

Inheritance of Classics, Red art Image Application Research -- Inheritance and Innovation of Character Modeling Design

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Abstract: In recent years, red culture and red themed art works have emerged in an endless stream, focusing on the revolutionary struggle history of Chinese Communists, advanced intellectuals and the masses during the revolutionary war, the art works with red spiritual connotation, red cultural inheritance and red character image shaping are rich and diverse in forms. Based on the character modeling design of the red themed plays, this paper analyzes and discusses the topic of inheritance and innovation, so as to better inspire and inspire contemporary young people, carry forward the excellent culture of the Chinese nation, establish national confidence, love the country and the party, cherish the peaceful and beautiful learning and living environment, and better build a prosperous and strong motherland based on their own work.

Keywords: Red culture; Character modeling design; Inheritance; Innovate

In recent years, the literary and art circles have taken on the mission of inheriting and carrying forward the excellent traditional Chinese culture and Chinese aesthetic spirit in combination with the new conditions of The Times. Centering on several historic centennial moments in our country, on the basis of the research results of Chinese traditional aesthetics, it has become the inevitable of The Times to stick to the position of Chinese traditional culture, inherit Chinese excellent cultural genes, and show Chinese aesthetic style. Among them, red culture is an indispensable part of China's excellent traditional culture, and the character image design and creation of red themed plays have become a bright color in the creation of stage art, especially the image design of red classic historical figures, which is one of the important research topics in the professional direction of drama, film and television arts (image) It has the dual mission of historical inheritance and innovation.

On the basis of adhering to the traditional Chinese aesthetic spirit, the research of character modeling design in this red themed drama explores the connotation of the red classic culture, and integrates contemporary design elements to carry out artistic re-creation on the premise of preserving the heritage of the red classic. Such inheritance and innovation are a reflection of establishing the self-confidence of national culture. It is hoped that the integration of a strong cultural form such as red culture can alleviate the aesthetic fatigue of modern people. The adherence to faith, the pursuit of ideals, and the yearning for brightness promoted by this culture, as well as the noble qualities of patriotism, collectivism, revolutionary enthusiasm, courage to contribute and courage to sacrifice embodied in revolutionary heroes, are also desirable. It is the precious spiritual wealth that our contemporary young people need to understand, learn and inherit. In the process of artistic creation, the excellent traditional culture and modern design elements are integrated, across time and space, the red culture, the revolutionary spirit and the historical figures of the Communist Party of China are presented in a new way through the red theme plays and the classic character design. At the same time, from the professional point of view, through the mutual penetration and cross-integration of the art discipline system, to carry out multi-dimensional, multi-perspective and multi-disciplinary integration, to carry out theoretical research and practical application innovation from the shallow to the deep, has important historical and practical significance.

1. Concept and classification of red culture

First of all, the concept of "red culture" as a starting point, to launch a detailed discussion. Red culture is an advanced culture

with Chinese characteristics co-created by Chinese Communists, advanced elements and the people during the Revolutionary War, which contains rich revolutionary spirit and heavy historical and cultural connotation. It is a specific cultural spirit and cultural form formed on the basis of continuous selection, reorganization and integration of Chinese and foreign excellent cultural thoughts. Red culture includes tangible culture and intangible culture, which is an important resource worthy of future research and has the attribute of national inheritance. What makes it different from other cultures is the word “red”. Red is the representative color of our Chinese nation and the color flowing in the blood of generations of Chinese people. It is inherited in our national genes and has connotations such as enthusiasm, revolution, authority and courage.

Red culture was dormant in modern times, formed after the May Fourth Movement, matured and developed in the period of new democratic revolution and socialist construction. New democratic culture is the mainstream of red culture, and advanced culture in the primary stage of socialism is the inheritance, enrichment and development of red culture. From the perspective of the form and form of culture, Chinese red culture can be divided into two categories: broad and narrow. The broad sense of Chinese red culture includes material civilization, spiritual civilization, political civilization, social civilization, ecological civilization and other civilization forms; In the narrow sense, Chinese red culture refers to the civilization form manifested in the cultural form, reflecting the direction and goal of socialism and communism. The most fundamental feature of red culture lies in the word “red”, which is characterized by the unity of revolutionary and advanced nature, scientific and practical unity, localization and innovation unity, as well as the unity of inclusiveness and advancing with The Times.

