



Pisco Med Publishing

A Study of Yu Hui's Painting Aesthetics

Jing Zhu

Wuhan Wuchang District Cultural Center, 430060, China

Abstract: Yu Hui is a famous artist in Chinese meticulous flower and bird painting. The flower soul, bird shadow and Lake stone in her paintings are extremely vivid and symbolic. They are integrated with the life subject's understanding of nature and Zen meditation, condensing her true love for life. Each of Yu Hui's works is a reflection of his thinking about life, a way of care for Chinese people, and a contemporary presentation of Chinese expression. Her exploration of art is of great significance to the creation of contemporary flower and bird painting language with the flavor of the times and the development of meticulous painting.

Keywords: Yu Hui; Fine Brush Flower-and-Bird Painting; Esthetics

1. Yu Hui is a leading figure in the field of Chinese meticulous flower and bird painting.

She is gifted, savvy, thoughtful and broad-minded. She is good at capturing the subtle changes of hue, focusing on the transition of light and shade and the expansion of spatial level. She can handle everything from magnificent works to exquisite sketches. Her paintings are not shackled by flowers, birds, insects and fish, they are not mystifying, they are not drifting with the tide, they are exquisite and bright, they are elegant and elegant, they are delicate and elegant, they are vivid and masculine. She has successfully combined the elements of traditional Chinese painting and foreign art, endowed form, color expressive function and independent aesthetic value. While developing independent personality, she has maintained the ancient excellent tradition, detached from the previous generation and has a unique appearance. Yu Hui never stops looking for new creative elements, and constantly draws nutrition from local and foreign art. This kind of attempt makes her works, no matter the theme, technique or color, open up territory in the unknown field to varying degrees. After the double baptism of Chinese and Western art theories and techniques, the systematic modeling foundation and unique color sense make her works more expressive and appealing ^[1].

Yu Huiqi's ingenious idea of juxtaposing the unique Taihu stone with the beautiful rare birds seems to be against the Convention, but in fact, she has unique ingenuity and unique insight. This tailoring not only reflects her aesthetic taste, but also reflects her delicate heart. It can be said that it's a wonderful use, with one mind. In this way, Yu Hui abides by the inner artistic principles and pursues the "ideal state of formality". There is a goddess's mind, such as weaving Niang's meticulous spinning. It is necessary to be calm, self-confident and persistent, and to have the spirit, courage and spirit. The combination and juxtaposition of rare birds and strange stones can achieve harmonious coexistence. Every branch and leaf, every stroke and every ink contains subtle experience and insight. On the one hand, Yu Hui has been constantly expanding the boundary of the theme, on the other hand, she is pursuing a spiritual self transcendence. In many of her works, the painting object is endowed with strong subjective consciousness, which makes the visual effect and the picture artistic conception have a double tension.

If the silver bottle of the work "sonorous rose" collapses suddenly, there is a kind of calm in it. It is a kind of pen and ink, heart and elephant blooming at the same time, strong impact, appeal, shock directly to the heart! Yu Hui's works strive to find a new texture and atmosphere between color and ink. The organic unity of content and sentiment, the texture of the object can be reflected, mottled ink stone is like the stains left by Shaohua and water, and the land-

based cave is like the sinking of wind and shadow. After appreciation, people will find that the ethereal birds and strange stones are full of deep meaning ^[2].

2. In 2009, Yu Hui's work named "in the wind" won the gold medal of 100 Jinling art exhibitions.

This one represents the overall style of Yu Hui's works in the mature period of his art. It seems to have a fable like hidden worry when he walks into the epiphany of destiny, which is perhaps so meaningful. Into the painting, we can easily smell the voice behind the dignified and ethereal. It seems that many of Yu Hui's paintings contain mystery, the passing time becomes solidified, but the fixed space is extended, which is a transformation from visual style to spiritual style, which goes beyond the aesthetic category and inspires people to reflect. Meditation on the quiet and deep form is the tacit understanding under the harmonious blend of the object and the subject ^[3].

Painting is a kind of activity to express one's spirit, to pour out one's thoughts and to cleanse one's soul. When it comes to tradition, Yu Jigao, a giant painter in the painting world, is a landmark figure that we can never get around. As we all know, Yu is always Yu Hui's father. His art not only promotes Chen Zhifo's realistic techniques to perfection, but also contributes to the use of traditional Chinese painting color. Yu senior devoted all his life to carrying forward the fine spirit of national art. He took the lead in setting an example, practiced it and imperceptibly influenced Yu Hui's mind. Her family background and her imitation of ancient paintings greatly expanded her ability to master the brush and ink. From the perspective of Yu Hui's artistic career, he has connected the ancient and modern, and has won many advantages, never deviated from the requirements of traditional Chinese painting. It has carried forward the pure and upright spirit handed down by the parents, and adheres to the purest aesthetic concept in traditional art. The metaphorical wisdom in the creation is detached and uninhibited, not bound by Seiko, growing in the abstract and concrete, and swimming between the traditional and modern. Jingshi is simple and simple, which is limited by the traditional formula since Tang and Song dynasties. It is gentle and lyrical, and it does not lose the ancient spirit of Oriental Aesthetics ^[4].

Conclusion

In my opinion, Yu Hui's creation is always a game and pursuit between heart and hand. Each of her works is a reflection of her thinking about life, a way of care for the Chinese people themselves, and a contemporary presentation of the Chinese way of expression. Her exploration of art is of great significance to the creation of contemporary flower and bird painting language with the flavor of the times and the development of meticulous painting. His unique courage and insight are an important enlightenment to the younger generation. Yu Hui's creative concept of transcending the established cultural horizon, adhering to the individual consciousness of independent thinking, cherishing tradition but not indulging in it, being brave in innovation but sticking to the root is worth learning. Excellent art should always hold high the fire of civilization and lead the new trend of the times. Every deep attention to Yu Hui's works is an understanding and gossiping between souls, a collision of emotions at the soul level. So fresh and refined, so new. We should learn from teacher Yu Hui, persevere in the belief that art has given us, break bones into pens, prick blood into ink, and write the promise of great beauty.

References:

- [1] Yu Hui. Special performance of modern fine brushwork masters [M]. Liaoning Fine Arts Publishing House, 2001,12.
- [2] Nie Weigu. Discussion with Mr. Lin Lin on "the most national is the most cosmopolitan" [J]. Art exploration. 2004,1.
- [3] Li Zehou. On the history of ancient Chinese thought [M]. People's publishing house, first edition, May 1985.
- [4] Cai Lingling. On the pursuit of artistic conception in Yu Hui's meticulous flower and bird painting Popular literature and art [J]. 2016,1.