

A Brief Analysis of the Formal Language Construction of Cézanne's Paintings

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Abstract: By analyzing Cézanne's painting creation, this paper expounds the language composition and methods used in his painting, summarizes the formal language construction of Cézanne's painting, and learns Cézanne's painting concept and spirit.

Keywords: Cézanne painting; formal language; Construction system

Cézanne made language form replace content to become the subject and leader of pictorial expression. Let painting return to the pure visual ontology, this is the program of Cézanne's grammar system, and it is the premise and principle for the validity and extension of other language laws. He can adjust the picture with flexible technology, rich transition changes. In the final analysis, the creation of art is the power of perceptual power, which is manifested in color and painting texture and texture. He regards color as a direct constituent element of form, and in terms of brushstrokes, influenced by Pissarro, he shifts from the method of large straight sweeps to discreet small brushstrokes to build up his volumes. Putting texture, line, color and brushstroke into form, Cézanne used this way of work to construct a new art form, which contains structure, balance and stability.

1. Elementalization and logical construction of shape and color

1.1 Elementalization of shape and color

Cézanne analyzes and constructs form with visual elements, "shape" and "color" as the basic elements of painting construction, that is, shapes with color tendencies as the basic elements of painting construction. Through the personal and innovative coding combination of these two visual metaunits, a visual revolution of the incomparable richness of modernism was initiated. The partial abstraction of visual elements constitutes the figurative presentation of the whole. Visual elemental analysis is the origin of modern abstraction. In the abstract evolution of modern painting forms, from irregular to geometric rules, from partial abstraction to overall abstraction, from objective to subjective.

1.2 The logical construction of shape and color

In terms of the logical order of shapes, he uses geometric shapes to summarize nature, focusing on the subordinate order relationship of shapes, the logical relationship of shapes and the rhythm of shapes. In terms of the logic and order of colors, Cézanne paid attention to the subordinate classification of dominant colors and the logical association of colors. Color is a relationship, and color is based on the relative existence of the whole. Color can only be found in the overall observation, which requires us to establish a more macro concept of environmental color. The richness of color is a kind of richness of overall rationality, not the richness of local color.

2. Visual elements participate equally in the construction of the picture

Cézanne believes that all elements in the picture are an organic whole with equal relations, and all elements in the picture equally participate in the overall construction of the picture, showing a sense of structure, composition and full tension. In classicism, the subject and the background are a subordinate relationship, and the background and shadow are the foil of the subject. The expression of feeling and thematic connotation in classical painting mainly focuses on the characterization of the subject, while Cézanne's painting involves all visual elements and contents in the construction of the expression. Any shape or color in the picture is to present and intensify the feeling and feeling to be expressed. For Cézanne, his paintings are about viewing objects from different positions and at different times, injecting the flow of time into the transformation of space. On the one hand, he uses thick lines to condense objects. On the other hand, a lot of repeated, folded, intermittent lines are used to summarize the outline of the object image. These open lines are easy to form a unified space without limitation, implying the passage of time and the change of the state of the object. As the father of modern art, Cézanne broke the status quo of being led by nature, and began to be the master of the picture, organizing the structure with his own understanding of the picture. He began to try to abandon the focal perspective method in traditional oil paintings and adopt the multi-point perspective method. Every object in the picture is the main body of the picture, and every visual element has an equally important position in the picture.

3. The integrity and constructivity of expression

3.1 The wholeness of pictorial expression

Cézanne's paintings focus on the integrity and construction of the picture expression. He requires that the daily constructive modeling of the picture should be guided according to the logical and orderly viewing throughout the day. Overall observation and connected observation are the most basic requirements for viewing. Connectivity and integrity in the painting process are the guarantee of a reasonable picture construction. Controlling the progress of painting requires continuous overall vision and judgment on the existing pictures. Wholeness is the premise of constructivism and an important principle of the painting process. The rationality of color and shape exists in the overall relationship: when observing an object, only by looking at it as a whole in relation to it can we find the color tendency in various areas, and the rationality of color can only be found and found in the overall comparative observation. In the overall review of the picture of the work, the rationality of the color of a certain part should be judged by comparing the color of the whole picture with that of other areas. The accuracy and rationality of shape, light and shade also need to be judged by overall comparison.

3.2 The Constructivity of Painting Expression

Constructivism is an open system that makes appropriate shapes and colors according to the current situation and overall needs of objects and pictures. The program modeling is a deterministic, a priori closed system. The specific method of Cézanne's constructive style is to use repeated "adjustment" and "correction". His layered oblique and repetitive brushwork is the most suitable for this method. Rich traces. Cézanne's work is finally constructed through the overall advancement. In constructive expression, each part must be repeatedly disassembled and reorganized according to the current situation and needs of the whole picture, deduce another part from one part, and judge the rationality of each part and the possibility of a better trend in the overall positioning. Therefore, Cézanne's constructive method abandons the a priori positive expression of classical painting, and leaves the expression in an uncertain open state. Each element and part of the picture is an active variable based on the needs of the overall relationship. Through continuous trial and error, adjustment and optimization, the overall promotion of the construction of the picture can be self-sufficient and presented, so that the final picture can get rid of the constraints of the existing concept and design due to the uncertainty and impromptu of the expression process, so that the painting expression has the More innovative possibilities.

4. Conclusion

The selection and use of actual elements in Cézanne's language form is an individual-based variable: color orientation, size and intensity of brushstrokes, generalization of shapes, etc., are all based on the characteristics of personal orientation and the uniqueness of feeling, to express their needs and use them freely. He believed that shape and color were inseparable. Paint on the flat surface with geometric strokes, gradually forming the surface of the painting. He advocated not to use lines, light and shade to express objects, but to use color contrast. He uses color blocks to express the three-dimensionality and depth of objects, uses the cool and warm changes of colors to shape, and uses geometric elements to construct images. As the most prominent feature of Cézanne's painting language system, geometric shapes not only express his painting logic, but also a kind of philosophical logic. The collision produced Cézanne's epoch-making masterpiece.

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