2019 marks the 100th anniversary of the May 4th Movement, 2021 marks the 100th anniversary of the founding of the Communist Party of China, and 2022 marks the 100th anniversary of the founding of the Communist Party of China. In these three century-old historical moments, as an art educator and creator of art works, I have the responsibility and obligation to give full play to my professional expertise, carry forward the main theme, and publicize and promote red culture and red spirit. From the professional field of expertise, in the way of the character modeling design of the red theme plays, to show the vivid and vivid historical figures on the stage. Let more contemporary young people understand history, Revere life, cherish the hard-won peace era that revolutionary martyrs and great men exchanged with blood and sacrifice, and then love the country and the Party from the bottom of their hearts, work hard, and strengthen our China.

2. The color attribute and symbolic meaning of red

From the perspective of aesthetics and design to cut into the theme of red, we must first start from the color itself. In the color, because the wavelength of red is the longest, the distance is the farthest, so it gives people the strongest visual impact. When people look at a distance, many colors disappear or blur in the ambient color, but red objects can stand out and have strong recognition. And we Chinese people have a special love for red since ancient times, life important wedding occasions to arrange the environment into a red tone, the wedding of men and women in the traditional Chinese clothing is also the main color of red, everywhere to convey a festive, warm, peaceful atmosphere. In addition, because red is similar to the color of blood, it also symbolizes blood, passion, sacrifice, revolution, etc. When the human eye sees red, it will produce a series of physiological reactions, such as increased adrenaline secretion, faster heart rate, faster blood flow, etc., which makes people excited, active, vibrant feeling. This color in the revolutionary war era can largely inspire people, encourage fighting spirit, stimulate revolutionary enthusiasm. Therefore, naming the five-star Red Flag, Red Army, red revolutionary base areas, red genes, etc. with the red theme and the word red is the most appropriate and most representative of the Chinese nation.

Looking back at history, from the May Fourth Youth Patriotic Movement in 1919, to the founding of the Communist Party of China in 1921, and then to the founding of the Chinese Socialist Youth League in 1922, the red spirit runs through the red Army, red flags, red stars, red ships, red base areas... A series of red nouns are the material carrier of red spiritual culture, and have a distinct “symbolic” function. Because in the specific era of historical revolutionary war, there must be bloodshed to exchange for the victory of the revolution, so that justice can overcome evil, with light to drive away the darkness, at this time the role of red is just blood, sacrifice, and warn future generations true love of peace, love of life!

In terms of drama creation, regardless of the era of the script, all departments of the team must refer to history and respect history in the process of artistic creation. The character image design of the play should take the historical character prototype as an important reference basis, and restore the history as much as possible. Therefore, before the character modeling design, research history, access to text and picture information is an essential pre-preparation link. Looking back at history, after the outbreak of the 1911 Revolution, Sun Yat-sen was elected as the provisional president, and the Republic of China was officially established in January 1912, until the founding of the People’s Republic of China in 1949. The May Fourth Movement was a patriotic movement that took place in

Beijing on May 4, 1919, with advanced youth and intellectuals as the vanguard, and with the participation of the broad masses of the people, businessmen and other strata, and was carried out in various forms, such as demonstrations, petitions, strikes, and violent confrontations with the government. It is a thorough patriotic movement of the Chinese people against imperialism and feudalism, as well as a great ideological liberation movement and a new culture movement. Because the May Fourth Movement was in the historical background of the Republic of China, the script art creation in this period had to consult a large number of historical documents and old photos of the Republic of China, and even paintings, sculptures and other artistic works of the year, in order to truly restore and reproduce the characters at that time. Of course, time has changed, and things have changed, even if you find actors or models whose appearance is very close to the historical figures at that time, the “charm” of the role design in the play is difficult to achieve complete consistency. Because everyone is the product of a particular historical period, it is difficult to exist independently from the historical environment. From the perspective of character image design, it is possible to achieve physical resemblance, but the really difficult thing is the “spirit resemblance” of the character image! From the external character modeling, although we can completely copy the history, as far as possible to restore the clothing, accessories, hair, makeup, etc., but with the development of The Times, the progress of science and technology, the clothing fabric itself is constantly updated and replaced, including the material and color are difficult to find the same material as 100 years ago. In terms of objective conditions, artistic creation workers must refer to history, but can't be confined to history, and each art form must be created twice and innovated again. This is not only restricted by objective material conditions, but also an inevitable requirement for inheritance and innovation.

