

Study on the Linear Expression of He Jiaying's Meticulous Figure Painting

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Abstract: The linear expression here refers to the feeling given to the viewer by the texture and quality of China's line drawing. Linear expression is the combination of the painter's stroke trajectory, technique treatment and emotional transmission. It is a particularly valuable theoretical research in the creation of Chinese paintings to improve the overall expression of works and further analyze the characteristics of linear expression. This article is based on the author's personal understanding of the linear performance of He Jiaying's meticulous figure painting, and discusses the linear performance characteristics of He Jiaying's meticulous figure painting and the author's personal enlightenment from the perspective of linear performance.

Keywords: Linear performance; He Jiaying; Meticulous figure painting; Freehand brushwork; Emotional transmission; Line modeling

1. Introduction

Line drawing is a very important artistic technique of national painting in Chinese painting. After more than 2000 years of development, line drawing has changed from the simplest expression of outline to the expression of artistic interest. Linear expression is the public's cognition of linear feeling, and it is the combination of the painter's stroke trajectory, technique treatment and emotional transmission, which shows the unique charm of objective things' personality characteristics, refining contrast and emotional transmission.

2. The Development of Meticulous Figure Painting Lines

China's meticulous flower-and-bird painting has a long history, which can be traced back to primitive times at the earliest, and has a history of more than 2,000 years. As the main means of Chinese painting, lines have been accompanied by its development and gradually matured.

As early as primitive times, human beings have known how to describe and record things in life with lines, and draw patterns and works of different nationalities, different regions and different styles with general and concise lines, and the forms of expression have also changed from simple to complex, from rough to exquisite. China figure painting in Wei and Jin Dynasties became an independent painting branch. Before that, in the depiction of figures in the Warring States silk painting "The Silk Painting of the Dragon with the Dragon" and "The Silk Painting of the Dragon with the Dragon with the Dragon", attention was paid to the expressive force of line drawing, and the first style feature of China figure painting was line modeling. This is outstanding in Gu Kaizhi's representative work "A Picture of Women's History" in the Eastern Jin Dynasty. Gu Kaizhi modeled a series of characters in the picture with lines, and the lines showed a sense of rhythm in a continuous and natural form. The strength of the lines was slightly controlled, and the "Gao Gu You Simiao" formed since the Warring States Period developed to a perfect position[1-3].

The Tang Dynasty is the period when China's figure painting is maturing, which is mainly manifested in the creation of Taoist and Buddhist figure paintings and ladies' paintings. In the early Tang Dynasty, the tradition of Yan Liben's inheritance was further developed, and his representative work "Bujitu" depicts the historical event of the marriage between Princess Wencheng and Songzambu, which is of political significance. It embodies another feature of figure painting-respecting the big and belittling the small. Wu Daozi's development of the midline in China figure painting is worth mentioning. He permeated with strong emotion in the use of lines, which greatly improved the unity of various

performance factors in painting art. The lines he used to form the image are full of sense of movement and rhythm, which is called "Wu Dai Dangfeng". After the Song Dynasty, due to the rise and development of literati painting, it was difficult for figure painting to flourish because of its subject matter, but there are still figure painters and works worth mentioning. Wu Zongyuan's "The Picture of the Immortal Battle in the Yuan Dynasty" shows the characteristics of "Wu Dai Dangfeng" on the line of use. Li Gonglin's figure painting is good at image-building, and he can draw the characteristics of people from different regions, nationalities and strata, and he is brave enough to break through stereotypes and innovate. The figure painting in Ming and Qing Dynasties was weaker than that in the previous dynasty. Until the elbow period of the late Ming Dynasty, the figure painting was revitalized, and painters such as Chen Hongshou, Cui Zizhong, Ding Yunpeng and Wu Bin appeared. They combined the traditions of Jin, Tang and Five Dynasties with folk art traditions, and were unique outside Zhejiang School and Wu Pai, opening up an artistic road of "Ning Zhuo should not be clever, rather ugly than flattering", which reflected a trend of the times pursued by calligraphy and painting in Ming Dynasty and early Qing Dynasty. The theme is multi-faceted, the shape is exaggerated and deformed, and it is full of decorative interest, and the brushwork is sacred.

From primitive times to Ming and Qing dynasties, lines changed from simple and rough straight lines to complex and varied and delicate curves. Lines have developed into an independent language that can express feelings and played an important and indispensable role in painting.

3. The Basis of Linear Performance

Line is the most basic modeling language in painting creation, which is widely used in all kinds of works of art, and its use is similar to the notes in songs. Linear expression is a way to express opinions, thoughts and moods, and it is the most fundamental and important in China's meticulous figure painting. The lines of China's meticulous brushwork have aesthetic value. Painters can draw various lines showing different temperament and emotions through the amount of ink and color in the brush, the smoothness and the speed of the brush. Painters express their emotions and personality through these lines with different temperament and emotions, which is also the embodiment of the painter's aesthetics[4-5].

