

An analysis of the language of industrial materials in mixed media art

Chong Wang

Anhui University of Finance and Economics, Bengbu, Anhui, China.

* Corresponding author: Email: 295620878@qq.com.

Abstract: With the development of the times, mixed-material art works and excellent artists are emerging in the field of art nowadays, and mixed-material art using industrial materials as creation materials is more favored by artists because it has artistic effects that cannot be achieved by natural materials. This paper takes industrial materials as an embedding point, explores their use and artistic expression, and analyzes the linguistic expression of industrial materials in mixed media art from a holistic perspective, using typical cases of artists as objects.

Keywords: Industrial materials; Integrated material art; Artistic effect.

1. Introduction

In traditional art, the development of material technology has been the basis of artistic development and has long been hidden behind the picture. And in today's flourishing art, new art forms and perspectives are constantly emerging, and industrial materials are more often applied to mixed materials and formed into artworks proper through combinations. Industrial materials come with structures and rich texture expressions brought by unnatural materials, which artists apply to the picture, fusing the properties of the materials with the artist's personal emotions, and creating excellent artworks through certain techniques. Because of this, industrial materials are given specific meanings by artists in mixed media art, and when combined with their own social meanings, they form a unique spiritual expression of artistic thought.

2. Industrial materials and integrated material art

The production and extraction of agricultural and livestock products and labor objects are often referred to as raw materials, while processed raw materials such as steel and cement are called raw materials, and these two materials are collectively referred to as "raw materials". Some raw materials are raw materials in this company, while in other companies they are finished products. Industrial raw materials mainly come from some industrial enterprises and some agricultural products. The former are products directly produced by the extractive industry, such as raw coal, crude oil, logs, various metals and non-metallic minerals; products manufactured and processed by the mining industry, such as pig iron, steel, cement, coal and petroleum products; and synthetic materials such as synthetic fibers and synthetic plastics. The "linguistic expression" studied in this paper is only for artistic creation, where industrial material materials are directly applied to the work itself, thus expressing its specific material material characteristics. The first modern art work to be considered as mixed media art was Pablo Picasso's 1912 collage *Still Life with Chair Caning*. Its 3D effect is created using paper, fabric, paint and string. In the twentieth century, synthetic art became increasingly popular due to the

influence of movements such as Cubism and Dadaism. Artists such as Henri Matisse, Joseph Cornell, Jean Dubuffet, Ellsworth Kelly, and others used mixed media art, resulting in more innovations that were heavily influenced by it, such as the installation in the late 20th century. The art of the late 20th century was heavily influenced by installation. After the "85 New Wave", China's composite art also gained comprehensive development and full growth under the influence of Western art. Today, composite art is still one of the most popular art forms among artists, and it is combined with modern technology, means, materials and tools to create a richer and more colorful art form.

3. The texture of the material factors

Texture refers to the form of a material structure. Patrick Frank has this definition: "In visual art, texture refers to the tactile properties of the surface of an object, or the visual representation of that property. [[[Patrick Frank: *Art Forms* (11th ed.) [M], Beijing: Renmin University of China Press, translated by Yu Ying and Zhang Lili. p. 355.]]]" The surface of any material has different textural structures (e.g. the luster of metalwork, the softness of knitted material), which can be perceived by human visual and tactile senses, and the texture of different materials also provides artists with rich creative space. In art creation, the rational use of materials is an important technique for creation. Industrial materials have unique material properties that give people a different visual experience and can also provide artists with a source of creative inspiration. As a ready-made art language in painting, industrial materials already have unique artistic effects in their own carriers. For example, newspaper, fabric, cement and metal products, which are widely used by artists, are all echoed with the creative intent in the art works created by artists, producing unique artistic effects.

Compared to traditional painting, mixed media art is not a relationship between painting on the shelf and painting off the shelf, but rather the material directly becomes the tool and medium of artistic expression, making it more artistically impactful. The artist directly uses the material to express. Instead of using traditional easel painting for depiction. The materials are more likely to provoke thoughts and resonance in the author's daily life, giving him the impulse to create art.

This kind of art creation is not an accident of historical development, but an inevitable one. After the first mixed-material works were produced, it opened a new door for artists to create more impactful works with materials from life, and also brought the distance between the art works and the audience closer.

4. The material texture performance

Texture is a picture effect formed by the unification of material materials and techniques, and is an organizational structure and texture created by the art creator with the support of different techniques, relying on his own aesthetic orientation and feelings about the qualities of the objects.

