

Aesthetic Style in Film Posters -A Series of Works by Huang Hai as an Example

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Abstract

The shape is the beauty of the film poster, in the poster design, the audience can perceive the meaning of the poster through the "shape", and can perceive the aesthetic style of the film. People are always very sensitive to the beauty of things, and the beauty of things will attract the audience's attention, so the beauty of the shape of the poster helps the dissemination and expression of the poster. Color is one of the main elements in movie posters, comfortable color tone not only can enhance the beauty of the poster, but also can show the connotation of the movie from the perspective of color semantics. Imagery is the essential beauty of the poster, Burke said, "By beauty we mean a property or certain properties in an object that evoke love or similar emotions." In the film poster ideography is the most basic requirement, and resonate with the audience to be considered an excellent poster. An excellent poster must have the three basic elements of shape, color and imagery. This paper goes through Huang Hai's series of works to analyze the aesthetic style in movie posters.

Keywords

Movie Poster; Aesthetics; Huang Hai.

1. Introduction

As a kind of visual art, film stimulates the audience to communicate emotionally through visual and auditory senses. As the "face" of a movie, the movie poster conveys the spiritual connotation of the movie to the audience through its unique shape and color. Beauty is the spiritual level of perception, the beauty in movie posters is the creative ability of designers, through the objectification of specific and vivid sensual images to convey the poster information to the audience. With the change of human perception of beauty, movie posters are also trying different styles, from early black and white to color, from figurative to abstract, from plane to façade, the course of change of movie posters maps the change of people for aesthetics. Chinese movies started late, and the relative development of movie posters is not perfect. Most of the early posters directly adopted the scenes and characters of the film, lacking a sense of design, until Huang Hai's movie posters incorporate Chinese aesthetic elements into the design, conveying the national spirit through national symbols, allowing us to appreciate the beauty of the oriental meaning when enjoying the posters.

2. Aesthetics of shape by shape

The traditional Chinese ink painting is about writing with shape, painting with spirit, painting with painting, expressing the author's spiritual connotation with painting. "Modeling" is based on traditional Chinese culture, through the depiction of objective material, coupled with the author's subjective aesthetic tendencies, in accordance with the laws of formal beauty to create. In the movie

poster design, the shape is the most intuitive expression of the poster "meaning" of the elements, the poster shape is mainly divided into: font graphics, abstract graphics, figurative graphics.

