

## On Order Performances of Sketch

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### Abstract

Researching order performances of sketch refer to research sculpt rules and the rules of the style aesthetics. Different order performances reflect the different thinking methods of artists and aesthetic standards of different eras. The order performances can be divided into three kinds that are realistic performances of sketch, reconstructive performances of sketch and abstractive performances of sketch.

**Key words:** Order; Concepts of form; Realism; Reconstruction; Abstract

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### INTRODUCTION

“秩序” means order, law and order, the peace in English, and it means regulations, laws and regulations, harmony in Chinese. There are laws and regulations, so the society is harmonious. In the field of painting, it can be recognized that using some rules to paint to make the picture wholly harmonious. These rules can be natural rules and also can be the rules produced by artists' subjective views on the world, which are objective rules and subjective rules. Making a general survey of the whole history of arts, painting is always making connected to objective rules and subjective rules. Sketch that paints in monochrome is the base of other art kinds, so it is direct to be an independent art form in the order performance whether in

china or other countries. The French artist Jean Auguste Dominique Ingres pointed that sketch is all-inclusive except color (Zhu, 1983, p.33). The order performances of sketch our research refers to research sculpt rules and the rules of the style aesthetics.

### 1. DIFFERENT CONCEPTS OF FORM CONVEY DIFFERENT ORDER PERFORMANCES

Sketch is an independent art performance, and it uses sketched points, lines, surfaces, shapes, pictures to show things of the objective world. And it also can express thoughts, concepts, attitudes, emotions, imagination, symbols even abstractive forms. Forms of sketching are direct, pure, plentiful, complex and have powerful expressions. With the constant development of artistic concepts, features of sketching are more and more various. Different thoughts of form and different concepts of form contribute to different forms of sketches. Leonardo Da Vinci advocates reason and scientific order performances. In the sixteenth century, human body, anatomy, perspective science and optics were developing and artists used the perspective of proportion to watch the world and paint, which continues Greek aesthetic thoughts that regard the “count” as beauty. Ingres's paintings pursue the smooth, clean, wide and deep picture effects and Winkelmann said that Ingres's pictures show the aesthetic pursuit of solemn and quiet greatness and noble purity. And Ingres stresses the ration and neglected emotion, stresses sketch and rigorous appearance and looks down on the expressions of color and brushwork and he pursues the balance and completion of the picture and eternal beautiful orders. Ingres's views are consistent with French new classical aesthetes Boileau's thought that respect ration and order. Boileau stresses that arts should imitate nature, but naturally stressed by him is not

the natural world and social life, instead, it is an idealized character type. He advocates trinity of nature, ration and truth, and thought that ration holds the dominated position, and beautiful things must conform to ration and all art works need to obtain its value from ration. And aesthetic thoughts affect the paintings of Angle. Millet thought that beauty is about reconciliation. He said

I do not know whether it is more important than the other one thing or not in the aspect of art. Which is more beautiful, straight tall or a sinuate tree? It should be the tree that is in harmony with the surrounding environment. In some occasions, we might think that humpback is also a kind of beauty and it is more beautiful than Apollo that is not placed properly. So, no matter what changes objects are made, the most important thing is ordered. And order and reconciliation are the same thing. (He, 1998, pp.240-241)

Millet also pointed that if the order is not included in the nature, in that way, whatever you do, you cannot finish the composition. Order means that placing various kinds of things in the proper place, there will be a result of clear, purity and power, which are called properly by Poussan. And what is more the beauty stressed by Millet is harmonious and ordered and the picture stressed by Millet should show a sense of beauty of serenity and purity (Ibid.). In the period of Millet, aesthetician Diderot proposed the argument that beauty is relation and he thought that only the feature of "relation" can make things become beautiful, which is consistent with Millet's order. Monet held the view that what he drew is impressive, which changes people's way to watch the world before impressionism that fuzzy edge and vibrant brushwork can make the whole world show the phenomenon of atomization. Impressionism is originated from realism and develops its own new style. Cezanne shows the understanding of the objects in the picture instead of visible image of the visible images. He uses various kinds of shapes to research the picture and he said "using cylinder, sphere and cone to deal with nature. And the painting composed by using the methods of sketch and color gave artists a form of emotion and concept (Cézanne et al., 1986, pp.13-14) which generates the concept of "form-structure". And this concept influences the modern art of the twentieth century, which is closely connected with the philosophical thought of expressing subjective spirit and ideal. Aesthetics and psychology in the second half of the nineteenth century are complex. And there were many arguments on what the beauty is, such as expressionism, hedonism, the theory of play, illusionist, psychoanalytic theory, theory of testing, theory of empathy, phenomenology and the compromise theory and so on. Different theories directly influence or produce different styles of paintings and produce the different order pursuit of expressing the objective world and subjective inner self in the picture. And in terms of the sketch, Matisse said "my line drawings are the direct and pure expression of my emotion." And he also

