

On the Application of Texture Techniques in Fangzheng's Meticulous Figure Painting

Shuang Liu*

Sichuan Minzu College, Kangding, 626001, China

*Corresponding author

Abstract: As an important part of modern painting works, texture has been paid more and more attention by people. The continuous innovation of painting techniques and the use of new painting materials make today's painting texture more colorful than before. Each painter has his own unique technique language, Fang Zheng has his own ideas on the use of paper selection and texture techniques. This paper analyzes the application of texture in Fangzheng's meticulous figure painting from the aspects of texture and technique, and discusses the value and significance of the application of texture in Fangzheng's meticulous figure painting.

Keywords: texture, technique, founder, fine brushwork, characters

1. Introduction

With the development of society and economy, new technologies and new materials emerge in an endless stream. In order to achieve the effect of the picture, painters continue to seek breakthroughs, and pay more attention to the use of new materials, new tools, and new techniques in the painting process gradually enriched.

2. Texture

Texture is interpreted as the texture of the skin in the Chinese dictionary, and its extended meaning can refer to the texture of the surface of the object, the changing texture that exists in various forms. Such as criss-cross, uneven, soft and hard, etc., because the material of the object is different, the texture form created will also be different [1]. In the application of texture and painting, different visual and tactile textures of the picture can be formed due to different materials used and changes in material composition.

In the creation of contemporary meticulous figure paintings, the painters try various materials and tools to process and create the paintings, showing a texture effect different from the external nature. This texture effect can not only enrich the work in art form, but also enhance the appeal of the art work, so it plays an important role in painting. In painting creation, texture is a painting language formed by the combination of materials and production techniques. It not only expresses the visual artistic effect expected by the painter, but also a means for the painter to break through the traditional painting techniques to create an atmosphere give the viewer unlimited space to imagine.

3. Development of texture applications

In traditional Chinese painting, the exploration of texture began very early. The "eighteen traces" of meticulous figure painting were also created for the needs of shaping objects. Different tracing methods are suitable for expressing different materials. The expressions of texture used in traditional meticulous figure painting also include: "bumping snow method", "bumping water and powder method", "ink accumulation method", "blowing cloud method" and so on. Chinese painting seeks to express spirit in form, and pursues the rhythm of lines and the charm of color in the picture, so that the texture expression organically integrates the artistic conception of the picture, and conveys a taste of simplicity and borrowing. However, with the development of society, the creation of meticulous figure painting must also keep pace with the times. It is necessary to retain traditional painting elements while making new breakthroughs and showing a new look elements combined to innovate.

In contemporary Chinese painting exhibitions, the proportion of meticulous figure paintings is very large. Each exhibition will have many works of meticulous figure paintings on display, and these works often have the texture effect of production. Lin Fengmian once said in "What Is Our Smooth Road", "The reason why our painters involuntarily walked into the dead end of traditional, imitation, and plagiarism may be because of our raw materials and tools, which compelled us to do so. Where is the place? ... Make up your mind to try on various materials and tools, or try to develop a new tool to replace it, then Chinese painting will definitely have a new way out [2]."

In order to meet the artistic aesthetic needs of modern people, the introduction and practice of texture techniques in contemporary meticulous figure painting meets the needs of contemporary people for diversified beauty and also solves the aesthetic problems of contemporary people. In order to get close to the real society with vivid images and better express rural and urban life, the painters introduced and practiced texture techniques in their paintings, prompting the painters to use an artistic expression language suitable for texture and pictures. The application of texture in meticulous figure painting has gone through a long process of exploration, and the artists have discovered the unique beauty of texture through unremitting exploration.

With the advancement of science and technology, various new materials are constantly being manufactured. There has also been a new development in the art of painting. The main types of textures produced by contemporary meticulous figure painters are the color washing method and the shedding method. For example, painter Tang Yongli used the "shedding method" in the "Dream of Dunhuang" series of works to simulate the mottled and shedding texture of Dunhuang frescoes effect.