2.1 Font -the beauty of oriental shapes

Chinese characters have evolved over thousands of years, and the visual shapes presented in different cultures and regions at different times are different. The movie poster designers integrate the traditional national culture through Chinese characters, and map out the excellent Chinese traditional culture in the process of movie communication. The font is used as a guiding visual symbol in the movie poster to show the movie theme in the most direct form, and some of the movie posters use the writing aesthetics to break up and reconstruct the text to reconstruct the visual effect. For example, Huang Hai designed the movie poster "Golden Age" (Pen Feng version), the Song font is broken into seven broken strokes, and the resounding strokes are reconstructed into a combination of reality and imaginary scenes like architecture, different characters either sitting or standing or shuttling in this combination of reality and imaginary scenes, the main character Xiao Hong sitting on the bench, head down, smoking a cigarette and meditating, the relationship with the next person is like this scattered strokes, intertwined The relationship with the people next to her is like the scattered strokes, which are intertwined but independent of each other, and symbolize the tragic and lonely fate of the film's protagonist Xiao Hong. Calligraphic fonts with Chinese characteristics in the movie poster reflect the cultural beauty of the Chinese nation with a unique national style. Calligraphic fonts can show both the beauty of imposing brush strokes and the beauty of small and delicate. In the designer Huang Hai poster will calligraphy fonts in the film, fully reflect the beauty of calligraphy. In the movie poster "Shadow", a luan soaring phoenix "shadow" character, suggesting the twists and turns of the film. "Shadow" is a film based on Chinese ink and wash style art, and the word "shadow" in the poster is created in the form of calligraphy, with a single stroke at the end of the word "shadow", and the interruption at the end like white smoke, echoing the "shadow" that appears in the film, either real or imaginary. echoes the "shadows" that appear in the film. The poster's ink and gray tones and traditional Chinese gossip elements and the fusion of the word "shadow" can highlight the traditional Chinese aesthetics of meaning, each visual symbol in the poster design after splitting, reorganization, building a complete poster, the symbols are interconnected, the meaning conveyed to serve the theme of the film. In the movie poster "The Children of Jianghu", the powerful four words "Children of Jianghu" appear in the visual center point, the dashing and heavy font allows the audience to perceive the importance of "love" and "righteousness" in the film. "Compared with the character "江", the character "湖" appears to be more restrained and petty, lacking the "rivers and lakes atmosphere". Compared with the "Jianghu" of 2001, the "Jianghu" of 2018 is not about fighting and killing, but about seemingly calm and quiet on the outside and full of desire and rivalry in the heart. Compared with the word "lake", the word "Jiang" reflects the changes of the jianghu in different times of the film. Font is one of the main elements of visual art, in the film poster designers need to create the visual language of the poster through different stylistic elements and morphological language, in order to convey the designer's aesthetic cognition. The aesthetics of movie posters in the process of communication aesthetic subject and aesthetic object to be unified, which sets the "rules" for designers, the aesthetics of the poster elements should correspond to the theme of the film, to correspond to the audience groups. For example, Huang Hai designed the movie poster of "No Evil", four large, calm and heavy words to the poster, square font structure, bold strokes will be the entire font of the "right" expressed to the fullest. The movie "Totoro" (China version) poster, "Totoro" two words with a more relaxed and dashing strokes to design, the end of the strokes floating scattered as the hair of Totoro, "cat" and the combination of the cat's eye looks more vivid and cute. It can be seen that no matter what form, the font in the movie poster always appears in the form of beauty, in line with the public's national aesthetic sense and echo the connotation of the film.

2.2 Graphics -visual language expression

Graphics is the most basic communication object between the poster and the audience, graphics are figurative and abstract, figurative graphics is for nature in the concrete things to create art, is the most

