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Exploring the Spatial Expression of New Meticulous Figure Painting

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Abstract: Painting space is an important component of painting in visual arts. This paper takes the spatial expression form of "New Meticulous Painting" as the starting point, first briefly expounds the concepts of "New Meticulous Figure Painting" and "Painting Space", and summarizes and refines the general presentation methods of "New Meticulous Figure Painting" on the visual screen. For example, it has the characteristics of "Surreal Atmosphere", "Grey Tone", "Weakened Lines" and "Rich in Modern Urban Elements". Secondly, I try to understand the diversity of spatial expression forms of figure painting in the context of "New Meticulous Painting", combine my own creative works with practice, and make a multi-dimensional deconstruction analysis of the composition of painting language forms of spatial expression in the visual picture of my own works, aiming at exploring the artistic concept and technique composition of painting creation, so as to give the author more ideas and possibilities for his own creation.

Keywords: New Meticulous Painting; Figure Painting; Spatial Expression; Painting Language.

1. Introduction

The author is concerned that the in-depth development of western artistic painting concepts in China has promoted and contributed to the change of the local composition form of "New Meticulous Painting" to a certain extent, which makes contemporary "New Meticulous Painting" artists willing to pursue and try to use new picture forms to improve the visual effect of their works, thus conveying their emotional attitudes and thinking concepts, especially in the spatial expression of painting. Therefore, the author focuses on the spatial expression of the painting language elements of the "New Meticulous Painting" figure painting.

Starting from the concepts of "new meticulous painting" and "Painting Space", this paper deconstructs and analyzes the diversified painting language of "New Meticulous Painting" figure painting, and discusses its composition, expression and aesthetic value. This paper demonstrates the contemporary significance of several characteristics of new meticulous figure painting for the aesthetic expression and creative development of painting space expression. The purpose of this paper is to seek theoretical induction and creative inspiration with certain research significance, hoping to provide deeper thinking for the author's creation, provide direction and ideas for his future artistic creation, and create a unique painting language with the help of the study of his works.

2. Brief Introduction of "New Meticulous Painting" Figure Painting

The At the beginning of this century, a group of painters who originated in Nanjing, Jiangsu Province received extensive attention from many artists and scholars all over the country, and had a lasting influence on the academic circle. By holding many unique exhibitions of new painting styles, they have caused a shock in the painting world. These people are known as "New Meticulous Painting" and cutting-edge painters.

"New Meticulous Painting" is an innovative creative experiment of a group of young artists with innovative spirit on traditional meticulous painting art, which is in a new breakthrough stage. It can be summed up as a new phenomenon of traditional meticulous painting in contemporary development. As scholar Hang Chunxiao said: "The experience of traditional Chinese painting in the past has been difficult to directly relate to today's survival experience. Today's survival experience has been cut off from nature, and we are living in an artificial world and an unnatural survival opportunity. At this time, 'New Meticulous Painting' is no longer a process of simply painting several painters to be a faction, but should become a breakthrough of Chinese painting itself. "[1] He also said, "The color of the works is changed from the traditional meticulous painting, and the picture was created according to the principle of the intermediate relationship of western painting, which provided a very enlightening direction for the development of Chinese painting at the end of the 20th century." In order to distinguish it from traditional meticulous painting, we can call it 'New Meticulous Painting' temporarily. " [2]

The representative artists of "New Meticulous Painting" are *Hang Chunhui, Zhang Jian, Xu Hualing, Zhu*, etc. They are committed to creating works of art that not only contain the essence of Chinese traditional art, but also contain the artist's unique conceptual thinking and aesthetic needs of the times. On the basis of traditional meticulous painting, it is the common feature of his works to add perspective, light and shadow, color and other elements different from Chinese traditional painting in Western painting. The novelty of "New Meticulous Painting" is reflected in the following aspects: first, the change in creative concept, advocating "Concept First" and "Non-reappearance"; Second, the change in visual picture presentation, with "Surreal Atmosphere", "Grey Tone", "Weakened Lines" and "Rich In Modern Urban Elements"; Third, the change of expression mode of works, using metaphors and borrowing cultural symbols from the East and the West to collage. In addition, the new meticulous painting itself is a large overall system, and the creative themes cover a wide range. This paper takes "New Meticulous Figure

Painting" as the research object, which actually refers to the "New Meticulous Figure Painting", mainly includes the works of *Zhang Jian, Xu Hualing, Zheng Qingyu and Cui Jin*. Moreover, the definition and concept of "New Meticulous Painting" has not been fully recognized by the academic community. The "New Meticulous Painting" mentioned in this article is only used to explore the painting space.

