

Research on the Characteristics of Abstract Painting

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Abstract: This article analyzes the painting works of the representative artists of the AbstractSchool and the New AbstractSchool, and conducts an Expandability research on the characteristics of Abstractpainting. The first part, “The Confusion of Light and Color”, is to understand the color of “multi-personality” from a new perspective. Color does not have immutable meanings forever. The signs of color depend on the artist's creative intentions. The second part, “The Musical Sense of AbstractPainting”, analyzes the musicality of painting through points, lines and surfaces. The musicality of painting allows us to think about more possibilities in the parallel world of painting and music. The third part “Reconstruction of Space” analyzes the multi-dimensional space of Abstractpainting, the indifferent two-dimensional space between two-dimensional and three-dimensional, the multi-dimensional space in two-dimensional and the new space. The study of painting space is an important proposition of Abstractpainting. The author hopes to explore the characteristics of Abstractpainting to inspire us how to deal with old things and old topics, to make new thinking, and to provide more templates for artistic creation and thinking on easel.

1. Introduction

The light and color in painting is a basic concept. Only when there is light, there is color. The color we are discussing here refers to the color of painting, and light is the premise of its appearance. Color is an important part of artistic anima for artists, and color can act on the spirit through vision. Color is clothes, artistic spirit is the body, and the artist's thinking is to wrap the body with clothes, that is, to warm the artistic spirit with color. Color harmony is an inherently necessary principle when artists create. Humans have reached a psychological consensus when they appreciate colors, so each color contains its own meaning.

1.1 The Original Purple and the End Black

Purple is the original color, and many artists use purple to create works. Purple gives a feeling of elegance, nobility, charm, pride, mystery, deep impression, oppression, and romance. Black is the essence of the universe, that is, the true face of the universe. Black makes people feel miserable and sad. Used in painting to create an atmosphere of death and terror.

Mark Roscoe (1903-1970) used purple, crimson, and black to paint a black painting in the Roscoe Church in Houston, USA. The pictures of these works are dim and simple in color, and there is a kind of nobleness of the holy god, so that the viewer can easily be immersed in this mysterious depth, which can be regarded as a philosophical and poetic will. Martin Heidegger (1889-1976) wrote in “The Origin of the Work of Art” that “the temple not only contains the image of the god”, but also represents the “nature” in Greek. Mark Rothko uses purple and black to extend and outline a realm of the Holy Spirit in his black painting. People witness through color: life and death, blessing and misfortune, victory and humiliation, patience and degeneration. The original purple and the end black are the destiny forms acquired in human existence.



Fig.1 Black Painting, Mark Rothko, Oil on Canvas, 1964-1969

1.2 Calm, Mysterious, Ancient Red

Red brings us visual stimulation and energy release, and this characteristic works through the inside. Red is a vibrant and restless color, leaving a clear impression. Dark red gives people a calm soul comfort, in line with calm, mysterious, and ancient emotions. At the same time, red can give people a guiding effect, it implies the injection of new life, and makes people have instant associations.



Fig.2 Anna's Light, Barnett Newman, Oil on Canvas, 1968

Standing in front of “The Light of Anna” created by Barnett Newman (1905-1970) in 1968, we were attracted by a huge bright red, and then swallowed by the red. Newman elaborated on such a point of view in his article “The First Human Being is an Artist”. He hopes to use the color of the painting to let the viewer understand the concept of field. In this work, Newman's color construction is not “a painting” but “a space”. Newman's large area of red makes it easy to connect with minimalism, and his artistic outlook reminds us of installation art. The author believes that Newman's red attempts to transcend color, to explore the relationship between space and the viewer, and provide us with an immersive way of visual perception.

1.3 Romantic, Mysterious Yellow

Yellow is a warm light, yellow is a sense of authority. Yellow can become the main theme of a painting, it brings people a kind of hope. The yellow in the artist's pen is a kind of vitality, the color of centrifugal movement, a romantic and mysterious color, and the artist's own color.



Fig.3 Song of Arabia, Paul Klee, Oil on Canvas, 1932

In the 1930s, Paul Klee (1879-1940) used yellow as the main color to create “Song of Arabia”. The faces of the characters in the painting combined with the architectural structure are often intimidating. The yellow in Paul Klee's works is both romantic and mysterious. He combines the inner phantom with the experience of the outside world. Yellow is as hot as a flame in Van Gogh (1853-1890) sunflowers, but it can convey romance and mystery in Klee's works. In Klee's “Song of Arabia”, the truth of “similar to the essence of man or nature” appears in the yellow tone, and this essence is analyzed visually. Kerry's expression of color originated from romanticism and symbolism, but he sublated these two traditions. He seeks color from the inner reality, fantasy, and the shape of the limited entity. Klee's use of color is sufficient to show that he is a “primitive with new sensitivity.”