intuitive expression; and abstract graphics is highly generalized, graphics highly summarized the spiritual connotation of the film, and the use of graphics creative techniques perfectly combined to give people a clever sense of beauty. The aesthetics of nature lies in the aesthetic subject's association of features and meaningful imagination of the appearance and form of things to generate a new, integrated with the true, good and beautiful features of the subjective and objective world, thereby giving things symbolic value to express the spiritual world of the aesthetic subject. [1] The ancient Chinese people pay attention to the beauty of the mood, thinking of their hometown with the bright moon and the desolation with the setting sun. The ancient aesthetic thought of "expressing emotion through objects" and "seeing the big with the small" has also deeply influenced the design of movie posters. In 2021 Huang Hai for the film "broken bridge" designed a movie poster on microblogging attention, the poster as a whole using the angle of elevation, the male and female protagonists standing on the water like standing on a "broken bridge", in the underwater a ray of light illuminates the entire underwater, in addition to Zhu Fangzheng (Fan Wei), everyone's eyes are facing the direction of the light source, symbolizing the desire for the truth, and Zhu Fangzheng (Fan Wei). Underwater, except for Zhu Fangzheng (Fan Wei), everyone's eyes are facing the direction of the light source, symbolizing the desire for the truth, while Zhu Fangzheng (Fan Wei) and the male and female protagonists are looking straight ahead, implying that they are the main characters to reveal the truth. By looking up, the audience can observe the changes in the sky, as the dark clouds are gradually dissipating and the truth is about to be revealed. The expression of figurative images is straightforward and lacks mystery, while Huang Hai transforms the figurative graphics into the implementation of symbols that can express the inner thoughts of the film through artistic processing. It is the same as the aesthetic thought of the ancient poets who expressed their emotions through scenes. In the poster of "The Children of Jianghu", the upper half of Guan Gong's body is still righteous, but the lower half of his body turns into quicksand slowly dispersing, the end of the quicksand looks like a beast with its mouth open, reflecting that the jianghu in 2001 was a jianghu of "righteousness" and with the change of society in 2018, the "righteousness" of the jianghu has vanished. The "righteousness" has disappeared and only a beast full of "money and lust" remains. In the poster, the male and female protagonists, one left and one right, the male protagonist with a gesture than a gun standing in the distance, indicating that the male protagonist was trapped in the "jianghu" can not come out, and eventually eliminated by the society, and the love of the male and female protagonists in this social change like quicksand gradually dissipated, the poster in a "may not see each other again In the poster, the phrase "I may never see you again, but I always have you in my heart" is not only the interpretation of the love of the hero and heroine, but also the interpretation of the heart of "Jianghu". The poster reflects the change of society and human nature by turning Guan Gong into quicksand, fully reflecting the aesthetic idea of "seeing the big with the small". Abstract graphics have a strong associative nature, abstracted from nature and seemingly unrelated, giving people a huge space for imagination. In the poster design, abstract graphics is the generalization and extension of figurative, and its hidden meaning is more intriguing. In the movie poster "Taoist monk down the mountain" in the full development of Taoist aesthetics to the extreme, the poster screen is divided into "heaven, earth, human" three parts, the middle of the white sector and like a large "one" character, and implies the "The ancient aesthetics of "unity of heaven and man". In the middle of the "human" part, a small man in ink walking down from the mountain, behind the distant mountains there was once a Taoist temple and in front of the "earthly world", the poster as a whole is an eye to see this earthly world, the overall poster has a middle of the road aesthetic The overall poster has the aesthetics of the middle ground. [2]

3. The aesthetic expression of decorative colors

3.1 Tension of color in post-modern aesthetics

As an important visual language, color can visually express the spiritual world of people. Color as one of the visual language of the poster, in the poster has the role of "icing on the cake", if the graphics is the "structure" of the poster, the color can be said to be the poster "form If graphics are the

"structure" of the poster, the color can be said to be the "form" of the poster, they work together to create a visual language to spread the beauty of the poster. Different brightness, hue, purity of the color to convey the visual language is different. Highly saturated colors can enhance the visual impact of the poster and catch the audience's attention; in the poster of the movie *The Sun Also Rises*, the highly saturated background releases a powerful visual punch attack and firmly attracts the audience's attention. In the high saturation red background, the female lead appears more dim, a leg across the letters, across the gulf between the female lead crazy and not crazy, reality and imagination. A pair of red embroidered shoes hanging on a tree branch at the top right of the screen and the first part of the movie "crazy" is centered around the red embroidered shoes, embroidered shoes in the form of dots throughout the poster in the film embroidered shoes are also in the form of dots. Reflecting the sun's bare feet and red background to produce a clear contrast, to break the overall tone of the monotonous banal feeling, to strengthen the theme of expressive power. In the movie "Huang Feihong's Hero has a Life" poster, ginger and black produce a strong contrast, high saturation, medium brightness of warm yellow, in physiology on the human retina and brain nerve has a strong stimulation, will cause blood circulation accelerated and brain nerve excitement, so that the audience reminds of Huang Feihong's youthful heroic spirit and the film's martial arts movies in the hot blood scenes [3]. In the movie "Battle Angel: Alita" poster, high saturation of burnt clouds gives the audience a hot-blooded battle atmosphere, while the large area of warm colors contrast with the female protagonist, signifying that it is a difficult battle. Low saturation of color can enhance the poster's meaningful beauty, giving a sense of mystery of the meandering. *Totoro* (China version) movie poster in low-saturation warm colors let the audience feel *Totoro* full of healing, two children with bright yellow hats seems to be in the grass shuttle and seems to play in the fur of *Totoro*, giving people an intriguing emotional experience. *Golden Age* movie poster, the whole poster in the gray tone implies the main character Xiao Hong's gray life; movie "swimming until the sea changes" poster from the bottom to gradually increase the saturation of blue, not only echoes the "swimming until the sea changes" this theme, but also visually leave people in suspense, want to explore the real answer to the film.

