

Five Philosophical Faces of the Modern Avant-garde Arts*

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Abstract—Western modern painting artists have different perspectives on material media. They seem to be unrelated in terms of the characteristics of modernity, but actually they have many common characteristics. For example, post-impressionism pulls up the medium; German expressionism presses things down; Italian futurism pursues new media; Brutalism, neo-expressionism and Italian ultra-avant-garde art return to the primitive heart and mind; Russian constructivism and pop art is extended; Surrealism and conceptual art focus on the depth of material consciousness; Cubism is the blasting of multi-dimensional object space. There are also neo-impressionists, Dutch stylists, abstract expressionists, minimalists and American whites who are based on the exploration of new sense of objects and sequence of objects. In a word, the landscape created by various schools of modern art presents heterogeneous and diversified features in various angles and dimensions.

Keywords—modern art; visual modernity; media; things of feeling; order of things

I. INTRODUCTION

Most western modern art schools explore the material and cultural world by means similar to scientific experiments. They choose appropriate artistic language, such as color, line, light and shadow, light and shade, mechanism, plane and three-dimensional space, to capture, register, relate, create, reproduce or express subjectivity.

They not only explore unprecedented multiple images in the objective level of visual form, object landscape, theme content, theme media, but also present unique multidimensional modernity in the visual aesthetic perception. In terms of overall visual perception, they have created a large area of "family similarity" order of things, for example: single texture, scattered collage everywhere, familiar and unfamiliar heterogeneity, exaggerated or distorted speed and force, three-dimensional abstraction or mathematical geometry refinement, infinite extension or

concomitant philosophy, etc.

This paper tries to borrow the conceptual words of Wittgenstein and Karinescu, and tries to generalize many art schools as "there are five different faces" from the perspective of material sense.

Of course, this summary cannot be comprehensive, but in view of the need for simplification and clarity in theory, this writing strategy is adopted. Specifically, it is summarized as follows:

II. SIMPLE TEXTURE IMPRESSION FACE

The first face of modern art is the simple visual impression. That is to say, focusing on and highlighting the unique visual scene of the objective physical attributes of a certain or a single artistic medium in relation to individual subjective feelings, impressions, images, intuition, reason and beliefs.

Modern artists are constantly trying, experimenting, observing, analyzing and exploring the characteristics of all single elements, whether in form, point, line, surface, space, or in content, such as color, light and shade, mechanism and material. Here, their physical characteristics of connecting and prying open the modernity of aesthetic subject are explored.

Once modern artists discover or create some attractive elementary picture, they will detonate the power of elementary elements in magnifying, cutting in, docking, indifference and criticizing modernity. After they have seen and grasped it, they will explore the visual scene what they should have. In this way, they succeeded in revealing, reproducing, expressing and casting the spiritual characteristics of the pair of faces.

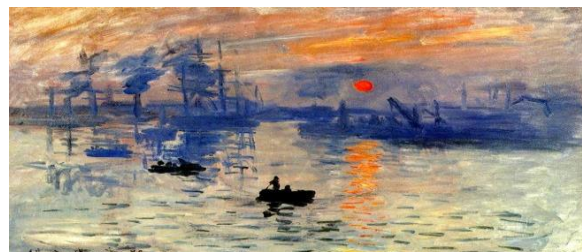


Fig. 1. Monet's painting "Sunrise Impression".

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For example: Monet's painting registration of the impression of natural light at a certain time (as shown in "Fig .1"). Georges Seurat paints innovation on the form of dotting technique. Van Gogh's rendering of the Yellow heat. Mondrian combines the red, yellow and blue paintings. Alexander Rodchenko lets black and white painting spread to installation arts. Scot depicts the deep gloom of deep red and the dark purple. Newman's abstract drawing stretches on monochrome backgrounds. Calder's sculpture is elegant portrayal of minimalist. Tadao Ando refines the abstract meaning of light and shadow. Richard Mayer designs pure white architecture. Klein designs a simple and smooth dress perfume packaging watch. Elemental elements such as mining belong to but texture faces. They all have made outstanding contributions to the direction of visual texture of elementary elements.

III. COLLAGE MISPLACED FACE

The second face in modern art gives us a sense of collage juxtaposition, misplacement, improvisation, accidental or rational organization. Not limited by time and space, not confined to traditional established images, not constrained by common sense and conventions, avant-garde artists in this path aim to break the stereotyped, rigid, and unreflecting conventional physical representations of pre-modern times. They expect the real appearance of reducing matter itself in two-dimensional plane or three-dimensional space.

