

The Embodiment of Character Modeling in Art

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In the film and television stage drama makeup that shapes the external image of the character, the character image (modeling) as an important element of " image formation " is a language of the movie. The makeup artist's job is also to create film and television language. Its connotation is rich and profound, and it has an incomparable effect compared with common written language. The character image (modeling) is based on the character's time background and role needs in the script, and all makeup methods are mobilized to depict and carve the actor's appearance to create a more accurate and vivid external image of the character in the play, so as to induce changes in the actor's inner world such as psychology, emotion and expression. Through the accurate depiction of the external image, it can change the temperament of the actors and achieve consistency with the mental state and temperament of the characters in the play. It can be said that there would be no successful film and television works without successful character modeling design.

For example, historical plays with a historical background have now become an eye-catching scenery, and most of them have considerable audience ratings. It is not difficult to find that they have not only quite attractive stories, but also, more importantly, very excellent character shapes, such as " Orange Red " and " Da Ming Gong Ci ".

Film and television stage drama is mainly an artistic form expressed by stages or pictures. It shapes the external image of the characters by means of modeling, integrates the story line of the attractive drama, and directly appeals to the eyes of the audience. Therefore, the artistic language formed by stages or pictures is their first element. The composition of the picture includes the stage background, lights, props and actors. Actors are not only the center of the work, but also the main body of the picture. The image modeling of actors largely determines the visual effect of the picture. Therefore, the image modeling design of actors is particularly important. Actors rely on modeling design to make themselves have the external image of the characters in the play, which is conducive to the actor's perception of the role, better artistic creation, excellent character modeling, and also adds luster to the performance.

The importance of character modeling design is even more prominent in ancient costume movies and TV plays, because ancient costume plays limit the historical period and have a quite long time distance from the present. Historical character modeling is completely

different from the present. The figures in modern dramas are more convenient and close to those in real life, but the figures in ancient costumes are different. The figures in ancient costumes are designed from head to toe, including costume design, facial makeup design, hairstyle design and accessories matching. The lack of one of these links will affect the shaping of roles. Therefore, to a large extent, the design of the characters determines the success or failure of the film and television dramas, especially the costume dramas.

Cosmetic modeling design plays a decisive role in expressing the character's inner and outer temperament and demeanor. I think there are mainly two types of cosmetic modeling, one is realistic modeling design and the other is freehand modeling design.

Realistic modeling design refers to the use of recording methods to show real characters, and strive for realistic reproduction, focusing on the performance of the authenticity and credibility of the characters in the film and television stage drama.

Freehand brushwork is an aesthetic term in ancient China and an important expression rule of ancient Chinese literature and art. It requires artists to grasp and highlight some characteristics of object and subject in their creation, and pay more attention to formal beauty.

As the two design methods of character modeling design, realism and freehand brushwork are both opposite and unified. Although realism and freehand brushwork have opposite sides, they also have a unified side. Looking at the advantages and disadvantages of realism and freehand brushwork, we can see that the advantages of realism are just the weaknesses of freehand brushwork, and the disadvantages of realism are just the advantages of freehand brushwork. Therefore, the combination of realism and freehand brushwork can make up for the deficiencies of both, and the innovation of realistic modeling can be supplemented by freehand brushwork, while the weakness of freehand brushwork in history can be made up for by realism.

Therefore, in the creation of character modeling design, both realism and freehand brushwork are required. Realism and freehand brushwork are the premise of each other, complement each other, complement each other, and jointly complete the most expressive character modeling.

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