3. Brief Introduction of Painting Space

Painting space is the core of painting art works, and it is also one of the painting methods. Natural space has objective authenticity, while the painting space is materialistic compared with other plastic arts and natural spaces, and only exists in the form of two-dimensional space. It is an artificial illusion of imaginary space that can only be perceived by vision, but this virtual experience does not really exist in real space. Understanding the "Sense Of Space" of people who need to rely on painting space can only be done within the scope of human vision. Shao Luoyang interprets the sense of space as "The visual sense formed by the relationship between objects in the picture and their surroundings environment. Based on the perspective principle, it shows the relationship between up and down positions, distances, front and back levels, left and right intervals and reality, so that people can get a deep sense of space in plane painting" [3]. We also believe that painting space is the ideal embodiment of natural space and the three-dimensional intangible existence. Because the space content in the picture is created by using materials in the process of painting, the content in this painting is immaterial. If a painter wants to convey a painting space full of thoughts, feelings and aesthetic ideals, it is necessary to process, summarize, collage and cut the natural space, so as to fulfill the painter's subjective will and aesthetic requirements for his works.

Artists usually make subtle adjustments to the relationship between various elements in the picture, and through modelling technique's composition, perspective, lines, light and shade, color, etc., they transform the three-dimensional space drawn in their minds into a two-dimensional picture in the real plane, and finally construct a diversified painting space of their works. Among them, the so-called spatial relationship of painting space can be generated through the interaction between two-dimensional picture and nature, and can also be understood as the concrete embodiment of the artist's inner appeal. The essence of painting art is the visual presentation behavior centered on "Performance". The basic requirement of spatial expression in painting is that all formal language and content expression are included in the constructed space. We can also understand it as a general carrier and interpret the individual elements in it through the shape in space. Careful observation of its single elements is often a collection of more subtle units, such as a point, line and surface. Therefore, we can find that the most important thing in the picture is the relationship between various elements of the form and their position in space. From the above, we can see that the concept of space is an important theme among various factors that make up the picture.

4. The Influence of Painting Space on Creation

The author believes that when artists create artistic works, they mostly express their feelings or thoughts by various means of expression, and finally present them in their works. It also needs some rational ways and means to guide the outline of perceptual concepts towards the realization of works. There is no doubt that it is urgent need to conceive and arrange the composition and expression method of the picture for the birth of a good work, and the construction of painting space to explain the inner feelings is the most important in painting art expression.



Figure 1. Floating and Sinking

The "New Meticulous Painting" painter try to create works of art that contain the essence of Chinese traditional art, the aesthetic needs of the modern era and the unique conceptual thinking of artists. Most of his paintings have a "Surreal Atmosphere", "Grey Tone", "Weakened Lines" and "Rich in Modern Urban Elements". Metaphors and collages of eastern and western cultural symbols are also used to express works. The creation of *Floating and Sinking* is the author's first attempt at "New Meticulous Painting", which contains the above three characteristics. In the creative thinking, instead of focusing on reappearing the reality of a detail, the keynote of the whole work is to convey one's own thoughts and create one's own painting world. The personality analysis method of "Ego, Id, Superego" in Freud's psychoanalysis is integrated into the creative theme, saying that the woman in the painting is bathed in bright beams, trying to get rid of the pain, and finally sublimating to the highest point of dazzling emotion and meaning, and thinking runs through the picture. In the visual picture presentation, it is different from the common sense of swimming posture suspended in the air, showing a sense of "Surreal Atmosphere", while in the color, it takes

quiet and hazy, unified gray-blue as the keynote of the whole picture, keeping the picture with an illusory sense of space, weakening and hiding lines in the picture effect, and more prominently reflects the rendering of the whole space and atmosphere. Then, it tells the connection between the work and personality analysis in a metaphorical way by means of character posture and picture composition, which implies the author's strong metaphorical meaning of expressing the connotation of the work "Struggling, Tangled, Sublimate".