1.4 Mondrian's Blue

Blue is the color of the sky, blue is the yearning for the stars, the mystery and elegance in the dream. Blue is a restrained centripetal movement. In the process of centripetal deepening, the element of peace is being released. When it is close to black, it becomes a note of transcendence. It entered a state of boundless concentration. The blue turned to light, and the indifferent characteristics appeared, like the tall and blue sky, it looked so remote and elegant.

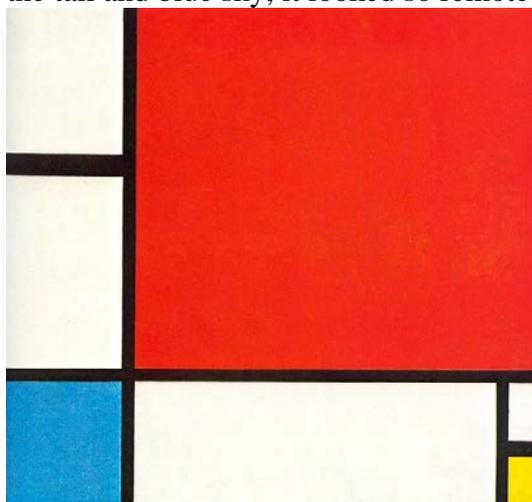


Fig.4 Composition of Red, Yellow and Blue, Mondrian, Oil on Canvas, 1930

“The Composition of Red, Yellow, and Blue” was painted by Piet Cornelis Mondrian (1872-1944) created a work in 1930 using his “new plasticism” approach. The blue in his works is balanced, regular, and active, hiding the non-restless and peaceful nature of human beings. Achieving harmony and balance is the artistic purpose of “Neoplasticism”. Mondrian said: “The new way of viewing...just like it leads to new art, it must lead to a new society; a society with two types of equivalent factors (namely material and spirit), a harmonious and balance society. “ His blue is always in the vibrant abstract reality, and the scope of human emotions has gone beyond nostalgia, joy, madness, pain, fear, etc. Mondrian uses blue to point to the pure and clear Emotions.

2. Musical Sense of Abstract Painting

The musicality of abstract painting is expressed in unnaturalness, emotion and symbolism. It is revealed through exaggerated modeling, primary color contrast and flat composition. There are “dynamic music” with heavy sensibility and intuition of Vasily Kandinsky (Василий Кандинский, 1866-1944), and “static music” composed of Mondrian's pure modeling. Of course, the musicality of Kandinsky's abstract painting is the most typical. It is well known that Kandinsky's works are a fusion of painting and music. In Kandinsky's paintings, there are not only dancing colors and concise symbols, but also a tranquil and dynamic structure, just as music touches the viewer's audiovisual nerves. These spiritual symbols accompanied by colors are the artist's analysis of the world and the artist's pious pursuit.

2.1 The Rhythm of Dots

The contour concept of a point in a painting is uncertain. After the geometrical points are materialized, the points have their size and occupy a certain position in the picture. In the Museum of Ancient and Modern Art in New York, there is a work called “Round Dance”, which was created by Vasily Kandinsky in 1926. There are dots of different sizes scattered in the picture, with different order changes, and the largest dot becomes a circle. The point in the picture is a stable shape, very concise, echoing with the surrounding shapes, it looks very dynamic. Points are big and small, big enough to become a universe, and small enough to be microscopic beings. The point becomes larger and becomes a circle. The circle is the most restrained shape, but boldly advocates self. The circle is succinct and concise, and at the same time it demonstrates the infinite possibilities, stable and unstable at the same time. The dots can form various shapes, just like the different rhythms and melody that music symbols bring us.