Texture production has become an important part of contemporary meticulous figure painting creations. There are various forms of painting tools and materials, such as the use of airbrushes, sandpaper, etc. in the creation of meticulous figure painting. The expression of techniques is also diversified, such as spraying, scratching, foiling, etc., which makes contemporary meticulous figure painting have a wider range of expression and richer visual effects. The types of texture production are also more and more abundant, mainly including kneading paper texture, rubbing texture, inkjet texture, scrubbing texture, additive texture and so on. For example, in Luo Hanlei's "Don't Be Late", the background is sprayed with color to make the background uniform and rich; the texture of rubbing cord flannel is used to draw jeans to highlight the texture of jeans. The method is convenient and makes the picture more realistic, vivid; hand-painted leather-like texture is used on the bicycle seat; coarse-grained mineral pigments are used on the boy's clothes to create a texture effect that can express the texture of the clothes. In Hu Mingzhe's work "Rain", the main character's shirt is collaged with gold foil paper building block texture. On the basis of traditional techniques, he made extensive use of mineral colors, and enhanced the expressiveness of colors by using the graininess of the mineral color material itself. The works of meticulous flower and bird painters Jiang Hongwei and Lei Miao use the scrubbing method to create texture effects. They are often used on the clothes of figures, and the fiber texture of the paper itself is scrubbed to express the texture of the clothes. In the series "The Color of Lace", Fang Zheng uses particles of different shades and mottles to express the texture of clothing flannel, and the large-scale application of the background also has the effect of blurring and increasing the layering of the picture. "Technology is a good expression of function and rationality, and its continuous updating provides a variety of artistic expressions." An image effect created using different tools and expressive techniques.

4. The application of texture in Fangzheng's meticulous figure painting

The painter Fang is a meticulous figure painter from Hubei Academy of Fine Arts. He uses some textures in the meticulous figure paintings to increase the visual impact of the pictures. Fang Zheng has his own ideas on the use of paper selection and texture techniques. Fang Zheng believes that many effects produced in the creation of cooked rice paper cannot be achieved by cooked silk. Therefore, his creation paper is usually cooked rice paper. His work "Waiting for the Wind" (Figure1) shows a woman and some flying feathers. I don't see the wind, but I can feel the wind in the picture. The picture gives people a solemn, elegant and quiet feeling. In his paintings, the background treatment is the technique of scrubbing the texture. After sanding the cooked rice paper with sandpaper, it is only a flat color block from a distance, but it can be seen from a close-up and can be distinguished in this gray a variety of shades, mottled and thick. He first started the draft of this painting, because feathers are floating in the air, so before sketching the characters, he had to use whitening liquid to draw the feathers, and then draw the line draft. The clothes in this painting are made of lace, and the clothes should be hooked with whitening liquid before painting. After I finished hooking the clothes, I started

to make the background, and I used light ink to paint and dye it a few times to achieve the effect I wanted. After the over-dyeing is completed, there will be pen marks, and then use the technique of scrubbing the texture to deal with the pen marks and other parts. Because the black velvet cloth in front of the girl is darker than the background color, it needs to be covered and dyed several times. Lace clothes also need to be covered with light ink, and the number of flat-painted and covered dyeing is determined according to the desired effect of the picture. When the above steps are completed and the painting is dry, wipe off the whitening liquid on the painting. Take out the sandpaper and cut it into small pieces and sand it on the ink-colored background of the flat coat. The picture has been polished to show some hazy effects. Re-coat and dye a layer of light ink on the background that has been polished with sandpaper to make the scrubbing texture of each part appear. The background of most of Fangzheng's meticulous figure paintings is completed with this technique, similar to the soy sauce tone used by Rembrandt. The contrast of shades makes the characters more prominent and the visual impact of the picture is further enhanced to strengthen.



