

RESEARCH ON THE EMOTIONAL EXPRESSION OF CHARACTERS IN PAINTING CREATION

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INTRODUCTION

This paper will focus on the expressions of contemporary figure paintings, and through the example of representative portraits and in-depth research and analysis, focus on the study of the expressions of contemporary watercolor figures, and try to interpret the skills of painters and learn their spirit of constant exploration and innovation.

Keywords: Figure drawing; expression; artistic emotion

RESEARCH OBJECTIVE

2.1 An in-depth exploration of the historical evolution of character expression in watercolor paintings aims to deeply understand the unique aesthetic concepts of character expression and the evolution process of expression modes in different historical periods and cultural environments.

2.2 In-depth analysis from the perspective of psychology, devoted to the study of the psychological basis of character expressions in watercolor paintings, aiming at a deep understanding of how artists skillfully use color, line, composition and other elements to achieve profound expression and stimulation of audience emotions.

2.3 An in-depth study of the variation of character expressions in watercolor paintings under different cultural backgrounds is aimed at comparative analysis of the unique influence of different cultures on expression.

2.4 An in-depth study of the techniques that artists continue to explore and innovate in watercolor paintings aims to fully understand how these novel expression techniques profoundly affect the fidelity and artistic effect of the characters' expressions.

2.5 Through in-depth investigation of the audience's perception and feedback on the expressions of characters in watercolor paintings, the purpose is to comprehensively understand the audience's preference for different expressions in aesthetic experience and the interpretation of these expressions.

2.6 In-depth discussion on how watercolor painters effectively tell stories and convey emotions through the medium of human expressions in the process of creation.

2.7 In-depth discussion on how watercolor painters can effectively tell stories and convey emotions through the medium of human expressions in the creation process

METHODOLOGY

This paper uses the following methods to support and improve the research:

3.1 Literature review method; 3.2 Observation analysis;

3.3 Artistic creation practice; . 3.4 Research analysis;

3.5 Questionnaire survey method.

LITERATURE REVIEW

4.1 Connotation of expression

Expression is the external expression of emotion, emotion. Expressions include facial expressions, body expressions and verbal expressions. They are all expressions of thoughts and emotions on the face or posture. The expression of the figure in a painting contains the inner emotion that the author wants to express and the cultural connotation that the work should embody.

4.2 The significance and importance of expression in figure painting

The facial expression in figure painting can more intuitively see the inner world of the figure, but also indirectly reflect the author's own emotions. It can not only become the source and motivation of the artist's creation, but also the organic combination of humanistic elements and painting art, so that we can have a deeper understanding of the content of the work, which is of great significance to grasp the connotation of figure painting and improve the artistic level. With the help of the artistic expression of the facial expressions of the characters, the artist aims to create an emotional resonance experience, so that the audience can more deeply perceive and understand the inner emotions that the artist wants to convey in the process of aesthetic appreciation. This emotional transmission not only gives deeper meaning to the artwork, but also brings a richer and deeper artistic experience to the viewer.

QUESTIONNAIRE AND DATA ANALYSIS

5.1 User behavior

5.1.1 Data Collection

The research objective of this paper is to explore the importance of character expression in painting works. Therefore, the selected samples are biased towards adult audiences who are interested in art and have a certain understanding of painting, including art students, art professionals, art lovers, etc. In addition, this paper mainly adopts multi-stage sampling method to obtain diversified audience groups. First, a random sample of art students or professionals from different regions is selected as the starting sample. Secondly, based on snowball sampling, the sample scope is expanded through the recommendation or contact information of the participants to cover more audiences with artistic interests. In addition, this paper mainly uses the questionnaire survey method, based on the questionnaire star platform for data collection.

In our study, 300 respondents took part in a questionnaire. The questionnaire was mainly conducted online and distributed by the questionnaire star platform. A total of 300 questionnaires were distributed. In the process of data sorting, we excluded those samples whose answers were completely consistent or the duration of the questionnaire was less than 60 seconds, there were a total of 18 samples, and finally 282 valid questionnaires were obtained. Therefore, the efficiency of questionnaire recovery reached 94.00%.

By collecting questionnaires in this way, we ensure that sufficient survey data are obtained, which will help to fully and deeply understand the respondents' views on the importance of human expressions in paintings. This efficient recovery process provides a solid data base for our research, allowing us to analyze and interpret the findings more accurately, further deepening our research on this topic.

5.2 Sample population statistics

5.2.1 Feature Description

According to the data in Table 5, we can draw the following conclusion: In terms of gender distribution, there are slightly more females in the sample, accounting for 50.71%, while males account for 49.29%. The overall gender distribution is relatively balanced. From

the perspective of age, the age of respondents is mainly concentrated in the 18-30 years old, accounting for nearly half, 48.23%. In terms of occupation, enterprise staff accounted for the highest proportion, accounting for more than half, reaching 55.32%. From the perspective of monthly income, the highest income level is 6001-10000 yuan, accounting for 35.82%.