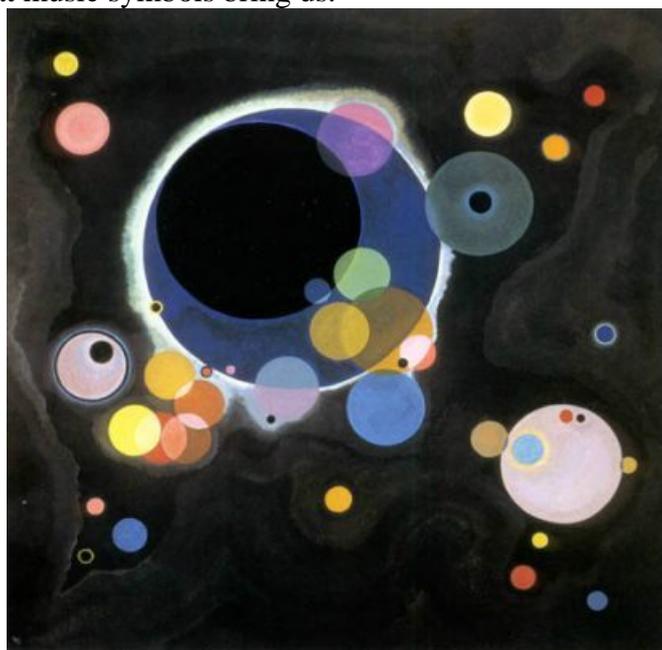


Fig.5 Round Dance , Vasily Kandinsky, Oil on Canvas,1926

Points can create music through the juxtaposition and continuity of music points. The dots and curved shapes constitute the inner voice and character in music. When these shapes are together, they form a tight and loose visual effect, which reminds people of the ups and downs in a fixed rhythm in music, but has his consistent character from the beginning to the end. They are like beating notes, full of vitality and movement.

2.2 Line Extension

No matter it is a straight line or a curve, it has the possibility of infinite extension, and the line metaphors infinity. The line has its own color, which is the inner perception of the balance of the picture. The musician Arnold Schoenberg (1874-1951), like Kandinsky, has no intention of depicting the real world and is willing to express people's inner feelings. Schoenberg's fragmented and beating melody music, rambling rhythms, and discordant tunes perfectly express human loneliness and existential anxiety. Schoenberg's atonal music impressed Kandinsky, and he composed "Impression No. 3 (Concert)" on the night of the concert. In this work, the black symbolizes the piano, and the composition is diagonal. The black color in this work symbolizes the piano, and the composition is diagonal. There are not many lines in the picture, but it is indeed the center of the picture's interest, which plays a decisive work for the picture. Obviously, this line here is alive, agile, and points to the field of inner passion in the outer plane. At this moment, the lines are precise rhythms, and the psychological feeling of moving left and right.



Fig.6 Impression No. 3 (Concert) ,Kandinsky, Oil on Canvas, 1908

The line is the Tempo of the tempi, the language of painting, and the symbol of music. The curved lines are twisted lingeringly. We don't know where it starts or when it ends. Unpredictable is its destiny. The line carries the joy of music, but also the hurt of music. In addition to the physical infinite extension of the line, its changeable presentation brings us the extension of thinking.

2.3 Plane Field Control

The plane is the protagonist of the picture. No matter where it is in the picture, it cannot be ignored visually. It plays a decisive role in the tone of the picture. The "face" in music is the keynote of music, a field with a certain atmosphere. Kandinsky's work entitled "Round" collected by the Mag Gallery in Paris, in order of size, are red, green, yellow, and blue. The field composed of these four planes stabilizes the messy picture. You may have similar doubts, why is this work called "Circular" and not "Square"? The reason is simple, the plane is the field control of the picture.



Fig.7 Round, Kandinsky, Oil on Canvas,92cm×72cm,1939

The tone in music is the main point of view and basic idea of music, and the tone in photography comes from music. In the music, there are emotional tones such as joy, sadness, loneliness, sadness, tranquility, leisure, and anger. The tone in the painting refers to the basic tone of color, and also refers to the certain atmosphere expressed in the picture. At this moment, the tone is the same as music. The plane can carry color to the maximum, so that the plane can control the picture with the color tone, and also control the picture with its outline and shape.

3. The Reconstruction of Space

Since painting, the artist's exploration of space has never stopped. Painting is to construct a multidimensional world on a two-dimensional plane. Space is an important part of painting. The works of abstract painters roam in three-dimensional expression space, two-dimensional expression space, and multidimensional space. Paul Klee controls his work between two-dimensional space and three-dimensional space, while Peter Halley's two-dimensional space is indifferent. Julie Meretto seeks multiple spaces in two dimensions, while Jackson Pollock tries to create New space.

3.1 Between Two-Dimensional Space and Three-Dimensional Space

Paul Klee (1879-1940) is a very dreamy artist whose eyes are condensed between the real world and the transcendental world. This is the fantasy world of children and primitive people. Under the pressure of reason and intelligence, he uses fantasy and innocence to summon.



