Abstract. Ink animation is a combination of traditional ink painting Chinese visual elements, shape characteristics, aesthetic taste of animation works. Ink animation absorbs China traditional painting form and aesthetic taste, so the traditional ink painting art features are similar, very obvious at the same time, the ink animation as a performance in multimedia the media on the dynamic form of art, has its own characteristics. This paper is from non-semantic communication angle, elaborated the ink animation unique visual elements of the composition, spatial expression and aesthetic taste, and comparison of ink animation in artistic expression of the advantages and limitations of space in the realistic performance, simulation the plot and time arrangement, points out the future development trend of ink animation is its artistic appeal, emphasizing its non-semantic communication advantages, out of a moving painting art The road of Art.

Keywords: Water ink animation, Non-semantic communication, Ink painting, Development prospects.

Introduction
Ink animation refers to the use of Chinese visual elements of traditional ink painting animation works, the creation peak in late 1950s to 1980s. Compared with the traditional line coloring 2D animation, ink animation absorbing Chinese ink painting modelling language and art forms is a more rich performance. But at the same time, as the ink animation keeps the ink painting artistic characteristics, the color performance, the performance of space form,
etc., are not like traditional animation that use the natural shape, and the need for reform of the specification in the form of painting and aesthetic taste, it has put forward higher requirements on the level of animation designers. Compared with the traditional two-dimensional animation, ink the animation in the specific image, the spatial relationship of semantic information to convey slightly less than, but due to the absorption of painting language, the visual and psychological sense reception, visual, rhythm control and other non-semantic visual communication have obvious advantages.

Non-semantic communication, namely visual environment, visual effects of visual elements have no semantic of produce, because no concept and other factors in the communication process, but by the influence of emotion and mood to convey content, so the communication is synchronous, concealment and emotional communication and ink animation advantage. Due to the large number of absorption of the style of painting language and aesthetic taste, the dynamics of real things, and the performance of space is slightly weakened, but in the artistic appeal and visual elements of emotional feelings of these non-semantic have very obvious advantages. Based on the non-semantic communication to convey the advantages and ink animation in the non-semantic communication advantages, deduce the development direction of ink animation.

The Definition of Non-semantic Communication and Its Communication Advantages

Non-semantic visual information and non-semantic visual communication. The semantic information of visual information, which refers to the corresponding visual elements with the corresponding elements in the real world, which can describe the reality and visual correspondence and anaphoric relations, in simple terms, the semantic information of visual information, which is a visual information corresponding to the things or be the corresponding relationship exists in the reality. And the visual information in non-semantic information, refers to the color of the visual information in the graphic shape layout, independent contents of visual elements.

Non-semantic visual communication is to rely on non-semantic visual elements to complete visual communication. The non-semantic visual message corresponding to the real world is not independent of things or relationships, but in the process of communication can affect the audience's emotions, feelings or convey sexuality. For example using a more gentle curve graphics rendering, graphics rendering, image content is the semantic information, and the line shape caused by visual experience is non-semantic content, the audience in determining the visual content graphics depicted by observation at the same time, will also accept non-semantic visual communication to convey information, the "soft" the non-semantic information of visual feelings will be added in semantic transmission of content, form and content of unity feel whole.
The communication advantage of non-semantic visual communication.

To produce a clear concept of visual information, semantic visual, non-semantic visual communication mainly to convey feelings, emotional experience and other information, the effect of communication with synchronous communication, hidden communication and emotional communication three advantages.

The advantage of non synchronous semantic visual communication, which is in the process of visual communication, non-semantic communication and semantic communication at the same time, the former does not squeeze the latter convey time, also to strengthen the overall communication effect. Through the way of information integration in the visual environment, and semantic visual communication often occur simultaneously in visual communication of non-semantic, for example the audience watching the semantic information of image recognition, at the same time, which is accepted as inevitable constitute the visual elements of the image, the visual elements of the influences of non-semantic visual communication, and thus in the visual communication process, not occupy language of visual communication to convey visual communication of non-semantic space. At the same time, due to the semantic and non visual communication semantic visual convey time consistency, the message will usually produce interactive, non-semantic convey the emotional information conveyed by the will Combine with the conceptual information conveyed by semantic visual communication, and further strengthen the communication effect.

Non-semantic visual communication hidden advantage from non-semantic visual communication does not have a clear concept of information, but influence the audience's emotions, thus completing the visual communication to convey emotion, emotion. Because in the communication process of non-semantic visual communication, the audience will not get clear, due to the nature of the corresponding information. The audience in a non-semantic visual communication is often very difficult to pay attention to the existence of non-semantic visual communication, and therefore accept its dissemination of information, visual and psychological feelings, visual information will be accepted due to its spontaneous, of no doubt.

