

The Abstract Meaning of Chinese and Western Painting

-- A Brief Discussion of Mr. Deng Fuxing's Theory of Artistic Abstraction

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Abstract

Art abstraction has a long history with the emergence of fine arts, and the research on art abstraction at home and abroad has achieved relatively fruitful results, Mr. Deng Fuxing has conducted in-depth research on the theory of art abstraction on the basis of summarizing the research results of predecessors. Studying Mr. Deng Fuxing's theory of artistic abstraction is helpful for us to deeply understand the abstraction of art and abstract painting, which can not only deepen the understanding of art theory, but also have certain guiding significance for artistic creation.

Keywords

Painting; Abstract; Meaning; Deng Fuxing.

1. Introduction

Art abstraction is generally divided into two categories, one is the refinement and generalization of artistic expression objects in figurative art, and the other refers to abstract art that appeared at the end of the 19th century and the beginning of the 20th century. Although the two are obviously different, in a certain sense, the latter can be understood as a further development of the former. Therefore, the two are combined here and collectively referred to as artistic abstraction.

2. The Status of Abstract Research on Art at Home and Abroad

If representation refers to the performance of imitation and reproduction of objects in painting, then abstraction is the performance of processing and representation of objects. Representation is mainly embodied through a visual science of expression that can create a sense of reality of concrete objects, while abstraction is concentrated in a specific combination of lines, shapes, and colors that can evoke a certain image, and interest in the viewer. [1] According to Mr. Deng Fuxing's above statement, abstraction, as it were, have emerged with the emergence of art, and its origin can be traced back to the first work of art created by human beings. In the history of the development of art theory, the study of artistic abstraction has not been interrupted since ancient times, but the word 'abstraction' has only been mentioned later. Even counting Kandinsky's *On the Spirit of Art* and Waringer's *Abstraction and Empathy*, art historians have been deeply studying art abstraction for more than a hundred years. These historians have explored artistic abstraction from different perspectives, and the results can be described as fruitfulness.

The abstraction of Chinese painting is self-evident, however, the theoretical research on artistic abstraction in China had a late start, and in terms of modern and contemporary times, Mr. Deng Fuxing's is one of the best. He sorted out the abstract theories on ancient and modern Chinese and foreign art, analyzed the abstractions of Chinese and foreign art in different categories,

pointed out the similarities and differences through comparison, and showed the essence of art abstraction and its value.

Abstraction, as the creation of artistic aesthetic value, is the result of the interaction between works of art and human aesthetic consciousness in artistic activities. With the development of history, the abstraction of painting will also develop, that is, it will be expressed as a richer, more perfect, more advanced form, and its role in painting will be more significant and strengthened. [2] This is as Mr. Deng predicted, the development of abstract forms in the current painting has not only become the mainstream artistic language in artistic creation, but also its unique aesthetic value has been increasingly recognized by people. Whether it is China's traditional painting, or Western modern painting, that kind of art with abstract expressions and language, has been widely accepted by people, becoming a wide range of social aesthetic taste.

3. Mr. Deng Fuxg's Research Results and Their Significance

3.1. Contrast between Abstract forms in Chinese and Western Painting

The different forms of painting abstraction are the root causes of the difference in the expression of abstract art between Chinese and Western painting. Mr. Deng uses the comparison of abstract ideologies of Chinese and Western painting to summarize the "pen and ink interest", "inner spirit", "theorization of form" and "emotion of color", respectively, the basic categories of abstract forms of Chinese and Western painting and their development evolution and specific connotations and distinguish the understanding of abstract characteristics and performance of Chinese and Western painting from a theoretical point of view. Mr. Deng pointed out, "The abstraction of Chinese painting occurs, develops and exists in the relationship between man and object, and it develops with the interaction between the effects produced by the unique material medium and the subject's feelings, so it is less affected by the development of natural science." [3] Regarding the abstract form of Western painting, Mr. Deng also said, "The abstraction of Western painting originates from the visual appearance of the object, especially in the early formation and development, mainly due to the subject's rational exploration of the external objective laws. It develops with the development of related sciences (such as mathematics, optics, psychology, etc.)... [4]

This seemingly simple exposition has actually penetrated into the core field of the study of art abstraction theory, and has gone from the difference of appearance to the essential difference, that is, Chinese painting arises and develops in the relationship between people and objects, while Western painting occurs in the visible appearance. This is a stark contrast between Eastern and Western civilizations in the long course of development. From the difference in artistic appearance, we can also see the huge difference in the world outlook and outlook on life contained in it.

