

A brief discussion on "form of life" and "artistic perception" in painting art teaching

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Abstract: This article explores the two core concepts of "form of life" and "art perception" in painting art teaching. "Form of life" was proposed by Susan Lange, which refers to the vitality and organic form that works of art should have. It emphasizes the emotion and movement contained in works. This form of life gives works of art unique expressive power. In teaching, students should be guided to pay attention to emotional expression in the creative process, understand and realize the "life form" of the work, so as to break the shackles of pure technical training. In addition, cultivating students' "artistic perception" is another key link in teaching. "Art perception" refers to the intuitive insight into the expressive nature of works of art, which includes the perception of universal relationships, abstract forms and artistic meanings. By improving students' perception of nature and artistic forms, we help them achieve a deep understanding of form and content in their creations, thereby creating works full of vitality and artistic meaning. This article emphasizes that only by integrating emotion and perception into painting can students create truly vital and unique works of art.

Keywords: Form of life, perception, artistic creation, artistic emotional expression

1. Introduction

In the teaching of painting art, "form of life" and "artistic perception" are two important concepts that cannot be ignored. "Form of life" was proposed by Susan Lange. She believed that excellent works of art should have a unique vitality and vitality. This "life" is not only the inherent spiritual attribute of the work of art, but also a form of emotional expression given to the work by the artist. In painting creation, understanding and applying the "form of life" can enable the work to convey the artist's inner emotions and present a vital visual impact. "Art perception" is an intuitive insight into the expressive nature of works of art. It is not just a simple perception of form, but also a deep understanding and perception of the inherent meaning of art. The combination of the two in painting teaching can not only improve students' artistic expression, but also help them understand and express their emotions more deeply and create works with more vitality and artistic value.

2. "Form of life" is the supreme pursuit of aesthetics in the creation and teaching of artistic works

(1) "The 'form of life' in works of art refers to the emotions and organic formal structures contained in the works, which give the works of art a vitality that transcends ordinary matter." [1] "The form of life" is Susan Lange proposed in his book "Problems of Art" that excellent works of art should have a kind of "life", "vitality" and "vitality". The spiritual attribute of the work is the "life attribute" given to the painting itself by the artist. Works with "life form" or "organic form" that contain emotions are closer to "creation" itself.

(2) "Form of life" gives two levels of meaning to works of art. One is life, which is the "life" that is different from other things and exists alone in the "artwork" of non-living matter. This metaphysical judgment distinguishes art from other things. The output of its own meaning and function is subjective, or we can think that the work appears to have "life" because it is endowed with strong emotions and functions. The artist embeds the breath of his own life into the work, allowing the emotional temperature to penetrate into the visual, auditory, or textual expression of the artistic work. The second is form, which is the organizational law of movement and change that constitutes organic life.

It is difficult to make students understand and recognize the definition of "form of life" as a work of art in the teaching of painting creation. On the one hand, most students in boring basic painting training tend to be numb in their emotional expression due to the training of technical means; on the other hand, the word "form" is more simply understood as a composition relationship, and the laws of points, lines and surfaces are not related to each other. Geometric and planar processing, rather than the intrinsic organic relationship that Susan Lange said, the rhythmically related moving life form. Therefore, "form of life" serves as the fundamental principle and supreme law to guide students to correctly understand artistic creation. To evaluate a work as "containing emotion" is to say that the work is a "living" thing, that is to say, it has the vitality of art or shows a "form of life". Works containing emotions abound in the history of art, too numerous to mention. This emotion is shown as an influence, and in the art of painting it forms a transmissible visual impact, bringing together the subjective spirit of various artists. , personal attitudes, life experiences and creativity are presented to the viewer through the works.

Therefore, in order to understand that painting creation is for the main purpose of expressing the subject's emotions, it is necessary to determine that this emotion itself is an "organic" life form that can be recognized, that is, to discover and express works with vitality. It is necessary to extract the organic part with life value in individual emotions, and externalize this internalized emotional experience into visual form through the organic structure of painting creation according to the special laws of life forms.

In specific painting teaching, there are many aspects of exploration to inspire and guide students to establish self-emotional understanding. Understanding students' personality, experience, personality characteristics, interests and expression methods is more conducive to inspiring students' creative ideas. "Art experience is not only an enjoyment of beauty, but also a profound perception and expression of life. This kind of experience can evoke people's unique understanding of the world." [2] The post-90s generation in the pre-intelligence era, Zero Zero Later art students do not pay much attention to the artistic power brought by various forms of art and classic works. The temptation brought by various novelties and the excessive consumption lifestyle make them no longer pay attention to serious, profound and touching emotions. For painting The motivation and goal of creation are a little superficial and impetuous. Therefore, we still guide students through Susan Lange's concept of "forms of life".