Through the study of the clothing of the Republic of China, summed up the men's clothing in the period of Republic of China in addition to the long gown, jacket, suit and tie, there is a class of student clothing. school uniform is usually loved and worn by young students or some progressive people. After reading the script, consulting a large number of documents and historical photos, I designed two costumes for Zhou Enlai, the young man in the play, according to the story of different scenes and his student status. One set is a white cotton shirt with black trousers, the other is a white cotton linen gown, and the shoes are unified with three-connector black leather shoes. Because the style of male students in the Republic of China is relatively close to the Japanese uniform introduced at the end of the Qing Dynasty, and the Japanese uniform is derived from the European suit, so the overall Western-style characteristics of the men's students at this time are presented, the shirt is a standing collar, there is a pocket on the left side of the chest, and the bottom of the pants are western style, and the bottom edge of the pants legs is turned up. Of course, a review of historical photographs reveals a few cases of young male students wearing leggings. Therefore, the suit pants of the male protagonist in the play choose black style without flanging, which is different from the black dark velvet flanging student pants of other secondary roles and mass male student actors. Here, it also reflects the secondary creation and moderate innovation followed by respect for history, inheritance of classics, and combination of plot and character identity and status. The main historical figures and other characters to achieve harmony and unity, but also distinguish. Highlight the red light emanating from the protagonist's body, and reshape the “real” and fresh image of young great men.

In terms of hair design, male students in the Republic of China usually comb short hair and wear a flat cap when wearing male student clothes. When wearing a long shirt, they choose to wear short hair without a hat. In terms of clothing design, it can be analyzed by referring to historical data pictures that the male students of the Republic of China wear mostly black and light gray. At this time, in addition to the male students' suits, some young students also love the traditional national dress culture and continue to wear white, gray and dark robes. In the process of the creation of the play, in order to highlight the bright, positive, sunny and great red revolutionary image of young Zhou Enlai during the May Fourth Movement, a white cotton and linen gown was specially designed for him. In the male clothing group with black and gray as the main color, white clothing is more prominent and jumping. At the same time, the white clothing fabric forms a reflective effect under the projection of the stage light. From the audience far away, in the dark red, black, gray mixed deep dark background, there appears a strong contrast of bright light area, clearly highlighting the protagonist's halo around the body, highlighting the brilliant image of the red revolutionary youth. In terms of accessory design, the traditional male student dress with hat is left to the male student group. The group role of uniform dress and accessories has a typical “symbolic” role, and plays the role of setting off the atmosphere and setting off the main role. The protagonist chooses not to wear a hat, which matches the stage lighting and does not form a shadow on the protagonist's face. It is easy for the audience to see the facial expression and expression of the lead actor clearly, while distinguishing the role, and standing out in the group image of the large-scale stage play. The coexistence of Chinese and Western styles of men's clothing in the Republic of China fully reflects the influence of western ideas on China under the historical background at that time. In addition, through the integration of Chinese and western clothing, the particularity of The Times is reflected, and clothing also becomes a mirror reflecting history.

Peroration

This study aims to investigate the character image design of red theme plays and raise awareness about how to educate young people about red theme education from an early age, foster national belief and patriotism, preserve and advance national culture, and build national confidence and responsibility. This is an important historical topic, but also has a positive realist significance. This kind of education cannot simply be passively instilled from books and school education, but should be infiltrated from life, art, and even leisure and entertainment. According to the psychological and cognitive development and acceptance level of young people, it is gradually carried out by age stages and layers, and cannot be achieved overnight. In recent years, the image of red characters has been redesigned with a variety of artistic expression techniques and set up in front of people vividly. The unique spiritual connotation of the red theme has deeply and widely attracted the public's vision, especially the young people, and nourished and filled people's hearts with the beauty of belief, ideal and human nature. As a worker of art education and art design, only by creating a vivid artistic image that is both true and beautiful, ideal and hope, can it move people deeply, shock the soul and convince the audience. Therefore, we can learn red culture from the bottom of our hearts, cherish the memory of the martyrs, actively inherit and carry forward the excellent traditional Chinese culture, establish national pride with the spirit of Chinese aesthetics, and then devote ourselves to the realistic study and work, and constantly grow and strengthen ourselves, become the pillars of the country, and better build and strengthen our great motherland.

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