In fact, it is not difficult to see the difference between the East and the West, and it is also natural to conduct a scientific analysis of the difference. However, it may not be very wise to blindly analyze the differences. Because the greater the difference is, the easier it is for people to misunderstand, thinking that they are originally things that are not matched, and there is no necessary connection between them, which is obviously not in line with the facts. Therefore, while analyzing the differences between Chinese and Western paintings, Mr. Deng Fuxing also explained the unity between the two from four aspects. That is, they "neither embody nor are inseparable from figurative performance"; [5] They are "not faithful to the concrete form of objective things, and do not conform to general logical reality"; [6] They are "the concentrated embodiment of the personality of the creative subject"; [7] They "have a very close relationship with materials as media [8] On this basis, Mr. Deng concluded: "The essence of abstraction does not lie in the care of the mind, nor is it a mysterious combination of lines, shapes and colors. The essence of abstraction exists in real life and in the development of human history. [9] In this

way, there is no essential difference between the abstract forms in Eastern and Western painting, they are just two manifestations of one thing.

The important significance of Mr. Deng's interpretation of the abstract forms of Chinese and Western painting lies in the fact that from the two lines of thought of Chinese and Western painting, it clarified the formation of abstract forms of painting and the basic connotations of its related categories, and theoretically enriched our further understanding of the feelings related to the abstract forms of painting, so that we can have deeper theoretical thinking on abstract issues when analyzing the art forms of Chinese and Western painting.

3.2. The Generalization of the Characteristics of Abstract Painting

Mr. Deng Fuxing summarized the characteristics of abstract painting language: "the intensity of vision", "the ambiguity of meaning", "the symbolism of symbol", and "the tendency to music". In "the Ambiguity of meaning", he further analyzed and summarized the following three points: "First, the work is either a pure form of inquiry or the pouring of personal knots, and the extremely obscure and tortuous embodiment of social content and meaning"; [10] "Second, the connotation of abstract painting has ambiguity and uncertainty"; [11] "Third, the creation of abstract painting is based on and expresses a certain comprehensive impression, and many works, created in improvised or even subconscious situations, try to express intuitive feelings. [12] It can be seen from this that Mr. Deng Fuxing did not stay on the surface of the visual phenomenon, but cut into the depth of the thematic meaning of the work and the author's creative intention.

The significance of Mr. Deng's research lies in the fact that from the perspective of creation, taking abstract art as an example, Susan Lange's definition of art is explained in a simple way: art is the creation of human emotional symbols.

3.3. The Value of Abstract Painting Language

Mr. Deng Fuxing said, "Whether it is from the development law of painting itself, or its external reasons, that is, the historical conditions in which it is located, the emergence and development of Western abstract painting has its inevitability; Both the artistic pursuit of abstract painting and its linguistic characteristics show that it is an extension of the traditional painting language, the enrichment of visual experience and the renewal of painting concepts; Abstract painting has a significance that cannot be underestimated in the history of the development of painting, and even in the history of human aesthetic development. [13]

The core of the above paragraph lies in "the expansion of painting language" and "the renewal of painting concepts", in fact, Mr. Deng once again mentioned the significance of abstract language for artistic creation, which allows "the non-modeling potential of basic formal factors to be maximized."

4. The Realistic Meaning of Works on Abstract Theory

The former meaning here refers to Mr. Deng Fuxing's study of the value (meaning) of abstract language, and the latter meaning is the practical significance of our re-reading of these theoretical works today. In fact, there is no essential difference between the two, and this question has actually returned to the most basic problem of art theory, that is, the meaning of studying art theory.

There is no doubt that the significance of art theory research is obviously not to praise the artist and his works, or even if there is such a layer of significance of singing praise, it is not the core, and art theory research is ultimately for the practice of artistic creation. Theory comes from practice, and it will act on practice and promote the development of practice, which is precisely the Marxist philosophical view. Mr. Deng Fuxing is a loyal practitioner of this theory, which has been discussed above and will not be repeated here.

In short, on the basis of analyzing a large number of works, consulting the research results of his predecessors, doing an in-depth comparison between China and the West, Mr. Deng Fuxing conducted a comprehensive study of the abstract theory of art using painting as an example. His results are not only of great significance to the study of art theory, but also allow artists to be inspired to guide their own theoretical creation.

References

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