The concept of emotions related to the "form of life" needs to stimulate students' awareness of their own emotions and feelings. Human emotions are rich and diverse and exist under various life experiences and survival experiences. Ordinary feelings without profound understanding cannot form a driving force for artistic creation. Art creation is a process of clearing the soul and purifying the self. Therefore, we constantly guide students to pay attention to their own unique living experience, to settle their hearts, accumulate visual experience, and sensitively discover the details and feelings in life that are not seen by others. By constantly actively experiencing changes in emotions, moods, and feelings and recording them, you can highlight the parts of your own feeling system that are different from others. This process is more conducive for students to understand themselves and engrave their lives in a peaceful life.

Secondly, the concept of organic form related to "form of life" requires students to discover the related changes and rhythm of movement of things. One of the characteristics of organic life is that it has "the movement form of life", as well as the laws and changes caused by movement. We need to realize that artistic creation is to express this movement rhythm and movement form through painting, and it is necessary to comprehensively and effectively express various factors at the painting level. For example, the expression of the rhythm and rhythm of the picture requires us to use a related and changing overall plan as the main premise of the picture design factors. How to capture and express the formal characteristics of the motion trajectories and changing patterns of things is to master the secret key to a higher visual level of expression.

(3) "The form of life" needs to be continuously created and strengthened in art with more ways and means. Here we talk about the means and form of painting creation. At a time when contemporary painting is constantly being marginalized, we need to draw on more artistic inspiration from other art forms and even other interdisciplinary fields. The way of painting creation, the comprehensiveness of techniques, and the new contemporary attributes should also break the boundaries of materials and basic language. Works that express more complete and independent emotions and life forms should also have the appropriate form required for such works in terms of creativity in methods and means. Works that are unified in content, form, method and emotion can more fully interpret the life attributes of the work.

3. The cultivation of "artistic perception" is an important link in the teaching of painting art creation

"The so-called artistic perception is the perception of the expressive nature of artworks." The artistic perception proposed by Susan Lange is an insight or epiphany ability that cannot be expressed in words, and it is the ability of spiritual perception and intuition. The intuition mentioned here is "a special understanding that grasps reality without resorting to any information-laden media, representations or other experiences." For this discussion, we understand that the artistic perception of painting is a unique sensitivity and perception of aesthetics in painting creation. This kind of feeling and perception does not go through repeated designs and judgments, but is always subjective and straightforward or well-prepared. "The perception of art is not just a simple recognition of form and color, it is a deep psychological activity and an insight into the inherent meaning of works of art." [3] In painting creation, it is often also called inspiration. He injects it into the work to show an aura of aura. This kind of aura and charm in the Eastern context coincides with the "meaning of life" and has become the unanimous evaluation of artistic works with spiritual temperament in both the East and the West.

Let's talk about its embodiment in art teaching through several levels of perception.

(1) "Perception of general relationships": refers to the transcendent cognition of ubiquitous things. Nature exists objectively and there is no "light", and art is to awaken nature to create "natural light" process. Through insight into the relationship nature of universal things, we will recognize the connections and differences that exist among them, and creatively apply the logical laws therein. Discovering patterns and gaining insight into subtleties is the starting point for realizing and applying artistic perception.

In the early stages of actual painting creation teaching, students are often excited and confused. Their understanding of personal creation has not yet been formed, but everyone has varying degrees of interest in certain aspects of painting themes and forms of expression. Each of them has mastered different levels of painting techniques and basic skills. However, they have relatively little understanding of art history and aesthetics. On the one hand, this results in a mismatch between the knowledge system and perceptual abilities. On the other hand, it results in the inability to effectively apply the abilities at hand to the beginning of creation. In other words, students lack the perception of nature. We inspire students to screen universal things and discover the parts that meet individual psychological needs. We also sort out personal regularities and differences by accumulating visual experience and the parts that they are good at and the more prominent parts of their personality traits in the process of practice. characteristics, and express these characteristics through artistic means. The focus is to highlight students' own independent perception.

(2) "Perception of various forms (or abstractions)": The expression of formal perception is represented as "symbols" in art. The form perception here is the choice of ways to transform subjective knowledge and subjective feelings. For example, for the same subject, some people will use realistic elements to present objective images, while others will choose abstract symbols to refine and transform the vision itself. From a visual perspective, all paintings are "abstract" expressions. Therefore, choosing the expression language and expression method that suits you is to express the perception of form. On the one hand, the representational form of painting is based on the category of painting and material media, and on the other hand, it is based on the differential expression of painting methods (both painting language and representational characteristics). Art observes nature through the expressive meaning of form. The formalized objectivity is integrated with subjective emotion and artistic perception during the formalization process, thus giving the work warmth and life.