said "I never regard sketch as a method of acquiring a special and skillful training (De Fram, 1987, pp.111-112). On the contrary, I mainly regard it as a method that expressed inner emotion and describing mood and a carefully simplified method that can make the expression has the mean of purity and spontaneity and it is fluent to talk with the hearts of audience (Ibid.). And Picasso once pointed "painting has its own values, which are not lied in describing things faithfully. And I ask myself that people cannot only paint what they saw, instead, they firstly need to paint his thoughts on things (Hess, 1980, p.76). Researching geometric structures of shapes and recombination of shapes made in the method that cubism destroyed traditional forms developed the concepts of form of decomposition and reconstruction of cubism. Kandinsky once said, as an artist, the most important thing is to find that how various natural objects independent in the world use basic elements and how they constitute various kinds of images. In the inherent construction rule of nature, things that are opening to artists may not be external imitation. The most important thing is whether there is possible to create an inherent role of arts that were opposite to this rule. And the rule produces two principles that are parallel principle and opposite principle. Although the rules of the two fields (arts and nature) independently exist, they eventually result in the understanding of the whole universal rules and at the same time, they let us know that art and nature independently and commonly intervene highly comprehensive orders, which is a fact of externality and internality (Cha & Teng, 1987, pp.30-31). Kandinsky expresses the objective spirit inspired by the tension, directions and synesthesia in paintings. Different concepts of form generate different kinds of painting styles and diversity of the sketch is the result caused by different concepts of form, which directly reflects artists' thinking methods and aesthetic experience in the process of exploring the world of them. And this kind of exploring the process is a kind of expression of body on natural order and the thought on order of a picture. As the American critic Maensso recognized that as for an artist, the essential thing means order of the most profound significance and it does not mean external patterns and artists of the East make essence contained in the universal life, and we need to find the methods that summarize the world.

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## 2. CLASSIFICATION OF ORDERS OF SKETCH:

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We divide orders of sketch into three kinds:

Firstly, realistic sketches: traditional realistic sketch and sketch of single factor.

Secondly, reconstructive sketches: deconstruction and reconstruction of natural images and reconstruction of time-space

Thirdly, abstractive sketch

## 2.1 Realistic Sketches

(a) Traditional realistic sketch expresses the object's change among white, black and grey under the light and it pursues subtle changes of chiaroscuro, virtual and true processing of light and dark to express the sense of space and volume of the object and it researches three-dimensional space in the two-dimensional space, which is the base of realism sculpt. Vinci (2010, p.34) recognized that the science of painting needs to imitate shapes of all natural things on the earth, so in order to master the science of painting, we need to pay more attention to sketch and the light and shadow that are related to the location of the object. And what Da Vinci said reflects that traditional realistic sketch needs to pay attention to the application of methods such as a ray of light, proportion, rhythm of black, white grey and processing of the edge line. Traditional realistic sketch pays more attention to vitality and veracity of the sketch and it uses the subtle chiaroscuro of black-white-grey color to express the plentiful light level of images, express the distance level of different space objects, grasp complex relation of figure's dynamic state and structure and grasp the rhythm of the picture. Traditional realistic sketch basically focuses on reshowing objective nature and regards closing nature as the artistic criterion and what it expresses is the beautiful order of nature.

(b) Sketch of a single factor means that using one or two techniques of expression to paint. In the sketch of a single factor, artists need to choose one or two of the point, line, surface, light, shadow, black-white-grey color, space and structure to paint, and if you choose two of these, you must distinguish main and subsidy. Expression of single factor makes the form factors of the picture purer and more characteristic. And compared with traditional realistic sketch, in the sketch of a single factor, artists are more active to choose the form factors of the picture. Expression of a single factor is produced when artists are inspired by the natural prototype and bombastically perform the features of the natural prototype. Expressions of single factor divided into five parts that are the expression of line, point, light and shadow, black-white-grey color and structure.

## 2.2 Sketch of Reconstruction

There are different in thinking method, concepts of form and order showed in the picture between sketch of reconstruction and traditional realistic sketch. Traditional realistic painting focuses on imitating nature and it takes showing natural orders as the main objective. While, sketch of reconstruction shows automaticity of the picture and picture has its own rule, which is parallel to the natural rule. Sketch of reconstruction also refers to nature, but it absolutely does not show the natural orders, instead, it shows artists' understanding on the world

order. From Cezanne, the geometric structure that he was enthusiastic about researching breaks the traditional scenography and builds his own kingdom of order in his pictures. Cubism breaks with traditional forms and makes shapes deconstruction and reconstructed. Dali builds the space order of absurd, peculiar and preposterous in his pictures, which broaden our imagines. Although they use traditional tools of sketch and traditional form factors that are point, line and surface, but they are opposed to traditional concepts of shape and rules of shape, which is embodiment of creativity and new formal thinking and creates orders that were different from realistic paintings in pictures.

