

Lovely and solemn On the different stages of Mucha's creation

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Abstract: after the industrial revolution, the social productivity has been continuously developed. Under the impact of a new aesthetic, Alfons Maria Mucha created an international style in the new art movement, known as the master of the times. In the early stage of his creation, those decorative arts full of naturalism let people see the magnificent scene of Commerce and Art dancing together; His paintings with rich spiritual connotation and humanistic value in the late stage of his creation are full of the expectation and vision for the country and the nation. The art style in the name of Mucha has had a profound impact on the art world, and the concept of harmony between human and nature is still spreading in various fields.

Key words: Mucha;Return to nature;Slav

1 Introduction

With the development of economy, capitalism and urbanization have been further improved after the industrial revolution. Science and technology has gradually broken through the limitation of time and space, and has been widely used in society and economy; The rapid urban pace also promotes human survival and consumption, and the process of agricultural industrialization also makes its social productivity continue to develop. This provides a new life experience and aesthetic concept for human beings, and breeds a new art trend.

Alfons Maria Mucha stands out in this art movement, not only creating the international style still popular so far, but also leaving an indelible mark for the nation and history.

2 the early stage of Mucha's creation

2.1 life interlinked with art

In 1878, Mr. Alfons was rejected by the Prague Academy of art. Later, his style became a unique art "hard currency" circulating for many centuries.

The professor who refused to enroll Mucha said that artists lived frugally. He advised Mucha to be a staff member, with stable income and a better way to go than to walk in the world where he had no advantage in art at that time. Mucha, who loves art, didn't give up on it. He painted stage sets and made dance decorations in a theater for a living. During the period, his father said that he would like him to stay and work in the local court, but Mucha still refused. He set foot on the road to Vienna without hesitation, and met the academic painter Hans Makart on his way. Hans Makart influenced some of his later painting styles. Living in Vienna, Mucha made many people's portraits and gained some fame in the local area.

2.2 the beginning of the poster

At the end of the nineteenth Century, the poster design industry in Europe developed rapidly due to the increasing advertising audience and the improvement of image reproduction technology. Many art magazines and publications can publish some new design works. Mucha seems to have caught up with the peak of the European poster design industry. In 1894, actress Sarah Bernhardt heard of Alfons Mucha, who is good at painting portraits. She immediately invited Mucha to draw posters for her Opera Gismonda. During the Christmas holiday of that year, Mucha went into the Renaissance theater in Paris, and felt the playful atmosphere of clothing and sidelights. In the theater, he caught a glimpse of the leading lady Sarah on stage in the theater and drew some sketches.

Compared with most of the posters on the streets of Paris at that time, Mucha used a new composition and color technique. On the screen of Gismonda, he completely made a new attempt at that time. Instead of the gorgeous colors that were popular at that time, he chose a softer color tone, refreshing the audience.

Mucha and his posters were all over the streets overnight. The people of Paris think that these posters are delicate, multifarious and gorgeous. They even search for those paintings in the street, and carefully remove them from the wall with a scraper, and then collect them. The encounter between Mucha and Bernhardt, like his poster, was talked about by countless people, especially the upper class in Paris. Mucha also received a large number of commercial orders because of the cooperation with Sarah Bernhardt. From then on, Mucha was out of control. Mucha was in full swing, gradually establishing greater achievements in the fields of advertising posters, decorative posters and series of group paintings from then on, and was known as the "originator of illustration" at that time.

2.3 the girl mentality of "returning to nature"

2.3.1 boycotted by opponents

At the same time, At the end of the 19th century and the beginning of the 20th century, there was a wave of "Art-Nouveau" in Europe and America, which was a revolutionary movement of decorative arts. Among them, In 1908, Adolf Loos, who opposed the Art-Nouveau style represented by Mucha, published an essay entitled "Decoration and Sin", in which he proposed that "decoration is sin" as a propaganda slogan for his opponents. But influenced by Oriental Art, especially Ukiyoe painting, the "new art movement" advocated looking for artistic inspiration in nature, and opposed to any academic and retro style of decoration. The artistic style of Mucha's works coincides with the concept of "returning to nature" in the new art movement, which makes him glow on the stage of the new art movement.