Non-semantic visual communication to convey emotion advantage from non-semantic communication to the feelings and emotions as the main content of the message. In semantic communication, emotion and emotion to convey emotional or emotional reaction can be triggered only by the image of reality, the audience's visual and emotional experience, to convey emotions or feelings, the relative effect of communication inferior to convey emotions and feelings directly to the non-semantic visual communication.

In excess of visual information in visual environment, the audience of visual information and ignore the suspected case of a serious situation, the non-semantic visual communication because of its synchronous communication, hidden communication and emotional communication three advantages, has a broad space for development.
The History and Current Situation of Water Ink Animation

Ink animation, which uses China traditional ink painting as a visual language of animation works. Ink animation not only in the visual elements on the other limitations of traditional animation breakthrough was two-dimensional color, will ink, or change into the animation visual language, the animated image also Chinese absorption of traditional Chinese ink painting style, even directly with the famous classic masterpieces in the visual image. In the picture composition, ink animation also absorbed a lot of composition and space expression method China landscape painting, enrich the animation space representation.

Research and production of ink animation began in 1950s 1959, Shanghai art film studio, the first black and white ink animation experimental fragment <frogs diving> test success, the visual language used in ink animation creation opens a new space, in 1960, Mr. Qi Baishi ink painting modeling based ink animation <Little Tadpole Looking for Mother> made extensive use of the ink painting language and other methods to organize the spatial arrangement of the picture, very good reflection of Mr Qi Baishi's painting interest. Mainly by the 1963 shooting of represents the <reed pipe> animation, after the 1988 shooting of <Landscape feeling> and other works, in 1980s, along with the development of animation into foreign cartoon industry and the number of the creation of ink animation has decreased.

Since twenty-first century, the development of ink animation by the audience aesthetic tendency of the change of foreign animation style impact, especially the impact of high requirements of ink animation to the creator's ability and the cultivation of painting: ink animation China absorbed a large number of traditional ink painting visual language, image modeling, composition form and aesthetic taste, so the ink animation creators not only need to master the animation creation, also need to Chinese traditional ink painting "lift and press, and experience of ink rhyme interest" pen and ink techniques a thorough understanding of the characteristics of traditional ink painting, other words, familiar with Chinese traditional ink painting and aesthetic tastes can be reflected in the creation. Therefore in ink animation creation history and many excellent ink animation not only in the creation of excellent traditional painting training animation personnel involved, even a large amount of use The image and the famous painter in the painting elements, such as <Little Tadpole Looking for a Mother> from Mr Qi Baishi's Image ten in the drawing of <the frog out of the mountains>, animation well absorbed Mr. Qi Baishi ink taste, such as the dynamic strength of tadpole tail, shrimp in the water dynamic tentacles swing. Transparent shrimp body charm, are all inherited Qi Baishi's works painting techniques and aesthetic taste; the use of Mr. Li Keran created a cowboy and cattle image in the <reed pipe> . even the way from Mr. Li Keran borrowed drawings, hanging up to observe its shape and absorption by copying the visual elements, appreciate the aesthetic taste. Nowadays, ink animation creation in the trough period, the number of ink animation creation of large-scale integrated rarely, various forms of ink animation in animation creation also accounted for the overall number of According to a very small share, this situation may be improved in the future with the overall
improvement of the artistic level of animators and the prosperity of ink painting.

**The Unique Modeling Language and Aesthetic Taste of Chinese Ink Animation**

With the traditional two-dimensional animation to simplify the modeling method of absorption of natural form, ink animation absorbs a lot of visual elements, Chinese ink painting style characteristics, composition characteristics and aesthetic taste, and thus has the traditional line drawing coloring of 2D animation has not visual effect.

**The reflection of ink painting in traditional ink painting.**

Ink is the traditional ink painting’s basic language, it can be divided into two complementary parts. The so-called brushwork and ink brushwork, line drawing, traditional ink painting, not only the lines used to separate the description of the shape, its smooth degree, turning speed, quality and other factors is also represented an important means of shaping things texture. The picture of the overall atmosphere. For example in the traditional Chinese painting, depicting the drapery with lines more famous, widely used there are more than ten kinds, for example, used to describe the performance of silk products, elegant and smooth, the wind dancing texture, shape elegant and clever characters of the ancient Tiffany twisted; used to describe linen texture, hard turning performance, shaping the solid structure of the nail head tail tracing and so on, and the painter for specific works, not widely used line technique is beyond count. The so-called Mexican law, Jimo and water, with a brush dipped paper as the medium, infiltration, because the ink and water ratio, the degree of infiltration of the brush, brush to paper pressing movement and so on, have thick, pale, dry, wet, coke and other different ink effect. China in traditional ink painting, ink performance has been is the focus of research target of ink painting, especially the landscape theme in Chinese painting, a variety of cunca effect not only to the light and shade relations, is an important means to create a texture of rocks and trees, the atmosphere of the screen.

