

Aesthetic Communication of Art: Reflections from Taine's Philosophy of Art

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Abstract: The book *Philosophy of Art* is the result of Taine's grasping and sorting out the essence of art, showing the integration of aesthetic theory and art, and containing the inspiration and significance of art aesthetics to later scholars. This article combines Taine's insights and lecture notes on art in the book, discusses the value of art's aesthetics as a work of art, and explores the origin and true meaning of art from the perspective of the artist's accomplishments and the factors that determine art.

Keywords: Art; Chinese Painting; Appealing

1. Introduction

Taine (1828-1893) is a famous literary theorist and historian in France in the 19th century. He is the founder and leader of the historical and cultural school. He has made outstanding achievements and contributions in philosophy, literary theory and history. He is known as "Napoleon in the eyes of critics". His artistic philosophy has had a far-reaching impact on the research of literature and art in the 19th century. Philosophy of art mainly puts forward three concepts: race, environment and era. From a historical perspective, it demonstrates the concept of aesthetics by using a large number of historical events in western history, and makes a new exposition on the aesthetic research of previous art scholars.

Indeed, scholars in the past have been discussing art for a long time, and people's feelings and understanding of art will be different depending on the depth of their relationship with art. Thus, it is not easy to truly understand and thoroughly understand the essence of art. The most attractive part of contemporary art is not the eye-catching and novel presentation, but the artist's own mysterious and beautiful way of thinking. The exploration of ideas and the exchange of inner soul seem to be more interesting than superficial sensory stimulation^[1]. Thus, art is "advanced and popular", which conveys the most advanced content to the public. How to find and extract "advanced things" from real life, that is, to keenly grasp and express the most important features of things in a chaotic image world, and delete and modify the secondary features, is the essence that Taine believes art pursues^[2].

2. Artist's Attainments

Taine mentioned in the book that the artist's life is divided into two parts, the first part is youth and maturity: the artist studies things with enthusiasm and carefulness, and spends all his energy to express things. In the second part of the period of conformity and decline, the artist thinks he knows enough about things, so he creates with experience and know-how. The first stage of Michelangelo Buonarroti lasted for sixty years, and all the works in that stage were full of energy and passion, while the later works, such as *The Last Judgement* abused the program, the technique, and lacked the vivid appeal. At this time, the artist begins to plagiarize and exaggerate himself, instead of directly and vividly observing life and natural life and things, he no longer creates but manufactures^[3].

Actually, not only the life of this or that master, but also the history of each major art sect, also proves the necessity of imitating living models and paying close attention to reality. All sects decline when they forget the correct imitation and abandon the living model. Through the decline of the Qing Dynasty and then to the innovation and prosperity of modern times, Chinese landscape painting broke away from abandoning sketching and a large number of imitation. Only under the leadership of long-term travel and sketching did it go out of the new painting realm and show the vitality of new Chinese painting. Artists who pay more attention to reality and nature have all walked out of the dilemma.

3. Factors Determining Art

In fact, the factors that determine art often come from our life, and the details of life constitute the inspiration and essence of our copying art. We should treat art with the attitude towards life, as some scholars in the past believed. In that way, "art has a great secret - use the most thoughts and the most serious attitude. More importantly, the spirit must be highly concentrated, and every stroke is difficult.

The whole of the work of art must be dominant, and each part must show the unity of the whole. The content and theme of the work of art dominate each part and every detail, just as the inner life of a person dominates all limbs and all organs. This kind of artistic achievement requires artists to make careful planning for the creation of works of art, draw the essence from life, deal with parts and

details according to the inspiration of life^[4], and discard all superfluous decorations. And when the artist masters this principle, he can make his works more complex and harmonious.

On the other hand, in addition to the tension brought by the infinite possible feature transformation and exaggeration from the artist's observation of things, another key factor determines the tension of works of art, that is, the artist's own life feeling^[5]. No one needs to face their inner feelings sincerely than artists, just because works can't lie. When this feeling truly and strongly exists and flourishes, art should be its true reflection. If the real voice from the heart is covered by rational judgment thinking or skilled programs, the art will lose its most precious life – appealing^[6].

4. The Formation of Art

To examine whether a work of art is advanced is to examine whether the artist's feelings are sharp and profound enough. To extract art from natural things and real life is to examine the sensitive talent of the artist, otherwise he can only be a mediocre copyist and craftsman. That is to say, a talented artist must have a unique feeling in front of things, and his unique sensibility must be fast and detailed, capable of grasping various subtle levels and relationships^[7]. “With the same gesture, he can tell whether he is handsome or sluggish, and with the same set of voices, he can tell whether he is sad or majestic from his breath.” And these unique feelings affect the whole body in the artist's body, thinking and reconstructing rapidly, Exaggerated and enlarged re-expression, and here, art is formed^[8].

Thus, the essence of art is not to imitate, but to express the various relations of objects, and art should strive for some parts of the objects but not all. “What needs to be copied is nothing else, but the relationship between the various parts. What needs to be expressed is not the simple appearance of the body, but the logic of the body.” In Chinese painting, it is often referred to as the relationship between the brush and the color of ink. Compared with Western painting, Chinese painting emphasizes more clearly and prominently on the relationship between pictures, the simplification and simplification of materials, the speed of strokes, non-smearable coverage, and the art endowed by oriental thinking^[9]. More abstract references and other factors make Chinese painting more relying on the painter's timely and keen grasp and dialectics of the subtle relationship between things to perform painting performance, which requires Chinese painters to be like the “learning from objects” mentioned in the Yangming Theory. The ability of “checking things” here can expand endless imagination on paper, and the answers obtained are more colorful and infinite than words^[10].

5. Conclusion

In general, the charm of art is not limited to its aesthetic value, but also reflects its historical value and the author's perception of daily life. The pursuit of an artist is to express what he sees and thinks through the work of art itself. Therefore, the reason why art is art comes from the artist's daily accumulation and perception of the beautiful things in this world. It is a process of creation, and a work of art that truly affects the world needs to transmit its own inspiration and insights to later artists in the simplest art form.

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