Through the analysis of population characteristics, we can see that the overall distribution is relatively balanced. This provides a multi-level and multi-angle sample base for our subsequent further analysis. The richness of these demographic data will help us to more fully understand the respondents' views on human expressions in paintings, and provide more representative results in research conclusions.

Overview of demographic characteristics of the sample

name	Options	frequency	Percentage (%)	Cumulative percentage (%)			
sex	male	139	49.29	49.29			
	female	143	50.71	100			
	Under 18 years old	14	4.96	4.96			
	18-30 years old	136	48.23	53.19			
	31-40 years old	74	26.24	79.43			
	41-50 years old	28	9.93	89.36			
	Age 51 and older	30	10.64	100			
	Pupil	16	5.67	5.67			
Position	Enterprise staff	156	55.32	60.99			
	Government						
	organs and public institutions				59	20.92	81.91
	Freelance work				11	3.9	85.82
	retirement				9	3.19	89.01
Monthly income	Self-employed person	17	6.03	95.04			
	other	14	4.96	100			
	Within 3000 yuan	42	14.89	14.89			
	3001-6000yuan	50	17.73	32.62			
	6001-10000yuan	101	35.82	68.44			
income	More than 10,000 yuan	89	31.56	100			
	total	282	100	100			

5.2.2 Descriptive Analysis

According to the data in Figure 1, we can draw the following conclusion: Most of the interviewees have a certain understanding of painting art, and the proportion of understanding is as high as 80.50%. This suggests that our sample consisted mainly of people with higher cognitive levels of drawing. This high level of knowledge provides a professional and in-depth basis for our research, allowing us to explore more deeply the respondents' views on the character's expression in the painting, and interpret their responses more accurately. This also increases the credibility and representativeness of the findings.

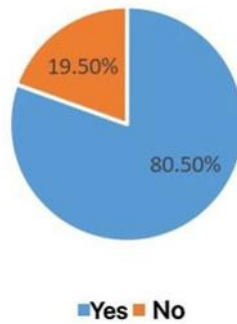
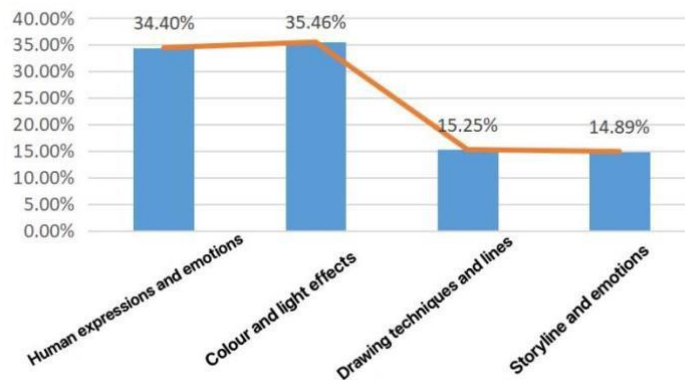


Figure 1 Do you know the art of painting

5.2.3 Group Analysis

Through the data analysis in Figure 2, we found that for respondents, the most attractive elements in paintings are mainly color and light effect, accounting for 35.46%, and the expression and emotion of characters, accounting for 34.40%. This indicates that in the eyes of the respondents, the use of color and the emotional expression of the figure are the two most compelling factors in the painting.

It is particularly worth noting that the expression and emotion of the figure occupy a considerable proportion, indicating that the emotional expression of the figure in the painting has an important attraction to the respondents. This also preliminarily reveals that in artworks, the emotional expression of characters, as an important attractive element, has a significant impact on the audience's art appreciation. This result provides important clues for us to further study the status of human expression in painting.



When you look at a painting, which of the following elements are you more likely to be attracted to

Case study

6.1 Research problem design

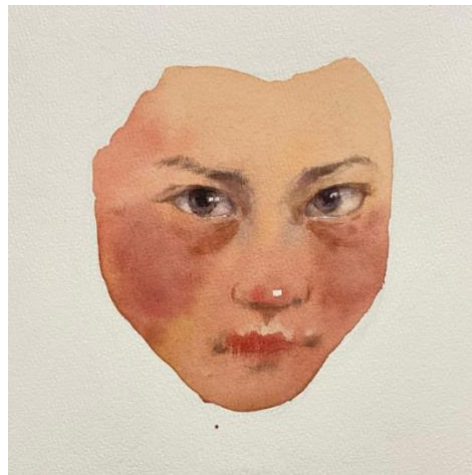
In the creation of watercolor portraits, if the influence of external factors such as clothing, background, hair style and body movements is excluded, can the emotions of the characters be fully expressed and become a complete work?



6.2 Research scope

6.2.1 Explore whether the expression in figure painting can still be well expressed after eliminating the influence of environment, background, hair style and clothing.

I think the expression in a figure painting can still be well expressed even if external factors such as environment, background, hair style and clothing are removed. Character expression is a direct and internal expression of emotion, which is not only influenced by the external environment, but also driven by the inner feelings of the character.