Ink animation has absorbed the traditional ink painting interest, and combined with the art of its own characteristics, to give more time and space dynamic change, making it a very expressive visual language. Using the technique of ink animation in the animation, greatly enhanced the performance of power lines, the original only as a form of contour line, does not have the performance of lines, developed into a dynamic, texture, movement speed and other aspects of performance, can effectively carry out non-semantic communication lines. For example in "Little Tadpole Looking for her Mother", which embodies Qi Baishi’s animation using dynamic and texture line shape the shrimps and texture techniques, dynamic performance and advantages of combination of animation, accurate depict the shrimps in the water swing manner, made the traditional two-dimensional animation lines to show visual communication effect. The use of traditional ink painting ink, also makes the color in two-dimensional animation style is rich, is no longer confined to the
simple color gradient, switching and the imitation of nature, texture changes increased the dry bias. At the same time, the animation also use its dynamic performance advantage, dynamic contact action will ink painting brush and paper ink in painting and shades of wet and dry process, and further enrich the ink performance space, such as in "landscape of love", the side edge drawing photography technique, the ink from the brush on infiltration into the paper on the dynamic integration into the animation, the dip, diffusion, paint and so on the dynamic performance of the action painting add animation, produced very interesting visual effect.

The absorption of traditional Chinese ink painting by water ink animation.

Which is different from the perspective of Western painting, Chinese traditional ink painting has not complete and clear reflection of the real world as the painting core, its performance in the real world tend to have more performance of scatter type composition, relative to completely follow the objective law of Western painting, scatter China traditional ink draw the composition more freely, so it has more emotional space. Such as the same to the natural environment as the theme of traditional Chinese landscape painting and landscape painting composition contrast, landscape painting as not entirely follow the natural environment image of reality constraints, to create atmosphere through the visual form of picture arrangement for example, the upper rocks form in the picture, and the bottom is covered by clouds and other visual elements, forming a towering, full of pressure and visual perception, or horizon segmentation Lift through the surface elements such as the segmentation, constitute the landscape layers away visual effects, to create open profound visual experience, while the western landscape painting is to follow the real world image constraints, can only be carried out by the composition of the real scene, the composition of the performance and structure of nature is very limited.

Similar to Western painting, some realistic animated pictures because of this film by mechanical equipment and chemical film directly reflects the impact of the real world of art form, with natural images and scenes of exaggerated deformation, thus its composition followed the real image of the world vision of arrangement of images according to the visual rules. And some arrangements in painting two-dimensional space image such as animation, paper-cut animation, animation, more graphic visual image will be placed in the same plane of the visual space, there is no corresponding relationship between the reality and performance space. While the ink animation is mature and has absorbed a lot of ink painting performance the composition, namely to create a certain visual space of reality, and is not affected by real space constraints, with strong visual emotional expressive visual composition. For example, in the <Landscape feeling> Animation, the scene is the use of a large number of Chinese landscape painting composition and arrangement of visual elements, create a successful open distant visual environment.
The application of water ink animation to the expression of traditional water artistic conception.

With the western painting of the "true" written "beauty", through the planning and performance of a carefully arranged, completely real scene environment, to play a show to convey the aesthetic feeling of different concentration, after China painting authenticity on the aesthetic and convey the Chinese traditional ink painting never bound in the description of the real world, but focus on the external nature of the world through the painter perception and understanding of nature, into the emotion and experience, and through the visual image conveyed in the picture, to achieve feeling and scenery, meaning and image, convey its unique aesthetic appeal. With the traditional ink painting, the image of things, picture composition, ink taste, all this is to create a picture of the aesthetic experience, and in order to impress the audience and the service.

The traditional animation of the visual image of the main source of reference for film and graphic, the former is to rely on the typical real world image after careful arrangement and selection to the performance of the aesthetic orientation of visual elements; the latter relationship is completely limited to two-dimensional, three-dimensional space interval and the reality is far closer to the visual aesthetic the moves of the painting "instead of space, scene" simulation. While the ink animation absorbs the traditional ink painting attaches great importance to the whole picture to convey emotion, artistic conception as the center point of view, the visual elements and structure of the screen, skip to the "real world image" as the media, direct transformation and dressing on the visual image, will the organization directly convey the visual feeling and aesthetic target, not the most true, is not the most correct, visual elements and visual elements is the most expressive framework to convey the complete picture, do Law is undoubtedly enlightening.