The texture can be used as the main composition of the picture, forming a carrier of the artist's aesthetic emotion. The texture effect has been the main artistic effect pursued by the artist for quite a long time in mixed media works, but the texture effect is only a technique to express the theme of the picture, but not the main factor of the work. It can enrich the picture, make it more visually impactful and infectious, and produce a strong visual feeling of "field", such as metal, plastic, gauze and other materials, and use certain techniques and place them in the picture, such as splashing and piling, so as to generate a rich sense of layers. However, the expression of texture is not blind and arbitrary, the presentation of objects in the work is purposeful and cannot be separated from the theme of the work. That is to say, the texture effect that constitutes the picture should meet the artist's intention for the creation of the artwork, only in this way can the picture be more vital and move the audience more, thus resonating. "Material, texture and other elements have always been important factors affecting the author's creation, and gradually become an urgent problem to be solved in the author's research on the creation of mixed-material paintings. Through a series of theoretical research and holistic grasp can make the author more confident to innovate the painting techniques in the creation of paintings. [Shen Yuli, "Exploratory Study of Mixed Materials in the Development of Chinese Contemporary Oil Painting", Chongqing Normal University, Master's Thesis, 2018.] Resolving the relationship between texture and picture is an essential hurdle for the creators of mixed media in the process of exploration.

5. The use of industrial materials in integrated art

5.1. Take Alberto Burri's work as an example

One of the leading exponents of Italian Expressionism, Burri experienced a variety of exploits, serving as a doctor, joining the army, being a prisoner of war, and beginning to experiment with painting while in a prisoner of war camp. Until the end of World War II, Burri devoted himself to art, painting only small paintings and non-realistic landscapes until he began working with mixed media. Beginning in 1947, Burri exhibited in Europe and the U.S. After the mid-20th century, he participated in many international art exhibitions and gradually came into the public eye. Burri said that his work was only an expression of "the self," "nothing but the self. The work should say something about him, not that he is saying something about his own paintings.

The famous "Plastic Red", for example, is a masterpiece of Alberto Burri's famous "Combustione Plastiche" series, in which the opposing concepts of creation and destruction are

simultaneously fused into a primordial and fundamental force. Created in 1963 and debuted in an exhibition in New York the following year, its searing red plastic surface warps, wrinkles, and perforates with flame, creating a rich topographical expression as natural and powerful as peaks, valleys, and irregular black holes. It mysteriously appears to the viewer like melting lava or a distant planet, transforming its unassuming, commonplace material into a sensory stimulating device that evokes the most primal of material intuitions. Sculptural or pictorial, this work occupies an important place in Burri's broader artistic oeuvre: the transformation of a common industrial material into a tense art object, completely free from its original function in life. This approach is not unlike that of Lucio Fontana and Yves Klein, both of whom had a desire to destroy and create beauty in this period, and Burri is equally fascinated by the space beyond the image, trying to leave traces of fire on the surface, turning the fleeting intangible into the long-lasting tangible. The surface of "Plastic Red", which seems to be creating and erupting with fire, exudes creative passion, and is one of the most elaborate and poetic of Burri's works, together with the National Museum of Modern Art in Rome

5.2. Take Liu Wei's works as an example

As a master's tutor of Anhui University of Finance and Economics College of Art, after the study of classical realistic painting, expressionist painting and other painting styles, he embarked on the path of comprehensive material creation, using more industrial materials in the picture and creating a series of excellent works. Take "Landscape with Patches" as an example, the picture uses many industrial materials, including fabric, wire, toy cars, plastic plates, iron sheets, fishing nets, resistors on the motherboard and other devices, through sewing, collage, overlapping and other techniques. The combination of the upper half of the picture with the material and the lower half of the picture with high lightness and low lightness creates a unique visual experience for the viewer and a different "landscape. In another mixed media painting, "Scorch Series I", compared with Alberto Burri's "Big Crack", I think there is a similarity between the overall black color of the picture and the different cracks formed by burning. In the lower part of the picture, the particles formed by burning are smaller, while in the middle part, the cracks and the blocks formed by burning are sparse and staggered, triggering a strong visual sensation in the viewer.

6. Concluding remarks

Industrial materials occupy a large proportion of contemporary mixed media art creation and artists tend to use them. In the selection and use of materials, art creators have to make systematic consideration, examine the social meaning behind the materials, feel the unified visual effect formed between materials and techniques in the picture, and no longer focus only on the pure physical visual effect and the piling up of materials, paints and techniques. The creation of mixed-material works requires the artist to be involved in life, to experience the charm of materials in life, and to express it in creation. In the creation, the artist has to transform the material into the subject of the picture, making it serve the subject and constitute the subject itself. The material medium should be thought and chosen with spirituality, forming an extension on the clear concept of creative intention, and then looking for an entry point that can express the creative theme in the material and technical expression, and discovering the

cultural meaning behind the industrial material

References

- [1] Liu Ping: "The Cultural Meaning Behind Contemporary Painting Materials" [J], Art Observation, 2012, No. 7.
- [2] Sun Peng, Lan Chao, "Talking about the Formal Language of Integrated Material Painting" [J], Art Education, No.5, 2021.
- [3] Li Jing, "The Encounter of Materiality and Divine Thought: The Expansion and Artistic Presentation of Integrated Painting Materials" [D], Changchun: Northeast Normal University, 2014.
- [4] Wang Dong, "The Application of Textural Factors in the Creation of Chinese Painting" [D], Beijing: Tsinghua University, 2012.
- [5] Zhang Guolong, "Contemporary Art Material Space" [M], Changchun: Jilin Publishing Group Co., Ltd, 2006 edition p. 57.