

On the Material Formal Language of Comprehensive Art

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Abstract: *Material from the basic material attributes, step by step to the carrier of artistic expression. In the process of comprehensive art creation, we should not only understand and understand the color, shape, form and spatial organization relations in the comprehensive art creation, but also fully display the charm of material language art through special expressive techniques and unique forms. Under the social background of the integration of various artistic forms and diversified forms of expression, various materials are presented in front of people with their unique creative forms and individualized creative methods. At the same time, the unique charm of comprehensive artistic materials attracts many artistic creators to create. This paper briefly expounds the diversity of the formal language of comprehensive artistic materials by discussing the unique language of materials, the language of material creation and the manifestation of materials.*

Keywords: *Comprehensive art; Forms of expression; Material language*

Comprehensive art first emerged in the West, and it has gradually been understood nowadays. The rapid progress of science and technology is an important factor driving the emergence of modern comprehensive art. At the same time, due to people's fast-paced lifestyle, the rapid dissemination of information in the Internet age, and the popularization of photography technology, the realistic depiction and image recording function of traditional painting art has been replaced. Artists focus on displaying works of art through the content of the works, the characteristics of the materials themselves, unique expression methods and special expressions, so as to gradually present their inner potential artistic ideas and make them the main objects of creation. The blind imitation of traditional art has been changed. At the same time, when creating, artists no longer simply choose materials to satisfy the preservation and aesthetics of the work. Instead, they create works and choose materials based on their knowledge and personal love of the material's essential properties, as well as the themes they want to express within themselves. Comprehensive art emerged with the development of modernist art, and is an art form conforming to people's artistic conception and experience of modern life. It changed the previous forms of painting, broke the boundaries of material selection, and created a new situation of material self-expression.

1. The charm of comprehensive art materials

A major feature of comprehensive art is that there are many contingency in the creation of materials, that is to say, there are effects that are difficult to change and produce through human factors, making comprehensive art break through the expression form of traditional art. In traditional oil painting, oil paints are used to shape figures and objects, but in comprehensive art creation, the materials are no longer limited to oil paints. For example: metal, old newspapers, hemp rope and other items are pasted on the canvas to create a sense of volume and space, and then the paint is used for painting. This painting method changes the picture effect brought by pure oil paint. At the same time, there will be many uncontrollable factors and textures produced by accidental attempts in the creation, which is the charm of comprehensive materials to attract artists to create continuously (see Figure 1). In the past, when people discussed the effect of the picture, it involved virtual and real, distance, color matching and so on. However, the relationship between distance, virtual reality, and texture effect in comprehensive art is reflected by the difference in the materials used in the pictures. For example: the combination of stone paste and white latex reflects the texture of bumps, the gorgeousness and exquisiteness brought by the shell, and so on. The serendipitous combination of materials and the subject matters of works creates astounding works. Integrative art combines the advantages of various paintings and breaks down the boundaries between painting types. The use of materials in various painting forms makes the selection and use of materials more innovative and contingent, creators' thinking has become more open, without fixed forms and

limitations, and the creation methods have become more diversified. Contingency has become the most attractive feature of comprehensive art.



Figure 1: Comprehensive Material Art

As people continue to understand and explore materials, new materials are created. The inherent form of the material and the new form created by the artist have produced a richer visual effect, making the artistic effect more shocking. This also shows that we are becoming more and more aware of and mastering the presentation methods and language characteristics of materials. Artists are constantly using and experimenting with new materials and new expressions. The artistic effects and presentation methods brought by new art forms are impacting our boundless imagination, breaking people's previous cognition of materials. For example: the arbitrary superposition of materials, the use of industrial products, the new utilization of waste, the plasticity and creativity of materials, etc., the expression of art has new forms. The innovative combination of these composite materials allows the artwork to have a new expression and unique charm. It has irreplaceable significance and value in expressing complex aesthetic tendencies and rich inner emotional world

2. Language forms of comprehensive art materials

In the development process of painting, materials usually existed in the basic material form. After Picasso and others appeared, materials such as newspapers, wallpaper, hemp rope, iron products, etc. began to be used directly in works. Since then, materials have truly transformed from basic material properties to an expression of self-art. "The Bull Head" by the "Cubist" artist Picasso is considered by the academic circle to be the earliest work using comprehensive art materials. In terms of materials, it uses the handle of the pedal and the seat cushion to combine them into an image of a head, which fully shows the material language of the artwork itself. It opens up a new starting point for composite creation with mixed materials. The introduction of new materials has a huge and far-reaching impact on the development of contemporary art. After that, the choice of materials became more extensive, such as: cotton and linen, wax, tree wood, tinfoil, color head, mud, industrial waste and other materials. In the process of artistic development, materials are continuously selected and used. Even objects in life are directly adopted and become works. For example, the work "Fountain" by French "Dadaist" artist Duchamp directly uses articles in daily life. They were given new names, marking that there are no boundaries between life and art. This completely breaks the boundaries and limitations of materials used in traditional painting. It is a direct expression of feelings, arouses people's thinking, and is also a profound revelation to the modern art concept. Art has no boundaries, the production of comprehensive materials affirms the true meaning of art and the value of self-creation, and opens a new chapter for the re-development and re-creation of artistic creation.