Fig.8 Head, Paul Klee, Oil on Canvas

Klee's paintings reveal a mysterious atmosphere and inquiry the soul. In the layered space composed of several lines, his face is not one, but multiple, deconstructed, as if it were a common image of people. Klee uses lines to deconstruct this face to abstract the face. The picture is composed of lines to form different spaces. The picture space is two-dimensional, and it has not formed the imagination of complex space, but only through such lines to deconstruct different levels of space. The space composed of lines is extremely beautiful and mysterious. The space composed of lines is extremely beautiful and mysterious. The pictures are sentimental, narrative, and reminiscent, giving people a feeling of nostalgia.

3.2 Indifferent Two-Dimensional Space

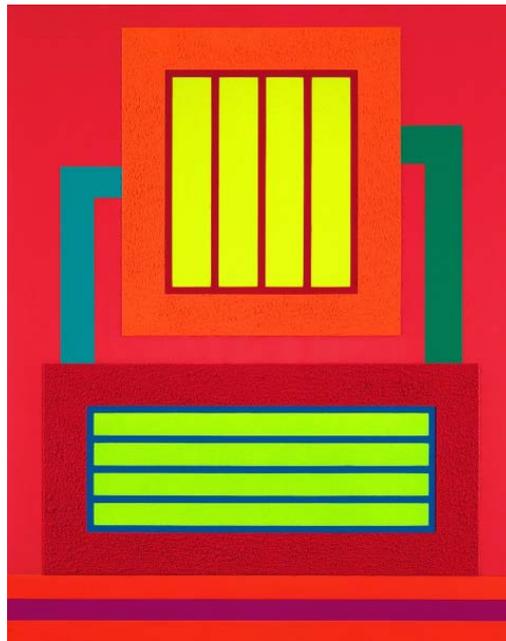


Fig.9 Illusion, Peter Halley, Ink,,Acrylic on Canvas and Roll-a-Tex (Texture Additive),2012

Peter Halley (Peter Halley 1953-) closely connects abstract art, philosophy, aesthetics, and current context. His work is not only a two-dimensional social iconography, but also an artistic methodology. Halley's work reminds us of what has changed in our culture. Halley's two-dimensional space has minimalist geometric structures, pop art colors, and modern social industrial landscapes, which he has made a new interpretation. Peter Halle said, "I think minimalism is very related to themes such as society, industrial development, and modern landscapes, rather than closed as minimalist artists think." He used brand-new materials to make the picture more colorful than Pop Artistic colors are brighter. Halle used the different modernist interpretations of the Spanish philosopher José Ortega y Gasset (1883-1955) to oppose popular postmodernist views. Halley believes that modernity at the end of the 19th century is full of confidence and passion, while the mid to late 20th century is relativity and skepticism, while contemporary art is mocking and indifferent.

3.3 Multiple Spaces in Two Dimensions

In 2004, Julie Mehretu (Julie Mehretu 1970-) created "Stadium 2", we can see the artist's control of large size and the delicate and poetic characteristic of women. Julie Meretto's two-dimensional multi-space paintings provide viewers with two viewing methods: looking far away as if admiring a large building; walking close in front of the painting, carefully trying to figure out every detail. Her work is a "crazy little universe" constructed with abstract symbols. The visual effects of her works are very complicated, and the artistic creation techniques are extremely simple. How does Julie-Meretto construct the two-dimensional multidimensional space in her work? The first is an architectural rendering. On this basis, she uses colorful points, lines and surfaces to superimpose and impact the picture. The abstract geometric world is silent in the huge urban space. The space of

her works is chaotic, just like the structure and reconstruction of the city of human steel and soil, it is the observation of our urban space. In the two-dimensional and multi-dimensional space presented by Julie Meretto, abstract symbols circulate eternally, in contrast to the twisted architectural perspective rendering. Julie Meretto created her unique time and space.



Fig.10 Stadium 2, Julie Meretto, Ink and Acrylic on Canvas, 2004

3.4 New Space

American abstract expressionist painter Jackson Pollock (Jackson Pollock, 1912-1956)'s original painting technique and the peculiar visual effects of the work space are the most eye-catching new painting space after Picasso and Brac. The American art world caused a great shock.