They look at the world from a vertical look at the traditional eternal sacred world, turning 180 degrees to a downward look, with contempt, contempt or other complex vision. In this perspective, the images of gods in the discourse world of "theology" are removed or eliminated. Traditional epic myths and literary narratives have gradually lost their traces in the image sense, while the subject of capitals or lowercases has been scanned 360 degrees on the two-dimensional plane in the background of the shift of "theory of human righteousness".

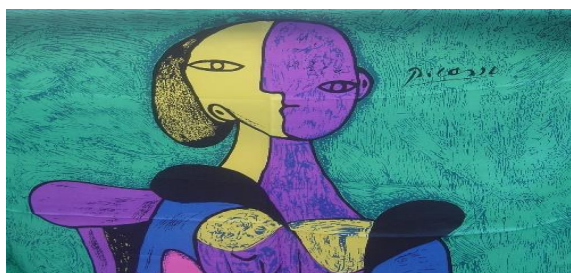


Fig. 2. Picasso's Cubist Portrait.

Cubism has been led by Picasso (as shown in "Fig .2") and Leger has broken the limitation of cognitive perspective first. By collage juxtaposition and dislocation reorganization, different sides of the same or more images (reverse, back, side and dead angle, etc.) were laid flat and collaged alternately on the same plane. They make the unrelated objects mosaic in different time and space in the plane that can be viewed directly or in the stereo space that can be viewed comprehensively. Mr. Wu Xingming has summed it up as material violence. The results of the physical violence movement are as follows: Delaunay's treatment of

photoelectric overlapping, Leger's mechanized combination of characters, Patrick's patchwork of fragmented objects and images, Kandinsky's later Abstract combination of the spiritual world with geometric points and lines, Malevich's plastic arrangement and reorganization of abstract feelings, and Paul Kelly's line grid. Formal framing, Hoffman color plate misplacement, Hamilton's fashion debris stacking and other collage combination techniques.

Artistic pioneers have made great contributions to breaking away the traditional rigid images, tearing apart the rigid concepts, breaking down the shackles of form, revealing the material focus, natural attributes and so on. It's just the form of violent revolution that makes the images very sharp and dazzling. After Cubism and Constructivism, the traditional aesthetic visual experience in a locked state has been deconstructed, and people's vision of the world has been greatly liberated and expanded. The content of modern visual experience has been enriched and diversified in the state of collapse, deficit and scarcity after the shift from "theology" to "theory of human righteousness". Landscapes with different temporal and spatial orientations begin to focus on the same visible surface, so relationships, events are intensively grasped as clear and clear image landscape by rational viewpoints. At this time, the comprehensive characteristics of the connotation of visual modernity, such as integrity, intensiveness, collage and expression, shine out.

IV. DISTORTED FACE

The third face in modern art shows abnormal expressions, such as distortion, exaggeration and scaling, rebellion and mutation. (as shown in "Fig .3")On the basis of retaining the most basic identifiable image, the artist deeply exposes the dark shadow in the visual modernity by magnifying, shrinking, twisting, deforming, hollowing out, blurring, sharpening, corrosive, scratching and exposing. For example: alienation, one-dimensional, hollow, abnormal people and other spiritual characteristics.



Fig. 3. Munch's expressionist painting "Scream".

Therefore, things themselves continue to experience various representations of the crisis of modernity, capturing and registering the ambivalent atmosphere of dualistic opposition such as perceptual rebellion logos, rational repression of perception, subjective rebellion against objectivity, soul against flesh and so on. This abnormal movement is inevitably embedded in the visual experience world, and often engages in a protracted tug-of-war with it. Any artist has accurately depicted and recorded the struggle and entanglement between the two. They also decode the artistic world of openness, surrealism, metaphor or

metonymy, and present the material tension of social modernity in their works.

The subject's extreme reaction to social modernity obviously belongs to this category. Monk's painting "Shout" presents a distorted and deformed face. Rouault's prostitute clown shows panic and cold. The tall, exaggerated green-dressed woman in Kirchner's brush seems to be telling an infinite romance. The softening of the clocks and watches in Dali's paintings seems to be complaining about mechanical time. Mason painted weedy and dazzling castles. Delvaux painted cold pornography under the cover of night. De Kooning painted the six gods without ownership after the characters expanded. Francis Bacon painted the character's spasmodic, fearful and distorted form. Giacometti carved out the lost soul and shadowy characters. They all describe the modernity from their respective dimensions.