Because of trying to create this painting *Floating and Sinking* see Figure 1completely, the author also has some feelings and understanding of "New Meticulous Painting", and because of his interest, he is more motivated to seek a direction more suitable for his personal pursuit on the road of exploration. By understanding the painting characteristics of "New Meticulous Painting", I am more sensitive to the expression of painting space in the picture. Then, by looking for specific classic paintings, this paper analyzes in detail the composition methods used by "New Meticulous Painting" painters and works in expressing the painting space, so as to try to figure out and explore the mystery, and then create the works of *Immature Grape I* see Figure 2., *Immature Grape II* see Figure 3.



Figure 2. Immature Grape I

The series *Immature Grapes* is made up of two rectangular canvases of the same size arranged horizontally. One of the composition arrangements of *Immature Grape I*s to place the heavy-colored wood grain round table and the wooden decorative wall in the upper left corner and the lower right of the picture respectively. As a darker block in the picture, the wood grain round table can play a role in laying the heavy-colored tone of the picture and making the picture feel heavy. From the perspective of painting space creation, the frontmost wood grain round table has a sense of spatial layering while forming a covering relationship with the light green floor mat behind, and as a reference in the spatial relationship, it is placed in the lower part of the picture, echoing the wooden decorative wall in the upper left corner, maintaining the balance of the picture.



Figure 3. Immature Grape II

The girls lie sideways on the cloth mat, showing the spatial sequence of characters and other two objects in a closed local space in an overlapping way. In the selection of background, the simple and clear color block filling method is adopted, which aims to form a sharp contrast with the richness of the main characters, and also highlight the theme expression of the picture. The stripe perspective processing of big background and small background shows the sense of space and depth of the picture. The girl was half-length in the picture, her hands were slack, her hair was scattered on the cloth mat at random, and her eyes were lazy. In color processing, green and elegant gray tones are often used to create an astringent taste. Several green grapes are scattered on the cloth mat, echoing the ignorant girl in the picture, meaning that the girl is as immature and pure as an immature grape. The protagonist of *Immature Grape II* leans over the light green cloth table from the top right, showing the dynamic visual effect of looking at the green grapes from the position relationship between the characters and the grapes. The long string of grapes echoes the grapes scattered on the last table, which has a sense of drama that connects and tells the story. The heavy color of the picture falls on the hair and clothes, which plays an important role in emphasizing the visual center of the picture. In order to keep the unity of the picture feeling, all the colors are used in a gray-green atmosphere, which is harmonious and elegant. These pictures contribute to the rich expression of painting space and strong spiritual communication of this work.

5. Conclusion

This paper interprets the "Painting Space" in the concept of space in the new meticulous figure painting category. After collecting and studying the unique painting styles of the new meticulous figure painting, some thought-provoking key points are extracted: "Surreal Atmosphere", "Grey Tone", "Weakened Lines" and "Rich in Modern Urban Elements", from which we can not only feel the ingenuity of the pioneers of new meticulous figure painting, but also benefit from some experiences arising from the research. On this basis, the author deconstructs the painting language form of space expression in the visual picture of the work. I hope that through this way, I can understand as much as possible the diversity of spatial expression of Chinese figure painting in the context of "New Meticulous Painting" and get as much inspiration as possible when creating. The new meticulous painting is still in the process of dynamic development and perfection, and contradictions and problems will inevitably arise in contemporary development and change, which should be treated from the perspective of rational reflection. Development should be based on Chinese traditional culture, avoid blind integration of Chinese and Western, inherit and innovate on the basis of understanding, and walk out of the characteristic road of integration of Chinese and Western traditions and innovations.

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