation and ink accumulation	•		•	•	No seepage, multi-color (ink) can be superimposed, the water flows naturally, and the changes are rich	Heaviness
	water flushing	•		•	•	There is no obvious contour line after the water dries, but the color is uneven and has a flowing effect	Stereoscopic

4.3 Sample 3: Semi-cooked rice paper



Figure 6 Experimental works of modern boneless paintings on half-cooked rice paper
"Dream" 55*76cm semi-cooked rice paper, 2023

Description: In this experimental piece, the rice paper is just partially baked. The primary colouring materials employed in the image are mineral colours and watercolours, and the "colour accumulation method," "collision colour method," and "water flushing method" are utilised to characterise the image.

Analysis: This experimental piece shows a sight of jellyfish drifting in the water organically and expresses a peaceful visual experience. Blue and red are used to blur the backdrop to gradually introduce colour relationships into the image. The jellyfish in the lower half of the image uses a lot of water to collide with the blue, making it appear to be looming and slowly moving upwards. However, because the jellyfish itself has been processed to weaken its shape, it appears in a sort of non-existent effect, and the image creates a blurred visual effect.

Interpretation: The effectiveness of the paper is used to analyse this experimental activity. When the water-colour pigments are expressed on semi-cooked rice paper, it is challenging to produce the effect of dyeing. Half-cooked rice paper has some bleeding properties, but the bleeding is not noticeable, and it will not make a distinct outline edge. It is difficult to create overlaid effects because dyeing is not properly connected between each stroke, creating an uneven colour effect that also makes it simple to generate harmonious colour changes when it is piled and collided. Mineral pigments, which can cover colour, are therefore thought to be used for colour accumulation and contrast enhancement. such that the resulting texture effect frequently has a hazy appearance.

Judgment: This experimental work's textural effect is a result of the properties of semi-cooked rice paper. Other mediums are required for modern boneless painting methods, and the given textural result is more typical of contemporary painting. It is not constrained by conventional boneless painting methods. Images and feelings must be handled.

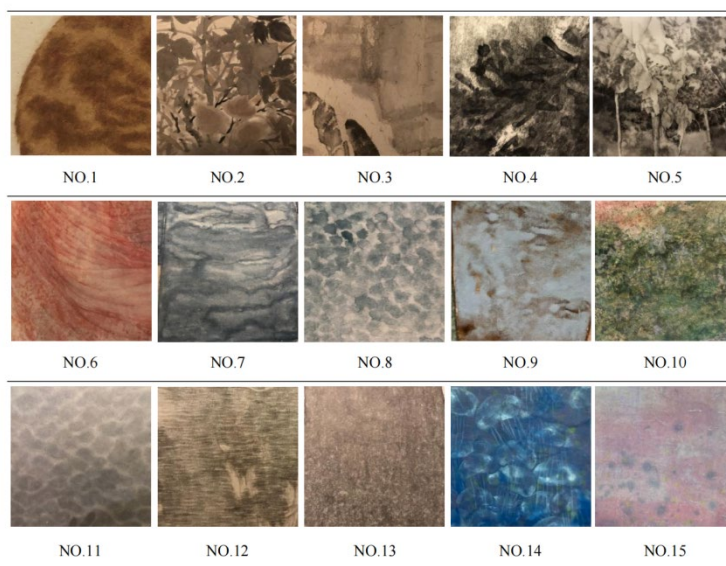


Figure 7 Experiments on various texture effects of modern boneless paintings on cooked rice paper

Table 3 Analysis of the texture effect of sample 3 modern boneless painting

Figure 3	technique	moisture		pigment		texture effect	visual feeling
		many	few	water color	mineral color		
	hit the water and hit the powder	•			•	No obvious water mark, easy to pick up color, produce gradient effect	Shock
Semi-cooked rice paper	color accumulation and ink accumulation		•	•	•	There will be a bleeding effect, the color is easy to reconcile after stacking, and the effect is relatively soft	Femininity
	water flushing	•		•	•	The color will not leave a visible mark when the water dries, and will blend with the paper to form a block	Sense of ease

5 CONCLUSIONS

Numerous texture effects of contemporary boneless paintings have been achieved through research on the performance of various rice papers and experimentation with modern boneless painting techniques. Such expected experimental results demonstrate that the research's course is correct. The experimental results show, on the one hand, how different types of rice paper can affect the texture of modern boneless paintings. On the other hand, they also demonstrate how important it is to conduct in-depth research into the medium of modern boneless painting if modern boneless paintings are to advance and innovate.

Research on the performance of various rice sheets and experimenting with contemporary boneless painting techniques have led to the creation of several textural effects in contemporary boneless paintings. These anticipated experimental outcomes show that the research's route is appropriate. The outcomes of the experiment demonstrate, on the one hand, how various varieties of rice paper might impact the texture of contemporary minimalist paintings. On the other hand, they also show how critical it is to carry out in-depth analysis of the contemporary boneless painting medium for modern boneless paintings to progress and innovate.

ACKNOWLEDGEMENT

No acknowledgement to anyone is necessary.

FUNDING

This research is not funded by any organization it is individual expenses.

AUTHOR CONTRIBUTIONS

Duan Feifei as the main author played a role in collecting data, planning research tree and delegate task for research member, while Issarezal Ismail as the corresponding author produced an analysis based on data and literature, and Ishak Ramli conducted literature review and methodology.

CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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