The distorted and variant images reflect the special expression of the face of social modernity. This implies the connotation of revealing, reproducing, expressing, reflecting or criticizing. Anyone who can resonate with these works will have their own insights. Thus, their success is based on the most personal visual experience of the viewer. These phenomena are not isolated phenomena, but rather have a fairly common visual energy effect.

V. HETEROGENEOUS AND UNFAMILIAR FACE

The fourth face in modern art gives people a strong sense of strangeness. This sense of heterogeneity is different from the distorted and distorted alienated face of the superior pair. It is more a distinct visual style that artists choose actively, deliberately and self-defined.



Fig. 4. Duchamp's works of "Nude Descending a Staircase", "Spring" and "Big Glass".

The presentation of heterogeneous images means the jump of artistic paradigm, the leap in style, the sudden change in form and the surprise in visual perception. Gauguin escaped from the civilized system and set foot on the primitive Tahiti Islands, focusing on drawing exotic customs and human feelings as a heterogeneous choice of life. Picasso's integration of African sculpture and Japanese painting techniques among the three-dimensional schools is a cross-regional cooperation between exotic civilizations. Bois narrates and displays his life saved by the indigenous people during the war. The events of felt, grease and rabbit fur belong to the construction of differentiated art; Oldenburg's enlargement of everyday objects into sculptures in public space also belongs to the visual expression of spatial heterogeneity. Duchamp's urinal pool in art exhibition is more heterogeneous and cunning. Strangely, Duchamp's cunning breakthrough in paradigm and radical reversal in thinking mode triggered dramatic changes in various aspects of post-modern art (as shown in "Fig.4").

It is believed that almost all modern and post-modern art pioneers have the ability of visual description of heterogeneity and unfamiliar. Whether from the creative

form, technical style, subject categories, object content level, or from the subjective feelings, emotional expression, subconscious reproduction, rational cognition, intuitive intention level, they all experience the "negative" beyond the horizon marked, displayed, disseminated, sent to the "positive" of modernity characteristics.

In Deleuze's words, it is the statement of thought to the extraterritorial world. The difference is only the way in which the statement is made. Deleuze illustrates here at least three "extraterritorial" levels of topological relationships:

"Firstly, as a force amorphous element, the extraterritorial force comes from the extraterritorial force and depends on the extraterritorial force. The extraterritorial force disturbs the relationship between forces and proposes a schema. Secondly, they are between a concrete arrangement of the environment and the realization of the external relationship. Finally, the external form as a whole, its strength occurs in the separation and isolation of the two different forms."

In short, they are bringing "things" beyond the existing horizon or ignored by aesthetic fatigue into the field of current aesthetic experience. From this point of view, this research tries to change the limitation of cognitive rationality. It is not necessary to move from externality to the basic "inner core", but to remove the illusory internality in order to return the externality constructed by words and things. Thus, a more pluralistic and open cognitive perspective of unfamiliar is created outside the open territory. The spiritual connotation of visual modernity is broadened, enriched and



Fig. 5. Zao Wou-Ki's Freehand Brushwork Painting.

Mondrian's paintings are abstracted to simple colors, lines and shapes; Roscoe's and Newman's works are abstracted to the deep mystery of the remaining colors; and Sehgal's behavioral artistic language is abstracted to the situation where only concepts of attention and consciousness exist. All visualized or conventional rational thinking is cut off here, and the strong will of art begins to play a role. From the moment it was cut off, it began to automatically release the strong impulse towards abstraction, and automatically implement the will abstraction of the world of art.

"Because abstract impulse does not create this form of fundamental inevitability for itself through rational intervention, but because pure intuition has not been damaged by reason, the tendency of regularity existing in reproductive cells can ultimately obtain Abstract expression". This irregular and regular abstract expression aims to make all kinds of "abstract, free from all finite forms, become the only highest form, in which people who feel the chaos of the world image can get a place to live".

In addition, in the modern society dominated by scientific and technological information and instrumental rationality, the world image shaped by rational abstraction and full of material sense is also provided to those who believe in rational cognitive ability with the strategy style of orderly planning to deal with the chaotic world, providing the subject to get rid of the fear and uncertainty of the outside world. Avoid the infinite sinking habitat of the body (as shown in "Fig.5").

