

A Study of Nicolas de Staël's Painting Expressions

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Abstract: Throughout his career, de Staël's painting style has always changed between figuration and abstraction, from early figuration to abstraction and back to figuration in the middle and late stages. He maintains a certain association with the 20th century avant-garde art, while Cubism and Fauvism have also influenced him to a certain extent. Throughout his career, de Staël never stopped exploring and innovating the language of expression, experimenting with abstract language to serve the symbolism and allegory of his works. As a result, his paintings have their own distinctive artistic characteristics in terms of color and structure. It is of great artistic value to analyze De Staël's painting language expression in the context of the times.

Keywords: De Staël; Expression; Painting language; Structure; Composition

Introduction

De Staël is classified as an abstract painter of the New Paris School. His artistic style can clearly be seen in the shadow of Fauvism and Expressionism, using abstract language to express emotions. After the Second World War, there were many artists with abstract expression style, such as Pierre Soulage and Wassily Kandinsky, who were very different from De Staël, but the abstract spirit expressed in their paintings also influenced De Staël implicitly. He tried to find a balance between "abstract" and "figurative" in the expression of abstract language, so as to express the things that really move him. De Staël once said, "I stand in opposition to abstraction, which is much more subtle than the simple contrast between abstraction and figuration."

1. Development of De Staël's painting style

The transformation of de Staël's painting style can be divided into three stages, first between the 1930s and the 1940s, during which his painting practice began to gradually shift from figurative practice to abstraction, while being influenced by Alberto Manieri, this period can be considered as an attempt to the budding period of abstraction. The overall tone of his paintings during this period was darker, with warm colors as the main color. At the same time, there are more lines in the picture.

The second phase came after the 1940s, when the geometric squares that characterized the paintings began to appear, and the atmosphere of the images began to change, from the deep warm tones of the previous period to the brighter, more advanced gray tones.

After the 1950s, the third and final stage of his career, his painting tended to be more figurative, returning to the things themselves, not only in the language of painting, but also in the naming of his works as specific to a certain thing.

2. The abstract composition of the performance

De Staël is good at expressing real things in an abstract painting language through artistic processing. By analyzing the structure of a large number of his works, it is easy to find that de Staël pays particular attention to the location of points, lines and surfaces in his pictures, which are subjectively divided through the composition of points, lines and surfaces, and the sense of composition is very distinct. His works also use a large number of geometric forms to summarize real objects, by simplifying complex objects into geometric figures, then splitting, reorganizing and superimposing them, these blocks of different sizes form a sparse and uneven picture, such minimal and flat works can bring the connoisseur sufficient imagination space and full of fun. For example, in Figure 1-1 "Marseilles", de Staël deconstructs the picture into two parts in the form of color blocks, so that the simplest shape can be used to express freedom and ignore the interference of overlapping other objects. Then, through the study of the arrangement of small blocks of color interspersed and matched in the composition of the large picture division, the picture is simple but not monotonous. Both

large and small geometric color blocks are arranged by De Staël's abstract mind to serve the overall effect of the picture, which also highlights De Staël's characteristic picture composition.

In Figure 1-2, "Troubled Life," De Staël has subjectively composed and divided the picture, which is composed of small, chaotic blocks of color on the left and large, long objects on the right, with several ladders that are not perfectly straight in the middle. De Staël seems to be carefully searching for some kind of balance through the ladders or the lines running through the picture, which is supposed to be unbalanced, and the content of the picture is crowded and sprawling, richly varied, giving a sense of chaos and heaviness. This painting is also a true reflection of de Staël's own psychology, struggling to find a balance in the face of all the difficulties, afraid of breaking this balance and falling into the abyss.



Figure 1-1 Marseilles



Figure 1-2 A Life in Distress

3. He composition of light color performance

De Staël is not only very characteristic in the structure and position of the picture, but also in the expression of color. He pursues a sense of conflict and stability between colors in the composition and management of light and color. De Staël changes the position, proportion, and form by dealing with color blocks of different lightness and purity, and at the same time enhances the relationship between black and white and gray in the picture to make the picture expression distinctive. This way of dealing with color in the picture can reduce the influence of realistic object shape on the picture, and the picture is simple but not simple, focusing more on expressing de Staël's inner needs and the release of emotions. For example, in "Composition" (Figure 2-1), de Staël completely breaks the influence of realistic painting materials on his creation, and uses the purity of the color blocks in the picture to distinguish the priority of the picture through subjective processing on the basis of ensuring the unity and harmony of the color tones. Such treatment is also one of the important reasons for the abstract pictorial expression of de Stael's pictures.

De Staël's expression of color composition is also evident in "View of La Choda" (Figure 2-2), where the various color elements in the picture are themselves discordant and in conflict. However, De Staël grasps the main color of the picture and harmonizes it by changing the proportion, brightness, hue and purity of the different colors to achieve a harmony in the visual senses. The picture achieves the coexistence of conflict, jump and harmony.

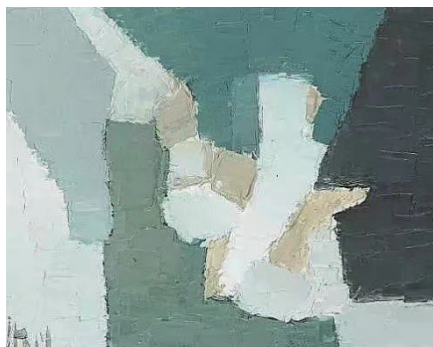


Figure. 2-1 Composition



Figure. 2-2 View of La Choda

Summary

De Staël has a distinctive character in both the structure of his paintings and the treatment of light and color, ignoring trivial details in order to express the freedom and passion of his inner world through minimalism. Throughout his life, the formation and transformation of his artistic style in different periods seems to be accidental but inevitable.

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