3.2 The beauty of national colors in ink and wash

In the course of history, color has always been the main form of visual art, and the meaning expressed by color varies in different regions, cultures and customs, and the intrinsic meaning of color has been deeply rooted in our hearts. Red is the most revered color of the Chinese people, from ancient times to present the red presented by the marriage represents good luck, festive, modern Chinese history is a red history symbolizes hope, revolution, courage, blood; while red in the West is a symbol of bloodshed, brutality. Similarly, white, in the Han Chinese is regarded as unknown, often used in funerals; the same in the opera with "white face" symbolizes treachery, but also "white flag, white Ding", etc., it can be seen that most of the white is containing derogatory meaning. However, in China's Tibetan people will be white as a symbol of good luck, this is because in the Tibetan people are mainly distributed in the western part of China, in the environment of snowy mountains and white clouds all year round, so the white has a reverential meaning, the same in the poster design, the use of color also need to follow the meaning of the film to convey. In the "big fish begonia" poster in the red and green intertwined entwined to produce a clear contrast. The diagonal composition outlines the inexhaustible love between the big fish (Kun) and Tsubaki. In the upper part, the blue-green sea is filled with heavy rain, lightning and whirlpools symbolizing the cruelty and ruthlessness brought by the rules of fate, while the nirvana and rebirth of the phoenix, the upward leaping Tsubaki and the rising sun in the lower part symbolize the unyielding and resisting spirit in the face of the rules. In the poster, the blue-green color surrounds and suppresses the red color, and the red fish breaks the bondage of the sea and swims towards the heroine, where the blue-green color represents the visual language of rules, indifference and ruthlessness, while the red color represents the visual language of hope and regeneration.

4. The imagery expression of oriental aesthetics

"The category of "imagery" has been regarded as the central category of classical Chinese aesthetics, which not only occupies an important position in classical Oriental aesthetics, but also is an aesthetic category that can centrally reflect and represent the unique pursuit of the spirit of Oriental art. It is a category that can concentrate and represent the unique pursuit of Oriental art spirit. [4] In the design of movie posters, Huang Hai connects "imagery" with the connotation expressed by the movie. In the imagery system of movie posters, more posters are based on "meaning and imagery together", in which the meaning and imagery are roughly in a balanced state, but often create a unique artistic flavor with the help of metaphorical imagery of mutual integration of reality and imagery.[5] The overall shape of the movie poster is an eye shape, with three subdivisions at the top, middle and bottom, representing "heaven, earth and man", which echoes the imagery beauty of Taoist "heaven and man", and advocates the integration of nature, anti-parseness and transcendence. In the middle of the picture, a "young Taoist priest" comes down from the mountain with a powerful brush stroke in the sky, foreshadowing a big change in the jianghu. The inward leaning nature of oriental aesthetics and the lack of emphasis on discernment and rational understanding have resulted in a unique oriental aesthetic that is reflected in Chinese painting and calligraphy. In "Huang Feihong's Hero with a Dream" movie poster design, "Huang Feihong" three floating fonts, will be Huang Feihong's heroic spirit completely show.

5. Summary

As a powerful propaganda tool for movies, movie posters should not only serve to promote movies, but also spread the excellent culture of China. Huang Hai's movie poster design combines the oriental aesthetic style with the poster theme, which newly defines the status of "Chinese movie poster" in the international arena and leads Chinese movie poster into a new era. Huang Hai breaks the rule of "main character" in the movie poster design, extracts the national symbols from the three aspects of shape, color and imagery, and never forgets the theme of the movie to be expressed, integrating the beauty of the film itself and the imagery of the traditional Chinese symbols only.

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