

Appreciation and Analysis of Liu Guohui's Realistic Ink and Wash Figure Paintings

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Abstract: *Liu Guohui is one of the representatives of modern Chinese realistic ink and wash figure painting. He has been exploring the use of realistic ink painting for figure painting, trying to achieve both form and spirit. His paintings have diverse characters and focus on realism, which makes art and life closely linked, and is full of deep concern for people's real life. This paper analyzes the artistic characteristics of Liu Guohui's realistic ink and wash figure paintings from the problems of realistic ink and wash figure paintings and the inheritance and innovation of Liu Guohui's paintings.*

Keywords: *Liu Guohui; realism; ink painting; figure painting*

Since the beginning of the new century, realistic ink and wash figure painting has once again received attention as a figure painting that expresses reality and a thematic creation that shapes contemporary humanistic images. Liu Guohui is one of the representatives of modern Chinese realistic ink and wash figure paintings, with rich contents and different styles. As a modern artist, Liu Guohui has been trained in classical Western painting, and has absorbed nutrients from Western realistic art. He is committed to the integration and innovation of traditional ink painting figures and realistic techniques, and has achieved certain achievements, which have far-reaching influence on the development of Chinese painting. Influence.

1. The Development of Realistic Ink and Wash Figure Painting

Realistic ink figure painting is a category of Chinese ink painting. It generally refers to a new category of Chinese and Western fusion that emerged from the 1930s, in order to adapt to the changing demands of the times, introducing Western realism and scientific modeling concepts, and improving Chinese painting. [1] The essence of realistic ink figure painting is closely related to realism. People-oriented and humanistic art is an artistic style born from the collision of Western realism and traditional Chinese painting concepts.

The realism advocated by Xu Beihong had the greatest influence on Chinese figure painting in the 20th century, and the painting system founded and developed by Xu Beihong and Jiang Zhaohe played an extremely important role and significance in the development of Chinese figure painting. Liu Guohui conducted in-depth and meticulous research on Xu Beihong and Jiang Zhaohe's uniqueness in image processing, composition, and brushwork in figure painting. into the tip of the pen.

Fang Zengxian and Zhou Changgu, representatives of the Xinzhe School of Painting, created more distinctive realistic ink and wash figure paintings. They accept the artistic concept of the new era in their painting creation, pay attention to the rigor of modeling, and on the basis of realism, combine the interest of traditional Chinese calligraphy lines with the charm of brush and ink. To a large extent, it injects the spirit of freehand brushwork and the beauty of brush and ink into the realistic modeling, and improves the image expression of realistic ink and wash figure paintings.

Contemporary ink and wash figure painting pursues the expression method of figure image by combining realism and stillness, and strives to shape figure painting with free brush. Using the image modeling method is to change the composition, abstraction and expression of the brush and ink, recreate and sublimate the objective image, and finally achieve a high degree of unity with both form and spirit and scene blending. In the contemporary realistic ink painting circle, Liu Guohui is regarded as the second generation of powerful generals of the Xinzhe School. With his talent and perseverance, he not only inherited and developed the realistic ink and wash figure paintings of "Xu and Jiang", but also absorbed more nutrition from the Xinzhe School. Achievement.

2. The characteristics of realistic ink figure painting

The modeling nature of Chinese realistic ink figure painting is a fusion of Chinese and Western, realistic, people-oriented, and full of humanistic care.

2.1 Expressive characters

"Qi Baishi" is one of the literati freehand paintings painted by Liu Guohui, mainly portraits. The old man Qi Baishi was painting at his desk, wearing a simple hat, a pair of reading glasses on his nose, and a gray beard hanging on his chest. I saw that the old man was concentrating on painting, pressing the corner of the paper with his left hand, and holding a brush with his right hand, and the tip of the pen was touching the paper. In Liu Guohui's painting, the eyebrows and eyes of the old man Qi Baishi are moving, and the outline of the body is simply summed up in a few strokes. He combines Western realistic art with traditional Chinese figure painting, and conveys the spirit of the master in his sloppy brushwork. This overall highly refined realism and partial stacking and shaping have produced a visual effect that is magnificent from a distance and infinitely mysterious from a close view.



