On the Inheritance of the Beauty of Film and Television Art to the Classic Modeling Form

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Abstract: The rapid progress of science and technology has greatly promoted the rapid development of film and television art in the display of classic modeling and beauty. The integration and application of high-definition camera technology, digital special effects, 3D and virtual reality (VR) and other technologies have given film and television works an unprecedented degree of delicacy and realism, making it possible to reproduce and innovate classic shapes. This deep integration of technology and art not only greatly broadens the performance boundaries of film and television creation, but also allows the audience to reach a new level of cognition and perception of the beauty of classic modeling forms in an immersive visual experience. As a powerful driving force for the inheritance and innovation of classic aesthetics in film and television art, technology not only retains the classic charm of history, but also stimulates unprecedented creative potential.

Keywords: Film and television arts; Classic styling; Formal beauty

Introduction

Formal aesthetics, as a unique aesthetic paradigm in artistic expression, is rooted in traditional plastic arts, and shows spatial aesthetics through the construction of a unique symbol system, which has a long history and is highly respected. The glory of the Renaissance and the Age of Enlightenment led to a profound change in the plastic arts, and then under the impetus of the Industrial Revolution and science and technology, modernism took the opportunity to make brilliant achievements in many fields such as arts and crafts, photography, animation, and film, realizing the grand vision of human beings to transform spiritual ideas into vivid and realistic images. This transformation not only expands the function of artistic language, jumping from a single spatial display to a multi-dimensional narrative of time and space, but also highlights the core position of modeling language in film and television art. In-depth excavation of the essence of classic modeling languages such as painting and photography, and the integration of the wisdom of traditional plastic arts, is very important for film and television art to enhance the aesthetic value and narrative ability of the picture, and to achieve innovative development. In addition, indirect art forms such as sculpture and architecture are used as auxiliary research materials, providing rich perspectives and inspiration for the exploration of this field [1].

1. The elements of beauty in the classic plastic art form

In the course of the development of classical plastic art for thousands of years, artists have constantly searched for the universal elements and laws hidden behind their formal beauty, and summarized several major modeling elements such as point, line, surface, body, texture, and color. The following will focus on two major elements that have had a significant impact on the design of modern film and television art.

1.1 Lines

Line, as the core element of the most conscious recognition in the painting language, shows a variety of morphological beauty, including the softness of curves, the strength of straight lines, the agility of broken lines, and the richness of line thickness changes, which together build the profound heritage of line art. Unlike the ancient Greek sculptors, who pursued the ultimate in volume, ancient Chinese artists used lines as their soul to create a unique artistic style, and "Wu Dai Dangfeng" is an outstanding representative of this tradition. The term comes from the praise of the Tang Dynasty painting saint Wu Daozi's works, whose lines seem to give life to the figures, clothes, and streamers, dancing lightly in the wind, showing the dynamic beauty and vitality of the lines. Wu Daozi's original brushwork of "Ulva Choi Tiao", through the clever use of twists and turns and rhythm, integrates the curves of the human body with the rhythm of nature, even if it does not deliberately pursue a sense of volume, it can also give the picture a deep texture and three-dimensional sense with smooth lines.

1.2 Color

Before the mid-nineteenth century, painters used color only to follow the principles of realism, trying to pursue accurate reproduction of objects. In 1874, Monet's "Sunrise Impression" was published, and with its simple and profound color language, it opened a new era in

the entire art history of Impressionism. With the deepening of optical research, artists began to pay attention to the role of light in painting, and Impressionism was the first to realize the perfect combination of light and color. As a leading figure of Impressionism, Monet's Sunrise Impression not only marks the maturity of his artistic style, but also a declaration of his unremitting pursuit of light changes and color interactions. Instead of the stereotypical depiction of objects, he captures the transience of light and the subtle changes between colors, showing the contrast and blending of light and color through flexible brushstrokes. Another great Impressionist master, Renaud A, took the female figure and the human body as the theme, skillfully integrating external light and color, to create a work as bright and moving as "The Bathing Girl", whose rich colors and delicate brushstrokes became a model of the Rococo style of Impressionism[2]. Since then, the role of color in painting has finally broken through the limitations of material form, and the creator has broken through the objective principle of realism and endowed color with subjectivity.

