

Influence of Cezanne's Theory on Brucker's Artistic Painting

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Abstract

Cubism, which began in France in 1908, is arguably the most avant-garde movement and genre in the history of Western art. Cubism artists break through the traditional painting space focus on the characteristics of science and reality, the pursuit of fragmentation, separation, analysis, recombination of the form, through a variety of angles to describe the object, put it in the same picture, Express the most complete image of an object. Through the collation of Cezanne's art theory and the analysis of his works, this paper analyzes George. Braque (1882-1963) works of art were analyzed and summarized, and it was concluded that Cezanne's art theory influenced George. Brucker's painting and creation.

Keywords

Cezanne, recombination, George, Brake.

1. Introduction

French painter George. French painter who, in his early works, belonged to the Impressionists and the Beast School. He collaborated with Picasso in 1914 to launch a movement called cubism in the history of modern Western art. In the movement of cubism, the artists completely abandoned the manifestation of the concrete in the traditional painting space, first destroying and dismembering all the concrete images, then decomposing the natural bodies into various geometric sections, then subjectively combining them. Subjective analysis, trade-offs and other ways are re-established in the same plane, is a new art form.

Brake's work, the House of Eastack, explores the geometric form behind nature's figurines through landscape painting. In this painting, trees and houses are reduced to geometric shapes. This style of expression and the French post-Impressionist painter Paul. Cezanne's theory of thought is inseparable. So, Paul. Cezanne's theory of thought influenced Brucker's painting art creation and French cubism movement.

In 1908, Braque came to Estark, where Cezanne painted many landscapes in his later years. There, Braque began to explore the geometry of nature by painting landscapes. Cezanne's letters in his later years concerned little of his painting theories and methods, but the most important and specific was his letter to Emile Berner on May 12, 1904: I would like to repeat what I have said to you here: use the cylinder. To draw nature by incorporating everything into a proper perspective so that each face of an object or plane faces to a central point. Parallel to the horizon Lines cause breadth. Whether it is a part of nature or the Father of Almighty, the immortal God is part of the vision that unfolds before us. The line perpendicular to this horizon creates depth. But for us, nature is not so much superficial as depth. [1] from Cezanne's late letters to Emile Bernard, we can see that this is a very typical description of Cezanne's way of constructing pictures. It is this letter from his later years, the stage of Research, Cezanne's comprehensive summary of his art research methods.

The author believes that Cezanne devoted himself to all subjects such as scenery, scenery and portrait. Throughout this period, few painters and artists can match his contribution to the

history of art, the theory of art and the concept of art. Cezanne's observation of the relationship between lines and colors is a good example, and he says, "people shouldn't separate lines from colors. It's like you don't have language to express your thoughts, you just use cues and symbols. You try to point out what is shown by line drawing in a certain nature, where there are no lines, no shapes, there are only contrasts, but these contrasts are not black or white, but all kinds of colors. Sports. If these hues are placed together and all the furniture is in place, the lines will be shaped themselves, and they will be drawn to the same extent, as if they were in line. The more harmonious the color, the more accurate the line drawing is. As soon as the color is rich, the form is perfect. [2]

In order to understand Cezanne's concept and theory of art, the author thinks that it is necessary to analyze his works and understand a series of common problems involved in his subject. In his works, he takes part in the re-creation of all themes, such as natural scenery, portraits and the reproduction and expression of reality. The author believes this is the case with the still Life Apple basket, which conveys, as Cezanne put it, "painting does not mean blindly copying reality, it means seeking harmony in all relationships." Art is harmony parallel to nature, not imitation of nature.

"I want to shock Paris with an apple" [3], Cezanne's bold words, see still life painting in Cezanne painting important position. In fact, Cezanne's method of composition creates a new form of still life painting, and can best reflect the essence of form composition of his works. Understanding the nature of Cezanne's art must begin with his still life paintings.

In Cezanne's still Life Apple basket and many other still life paintings, Cezanne's representation of the subject, like a figure painting or landscape painting, can be described and mastered. In the pursuit of composition, we can see the various imbalances in the picture.

Cezanne carefully arranged the tilted bottles and apple baskets in the picture and scattered some of the other apples casually over the tablecloth, with a small pastry plate at the back of the table, and a vertical view of the top of the table. Cezanne seeks the structural essence of form, "the eye distorts the form, and only the spirit can create the form." After doing all this, he just stared at still life and watched all these elements start to form some kind of relationship with each other, which was the final basis of painting. Cezanne in order to make these scattered still life through the three-dimensional form of fusion into the picture, to maintain integrity, to achieve harmony I. While preserving the integrity of the picture while maintaining the unique form of a single still life, he adjusts the circular contours of the common still life with small and flat strokes, breaking the original outer contour to make it deform. Thus establishing a harmonious and balanced relationship between space and objects and unifying them as color blocks.

The author thinks that in this series of works, Cezanne expresses his ideas through the form of his works. Cezanne usually deals with nature with the methods of cylinder, sphere and cone, that is, the rational analysis of the structure of the painting world. This representation of the size and structure of objects from different angles, Cezanne's artistic concept and theory of dealing with objects promoted the emergence of cubism and affected Braque's creation. "I have to create a new kind of beauty that I see as volume, line, block, face and weight and express my subjective feelings through this beauty," Braque once said. Of course, the development of cubism painting The reason is that he not only created the multi-dimension of cubism, but also his continuous expansion and pluralistic style influenced the formation and development of collage art. The author believes that it should be Braque's achievement that enlarged the influence of cubism and theory and established Cezanne's position in the history of modern painting.

Represented by Braque's House of Estark, cubism gradually develops and takes shape. This painting school is characterized by its negation of nature. It does not take into account the contrast between the colors of the picture, the traditional perspective principle of painting, and is not subject to the constraints of time and space. It separates and disassembles the various

parts of the object from various angles, and then, They are arranged into the same picture to highlight the geometry of the composition.

Estartk's house is a typical work of the time. In this painting, trees and houses are simplified into geometric forms. This kind of expression technique obviously comes from Cezanne's artistic idea and art theory. Cezanne usually deals with nature by means of cylinders, spheres and cones, and induces various forms of nature. Braque, on the other hand, further pursued the geometric representation of natural objects. He compresses the space and dimension of the picture in his own way. We can see from the picture that the house looks like a squashed carton, and the effect is between three-dimensional and a-plane. The scene is spread from top to bottom in the painting, not before and after Overlap with each other. In this way, some images reach the top of the picture all the time. Everything contained in the painting, either the most backward or the front, is presented with the same clarity. His works have a rare harmonious color, as well as a smooth and elegant form of line expression.

In this painting, it shows that Cubism rejects the depiction and representation of light and shadow in traditional painting, creates a multidimensional perspective space, and represents objects with the intersection of quadrangular, semi-circular and triangular sections. So that the side of the object, the back can be simultaneously and clearly displayed in the same picture. The author believes that Cezanne deals with natural ideas and forms by means of columns, spheres and cones that affect Braque's artistic creation.

References

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