

Lin Fengmian Color Ink is Still the Life Panting of Visual Design Concept

Xingmei Huang

College of Architecture & Urban Planning, Fuzhou University, Fuzhou, Fujian, China

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Abstract: Mr. Lin Fengmian combines the characteristics of Western art with the form of the traditional Chinese art in creating a colorful ink which is still the life painting with great national and personal characteristics, which has greatly affected the development of the traditional Chinese painting to an extent, that has also promoted the development of the Chinese traditional culture. Therefore this article will elaborate and analyze the visual design concept of Mr. Lin Fengmian's color ink which is still life painting from the artistic viewpoint of Mr. Lin Fengmian, and understanding of the emotion and form of art and the visual design concept of Mr. Lin Fengmian's still based on life painting.

1. Introduction

Mr. Lin Fengmian is proficient in the rhythm of the oriental art, during his study in France, he studied the development of Western art and also explored on it on the basis of a certain understanding of the laws of art in China and the West, combining the essence of Chinese traditional art with the characteristics of Western and modern art, on the basis of traditional Chinese painting which is a new form of colorful Chinese painting creation, which does not only have a good innovation in the traditional Chinese painting, but also a good inspiration for contemporary design development.

2. Lin Fengmian's Artistic Proposition

The most prominent artistic proposition of Mr. Lin Fengmian is "harmony between China and the West". Because "Chinese and Western Harmony" occupies a very important proportion in the concept of Mr. Lin Fengmian's artistic proposition. After studying abroad, Mr. Lin Fengmian carefully considered the development of traditional Chinese painting, according to him: "Chinese painting has come to the modern times and has also declined to a certain level like the Chinese society which will not work.[4]" [4] In the process of studying the Chinese painting, Mr. Lin Fengmian divided the history of the development of Chinese painting into several different stages of development, and conducted detailed research on the artistic characteristics of different stages. In addition to this, the artistic characteristics of the different stages of development of traditional Chinese paintings are compared with the development of Western art at the same time and their position in the history of world art development is repositioned. Mr. Lin Fengmian believes that the development of the traditional Chinese painting has stagnated after the Qing Dynasty, and even showed a downward trend which he believes that, most of the Chinese paintings after the Qing Dynasty are imitating the styles and techniques of their predecessors and even the style of creation is different from that of their predecessors. The lack of personal characteristics of the artist is also lacking in many characteristics of the time and The traditional Chinese painting has even arrived today at the point where "the mountains are running out of water", and there is no room for new ideas and development, from the perspective of the historical development, Mr. Lin Fengmian believes that the cultural development of a country should be based on the traditional culture, to absorb the essence of foreign culture on the basis of traditional culture, and continuously create and innovate the culture in order to reflect on the inclusiveness of the traditional culture, to also enrich the connotation of state-owned culture and promote the continuous development of the traditional culture.

During his studies in West China, Mr. Lin Fengmian took a deep understanding of traditional Chinese painting and had a certain understanding of the development of Western art. He formed an artistic concept of “Chinese and Western Harmony” in art, he hoped that, the traditional Chinese painting could break the dynasty because the traditional way of painting in the past has embarked on a new development path, although Mr. Lin Fengmian received a lot of Western art during his study in West China, he also knew that he could not blindly copy the Western art, but he should make a choice and learn the techniques and expressions of the Western painting and at the same time, it retains the unique artistic features and charm of the oriental paintings.

3. Lin Fengmian's Understanding of the Emotions in the Forms and Works of Art

Mr. Lin Fengmian's understanding of the emotions and forms of his works is divided into two aspects. One is the understanding of the emotions and forms of the works of art, and the other is the understanding of the expressions of oriental works of art and the expressions of Western works of art. Mr. Lin Fengmian's form of art has been greatly influenced by the development of modern Western art. After rethinking on the definition of art, Mr. Lin believes that the definition of art cannot be independently understood from a philosophical point of view, because it is the beginning of art and the composition of art that should explore the origins of art and the whole of art. After Mr. Lin Fengmian got a deep understanding of art, he believed that before the creation of art, as the understanding has a great impact, he should first have a deep understanding of the concept and essence of art, regardless of the creators and the viewers of the works of art,

In many of the articles Mr. Lin Fengmian's article, his emotional expression have been the basis of art production, and that art is the external manifestation of human emotions, or a personal expression. Art is produced by the creators to express their own emotions and can guide the development of people's emotions, as the creators are in different eras, and the characteristics and techniques of the works created will inevitably carry different characteristics and feelings of time. The creative content and techniques of artistic works cannot be changed according to the changes of the times, but can just imitate the techniques, creations and even the content of the predecessors, then the finished works of art can at least not express the ideology and feelings of the creators, and the creator's own understanding of art can't affect people's emotions, and can't lead people's emotions because such art creation can't even be called creation, because for Mr. Lin, such creation is undoubtedly a failure. But that, the development and combination of art creation style is an indispensable part of the creation of art works. All art works can not only focus on the expression of emotions but ignore the appearance of external forms that can only impress people's works of art, while there are more mature forms of expression, which are important ways of outputting the human emotions.