2.3.2 beauty in Mucha's works

(1) The beauty of women

In order to alleviate excessive industrial anxiety, many painters regard female image as a kind of personality and value. But the commercial design of Mucha after Gismonda made the women in the liberation movement at that time become the protagonists, with the female image of "Mucha style" as the spokesperson of its products and brands, and these plump and beautiful "goddesses" will undoubtedly play a huge role in promoting product sales and brand promotion.

When it comes to the heroine in Mucha's paintings, people will think of a gentle, holy and beautiful goddess, accompanied by blooming flowers. Mucha fully highlights the beauty of women in the picture. They have beautiful faces and sweet expressions. They have long hair and shawls, wear classic robes, and have flowers. They are particularly noble and do not eat fireworks. Some of them are cozy on the side, with their hair on their shoulders; Some of them turn their heads to the side and look away without focus in their eyes, showing a perfect side face against the backdrop of various gorgeous jewelry; Some place themselves in the sea of flowers, slightly nodding, as if thinking about something. The silhouette of the heroine is usually dark and relatively thick, which makes the characters stand out in the background and show clearly in front of people. Under the brush of Mu Xia, women not only have the characteristics of reality, but also break away from the traditional realism. He thinks that they have a different aesthetic feeling - they are lofty and extraordinary. They are full of youth and elegant temperament, full of romance and beauty.

(2) The beauty of color

Not only that, his pictures also reflect the wonderful color use of the so-called "Mucha style". At that time, advertisements and posters could be seen everywhere in the streets of Paris, and gorgeous and bright colors were prevalent in the picture. However, Mucha made a very bold attempt at that time, that is, to abandon bright colors and replace them with soft tones and hazy atmosphere. He attaches great importance to the color matching of background and costumes. Among them, the clothes and hair accessories of the characters should be harmonious and hierarchical, as if they were a wisp of soft light. Relying on the effect of the picture, it won't let the viewer feel strongly promoted after seeing it, but give people a warm and greasy visual feeling. This empty and abundant peace allows the viewer to enjoy it quietly, and even calm his inner anxiety.

(3) The beauty of curve

In addition, there are various curves in his works, which makes people have to sigh the beauty of his lines. He did not refer to the Gothic style of the middle ages, but extracted the required line elements from the animals and plants in the nature. Line is the basic element of figure. In illustration, the rational use of line can make the figure more lively. Mr. Alfons's design brings the beauty of curves to the extreme. He believes that compared with the straight line, the human eye is more attractive. When the new art movement found inspiration from nature, with a love and desire for nature, Mucha eliminated the straight line and began to use the curve elements based on nature, which is the opposite of the arts and crafts movement. He outlines the fluffy hair of the heroines and the skirt belt swaying in the breeze with smooth lines, which adds a bit of tenderness to the painting atmosphere and gives a smooth and natural feeling.

While using curves in his works, he also drew on elements such as Ukiyoe and Byzantium, using the display of these characteristic line drawing techniques and graphic decoration techniques, imaginatively outlines plants, flowers, geometric figures, people's clothing and other ordinary objects in daily life, to reflect the use of curves in the composition. He also combined some Baroque and Rococo styles to describe the shape of these objects in an abstract way. He doesn't necessarily cover the curve when painting, but leaves a shallow blank in the composition: in terms of the density of lines, when dealing with women's clothing, Mucha adopts a concise line language to outline its delicate body, but when dealing with the background plants, he chooses more and more dense lines; So a harmonious visual effect of minimalism and complexity was born. In his work Tsubaki, the skillful curvilinear beauty of Mucha was perfectly demonstrated. The curly hair was cleverly added to the girl's sideburns, the wrinkles on the clothes, the vines and vibrant flowers decorated on the side, all of which show the classic aesthetic feeling of "Mucha style" and Mucha's pursuit of natural decoration.

3. The later stage of Mucha's creation

For Mucha, however, beauty in its true sense always tends to be serious.