Liu Guohui painted a number of literati freehand paintings, in addition to "Qi Baishi", there are also "Zhu Qizhan", "Huang Binhong", "Wu Changshuo", "Pan Tianshou", "Zhang Daqian" and other artists[2], mainly portraits, Pen and ink outline the vivid spiritual outlook. "Huang Binhong" shows the solitary figure of the master. The brush and ink are of equal density. The fine grass and the rock-like body are integrated into one, showing the transcendence like washing and refining in the skilled place. While "writing" the character's temperament, Liu Guohui grasps the interest of the pen and ink, and suddenly sees the character's momentary expression.

"Singer Chengdu" is a work painted by Liu Guohui in 2019. The young singer stands in the center of the stage, plucks the strings with his fingers, and the microphone is erected in front of the singer. "Walk with me on the streets of Chengdu, to all the lights. It doesn't stop when it goes out..." The song seems to be playing right away, which is memorable. Liu Guohui seized a fragment in life, or a small encounter on the street, and used close-up camera techniques and realistic ink to express the singer's demeanor vividly. His brushstrokes fly, rebuilding the visual elegance, and recreating the contemporary Yixing.

2.2 Ordinary real life

Liu Guohui's realistic ink and wash figure paintings are both sparse and dense, he strives to achieve his inner truth, and pays attention to the shape of the overall picture. He strives to be based on realism, consider freehand brushwork, and make the shape appear different, so as to achieve rich simplicity, complexity and simplicity, and effectively highlight the unique feeling.

Liu Guohui selects materials in the near-original real life, grasps the voice of the times, expresses his moving and even thought-provoking ideas, and conveys the pursuit of the true meaning of life.

"Happy Days" was created in 1998 and depicts three northwestern men who are playing suona, standing and playing suona. Suona is a folk musical instrument in my country. In ancient times, the

poor could not afford expensive musical instruments and had to choose suona, which is convenient, economical and practical. The volume of the suona is large, the tube body is made of wood or copper, and it is conical. The front end is equipped with a copper tube with a whistle, and the end is a copper horn sleeve, commonly known as a horn. [3] Because of the high pitch and loudness of the suona, it is often used in folk celebrations and funerals, such as folk singing parties, yangko parties, drum music classes, and the accompaniment of local folk arts and operas. Three suona-playing men stand in the form of a triangle without any background. Liu Guohui's ordinary portrayal of facing life directly shows the simple northwest men who work hard for a happy event. They are upright men. They are full of energy when they encounter a happy event, full of fresh vigor, and they are also saturated with people who face the loess and turn their backs to the sky. Ups and downs, it is integrated into the whole world of people, and it is a portrayal of the real Chinese people. The brush and ink in the whole painting are concise, and the village wipes are outlined with a large number of ink lines, which shape the strong and powerful torso of the man in the northwest, showing the life echo and spiritual space of the people at the bottom of the region.

In 2003, Liu Guohui created the work "Day", which showed a pair of old people living on the Loess Plateau, basking in the sun in front of the cave. The elderly man is sitting and looking out of the painting, while the elderly woman stands up and looks at the ground as if preparing to leave. The faces of the couple were full of wrinkles, and their eyes were almost squinted into lines, and they seemed even more blurred under the light. I don't know what kind of mood they were in at the moment. The cave door behind them was hung with curtains, and the mottled wood on the door frame could still be seen. Although the Spring Festival couplets on the wooden frame are still there, the red color has faded and brightened. The warm winter sun shines on the couple who are dependent on each other, a scene of old age full of vicissitudes, serene and self-sufficient. This may be the "real day", the most human connotation. Their images and their spirits are intertwined, and their simplicity and fullness convey emotional and spiritual power. Among them are Liu Guohui's attention to reality and the questioning of the heavy life.

"Clear River" is a work created by Liu Guohui in 2006 that depicts real life. The painting shows two women leaning over to work. A woman with a red ribbon tied around her waist holds a pole and bows her head, as if she is looking for something; another woman is standing side by side with her, bending over and stretching her arms to fish for something in the water, in front of her with a bamboo basket. The background of the picture is a large area of white ash, the facial expressions of the two women are not clearly visible, and the ankles are submerged in a piece of ink, which has the effect of splashing ink. The clothes on the two women are short-sleeved and long skirts, showing a touch of off-white. The diagonal composition method is adopted, and the modern composition concept is integrated into the structure level, and the characters are more vivid.