Advantages of Ink Animation in Non-semantic Communication

Ink animation to absorb a large number of visual elements Chinese traditional ink painting, image modeling and mapping method, inheriting the aesthetic taste and artistic conception Chinese traditional ink painting, because the traditional ink painting based on absorption of natural image, create a very expressive, suitable for visual elements and screen space structure in shaping artistic conception. So in the picture visual elements itself conveyed the non-semantic communication occupies a distinct advantage.

The advantages of ink animation in visual elements.

Compared with traditional animation, water ink animation has three aspects: visual line, color and sculpt. As an important element of traditional Chinese ink painting of visual expression of traditional ink painting expressive line can be said very detailed, for the performance of the texture lines, lines to control the atmosphere of the screen, the infection lines form of emotion, and subject in traditional ink painting have been studied very detailed and complete and reliable solution. Therefore the ink animation can use the traditional ink painting in the lines of research results, through the screen in the form of lines,
shades of wet and dry, the center position and other factors to influence the audience emotions, the screen artistic conception. For example in <conditions> landscape ink animation, animation creator is the conscious use of strong and powerful lines, to strengthen the animation atmosphere, enhance the emotional expression of animation. Color, ink animation is the main advantage of research from the ink painting ink. The traditional ink painting, especially a landscape painting, the ink effect in the study is very deep, and achieved very rich results, ink and water on the rice paper penetration of the dynamic, brush and paper interaction.

**The advantages of ink and Wash Animation in composition space.** The composition space of traditional ink painting has been to screen emotions and atmosphere for the purpose of the natural space depicted in "wonderful in between like and not like" state, the audience can find from the composition space of traditional ink painting to the natural traces can be with the real world visual image link but at the same time, the traditional ink painting has not been fully bound by nature, the ultimate goal of the painting is still of artistic expression, so the spatial approach also has a strong artistic expression. The reference and absorption of the ink animation composition space of traditional ink painting arrangement method in the creation process, thus obtained traditional animation is different from the real space simulation and two-dimensional spatial distribution based visual space construction method, which has very obvious advantages. For example, to convey emotions and feelings in the ink animation. <The Little Tadpole Looking for Mother>, animation creators abandoned the two-dimensional space structure of the traditional graphic animation, the composition form of traditional ink painting of flowers and birds, to get a strong artistic effect, so that the audience watching the story at the same time, accept the rich emotion and artistic appeal of non-semantic visual information.

**The Insufficiency of Expressive Force of Chinese Ink Animation**
Compared with the traditional ink animation, animation has its unique visual language, picture structure style and aesthetic taste, which comes from the traditional ink painting elements in one hand to strengthen the artistic appeal of ink animation, strengthen the ink animation non-semantic communication space. But at the same time, because of the traditional ink painting is pure portrayal of the real world of nature is not, but after the transformation, the most suitable visual elements in ink painting and ink painting aesthetic environment, its operating environment is based on the painting paper, so ink animation carries on the reference and application, there have been some manifestations of inadequacy.

**The visual representation of water ink animation is limited.** The visual elements of ink animation from a large number of traditional ink painting elements, but due to the traditional ink painting is not good at the real performance of the real world, and its operation conditions in the paper plane
drawing, therefore, the use of traditional ink animation elements get stronger visual representation and non-semantic communication effect at the same time, also inevitable the influence of the visual elements of semantic space, resulting in the visual elements of ink animation in the semantic expression is not intuitive.

The visual elements of the semantic expression of ink animation visual problems, refers to the use of ink animation from traditional ink painting visual image of the deficiency in the other aspect of realism, namely Chinese ink painting visual images have certain symbolic rather than realistic painting. Completely symbolic visual element, refers to the ink painting in the long process of creation, because of its performance requirements and convention, making some visual images from the depiction of the real world, in turn through the symbolic refers to performance, this situation is more common in the literati painting in the Ming and Qing Dynasties, such as Mozhu painting, its visual elements and absorb a large number of calligraphy art modeling language the bamboo, bamboo is depicted into drawing image meaning and strong expressive and calligraphy interest symbols. And because of dynamic presentation and need a more intuitive visual image, And the face of the audience do not necessarily have strong ability to appreciate traditional ink painting animation, symbolic visual elements of traditional ink painting needs renovation and re rendering, so that it can be more intuitive performance of its semantic content.