2.1. Unique language of materials

First, the inherent morphological language of the material is the combination between the artist's own

ideas, imagination and the properties of the material itself in the creation. Everyone is different and has his/her own unique personality and creativity. At the same time, the material itself has certain physical and chemical properties, and the external shape of the material is also very different: for example, steel can be spherical, strip, spiral, block, etc. For example, the form of iron wire in the hands of different people is different, this is the morphological language of iron wire. The inherent morphological language of materials is the same as the morphological language we usually speak. Triangles provide stability, curved lines provide fluidity, and more. This reflects the fact that intrinsic morphological language is the basic material language. Second, natural decorative language is naturally formed under natural conditions and has certain regularity and uniqueness. This is a unique natural phenomenon caused by different growth environments and different internal structures of materials. For example: various textures on the head of a stone, spectacular basins, growth rings on the section of the stem, etc. This is the natural decorative language that certain materials have. Third, the abstract language of materials. Each material has certain physical and chemical properties, unique internal structure, plasticity, creativity and other characteristics. When we see steel, we think of strength, and when we see cotton, we think of abstract expressions such as softness. The abstract language representation of the material is somewhat artificially defined. Many people have heard that "women are made of water, men are made of clay", "it is also often said that the Doric temples in the columns of the ancient Greek period looked solemn, solid, masculine, and represented men; the Ionian peristyle looks slender and beautiful, representing the feminine beauty of women."^[1] The physical properties of these materials have not changed, but the abstract expression of these materials expresses people's inner feelings, which is an innovation of the integration of soul and material.

2.2. Material creation languages

First, the language of composition of materials refers to the fact that when a work of art is created, not only one material is used, but also the expression of the material is not single. In many cases, creators tend to combine several materials together to form a whole material for use, but the singleness of the material is still there. Different materials are combined together, such as iron wire threaded through the bushes, and foam on both sides, so that the three materials are combined into one material. Combinations between the same materials: The combination between two plates can be hot melt glued, nailed, or wrapped with cloth, etc. According to the theme the creator wants to express, the combination method used is also different, producing a variety of methods of material combination. The second, reverse language is similar to human reverse thinking, which presents an unimaginable, unexpected, and strong contrasting art form. It is a change made by the creator to the inherent morphological language of the material, a unique creative method by the creator, and a form of material expression with unique visual impact. For example: letting steel have the same fluidity as ocean waves, letting soft and slender steel stand in the air, letting the water flow upstream, etc. The expression of material reverse language requires creators to have bold imagination and innovative spirit. Third, the language of "objects". Now, many works of art use products directly as works of art. From daily necessities such as benches, water cups, CD-ROMs, etc., to industrial materials such as wheels, shafts, various screws, used vehicles, tires, etc., and electronic products such as circuit boards, computer chips, etc. An example of using objects in life directly to create works is the work "Fountain" by French "Dadaist" artist Duchamp, which directly used the necessities of human life, giving it a new name, marking that there is no boundary between life and art. Another way of expressing the "object" language is to use an object to express inner thoughts and emotions. An old photo, an old military uniform, an old tree, an old twenty-eight bike, etc. All these are people's experiences and memories, and an item contains endless language and emotions. This kind of material language brings about the collision between people's spirits, which creates a realm beyond the materials themselves.

In short, in comprehensive art, the use of materials adds rich linguistic forms to art. Many textures and effects in the works are expressed through materials. Traditional painting methods cannot vividly express the artist's inner emotions and thematic ideas. For example, in water-powder oil painting, the tiling of the background color, the staggered changes between the brush strokes, the casualness of the large brush, the fine depiction of the small brush, and the direct use of the scraper will make the artistic perception of a work more unique. In the past, most of the methods used by painters in painting were to use their own blended pigments to express the texture effect of the picture, and to use the transparent painting method to cover layer by layer. The texture effect in the paintings of the realist painter Rembrandt is reflected in this way. When modern artists create texture effects, they like to mix white latex with gelatin, or directly use oil paints to accumulate in the picture, thus creating a bumpy texture. Through the use of different materials, the creator arouses people's new cognition of the materials, reflects the new existence forms and values of the materials in addition to their essential properties,

making the materials have artistic charm. The direct use of materials and ready-made products by many artists brings inspiration and thinking to the viewers, making the materials richer in language value. Some materials are people's life experiences and life memories, and each item contains endless language and emotions. Some artists will find the inspiration and source of creation according to the material, making the artwork more authentic. When choosing materials, artists should consider the properties, plasticity and controllability of the materials themselves, which is more conducive to the perfect combination of inner expression and materials. Understanding and recognizing materials, selecting and using materials reasonably are the foundation for the expression of the connotation of a work.