The linear expression of China's meticulous figure painting mainly has two functions: figurative and expressive. Object is the linear description of line in the form of objective things; Expressive meaning is the ideological expression of lines in the emotional aspect of objective things. The ultimate artistic conception of China's meticulous figure painting's pursuit of lines is the profound artistic conception of expressing with lines and expressing with lines. In the process of line transportation, the painter's brush transportation skills all reveal the painter's own temperament through the virtual and real turning of the line. Through the lines in the works, people can understand the artist's creative purpose and artistic conception. Chinese painters deal with the objective image of "things", and at the same time pay attention to the calligraphy pen Fiona Fang, which shows different writing interests and expresses different life feelings. Then the line is not only the line itself, but also contains the interest and meaning outside the line, and conveys richer content. It has surpassed the basic needs of simple modeling and become a way for artists to show their temperament, convey their thoughts and express their feelings.

4. The Personality Characteristics of Linear Performance

A line may not be able to show its personality characteristics, but for Chinese painting, the line gradually forms an artistic expression language from the simple description and recording of life style in ancient times. The linear expression itself has no meaning. It is only used by painters to express their own personality characteristics, cultivation realm and connotation when depicting physical objects, shapes and looks, thus deducing a kind of artistic atmosphere of painting from me-or perseverance, or simplicity, or openness, or roughness, or introversion, or depression. The line is pressed with frustration, priority, dry and wet shades, etc. All kinds of changes are closely related to the painter's inner world. In the characterization of his works, He Jiaying abandoned the traditional lady figure of "cutting shoulders and reducing waists" and adopted the way of "balancing Chinese and western things and combining them". On the basis of depicting the real situation of objects, he used traditional painting methods-bone drawing with pen and line modeling, which combined the iron line drawing of China's traditional line drawing and the realistic human skeleton perspective structure of Liu Yemiao and the West, which not only showed the unique modeling charm of lines, but also described the exact body of objective things. In his works, He Jiaying not only pays attention to the human body structure, but also chooses interesting patterns in costume collocation and scene construction. The embellished patterns change with the clothing pattern and posture transition, and show the body area according to the human skeleton structure,

and try to achieve a flat visual effect. He only shows the skeleton structure in the five senses and limbs, but not only the structural relationship in western works, but also focuses on subjective consciousness, and refines the physical modeling form according to the perspective relationship he understands. In He Jiaying's meticulous figure paintings, the line quality is very aesthetic. The works refine and summarize the image of people and make appropriate exaggeration and deformation. The lines used for the skin of the people are delicate, soft and tough, and they are skillful in using pens. The painter uses brushwork freely: in order to outline the outline of thick clothes, he uses tall and straight lines to build the scaffold of the whole work. The linear representation of the trunk is vigorous and dry. Different characters' forms, his handling methods of drawing lines are different, and he also depicts the skin, and the inner temperament of the characters is also different. In expressing all kinds of artistic conception, the skin depicting the image of young women uses lines full of ink, or the dry pen and wet pen that create a romantic atmosphere are used appropriately. No matter how the brushwork is handled, women's feminine beauty can always be skillfully displayed by He Jiaying[6-7].

5. The Linear Performance Refining Comparison

From the perspective of people's visual feeling, it is found that the linear expression of the main figure form in China's meticulous figure painting is related to the refinement and contrast of the figure. Too many details or too many subtle modeling descriptions of characters will produce visual fatigue and affect the relationship between primary and secondary. What impresses people most is the simple and simple image, and then pay attention to and experience the linear performance of its modeling. When its modeling is too complicated and trivial, people's attention will shift to the details themselves and ignore the charm of the subject. In other words, there are many subtle changes in the details of the outer contour of the human body. If it is not summarized and condensed, it will lead to the disintegration and erosion of the sense of turning force of the brushwork. Just like diffuse reflection of light, it will not form a cohesive force as a whole, and the sense of charm of linearity in one go will be weakened, which will further affect the toughness and tension of linearity. The pictographic representation of objects is an important principle in the use of lines, and it is the first element in shaping objects, which should conform to objective things. We emphasize that creation should be based on objective things, and on this basis, we should further shape the image and pay attention to line modeling.

"Women are flesh and blood made of water." Jia Baoyu said this without exaggeration, especially in the face of all kinds of female images depicted in He Jiaying's works, without exception, his hands are soft and his skin is stiff. In order to show such continuous inner strength, pen and ink are not suitable for linear expression depicting the rigid and dry image of men. The strength of the wire is both rigid and tough. The former pays attention to the toughness of linear performance, while the latter pays attention to the elasticity of linear performance, which are indispensable in linear performance. The key to linear expression is the accumulation of strength, just like a state of bondage-"an arrow in the string leads but not sends", which makes people feel the unknown impact force from the deformation of linear rotation, while the toughness of linear softness outside is formed in the shape change of rotational deformation of linear rotation.

