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# On the Modeling View of Freehand Brushwork Figure Painting

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**Abstract:** Freehand brushwork figure painting is an important part of traditional Chinese painting. Its unique modeling view and expression technique show the painter's deep understanding of the character image and his unique artistic feeling. This paper will discuss the modeling view of freehand figure painting from the aspects of modeling basis and characteristics, image shaping and deformation, emotional expression and artistic conception, composition and spatial layout, color application and style, the integration of tradition and innovation, and practical skills and experience.

**Keywords:** Freehand figure painting; Modeling view; Artistic characteristics; Creative concept; Traditional painting

## 1. Introduction

As an important part of traditional Chinese painting, freehand figure painting is deeply loved by people for its unique artistic charm and profound cultural connotation. This paper starts with the modeling view of freehand figure painting, analyzes its unique artistic expression form and aesthetic value, in order to provide some reference for the development of contemporary freehand figure painting. Freehand brushwork figure painting, as an important branch of Chinese traditional painting, has exerted a profound influence in the field of painting since the Tang Dynasty. This freehand brushwork makes the painter better reveal the inner world of the characters, and improve the expression and appeal of the picture. The study of its modeling view can not only understand the aesthetic characteristics of traditional Chinese painting, but also provide a new aesthetic experience. In addition, this new painting practice method can enable the painter to express the emotion and aesthetic orientation more freely, and enhance the personality and artistic value of the picture. Moreover, this new way of artistic thinking can make the painter think more deeply and explore the relationship between the character image and emotional expression, making the picture more depth and connotation. Therefore, the study of the modeling view of freehand figure painting has important theoretical and practical significance for the development of modern painting.

## 2. The historical background and development of freehand brushwork figure painting

Freehand figure painting originated from ancient Chinese painting and has experienced a long course of development. From the rise of literati painting in the Song Dynasty, to the prosperity of freehand figure painting in the Ming and Qing Dynasties, and then to the innovation and development of modern freehand figure painting, its modeling view has also evolved accordingly. This section will briefly review the historical background and development context of freehand figure painting, and lay a foundation for the subsequent research. As an important part of the traditional Chinese painting art, the historical origin of freehand figure painting can be traced back to the Tang Dynasty. As early as in the Tang Dynasty, Wu Daozi's "Sending the King of Heaven" was initially presented with smooth lines, concise shape and profound implication. During the Five Dynasties, from the "strange" guan Xiu to the "vertical" Shi Ke, the figure painting with the "freehand brushwork" view began to appear in the history of Chinese painting. Shi Ke's Drawing of the Heart of the Second Ancestor replaces the previous fine lines with simple and graceful lines. His pursuit of spirit and the interest of elegant brush build a new schema for the modeling view of freehand figure painting. In Liang Kai of the Southern Song Dynasty, in his masterpiece "Ink-ink Fairy Picture", the broad brush not only showed the development of freehand figure painting further, but also broadened the connotation of freehand figure painting. With the prosperity of the literati painting, Yuan and Ming two generations, landscape painting and flower and bird painting has a great development, freehand brushwork figure painting is not before, but still on the basis of inheriting the previous freehand brushwork style, the thorough study and exploration, for the freehand brushwork in traditional Chinese figure painting provides the possibility of more personalized and innovative. In the Qing Dynasty, with the gradual of Western learning to the east, the inflow of western painting art laid a foundation for the development of freehand figure painting. In this period, freehand figure painting began to integrate new factors in both subject matter and modeling view. On the basis of in-

heriting the tradition, the figure painter has further enriched his technique of expression and his artistic connotation. For example, Yu Zhiding, Jiao Bingzhen, Leng Mei and others absorbed the Yin and Yang light and shadow and perspective in western modeling into the modeling of figure painting, which was quite popular in the reign of Xianfeng and Daoguang dynasties. When figure painting developed into the late Qing Dynasty, there were the three most representative painters: Ren Xiong, Ren Xun and Ren Yi. As the three painters in the most outstanding Ren Yi, he with skilled skills of Chinese and western, in the shape is the use of the Chinese traditional line, and the shape of the western realism can blend among them, the aesthetic effect, such as his representative works "cold wei like" and "high yong like" literati elegance and painting skills into one, for freehand brushwork in traditional Chinese figure painting, the modelling gives the unique artistic charm. Freehand figure painting has developed to modern times and has become one of the most prominent paintings in the field of Chinese painting. Jiang Zhaohe, as the most prominent figure painter in this period, inherited the fine traditions of traditional painting such as "writing god with shape" and "thinking with beauty" in modeling, and at the same time, he integrated the western realistic modeling more naturally into his creation. His representative work "Migrant Figure" comes from the suffering life he experienced personally. As a masterpiece in the history of art, it brings us a warning that the strong visual impact on the character modeling can not be separated from the reality and investment of the creator's emotion. As one of the promoters of realistic painting, Jiang Zhaohe, from the founding of New China to the contemporary, the trend of painting serving the public has become the mainstream.