3.1 style shift

3.1.1 transformation of the main character of the painting

After the age of 50, he stopped concentrating on depicting vibrant and transcendent maidens and turned his attention back to writing on historical themes. All of this came from the resistance between the Slavic people and the Austro-Hungarian Empire in 1910, in order to be independent and against the people and the Anti Japanese Germanic policy. Since then, the painting style of Mucha has changed dramatically. Facing the social reality of the national war, his writing is the real portrayal of the real life of Yugoslavia during the national war.

Even though he was over half a century old, he still visited the residence of the Slavic people, insisted on living with compatriots of the same ethnic group, and listened to the aspirations of his compatriots. Gradually, the national complex of Mucha became more and more intense, and the patriotic feelings were deeply aroused. Finally, the national complex in Mucha's heart was unprecedentedly high. He used the brush in his hand to express the feelings of his home country in his heart, and expressed the great rejuvenation of the Slav nation in the form of painting works. The Slav epic was born. In the painting, the Slavic soldiers, with a yearning for peace, bravely participate in the fight with the invaders; The Slavic people were panicked to avoid the invaders, and the priest was praying to God to end the war. Behind this

scene, there is a group of armed invaders, who are armed with long guns and accompanied by the fire in the sky.

This shows the tragic fate of the Slavic people in front of strangers to the fullest, and it is also the suffering of Mucha in that era.

3.1.2 transformation of painting techniques

Different from the previous commercial paintings, Mucha used extremely heavy strokes and very cool colors. In these paintings with historical themes, he vividly showed the history of Slav to people. These paintings depict the major events and scenes in Slavic history in a very detailed way. Every part of the picture is full of Mucha's love for the nation and nostalgia for the motherland. The relevant 20 giant oil paintings finally took 18 years for Mucha, each of which fully demonstrated the suffering and glorious history of the Slavic nation, and also highlighted Mucha's praise of human history and his thinking about the future of the world.

3.2 sharp contrast

With the thought of criticizing reality, Mucha's works let people feel the gradual change of time and space. In every scene, people can feel the plot and the accuracy of its portrayal of the characters. At this time, Mucha's works have some realistic style, that is, the characteristics of realistic painting. It was at this time that all kinds of presentations in Mucha's works suddenly formed a sharp contrast with the magnificent and fantastic pictures he built in the early stage, with the beautiful girl as the protagonist. In front of the heavy national history, the delicate, elegant and noble beauty of the young girls is particularly precious, as if the beauty could be broken like a bubble. Mucha once wrote: "when I depict those important moments in history, my heart is also sharing happiness and sorrow for the history of my nation and all Slavic nations."

4 Conclusion

Mucha's art is full of romantic girl's heart, but also connects the nation and history. Sometimes he and his works are very "against", but it seems that this "against" is harmonious. In Mucha's artistic career, the style and connotation of his two "cliff style" periods can be summarized with "lovely and solemn". We can see in his works that he pursues beauty and thinks about the future, and we can also feel his childlike heart.

Looking back on history, many artists have been standing for hundreds of years because of their high artistic attainments, but there are only a few artists whose reputation can span more than a century because of their commercial value. Mucha can definitely be called a leader in this field. As an "art wizard walking in the business world", Mucha's poster, packaging and magazine design have influenced many artists and other viewers. If it wasn't for the posters and posters that were popular in those days and made him famous, if he didn't give up his success in Paris in the later period and resolutely choose to return to the motherland, Mucha is likely to fade out of the public's vision early, like many artists who are living in poverty or unknown. Today, we can't appreciate his various paintings and design styles, And his Slavic epic, which contains hope and prayers for the motherland. The pattern is so big and the attitude is so calm.

Today, Mucha's artistic style is still shining in various fields. We can still see that many packaging boxes of desserts use the works of Mucha; Various kinds of souvenirs related to Mucha that can also be bought at will are hidden in the windows of various souvenir stores, all over the streets of Prague. He is a Czech painter, the starting point of girl mentality, the flag bearer of the Art-Nouveau movement, the breath of Yugoslavia, the memory of Prague, the lovely and solemn Alfons Maria Mucha.

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