Figure 1: "Waiting for the Wind" Xuan paper Chinese painting pigments 64×92cm

Chen Zi once said, "Accurately and exquisitely control materials and techniques, conform to the situation, let the detailed description and large-scale random loose contrast, let the deliberately constructed beautiful broken and the abrupt end of the unfinished feeling, easily and naturally help. I bridge the viewer's visual and spiritual needs for the beauty that they once had but did not realize, and promote visual associations. In this visual way, I externalize the inaccurate mental image in my heart, and complete the ideological and aesthetic relationship with the viewer. The two series of works, "The Color of Lace" and "Lace of Desire", are Fang Zheng's creations about "lace". The lace in his works is not only rich in textured beauty, but also has a different connotation. Lace is a popular clothing material. When worn on women, it has a luxurious beauty and shows the gentleness of women implied in it.

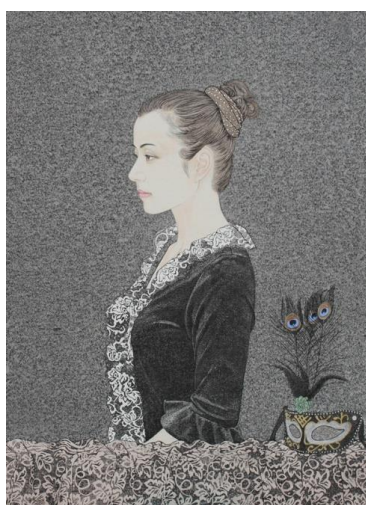


Figure 2: "The Color of Lace No. 3" on rice paper Chinese painting pigments

In order to meet the needs of the picture effect, Fangzheng keeps trying new materials and researching new drawing techniques. As he said: “Titanium dioxide and white latex are mixed together with the corresponding colors, thickly coated on the picture, then covered with color, and then polished with sandpaper, it is strange [5].” As many of his works the background of the meticulous figure painting uses a textured dark gray, which forms a large-area base for black clothes or lace clothes, which is similar to the expression technique of emphasizing light and dark sides in Western classical oil paintings. He uses scrubbing, washing, superimposing, sanding and other techniques in the creation of the picture, and introduces materials such as titanium dioxide and white latex, so that the picture presents a rich texture. In the series *Colors of Lace* (Fig. 2), women wear a black flannel top with lace and stand sideways in front of a dark gray background. When Fang Zheng painted the black flannel, he used a grainy texture similar to a lithograph to accurately express the flannel’s unique sense of astringency. This texture is different from the dark gray texture in the background and can be clearly distinguished. He has a special liking for the depiction of lace, and carefully depicts the complex texture of the flower pattern and the fine mesh on the lace fabric, which is his “unique skill”. Fangzheng even used two different patterns of lace fabrics for the same picture, and the subtle changes during the period dazzled the viewers.

In the “Flesh” series, Fang Zheng used two different textures as the background of the picture and the interlining under the woman’s body, both of which are gray tones, but there are obvious differences. The background wall is a light gray grainy texture, while the woman’s body is covered with dark gray cloth. In order to show the softness of the cloth, a more delicate texture is used. The dark grey contrasts sharply with the woman’s white skin. With his sensitivity to painting materials and objects, Fangzheng effectively grasped the characteristics of materials, and the production of painting techniques became stronger, thus forming his unique painting language.

5. Conclusions

Texture plays a very important role in modern painting art, and the special texture effect has made a major breakthrough in artistic creation. Painters exert their creative potential through texture production and enhance the artistry of their works. Texture production has its advantages, but it is not suitable for all pictures. Therefore, the use of picture texture should be determined according to the actual situation, and texture can’t be made for texture, which will inevitably lead to the inversion of the relationship between the purpose and means of using texture in the picture. Texture is only a language of expression in painting, which should be consistent with the expression of the theme.

On the basis of inheriting traditional painting materials, tools and techniques, Fang Zheng starts from his own feelings, takes the final picture effect as the source, and pursues the richness of the content and form of the works to “new” and “change [6]”. This is also the thinking and perception made by the artist in order to adapt to the rich modern life in which he lives and this era.

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