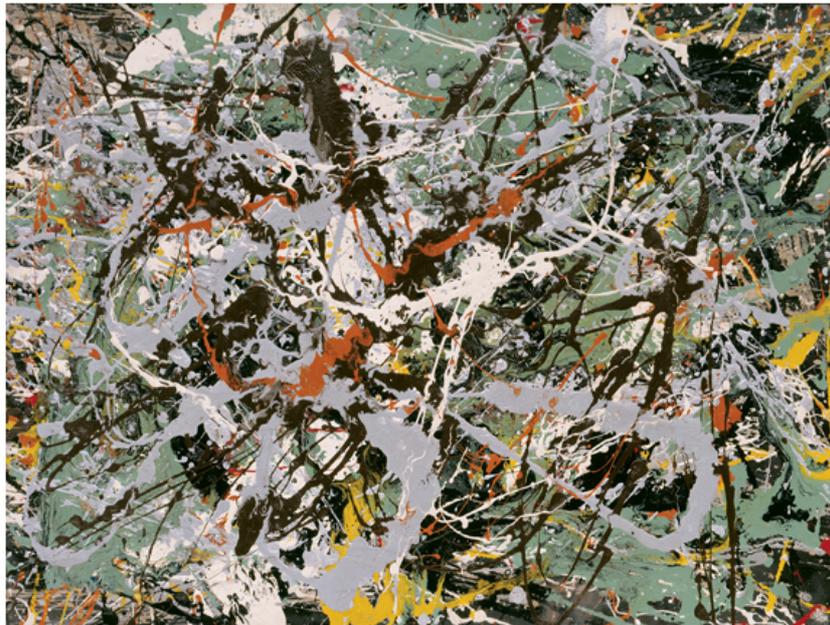


Fig.11 No.1, Jackson Pollock, Oil on Canvas, 1948

In previous paintings, there was a center of visual interest. Whether it is an early traditional painting or a trendy modern painting, the pictures have the difference between the orthomorphism and the hypomorphism. In the new painting space created by Pollock, the center is nowhere to be found, the picture is broad, and there is no distinction between primary and secondary. The seemingly random color lines have their own logic, not a bunch of disorderly arrangements. The

theme of Pollock's works is brief, there is no concrete image in the picture, and the composition is extremely rigorous, representing the most essential feature of abstract expressionism painting-the product of the combination of abstraction, expressionism and surrealism, and the form is abstract, emotional expression is also unconscious. In Pollock's paintings, the space of the picture is very intricate, because the expressive power of the line is very strong. The space he constitutes is like a very large universe, with no beginning and no end, and it can be enlarged infinitely. This is a process of movement and freedom. Artists can be full of passion and directness in creation, without thinking too much about painting skills, only using the grasp of the flow of lines. Pollock's ability to control the painting is worthy of admiration. It is also the artist's expression of the tense state of society at that time. He used relaxed painting techniques to express a tense painting atmosphere. Although his paintings are complex, there is always a main thread running through the beginning and the end. Pollock arbitrarily releases emotions when creating. In the author's opinion, he does not have much thinking, but lies in the brave experimentation and emotional language expression. The greatest wealth that Pollock's paintings left the art world should be that he freed himself from all shackles and pursued a high degree of freedom and openness, which prompted the development of later artists' artistic thinking.

4. Summary

This article intervenes from the characteristics of abstract painting, and expands the in-depth exploration of common sense and the exploration of the edge of common sense. The light color starts from purple and ends in black in the picture. Red is no longer as hot as fire here. In Barnett Newman's pen, red shows its calm, mysterious, and ancient characteristics; yellow is romantic and mysterious in Paul Klee's paintings. Mondrian's blue is balanced, orderly, and optimistic, showing a non-restless, peaceful and clear human nature. Discuss the musicality of Kandinsky's works step by step from points, lines, and plane, and find that points are rhythmic, lines are notes that extend infinitely, and planes are the keynote of music. Mondrian's painting originates from music and is finally to painting. It is not difficult for us to find out what kind of paintings can be created in what kind of thinking. The spatial discussion of abstract painting is the artist's self-gaze after leaving the three-dimensional space. Paul Klee presents the painting space between two-dimensional and three-dimensional; Peter Halley interprets the two-dimensional space with a sense of indifferent feeling; Julie May Leitu shows multiple spaces in two dimensions; Jackson Pollock's paintings create new spaces of their own.

In this age of self-existence, culturally and artistically, it is even more a self. Konrad Fiedler (1841-1895) wrote in "On the Judgment of Visual Art Works", "Art works are created by humans, and their interpretation and judgment must be different from natural objects. Only when the essence of the artwork is touched can we talk about true understanding and true judgment." Our knowledge and understanding of the characteristics of painting should be specific to the current context, and have an internal connection with the material environment and social background of the particular era or artist; expressing the freedom of the artist's thoughts and activities, recasting new premonition in line with the current context.

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