(3) "Perception of meaning": Meaning is the expressive meaning presented by a perceptual form of artwork. Susan Lange discussed that art is "meaningful form". Form as a means and method is "symbolized" to produce meaning. After having sensitivity to universal things and awareness of form selection, we pay attention to exploring the meaning of works. The meaning of the form or the resulting meaning of the work fulfills the purpose and original intention of painting art creation. We are studying whether the artistic language, imaginative activities, assumptions and predictions about reality that integrate perceptual experience can form other spaces for expression beyond pure language communication. In painting, this kind of space appears in the form of visual language and is endowed with emotional meaning. Understanding the meaning of this kind of painting is a key issue in our study of painting creation.

4. "Form of Life" and Emotional Expression in Painting Art Teaching

In the teaching of painting art, emotional expression is an important part of realizing the "form of life". Artistic creation is not only a display of technology, but also an expression of emotion. "The purpose of art education is to cultivate people's perception and understanding of beauty, so that people can perceive and express their inner emotions through the form of art." [4] The emotions and vitality contained in the works are the artist's personal experience and emotional experience and the external manifestations of the spiritual world. Therefore, during the teaching process, students need to be guided through various methods to explore their own emotions and feel the subtleties of life, so as to give more emotional connotation to the works in creation.

In painting creation, emotional expression can be achieved through various methods such as color, composition, and lines. For example, the use of color can directly affect the viewer's emotions and feelings. Warm colors often convey warmth and joyful emotions, while cool colors can easily make people feel calm and melancholy. The use of composition and lines can express the intensity and changes of emotions through changing rhythm and intensity. Therefore, teaching should focus on guiding students to master the skills of using color, composition and lines, and express inner emotions through these visual languages. In addition, emotional expression can also be achieved through the selection of themes and the performance of content. Different themes and contents often contain different emotions and meanings. For example, landscape paintings can express tranquility and natural beauty, while figure paintings can convey the depth of emotions and the complexity of interpersonal relationships. Therefore, in teaching, students are encouraged to choose themes suitable for their own emotional expression, deeply explore the emotions and stories behind the themes, and express them through the language of painting.

In teaching practice, teachers can guide students to express their emotions in a variety of ways. For example, through observing and analyzing excellent works of art, students can understand and feel the emotions and vitality conveyed in different works of art; through painting practice and creation, students are encouraged to add their own emotional experience and life feelings to their creation; through discussion and communication, allowing students to share their creative processes and emotional experiences, learn from each other, and improve their ability to express emotions.

5. Teaching Strategies to Improve "Art Perception"

The cultivation of artistic perception is also crucial in teaching art of painting. Artistic perception is not only the superficial perception of works of art, but also a deep-seated perception and understanding ability, which is the key for students to obtain inspiration and creativity in artistic creation. Therefore, in teaching, it is necessary to enhance students' artistic perception through various methods and help them achieve a higher level of artistic expression in creation. First of all, improving art perception requires strengthening the study of art history and art theory. Understanding and studying art history and art theory can help students establish a deep understanding of works of art, understand the cultural background behind works of art and the creative intentions of artists, thereby improving their ability to perceive and understand works of art. Therefore, teaching should focus on the teaching of art history and art theory. Through course explanations, reading literature and visiting exhibitions, students can understand and learn the creative concepts and styles of different art schools and artists, and improve their artistic perception and artistic literacy.

Secondly, improving artistic perception requires strengthening observation and perception of nature and life. Nature and life are the source of artistic creation. By observing and perceiving the details in nature and life, we can help students obtain inspiration and creative materials, and improve their perception and creativity of artistic works. Therefore, students should be encouraged to have more contact with nature and life during teaching, deeply observe and feel the subtle changes in life, and transform their feelings in nature and life into works of art through sketching and creation.

Thirdly, improving artistic perception requires strengthening the analysis and research of artistic works. Through the analysis and research of works of art, students can be helped to understand the form and content of works of art, as well as the creative background of works of art and the creative intentions of artists, thus improving their artistic perception and artistic creativity. Therefore, we should pay attention to the analysis and research of artistic works in teaching. Through classroom explanations and discussions, students can learn to analyze and research artistic works, and improve their artistic perception and artistic literacy. Finally, improving artistic perception requires focusing on artistic

practice and creation. Art practice and creation are effective ways to improve artistic perception. Through art practice and creation, students can apply the theoretical knowledge and perceptual abilities they have learned to actual creation, improving their artistic perception and creativity. Therefore, we should pay attention to artistic practice and creation in teaching. Through painting practice and creation, students can improve their artistic perception and artistic creativity in practical operations.