**Water ink animation has limited dynamic performance ability.** Dynamic visual elements of ink animation, the reason is that traditional ink painting pursuit of tranquility, so the visual image showing the movement trends tend to be less intense, this is reflected in the characters is particularly prominent, and the need for dynamic image animation, dynamic performance of traditional ink painting in the visual image is obviously insufficient. For example in ink animation <reed pipe>, as the characters are positive close-up image difficult to directly from the part through the painting of the visual model can be expressed in the form of animation, so as to absorb in the creation of comic strips and other other art image, to make up for the traditional ink painting in the character and dynamic character a close-up of the blank.

At the same time, the dynamic visual elements of ink animation, painting properties static performance also comes from traditional ink painting: the traditional ink painting is a static picture form to be rendered, so the visual image of the dynamic multi choice number visual form to be typical and relatively stable performance, while the static action like this stage debut show, and the animation practicability is limited, the need for re creation on the basis, in order to meet the demand of animation dynamic presentation. For example ,in the animation of the <Little Tadpole Looking for Mother>, animation creators re-creation of Mr. Qi Baishi was coming to <ten in washeng back> in the ink painting, which is in accordance with the dynamic animation showing the demand, achieved good communication effect.
In additional, the ink animation and static set of visual elements, aesthetic orientation has ink animation to focus on the picture of the atmosphere, but also makes the common elastic deformation animation, dynamic exaggeration creation technique, difficult to use in ink animation, which further weakened the ink animation on the dynamic performance. Therefore, the ink animation case statistics of visible, the beauty of artistic conception of ink animation showed more serene picture of beauty and feeling, is relatively less intense action scenes of the case.

**Water ink animation picture space performance ability is limited.**

Due to the absorption of the artistic conception of traditional ink painting and visual elements for static rendering in traditional ink painting, compared with other forms of animation, there are some shortcomings of ink animation in terms of performance space. The space performance of traditional ink painting is a reference to create natural form, has its own characteristics and other performance, the performance of a method of composition with the aim of the artistic composition of ink painting. Although has a long history and mature technology in various forms, but because of its artistic form as the painting paper, which will be transformed into animation composition when the inevitable emergence of a lot of blind expression: for example in traditional ink painting, it is very difficult to find such a reference the picture space form motion profile, and the corresponding shot in the animation often appear. Therefore, ink animation in traditional Chinese painting composition At the same time, a large amount of re creation is required to compensate for the incompatibility between the static picture and the animation model.

**Ink painting animation, the ability to display time limited.**

Ink animation inherited the ink painting aesthetic and modeling language, so the use of lyrical style to build the whole work, to build the structure of animation prose overall time sequence and structure, the picture structure, visual image, visual spatial performance factors, have to bear quickly and finely montage switching too, set up the scene switching fine may seriously affect the ink painting atmosphere and aesthetic system. Therefore, the ink animation is restricted seriously in the overall structure of time planning, it is often difficult to use compact short time lens slices nervous, the structure of fast and large time compression ratio therefore, the performance is very serious time limit. This time performance limit on making the ink animation plot is limited seriously, it is often difficult to show The fierce, fast and difficult for the animation story plot, time compression and tension greatly, so the existing ink animation works with similar plot structure of prose poem, through the story line is relatively smooth and uniform time to adapt to the ink animation limited time performance ability.
Perspective of Ink Animation from the Perspective of Non-semantic Transmission

Ink animation absorbs the visual elements of traditional ink painting and aesthetic features, in obtaining high artistic appeal and non-semantic communication ability at the same time, is also a traditional ink painting style and aesthetic limitations, its portrayal of the natural environment, the natural form of the dynamic performance of space, has the obvious insufficiency on the time of the performance. Therefore, the ink animation to make up for their lack of performance at the same time, highlighting their performance advantages of part, because of its inherent tendency as the starting point to plan its own direction of development.

Ink animation has a strong artistic appeal and non-semantic expression, therefore, the development of ink animation should be inclined to artistic expression and aesthetic taste of art to convey the cartoons, rather than entertainment cartoons. The visual elements of ink animation, picture structure and aesthetic taste, determine its strong artistic expression and non-semantic communication at the same time, the semantic communication, to reflect the reality of the world, on the dynamic performance of time, space, there are obvious shortcomings, it is not suitable for performance of fast-paced plot, common factors rich action and other entertainment animation. At the same time, the high requirements of ink animation creators also greatly improve the ink animation creation cost, making it difficult to adapt to the low input Entertainment Animation, high cost of the environment. Therefore, the future development prospects of ink animation in animation art, not a lot of popularity, making it an ordinary form of animation, but as a real art, for higher artistic appreciation and promote the spirit of traditional Chinese ink service.

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