Sketch of reconstruction are divided into two kinds that are deconstruction and reconstruction of natural images and reconstruction of time-space.

Firstly, as for deconstruction and reconstruction of natural images, Picasso of cubism uses methods such as resolving, malposition, grafting, grouping gradual change and composition potential to make the shape have a great degree of freedom. Cubism pays more attention to carefully arranging order and structure of photos, which are a painting of a powerful nation. At the same time, cubism's paintings have the strong abstraction, shapes of straight line, simplified objects, deconstruction and reconstruction, but artistic images in the pictures still have the shadow of nature. Artists are always painting based nature, which has the effect of inspiration to prevent them from going to the extreme of the abstractive arts.

Secondly, Dali uses the method of surrealism characterized by reconstruction of space-time dislocation to make a large degree of free in concepts of form. Pictures with newness, absurd, terror can give people the shock of vision and psychology. Paintings of surrealism apply methods such as symbol, imagination and comparison, carefully construct, and a part of the picture is extremely smooth and true, which promote art from chance and abnormality and reaches a wonderful effect of dreamland type. The deconstruction and reconstruction of Picasso embody that artists's exploration on seeking orders and structures in the real world. And the reconstruction of space-time of Dali embodies that artists explore the possibility of expressing the real world in the unreal world.

## 2.3 Abstractive Sketch

It is a kind of painting that expresses the world of pure form experiences by heart by means of painting. And Kandinsky is the representative. Abstractive paintings of Kandinsky are originated from his pursuit on the meaning of music. He thought that "music tries to express soul of the musician and the independent life of creating music, other than coping natural phenomena. When longing for expressing own spiritual life artistically, an artist who does not satisfy reappeared life and nature would cannot help adoring music and he would apply techniques of music

to his own arts naturally. Pursuits for rhythm of modern paintings, abstractive structures of mathematics, repetition of tinges and flowing of color would naturally produce (Cha & Teng, 1987, pp.167-168). And the abstractive art does not reject its connection with nature. On the contrary, this connection is close to nature. The abstractive art leaves the skin of nature, but it does not leave the rule of nature, that is universal rule (Hess, 2001, pp.175-176). Abstractive painting was using internal vision through presentation of object to reach a spirit world of no images, sensibility and free. A line is liberated from objective of imitating things and exists as the effect of a real line, which it acquires perfect power. In abstractive painting, points, lines, surfaces were different from points, lines and surfaces of single factors. Points, lines, surfaces in the abstractive painting do not have the functional objective relied on nature and they are forms of a picture that has independent aesthetic values and expressive functions. "The effect produced by the sharp corner of triangular contacting with a circle is equal to fingers of the God in Michelangelo's picture contacting with the hand of Adam" (Hess, 2001, p.186). Hereon, all formal principles take wondering soul purposefully as a base.

### 3. DEVELOPMENT OF SKETCH MATERIALS

The development of sketching materials reflects the possibility that the artists use different materials to show the world, and the differences of the materials will lead to different images and aesthetic standards. Chinese paintings regard a brush as the tool of painting, meanwhile writing brush also is the Chinese writing tool, which doomed the unique aesthetic value of Chinese painting of the pen. When speaking charm, we need to refer to the charm of ink. And brush, ink, rice paper constitutes the unique structure of black-white-grey picture in Chinese painting. In the western renaissance period, Da Vinci tried to paint by combining sketch materials and colored chalks. Braque and Picasso lead the finished products into the sketch innovation. Adding paper, cloth and other materials on the paper breaks the single screen material language and changes the structural concept of painting. Later artists use various finished products as a medium to make integrated arts and material gets depended to become the formal language of painting with independent aesthetic meaning. For example, paper-cut art in Matisse's old age,

Pollock's thick material dripping, Tapiés's exploration on thick coating material texture, the preference which Keefer showed tin straw materials and so on. The use of materials has brought a change in the traditional way of painting. The use of different materials has demonstrated different aesthetic feelings, which reflect the different experience in the world of artists. The use of materials has a far-reaching influence on contemporary arts. The materials are used by contemporary paintings in our country divide into two kinds: the single use of materials performing the abstract material aesthetic feeling and taking materials as the base, and then paints above that and adds the comparative factors of painting forms. As an art form of more and more independent, sketch should make all kinds of efforts on the development of materials.

### CONCLUSION

We study the order of the sketch, not only focus on researching the form, but also focus on the changes of way of watching the world because of different conception of forms. The earth we rely on exists in the vast universe in its own order. Artists as the life in universe and the main part of art creation should be how to recognize these orders and grasp it, which has been a problem which artists explore. To explore the existing order, and the orders which have not been established were just like an external life cycle.

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