Moreover, in the current tide of consumption logic, fashion and daily aesthetics sweeping across the globe, the masses of people in the purchase, collection and

enriched by the continuous input of heterogeneous forces and the involvement of extraneous experience.

VI. MYSTERIOUS AND ABSTRACT FACE

The fifth face in modern art gives a sense of mystery and abstraction. It is not only a highly abstract representation of the subject's perception, emotion, image and intuition, but also a transcendental abstract writing of the changeable physical nature and the "second nature".



consumption of this abstract artistic pleasure release those suppressed potential displeasure, and constantly improve their happiness. The separation, confrontation, checks and balances and restrictions of the above-mentioned transcendental believers, rational identifiers and consumer masses intentionally appeal to the principles, resulting in the continuous emergence of those wonders of science and technology, philosophy, geometric refinement or speed force in the trend of abstraction of modern and post-modern art (as shown in "Fig.6").

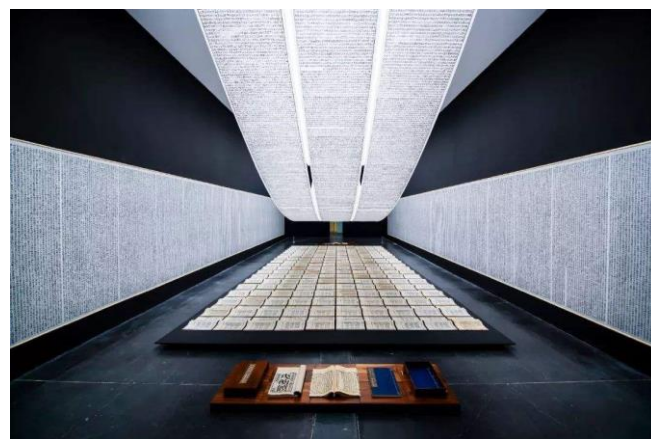


Fig. 6. Xu Bing's Art Works "Tian Shu".

Because there is no strict and clear distinction between many abstract sensations which are in line with the characteristics of modernity, a series of "family similarity faces" are presented in the characteristics of visual modernity. In a word, all schools of modern art, starting from the

material nature, sensation, order and language itself, have made great strides in stretching, collaging, organizing and exploring breakthroughs and innovations in all kinds of media. They are all decomposing, abstractly reorganizing or implementing the "redistribution movement" in the perceptual world (as shown in "Fig .7").



Fig. 7. AngLee's paintings.

VII. CONCLUSION

Western modern painting artists have different perspectives on material media. They seem to be unrelated in terms of the characteristics of modernity, but actually they have many common characteristics. For example, Post-impressionism pulls up the medium; German expressionism presses things down; Italian futurism pursues new media; Brutalism, neo-expressionism and Italian ultra-avant-garde art return to the primitive heart and mind; The extension of Russian constructivism and pop art; Surrealism and conceptual art focus on the depth of material consciousness; Cubism is the blasting of multi-dimensional object space. There are also neo-impressionists, Dutch stylists, abstract expressionists, minimalists and American whites who are based on the exploration of new sense of objects and sequence of objects. In a word, the landscape created by various schools of modern art presents heterogeneous and diversified features in various angles and dimensions (as shown in "Fig .8").



Fig. 8. Wu Guanzhong's Paintings.

In a word, the writings of the physical characteristics of various schools of modern art are all based on their implantation of the universal and effective modernity connotation which can be conveyed by modern and post-modern human beings. Input into the artistic media, expression, construction method, main content and theme style which are consistent with them. Whether from a single plane dimension or from a multi-dimensional or three-dimensional space, looking at the visual characteristics of modern art, it is not appropriate to put aside their involvement in the depth of modernity, close to modernity or face up to the continuity of digging modernity. The close isomorphic relationship between them and the symptoms of modernity should not be thrown aside.

Therefore, in exploring the characteristics of visual modernity, "the world connection of human beings has been expressed in some way, which not only reveals the world connection, but also completes the world connection"; and this connection of visual modernity inevitably comes from the universal process of "worldwide" and more from the interaction and communication consciousness with others. In other words, modern visual symptoms present a series of "family similarity faces". They emerge spontaneously from the interaction of subjectivity, matter and the vast world.

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