6. The practical application of "form of life" and "artistic perception" in painting creation

In painting creation, the two core concepts of "form of life" and "artistic perception" are not only theoretical discussions, but also important guiding principles in actual creation. Through the understanding and application of "form of life" and "artistic perception", "the form and meaning in works of art are conveyed through visual perception. This perception process is not only a reflection of the material world, but also a reflection of the artist's inner world." A reflection of the world." [5] Artists can achieve a higher level of artistic expression in creation and create works with more vitality and artistic value.

In actual creation, artists can express the "form of life" in a variety of ways. For example, through the use of color, the emotion and vitality of the work can be conveyed. Color is not only a visual element, but also a carrier of emotion. Through the change and matching of colors, different emotions and vitality can be expressed. For example, bright colors can express joy and vitality, and calm colors can express tranquility and melancholy. Therefore, in creation, artists should pay attention to the use of color, and convey the emotion and vitality of the work through the change and combination of colors.

In addition, composition and the use of lines are also important ways to achieve "form of life". Composition and lines are not only formal expressions, but also expressions of emotion and vitality. Through changes in composition and lines, the rhythm and movement of the work can be conveyed, showing the vitality of the work. For example, the movement and vitality of the work can be expressed through smooth lines, and the tranquility and stability of the work can be expressed through stable composition. Therefore, in creation, artists should pay attention to the use of composition and lines, and express the vitality of the work through changes in composition and lines.

The application of "artistic perception" in painting creation focuses more on the in-depth understanding and perception of artistic works. Through "artistic perception", artists can deeply understand the form and content of artistic works, grasp the essence of artistic works, and achieve a higher level of artistic expression. In creation, artists can perceive and understand the details of nature and life through "artistic perception", obtain inspiration and creative materials from them, and create works of greater artistic value. For example, through observation and perception of nature and life, artists can capture subtle changes and touching moments in life, transform these feelings into works of art, and express the emotion and vitality of the work. In addition, through the study of art history and art theory, artists can deeply understand the cultural background and creative intentions of artistic works, learn from them, and improve their artistic creation level.

7. Integration of emotion and perception in painting art teaching

In the teaching of painting art, the integration of emotion and perception is an important step to achieve the peak of artistic creation. Artistic creation is not only a display of technology, but also a fusion of emotion and perception. Only by combining emotion and perception can true vitality and uniqueness be shown in artistic creation.

In teaching, the integration of emotion and perception can be achieved in a variety of ways. First of all, through the expression of emotions and the cultivation of perception, students can be helped to incorporate more personal experiences and feelings into their creations, thereby enhancing the emotional depth and artistic value of their works. For example, through the use of color and composition design, the emotion and vitality of the work can be expressed, and through a deep understanding and appreciation of the artistic work, the artistic expression and uniqueness of the work can be enhanced. "Reflective practice plays a vital role in art education. It can help students better understand and express their emotions and ideas." Through art practice and creation, it can help students experience in actual operations and the integration of applied emotion and perception. Through the actual creative process, students can apply the theoretical knowledge and perceptual abilities they have learned to creation, improving their artistic expression and creativity. For example, through painting practice and creation, students can combine emotion and perception to create works with more vitality and artistic value.

Through the analysis and research of artistic works, students can be helped to understand and learn from the creative methods and experiences of different artists, and improve their artistic creation level and artistic perception. For example, through the analysis and research of excellent works of art, students can learn and draw on the techniques and experiences of different artists in emotional expression and perception, thereby improving their expressiveness and creativity in artistic creation. Through various forms of artistic communication and interaction, students can be helped to better integrate emotion and perception in artistic creation. For example, through art exhibitions and art exchange activities, students can interact and communicate with other artists and audiences, share and discuss their creative processes and feelings, thereby enhancing their artistic expression and creativity.

8. Conclusion

This article explores the two core concepts of "form of life" and "artistic perception" in painting art teaching, and analyzes their importance and practical application in artistic creation. Through the understanding and application of "life form" and "artistic perception", artists can achieve a higher level of artistic expression in creation and create works with more vitality and artistic value. In art teaching, we should pay attention to the cultivation of "life form" and "artistic perception", improve students' artistic perception and creativity through various methods, and help them achieve a higher level of artistic expression in artistic creation. Future art teaching and creation require continuous exploration and innovation, in-depth understanding and application of "forms of life" and "artistic perception", and injecting more vitality and artistic value into artistic creation.

Through continuous theoretical discussion and practical application, it can be predicted that "form of life" and "artistic perception" will continue to play an important role in the teaching of painting art and become an important tool to guide students to achieve a higher level of artistic creation. Art teaching is not just about imparting skills, but also a process of enlightening the soul and stimulating creativity. Only under the joint action of emotion and perception can the rhythm of life be reflected in artistic creation and artistic works with more vitality and connotation be presented.

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