Liu Guohui also painted many works of such themes, such as "Miners", "Young Workers", "Jiangnan Village Girl", "Dai Girl", "Shepherd", "Old Woman", "Hamburg Pottery Artist", and The old man with red dates, the Yi people waiting for the bus on the roadside, the pilgrims in front of the Labrang Monastery and other people of all kinds, he painted their joys, sorrows, sorrows, and customs. Combining significant local folk elements, the exploration of realistic ink and wash figure painting, It highlights the high emphasis on emotional rendering and spiritual display. The English poet William Wordsworth once said that it is composed of "small, trivial, forgettable, but full of acts of kindness and love"[4]. Liu Guohui's work is a simple and priceless gesture, a visual tribute to Wordsworth's "Song of Stillness and Sadness of Humanity".

"Century Tide" is a huge long scroll created by Liu Guohui. It has 8 lengths. It has three parts: "Out of the Mountain", "The Foreign Girl", and "Catch the Tide". This work is still his masterpiece that is close to life and pays attention to reality. He not only expressed sympathy for the living conditions of the working people, but was also full of questioning and thinking about culture and life. He has insight into the development status of society, and describes the unique phenomena of the new era. He shoulders a sacred sense of social responsibility and mission, and is full of humanistic feelings.

2.3 The unique value of pen and ink

Brush and ink have a relatively independent value in Chinese painting and cannot be ignored. "As far as the figure painting as a whole, the brush and ink we need is not for showing off, but for creating a moving artistic image. Paintings that have been painted for decades, in a word, 'shape' and 'god'. "[5]

On the basis of inheriting the traditional brush and ink, Liu Guohui combined the methods of hooking, drawing, and dots in the freehand flower and bird painting of the New Zhejiang School with the choke method, developed the muddy method, grasped the pulse of the times, and combined with the scientific modeling concept to achieve. The brush, ink, shape and spirit of realistic ink painting are one. The Chinese painting "May Fourth Movement" completed by Liu Guohui, Yuan Jinhua and Sheng Tianye in 2009 is an interpretation of the perfect combination of realistic image and brush and ink. The "May Fourth Movement" was an epoch-making event in modern Chinese history, marking the beginning of China's new democratic revolution. [6] Liu Guohui, Yuan Jinhua, and Sheng Tianye chose the "May 4th Movement" event to create the theme of major historical themes, abandoning the flat and straightforward painting method, but using a new perspective, concise and general brush and ink to show the student team is marching. The painter carefully arranged the whole picture, and handled the density of the characters, the virtual reality of the space and the shape of the characters well, so that the characters were vivid and real.



"Grandmaster" is one of the most important works of Liu Guohui's recent paintings in 2017, and has been highly praised by the industry. He juxtaposes Qi Baishi, Huang Binhong, Xu Beihong, and Lin Fengmian, four masters with different painting styles, and the interlacing of time and space reveals the original intention of the new era artists not to forget the tradition and the deep respect for the four masters of painting. Liu Guohui used a variety of brushes and inks to depict the four senior painters with different styles. They are arranged in order according to the historical time of their existence, standing in the time and space of history. This painting not only shows Liu Guohui's superb artistic expression skills, but also shows the author's interpretation of the development path of modern art history, and also reflects his independent thinking on the art of ink figure painting.

3. Conclusion

Liu Guohui is committed to combining traditional Chinese ink and painting with figure modeling in his painting creation, and drives practice with theory to achieve both form and spirit. The characteristics of Mr. Liu Guohui's creation are: focus on real life, with changeable brush and ink, concise and vivid character modeling. He emphasizes his own style in his paintings, does not stick to worldly vision, and dares to be himself. In the new century, Liu Guohui has made great achievements in realistic ink and wash figure painting, and has pushed ink and wash realistic figure painting to a new level, playing an irreplaceable role in the inheritance and development of contemporary Chinese figure painting.

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