2.3. Manifestations of comprehensive art materials

In the artistic creation nowadays, the selection and use of materials are of great significance for research and exploration. The use of materials reflects human perception, cognition and artistic creation of the world. All kinds of materials have their own characteristics and certain values and meanings. The choice of materials for comprehensive art is not limited to the various pigments that are usually used. The materials that can be selected and utilized have become more and more diverse, which can be objects, various daily necessities, industrial products, high-tech products, and even wastes. With the development of society, the materials used in art works are more and more diverse, which is of great significance to many art creators, making them more creative and innovative.

The use of comprehensive art materials is a form of expression of artistic concepts. On the one hand, it expresses the inner needs of artists when creating works, and at the same time, it also conforms to the presentation forms of works in the new era. On the other hand, there are many materials for us to choose from. Different materials have different effects. In artistic creation, the reasonable selection and use of materials and the use of the characteristics of the materials themselves often bring creators and viewers a visual experience beyond the original picture. Every material has its meaning. Each material has different characteristics, such as texture, color, luster, line, block, surface, etc., as well as physical properties, being soft or hard, conductive and non-conductive, soluble and volatile, etc. "Using large-scale industrial products, namely cars and cement as materials, artist Arman created the famous work "Long-term Parking". This large work features 60 cars embedded in concrete. The work is placed in a picturesque setting in the woods on the outskirts of Paris, reflecting a desire to reintroduce used and damaged materials into new purely aesthetic forms. At the same time, it also reflects the creator's notion that the modern way of life is still salvageable."^[2] Any material has its unique and irreplaceable characteristics, and they have their own value characteristics. "For example, American painter Wise expressed mottled paint, broken walls, rough fences, etc. in his works such as "Winter Mill" and "Cider Barrel". In life, these images Maybe there is no aesthetic sense. However, when they are artistically processed and processed by the painter, they will be presented with a new look of artistic beauty, thereby expressing specific aesthetic factors and aesthetic meanings."^[3] The properties of different materials have their own unique texture and texture characteristics. Creators should recognize, understand, select, and use materials based on the characteristics and performance of comprehensive art materials, so as to create artworks that perfectly combine the selected materials and inner ideas^[4].



Figure 2: Yin Xiuzhen's "Portable City"

The material expression of comprehensive art has a certain creativity. The works are comparatively interesting and improve the mind-set and perception of previous viewers. For example: Yin Xiuzhen's Portable City stitches objects into different buildings in the city, and these "buildings" are then put into travel suitcases. This approach breaks people's conceptual thinking and definition of suitcases and is also

very innovative (see Figure 2). "Prospecting the City" builds the appearance of the city with tableware that is often seen in the school hall. The reflectivity of the metal material is combined with the light, being both cold and warm (see Figure 3)^[5-6]. In Xu Bing's "Book from the Sky", the author spent several years creating more than 4,000 "pseudo Chinese characters", which is also a new form of creation. Another work by Xu Bing is "Phoenix" built with construction waste. It fully demonstrates the expressive power of comprehensive material art, and also expresses the artist's concern for the social development of the motherland and concern for people's lives. These materials are common or commonly used in our life, but through the expression of integrated art, the materials become creative works of art^[7-9].



Figure 3: Metal Material Art

To sum up, in the development process of contemporary comprehensive art, comprehensive art is the main expression of contemporary installation art. Through the characteristics of the material itself, the bold imagination of the creator, the combination and design of the material, the diversity of the material expression, the creative theme and other aspects, many creative and innovative works of art have been produced, bringing the viewers a visual feast and laying the foundation for a new form of art. Nowadays, people's use of materials is becoming more and more extensive. Abundant materials provide more choices, the role of materials is constantly changing, and at the same time, the expressions of materials are becoming more and more diverse. The use of materials produces new ways of painting. The texture effect produced by some materials cannot be achieved by ordinary painting methods, which is one of the reasons why composite materials are widely used in painting. Even the direct use of commodities by some artists is not only a redefinition of commodities, but also a new definition of artistic thinking by artists, which arouses the thinking of viewers and represents a new situation of works of art. Artists skillfully use the basic material properties, language characteristics, expressions, feelings brought to the viewer, various texture effects, etc. of the materials in the integrated art. In this way, they create artworks that express the perfect combination of themes and materials, give full play to the various formal languages of materials in comprehensive art, and produce unique artistic expression styles.

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