From the perspective of historical development, freehand figure painting has been achievements in various historical stages, artistic achievements, and has a unique artistic style in modeling. This artistic style not only has an important position in the history of Chinese painting art, but also has a profound influence on the world painting art. Therefore, it is of great significance to enrich and develop the study of freehand figure painting historical origin, artistic achievements and its influence on Chinese painting art.

### **3. Analysis of the modeling view of freehand brushwork figure painting**

#### **3.1 Modeling characteristics**

The modeling characteristics of freehand brushwork figure painting are mainly manifested in the following aspects: first, it emphasizes the "bone brushwork" with line shape, through concise and smooth lines of character form and manner; secondly, pay attention to the use of pen and ink, pursue the charm and interest of pen and ink; again, it emphasizes the artistic effect of "both shape and spirit". These characteristics together constitute the unique modeling view of freehand brushwork figure painting.

#### **3.2 Modeling concept**

The creation concept of freehand figure painting is mainly reflected in the following five aspects: First, it emphasizes "writing god by form" and pursues the dialectical unity of "form" and "god". As the highest requirement of painting, Viism is the key, Invisible is not a god, No god indicates the decline of the shape; second, Focus on "putting the pen first", Emphasize that the painter should predict the image depicted before painting, Form a deep understanding and cognition; third, Emphasize that "pen and ink should follow The Times", Pursue the continuous innovation and development on the basis of inheriting the tradition; fourth, Emphasize that " external teachers, In the heart source ", While following the objective laws, You also need to take the essence, Subjective artistic processing of the dross; fifth, Emphasize "thinking", If a painter merely mechanically paints the object, Did not transfer his feelings and emotions to the object of depiction, It can't achieve one integration, The will is no "wonderful".

### **4. Study the significance of freehand figure painting**

As a traditional Chinese painting art, its unique modeling view occupies an important position in Chinese culture. In contemporary times, this traditional art concept has been inherited and developed. Through learning and practice, the artists have integrated it into the modern painting creation and radiated new vitality. On the basis of inheriting the tradition, the freehand brushwork character painter studies and discusses the modeling view deeply, emphasizes the expression of personality, emotion and artistic conception, and pays attention to the painter's subjective consciousness and aesthetic pursuit. They extract materials from life, express the inner world of the characters, convey emotions, and create artistic conception. This kind of expression technique makes freehand figure painting have unique aesthetic value in contemporary art, and provides new inspiration for contemporary art creation. At the same time, in the creation practice, the contemporary freehand brushwork figure painters have enriched and developed the modeling view of freehand brushwork figure painting, combining tradition and modernity, making the freehand brushwork figure painting more rich and diverse in the expression techniques and visual effect, with stronger expression and appeal. They also pay attention to the communication and integration with other art categories to enrich their artistic vision and creative inspiration. To sum up, in the process of inheritance and development, the modeling concept of the contemporary freehand figure painting is constantly enriched and developed, which provides a new inspiration for the contemporary artistic creation.

As a branch of traditional Chinese painting, freehand figure painting has an increasingly prominent influence and value in contemporary

society. It provides new ideas and new reference for modern painting creation, and has artistic value. The modeling view of freehand figure painting emphasizes the inner temperament and spiritual style of the characters, pays attention to the emotional transmission and personality expression, and injects vitality into the modern painting creation. At the same time, it provides new techniques of expression for modern painting creation, such as simple lines, smooth brush strokes, bold color use and so on. As an important part of Chinese traditional culture, freehand figure painting carries rich historical connotation and has aesthetic value. In addition, it is helpful to inherit and carry forward Chinese traditional culture and improve people's aesthetic level. The influence and value of freehand figure painting modeling view have been widely recognized in contemporary society. In the future, we should continue to study and discuss deeply, so as to make greater contributions to the creation of modern painting and the inheritance of traditional culture.

## 5. Conclusion

This paper reveals the unique artistic expression and aesthetic value. In contemporary times, freehand brushwork figure painting constantly innovates and develops on the basis of inheriting the tradition, which injects new vitality into the field of modern art. Looking into the future, freehand figure painting will continue to maintain its unique artistic charm and make greater contributions to the inheritance and development of traditional Chinese painting.

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