

Exploration of Art Content and Form

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Abstract: Art as a carrier to show the cultural connotation, its hidden cultural content is very extensive. This paper explores the content and form of art as the main idea, and analyzes, with examples, the content of art, the form of art, and the dialectical unity of the relationship between content and form of art. Since the 1960s, there have been many issues involved in the discussion of the content and form of art in the art academy, and there are still many issues that have not been definitively discussed. However, the issue of art content and form plays an important role in guiding the creation and appreciation of art, so this paper explores the problems of art content and form in depth through the appreciation of some artworks.

Keywords: Content and form of art, Artworks, Artistic creation.

1. The Content of Art

1.1. The Composition of The Content of Art

The content of art refers to the theme, subject matter, characters, plot, and other factors reflected in the art work. First of all, the material form of the external expression of the art work is shaped by the objective reality based on the objects and has objectivity. [1]Secondly, after experiencing life, the artist will naturally give his own emotion to the shaped object, which constitutes the soul inherent in the shaped object.

1.2. "Emotion" Is the Main Composition of Art Content

After artistic processing and artistic re-creation, the typical image in the art work is formed, which requires the art connoisseur not only to experience the end result of the art, but also to understand the ideas expressed in the content of the art work by combining their own life experience.[2] At the same time, if a good work wants to have a good content, it must inject the emotion of the creator in the art work, and the source of emotion must be the artist's experience of objective reality, so that the content of the created art work can be more vivid and dynamic.

1.3. Appreciation of Artistic Content - Take "The Emperor Ming's Happy Birthday to Shu" As an Example

In the end, the content of art has to be returned to the art work to be appreciated, for example, Li Zhaodao's "Emperor Ming's Happy Shu", the plot of the picture shows towering mountains, winding trestles, fast flowing water, [3]drowsy soldiers and palace maids arranging their clothes, and in the center of the picture, Emperor Tang Ming struggles to control the frightened horses before crossing the bridge, the picture can be seen and traveled, which is in line with the scattered composition in Chinese painting. The author's own aesthetic ideals and thoughts and emotions show in the work the helplessness and pain of the country suffering from this calamity, and the injection of the author's emotions enriches the content of the work and sublimates the theme.

2. The Form of Art

2.1. The Composition of Art Forms

The form of a work of art refers to the way of existence of the content of the work of art, the internal connection and external expression of the work. [4]The internal connection is expressed as the internal form, including the interconnection and organization between the elements of the content, mainly referring to the structure; in paintings, it mostly refers to the composition of the work. In the external expression form is presented as external form, that is, the way and means of expressing the content, including artistic language, artistic techniques, genre, etc.

2.2. "Form" Is the Main Component of Art Form

The role of art form is to guide the viewer from the external "form" to the internal "situation" and "feelings". [5]As "Wenxin Diaolong - Zhiyin" records: "The decorated text is moved by emotion and rhetoric, viewers of the text phi text to enter the emotion, along the wave to discuss the source, although the ghost will be revealed." In traditional Chinese landscape painting, for example, the artist does not stop at the level of "resemblance", but pursues the realm of "resemblance" on this basis, that is, the artist is good at using the external form to reflect the intrinsic characteristics with essential meaning, thus achieving the artistic effect of both shape and spirit. The artistic form is extremely important in the creation of art.

Perhaps it is because ancient artists recognized the great ability of artistic form to create artistic beauty in the process of creating art that they proposed the phrase "calligraphy and painting have the same origin," meaning that both calligraphy and Chinese painting use the element of line as an important medium in the process of creating form. In calligraphy, there is a term for the "eight methods of eternal character", [6]while in Chinese painting, it is embodied in the "eighteen strokes". Through the integration and decomposition of line elements, traditional Chinese calligraphy and painting intertwine and merge within a limited space, forming the momentum of calligraphy and Chinese painting works.

3. The Dialectical Unity of The Relationship Between Artistic Content and Form

3.1. Art Content Determines Art Form

Regarding the relationship between art form and content, in a word, the two are a pair of dialectical contradiction and unity, art form is determined by art content, and art form reacts to art content. At the same time, the choice of art form is subjectively controlled by the artist, which is inseparable from the artist's own aesthetic tendency and life experience. For example, both are painting horses, but the horses under Zhao Mengfu and Xu Beihong's horses have great differences in image. It is always influenced by objective or subjective factors such as artists and artistic content. [7]Therefore, there is neither content without form nor form without content in the world. If we insist on the absolute independence of form, we will make the artist detach from the objective art law and fall into the situation of formalism only, but obviously this is what the artists want to avoid.

3.2. Art Form Reacts to Art Content

Although the relationship between content and form cannot be separated from the main premise of dialectical unity, and the two still have priority, there are other phenomena under this premise. First of all, art form often transcends content. Wang Guowei once said, "The beauty of everything is the beauty of form." It is clear that this statement places art form above art content. In the process of artistic creation, the form is always subordinate to the content and contributes to the depiction and expression of the content in the scene, [8]and the form has its own life precisely because it is subordinate to the depiction and expression of the situation, which involves the issue of independence of the form. If the artistic expression fails, the form must bear most of the responsibility, and the form is rigidly reduced to a program.

3.3. The Uniqueness of Art Form

Of course, we found in our study that some works only by expressing the external form also let the connoisseur get the experience of beauty, which involves the problem of the uniqueness of the art form, first of all, whether the form of art can really be separated from the content of art, and secondly, what is the meaning of the existence of the art form without expressing the content of art?[9]

It is certain that the art form can exist alone, for example, in the above-mentioned eight methods of Yongzi, each stroke can exist alone, each stroke is a small structure, each word is an independent small composition, the word post precisely through the combination of each stroke to get a unified embodiment, obviously when through their separate existence will also make people through the external trend, to associate with the changes in the shape of the font ;

Secondly, when the art form does not deliberately reflect the content of art, we may not feel the inner psychological changes of the artist and the purpose of creation,[10] but the form of art is another way of expressing the artist's emotions, through the length and thickness of the lines, as well as changes in sparseness and density, and color matching design

to a certain extent to express the writer's inner feelings, which makes the meaning of art works from the writer's initiative to tell The meaning of each piece of artwork has different value for different people, so we need to face this problem.

4. Conclusion

The content and form of art are not limited to who dominates the two; the dialectical unity between the two varies from work to work. The content and form of contemporary art creation are judged by both artists and connoisseurs. After the Sixth Plenary Session of the Nineteenth Central Committee, new requirements have been put forward to strengthen the direction of China's cultural development, which requires art workers to cater to the people's orientation to a certain extent when creating art, and art works that are high and low can be had, but moreover, the people should be allowed to experience and be happy in the artistic atmosphere, which is the contemporary art This is the direction of development of contemporary art. Once again, the presentation of art works requires artists to put in their emotions, use their forms, and express their hearts, which requires art workers to improve their own cultural literacy, constantly learn through practice, and go deeper into life to develop their own horizons, so that the content of art creation will be true and the use of forms will be more comfortable, and only then will good works emerge to influence the people. Make it truly meaningful to do art from life, above life, and ultimately return to life.

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