Lin Fengmian, who studies in the West, believes in science, when he views and analyzes art, he has a new understanding and interpretation of the different aesthetics of things with a scientific eye. When thinking about the differences between the East and the West, I use the aesthetics of the West in the creative thinking of Chinese artists, and put forward that Western painting is too much to pay attention to but the main reason lies in the influence of the classicism period, and the traditional Chinese painting is also a freehand. Mr. Lin believes that one of the charms of art is that the creation of art is inseparable from the sudden burst of human emotions, its all need a form to clarify this sudden burst of emotion and the realism of Western painting lies in the creator itself, China. The traditional Chinese painting is more about the creator itself, with different forms of expression but the same purpose. Mr. Lin saw the difference and advantages and disadvantages between Western painting and the Chinese tradition, and then proposed and insisted on the lifelong of the the artistic proposition of “Chinese and Western Harmony” which has also opened up a new path for the development of traditional Chinese painting.

4. Lin Fengmian Color Ink Still Life Painting Visual Design Concept

Mr. Lin Fengmian's geometric order in his works of art in the process of creating colorful ink

still life is shown in Figure 1 and Figure 2. Which can be seen that Mr. Lin's composition and expressions seem to be like that of the Western paintings, but you can see that the expression of still life is not so realistic, and the use of color is not as rich as gorgeous as the Western painting. In Mr. Lin's works, he can feel that his composition has absorbed the composition of the Western paintings, and it is very stable, as the geometric order in the paintings is also obvious. However, in terms of the way objects are expressed, I don't want the high demands of shaping the three-dimensional sense and the sense of reality in the Western paintings because there is no such thing as a very bright relationship that is more inclined in the expressions of freehand brushwork that is in the traditional Chinese paintings, and the shape of objects that is not very aggregated, nor is it very loose but the overall feeling is very comfortable, and the light also has a good grasp of the characteristics and gist of the Chinese traditional painting and that of the Western painting.

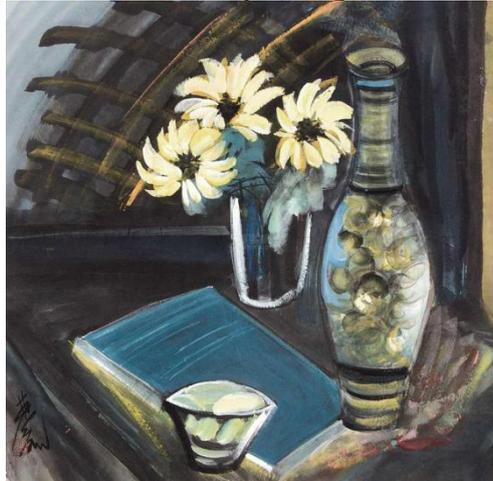


Figure 1

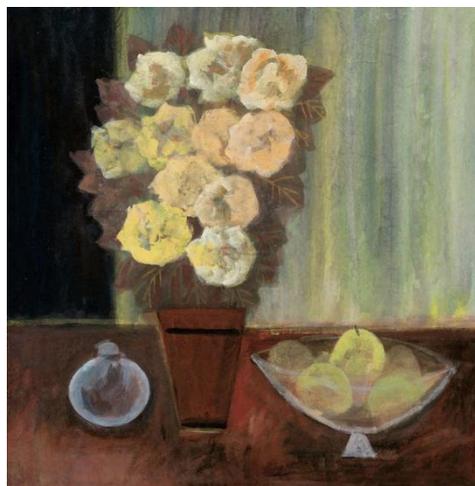


Figure 2

Learning Lin Fengmian's still life painting visual design concept should not only be limited to Mr. Lin's expression or pen skills, but should also learn more from Mr. Lin's grand view of Chinese and foreign art development history through which you can see China and the difference between artistic features and Western artistic features, accepting the inadequacies of Chinese tradition with an objective attitude, also accepting the advantages of Western painting with a modest attitude combining the two, and carrying out the traditional Chinese painting with bold innovation. Mr. Lin Fengmian's "Chinese-Western Harmony" concept has more influence on the contemporary design concepts which should be the correct attitude towards Chinese and the Western cultures, because it cannot blindly follow the imitation of Western painting art, so more should be combined with its own reality in order to get what you need, and to be in line with your own, and to also express the personal feelings and thoughts of the creator as such an artistic work is more of spiritual connotative,

and soulful.

5. Conclusion

As a generation of people who opened their eyes to the world in the early modern Chinese cultural movement, Mr. Lin Fengmian viewed the development of Chinese and foreign art from a grand perspective and based on the historical development. Mr. Lin Fengmian has innovated on the traditional Chinese painting, based on the development of traditional Chinese painting that has not yet led to a new path. Whether it is the thought about the development of traditional Chinese painting, or Lin Fengmian's vision and attitude towards artistic development, all of them are for contemporary art or contemporary design development that has unparalleled guidance and inspiration.

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