Linear expression has certain limitations in the description of modeling. In line modeling, the texture or sense of volume of an objective form can not be described as the texture and subtlety of an objective image, so that the viewer can feel it. In modeling, the "image" is needed to express it, and the stress points are loaded when lifting, pressing, pausing and frustrating the brush in hand, and the lines are deformed when writing, so as to contrast the sense of weight and heaviness of the structure. The change of the stress of the reinforcement line makes the line as strong as the surging power hidden under the surface like "still water is deep". Then, in the creation of traditional Chinese painting, the same line can depict both young women and octogenarians. For example, in He Jiaying's painting "A Picture of a Lady in a Valley", Chinese and Western thoughts are integrated. The lines on the naked woman's body are attached to the modeling, and the skin is delicate and smooth. The dead wooden bridge in the background is solid and heavy, with a freehand brushwork atmosphere. Combining meticulous brushwork with freehand brushwork artistic conception, He Jiaying uses lines with different textures to depict different objective objects, showing the flexible use of line quality and enhancing the expressive force of the aesthetic feeling of the picture.

6. Emotional Transmission of Thread Quality

The emotional transmission of line is the highest level of linear expression. In artistic expression, it tends to enrich the connotation of painting theory. Only by fully conveying the artist's emotional world can we truly show the beauty of linear expression. Pan Tianshou said: "In Chinese painting, the brush line is the frame, so the line is the bone. Bones must have backbone; The backbone is also the quality of

bones. "Bone method" refers to the subject closely related to modeling; "Pen" refers to the grasp of lines, which is used to express objects. Then, in the final analysis, "bone-using pen" refers to the expression method of "bone" line art. The pictographic representation of objects is an important principle in the use of lines, and it is the first element in shaping objects, which should conform to objective things. We emphasize that creation should be based on objective things, and on this basis, we should further shape the image and pay attention to line modeling. The relationship between reality and fiction is an important means of creation. Since ancient times, almost every famous painting has the artistic conception of reality and fiction, and this feature has continued until now. Everything in the world has opposing sides, and there is a relationship between reality and density, so it is very important for us to master this relationship in our creation.

He Jiaying not only has a solid foundation in human body shaping, but also can grasp the inner temperament of objective characters, portray the inner world of the characters delicately and richly, and convey emotions with lines. For example, He Jiaying's work, *mizhi poyi*, depicts a beautiful young woman who is devoted to needlework in northern Shaanxi. There is a striped dress on her leg, and a furry kitten sleeps on the table beside her. The sleeping kitten, with its slender tail hanging down, gives people a sense of peace. Through the unique composition and rich linear expression, the characters' inner feelings are portrayed, making them more vivid and unique. He Jiaying's *Autumn Ghost* creates a fairy-tale dream with superb skills and precise shapes. The girl in the picture closes her eyes as if thinking something. In the gentle image, she feels lonely, the leaves are fluttering in the wind, and the quiet autumn colors seem to be confused by the girl's elegant mood. For the audience, He Jiaying not only accurately depicts the personality characteristics of the characters, but also pays special attention to grasping the inner temperament of the portrayed objects, showing the concept of "expressing the meaning with lines" and "conveying the spirit with lines" vividly, making the character modeling more vivid and unique in the picture.

7. Conclusions

Line is the soul of Chinese painting. Since ancient times, lines have been developing and evolving. From the interesting depictions in the cave to the colorful works presented today, whether it is nail head and mouse tail depiction, willow leaf depiction, or iron wire depiction, they are all constantly tried and explored by ancient people. They do not appear out of thin air, nor are they imagined. Line expansion is a surface, and discontinuity is a point. Through He Jiaying's works, it can be understood that he loves life and his works are rooted in life, combining subjective consciousness with the objective world to showcase his spiritual world in his creations. On the basis of grasping the personality traits and inner temperament of his characters, his brushwork can more accurately grasp the expression techniques of the characters, pay attention to the comparison and connection between techniques and lines, have accurate shapes, have the charm of freehand brushwork, and create a perfect fusion of ink and wash. The line movement forms the picture, showcasing a simple and powerful form of line texture, pursuing the distinct elegance of Chinese meticulous brushwork. According to my personal understanding and application of linear expression, it is reflected in three aspects: on the one hand, it is a vivid depiction of the expression; Secondly, there is a reasonable understanding of the structure and decent transformation; On the other hand, it is the expression of one's own state of mind. These three are interdependent and progressive relationships. In the painting concept, the so-called "learning from nature, borrowing from the past to create new", in addition to learning from previous masters' works, we also need to have our own independent thinking, understand, absorb and apply this, so as to get a perfect display of our own personality characteristics, and gradually form a unique Artistic language.

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