6.2.2 The power of facial expression: The facial expression in the figure painting is the focus of the viewer's direct attention. Eyes, the curvature of the mouth, and the position of the eyebrows are all elements that directly convey emotion. These basic facial expression elements still have a powerful expressive power when other factors are stripped out. In this simplified environment, it is easier for the viewer to focus on these basic facial expression elements. The powerful expression of these elements enables the viewer to understand and resonate more intuitively, because the emotion is no longer blocked by external factors, but directly presented in front of the viewer. This simplified situation not only emphasizes the importance of these basic expression elements, but also makes the viewer more deeply feel the authenticity and depth of the characters' inner emotions.



6.2.3 Purity of emotion: After the exclusion of external factors, the purity of the character's expression can be more prominent. In this simplified environment, viewers are more likely to focus on the inner emotional state of the characters, free from the interference of the surrounding environment, which makes the communication of emotions more direct and profound. This simplified approach helps the viewer to understand and feel the emotions of the figures in the painting more intuitively, creating a more real and close viewing experience.

In such a situation, the viewer is no longer influenced by external elements, and they can be more freely immersed in the expressions of the characters. Every small facial change is clearly displayed, making the transmission of emotion more direct and powerful. This pure expression not only enhances the viewer's sensitivity to emotion, but also makes them more deeply feel the emotional theme that the artist wants to convey.

The simplified environment makes the character's expression become the focus of the whole picture, and viewers are easier to be moved by emotions, because they no longer need to look for emotional clues in the complex background or details. This direct and pure emotional presentation provides viewers with a clearer and deeper emotional experience, making it easier for them to empathize with the figures in the painting and even project their own emotions and experiences.

Therefore, the purity of the character's expression in the simplified environment not only makes the emotion more prominent, but also makes it easier for the viewer to be deeply touched, creating a more direct and profound artistic experience. This simplified processing method gives the character's expression a higher expression, so that the viewer can feel the truth and inner power of emotion more deeply.

Co-creator experience:

In the simplified environment, the viewer is no longer the object of viewing, but becomes the co-creator of emotional expression. Their imagination and emotional experience form a kind of interaction with the artist's creation, and jointly shape the emotional atmosphere of the work. This co-creator experience allows the viewer to participate more deeply in the emotional world of the work of art, creating a more personalized and rich artistic experience.

Therefore, I believe that although external factors can increase the richness and sense of hierarchy of the picture, even if these factors are removed, the expression in the figure painting can still convey profound emotional experience through simplification and prominence. On the contrary, this simplification may make the viewer more focused on the inner world of the character, so as to understand and feel the emotion conveyed by the expression more deeply.



CONCLUSION AND DISCUSSION

In the creation of watercolor portraits, when the artist chooses to remove external factors such as clothing, background, hair style and body movements, this decision is not a simple stripping of the elements of the picture, but a careful creative choice. In this simplified environment, the artist focuses on the character's face, emphasizing the independence of facial expression and the purity of emotion. This independence enables viewers to perceive and understand the character's inner emotional state more intensively.

Through the exquisite depiction of facial features such as eyes and mouths, the artist can still express the emotions of the characters in the simplified picture. The depth and purity of facial expressions become more prominent in this situation, and the viewer can more intently feel the emotional ups and downs of the characters. This depth and purity enhances the emotional connection between the viewer and the figure in the painting, making it easier to empathize and engage deeply in the emotional world of the artwork.

With the removal of external factors, the viewer's participation initiative is enhanced, and they are no longer disturbed by specific elements such as clothing and background, but can more freely carry out emotional projection and association on the basis of facial expressions. This kind of active participation of the viewer enables each viewer to find their own emotional resonance in the facial expressions of the figures in the painting. The simplified picture leaves more space for the audience to participate and imagine, and the audience can give full play to their imagination more freely, and integrate their personal emotions and understanding into the interpretation of the characters' expressions.

Therefore, the artist's removal of external factors is not to weaken the expression of emotion in watercolor portraits, on the contrary, this choice makes the independence of facial expression, the depth and purity of emotion more prominent. In this simplified environment, the viewer can focus more on the inner emotions of the characters and establish a closer and direct emotional connection with the characters in the painting through free imagination and emotional projection. This co-creator experience makes the viewer no longer just an outsider, but a participant who co-creates emotional resonance with the work of art.

With the development of watercolor painting today, artists no longer stay in the simple and traditional depiction as the expression technique, and then widely use new materials and new media to expand the expression of contemporary watercolor figure painting, so as to adapt to the needs of The Times and fully express the spiritual outlook of modern people.

The concept and aesthetic taste of contemporary expression art have undergone great changes in both content and form. This change is based on the traditional painting language seeking novelty and change in form. Contemporary watercolor art in the development of learning from the characteristics of other painting to carry out a variety of ways of experimentation and exploration, but also for the exploration of watercolor figure painting expression provides unlimited possibilities, this spirit of continuous innovation greatly expanded the contemporary watercolor figure painting expression appeal.

The research on the emotion of contemporary watercolor figure painting gives me a new understanding and experience, which will benefit me for a lifetime. This paper is also my breakthrough to the contemporary watercolor theory..

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