2. Strategies to highlight the beauty of film and television plastic art forms

2.1 The classic plastic art of film and television pictures

As the core means of intuitively displaying visual art, the picture modeling of film and television art captures the ever-changing scenes and character dynamics with the help of camera lenses, creating visual images rich in narrative tension, conveying deep meanings, and constructing a coherent narrative context. In film and television creation and picture layout, the compositional strategy of echoing from beginning to end is widely used to strengthen the internal unity and visual integrity of the work. From the perspective of picture presentation, the fixed lens is good at capturing the natural beauty of delicate scenes, focusing on key elements through close-up shots, and deepening the expression of the theme; The moving camera gives the picture a dynamic life and ensures that the narrative flows smoothly. In director Zhang Yimou's works, the frequent use of fixed lenses simulates the audience's intuitive perspective and enhances the realism and immersion of the scene. For example, in "My Father and Mother", iconic elements such as red cotton jackets and blue and white porcelain bowls not only reproduce the scenes of a specific historical period, but also profoundly reveal the theme of pure love, touching the emotional resonance of the audience. Through the ingenious integration of multiple elements, the film screen shape drives the development of the plot and highlights the director's unique artistic concept. At the composition level, it is necessary to accurately grasp the spatial relationship between the subject, the background and the foil, and use dynamic composition techniques such as contrast and perspective to optimize the visual presentation effect. The difference between film and television shooting and still photography is that its composition needs to be flexibly adjusted with the dynamic changes of the picture, which is directly related to the accuracy of the picture shape and the strength of emotional communication. "My Father and Mother" echoes from beginning to end through the clever use of curved composition, creating a harmonious and unified visual beauty; At the same time, the image of "road" runs through it, which is a metaphor for the tenacity and permanence of love[3].

2.2 Exploration of classic modeling of film and television colors

Excellent film and television works pursue the harmony and unity of composition, form and color in the shaping of the picture, showing a unique aesthetic perspective and excellent artistic expression. Some directors tend to use contrasting colors to create a strong visual impact, such as Zhang Yimou's "A City Full of Golden Armor", which uses a lot of highly saturated yellow tones to create a luxurious and tense atmosphere. On the contrary, there are also directors who prefer dark colors with low brightness and high saturation, such as Zhang Zhiliang in "Ink Attack", which uses a dark tone to create a depressing and heavy atmosphere, which deepens the theme of the film. Color is not only an integral part of visual elements in film and television works, but also a medium for the transmission of emotions and thoughts. Through the selection and use of color, the director shows his subjective aesthetic tendency, strengthens the expression of the theme, and stimulates the audience's association and resonance. Director Zhang Yimou often uses warm colors such as red and yellow, and with the help of their high brightness, he creates shocking visual effects that profoundly reveal the core themes of the film.

2.3 Classics of space modeling in film and television art

The essence of a film and television work is deeply rooted in its carefully designed shooting scenes, and the spatial structure of these scenes has a profound impact on the visual expression and overall atmosphere of the work. The director needs to plan the spatial layout with ingenuity to highlight his unique artistic charm. Compared with the abstract depiction of literature, film and television focus more on the specific presentation of scenes and the excavation of symbolic meanings, and at the same time pursue the high authenticity of scene modeling. The design of characters and scenes should closely focus on the characteristics of the characters and the theme of the film, so as to enhance the depth of the theme and convey positive values. Taking "My Father and Mother" as an example, director Zhang Yimou showed extraordinary creativity in spatial modeling, taking "road" as the soul element, reflecting the trajectory of parents' love through the extension of "road", and successfully shaping the image of his mother's innocence and tenacity. In the film, the figure of the mother running on the "road" becomes the carrier of emotional expression, and with a variety of lens languages, it shows the emotional changes from joy to sorrow, so that the audience

can immerse themselves in the emotional world of the characters, and they can feel the mother's persistence and desire for love without words. In addition, the echoing design of the "road" at the beginning and end of the film further consolidates the theme of the film. The spatial modeling in film and television art is not only an artistic refinement of the real world, but also a creative reconstruction of the real space. The director uses the language of the lens to construct a unique narrative space to support the development of the plot, deepen the theme, and express emotions. At the same time, the spatial modeling also needs to be closely connected with the background of the times, construct complex and multi-dimensional relationships between characters, and endow them with rich symbolic meanings.

3. Epilogue

Film and television art, as the core medium of visual narrative, lies in the use of exquisite picture composition and rich modeling language to show the beauty of art. Therefore, in the practice of film and television creation, it is particularly important to reaffirm and strengthen the value of the beauty of classic plastic art forms. Through the careful carving of the modeling language, it can not only improve the visual quality of film and television pictures, optimize the audience's viewing experience, but also deepen the inner emotional level and theme of the work, and promote the development of film and television art to a higher level.

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