Research and Analysis on the Profound Implication of Holland Still Life Images

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Abstract

The 17th century Holland still life drawing mostly all is through the extremely rigorous science manner, concentrates on completely to carry on the description to some lifeless goods. Such as flowers, shells, fruit and other things and of this style is the product of the Dutch culture, which represented by observing depict static objects, record the many realistic scene of eternal charm. Precise visual science and prosperity in the Netherlands, some of the new inventions made evidence for its science and technology, such as microscope and camera, like the golden age of fine painting. It has some aspect research also to take compared to the vision, for example the botany, explains the showing plant flowers and plants with the science method in the different growth stage significance. In the philosophy domain, in the visual optics and under the technical development, the epistemology obtained the further development. The Dutch painters also recorded the world in a more detailed and vivid way through their methods.

Keywords: Profound Implication; Painting; Holland Still Life

1. INTRODUCTION

The height and depth of the Dutch still-life description of the time, as a perfect still-life painting of a natural mirror, does not seem to exist. The deceptive reality of the picture is one and a permissible, wonderful, praiseworthy manner. Still life arouse the attention of the audience, focus on the theme of the pure description, or shows the detailed stare, the painter of the subject matter is to think in a visual language art implication of a philosophical reading way.

2. Beyond the Real Condition

In 1636, Peter Klaas represents a delicate small breakfast. Covered by green and white table list on the table, put items in order: a herring slice, lying on the tin plate and a plate, sprinkle some pepper and a glass of beer and in the picture on the right has a volume of fresh bread, a grain grinding scattered open hazelnut shell beside, the knife is on the left to the outside part of the handle on the desktop. Table looks simple clean: white table sheet is very clean, the

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ironing is very smooth. Breakfast is very simple, very fresh furnishings, this is the whole picture.

But all objects look as if they were placed in front of us. The cups, the herring, the breads were so close, as if we could reach them with our arms. The knives and plates laid out the edge of the table, in order to blur the viewer's definition of the real space and the painting space, while emphasizing the realism of these objects in front of people. For this painting, the painter chose a smaller size, so that people need to watch close. Just as objects are so close to us, there is a distance in the arms around us. The picture angle is slightly higher, and we can slightly overlook the herring and the plate. So close to even close to the screen can see the cost of breakfast. Such a perspective configuration seems to be in anticipation of the arrival of the viewer. We do not have space to paint more than the width of the table, but we face this insurmountable distance, that is, we see space is not our senses reflect the real world real space. Klass's humble still life drawing is a complex depth prominent representative who our consciousness domain unfolds and the view is passes “close” looks at the still life drawing. The environment exists in the object which arranges, the space is treated as the consciously manifestation, the painter has divided in between the space and the object an explicit boundary. The space is regarded does a vessel, fills up it besides the goods, but also is filled up by the visibility. Each object can see naturally, is the space is supporting its each appreciation observation angle.

The painting "the bronze pot" Hadar, in its depiction of these items, such as glass, silver flagon, tin plate and so on a series of fine tableware, there is an unusually high gold cup stands on the table behind. Goblet elegant changed the previous works of cold low-key style, towards a more extravagant style, but the painting is still calm, dark tone to set. If we see the upper right corner of the height from the left lower, the goblet represents the most climax picture. The artist carefully handled the diagonal and the top of the glass just touch the edge of the painting. The table places the position lets us appreciate the overall situation exactly, the white tablecloth completely has not covered the first floor the jasper velvet. The oyster and bread too at will place have manifested the disorderly feeling. Some pepper is being curled by the newspaper, but also has some salts to lay aside on the saltshaker, as well as the lemon juice and so on places abundantly blend flavors in the pot. Under the luxury, on the tabletop looked disorderly also is that fine also orderly. Specially the independent goods doubling appearance, in under the disorderly arrangement which reached black has demonstrated one kind of extremely balanced harmony that had half glass of liquor wine class to occupy a picture corner abundantly, simultaneously another spatial wine class lay down in other that is installing the white grape wine class and the high wine class and turns on the cover the wine pot to echo in the side. Two small tin system trays all extended outside the table edge, like this also had the
hilt and the lemon peel. The tablecloth neatly has covered the table left half together; in addition together the similar color and the quality of material tablecloth, rubs a group to pile on the tabletop.

Even painting of meals was abandoned, also will not be abandoned by its audience. The messy desktop seems to be telling us this should be the scene after the dinner, we can see is can't eat leftovers and we see the world as if in no one saw the moment.

This scene of Blacka's performance is somewhat vague, and comes from the corner of our eyes, from an unusual perspective. When we see food in front of it, it tells our eyes it is not the feast nor a feast for a feast. We did not sit at the table or at the table, but we felt so close to it. As if it were a landscape panorama, the proximity of objects and some details disturbing this panorama concept as neither bird vision nor frog vision and did not occupy the entire dinner position did not provide a fusion of multi-angle perspective, and our perspective hanging at an angle linked to the height of the desktop. With the bionics concept to explain, we can say that we see the desktop, is a fly eye, that is, compound eyes see beyond the reality of reality, so that the desire of things into a static aesthetic. Crass, Hadar and some other artists here looks like non art, because they represent the table items depicted so true, slobber even too natural reality makes the viewer will be unable to restrain the emotions. These paintings seem to escape the art category, the reality of the existence of breakfast still lives so powerful and not because they had been painted edible, but their "descriptive appearance" inspired by the strong desire of beyond reality.

3. The Background of the Metaphor

Still life in the painting of the "objects" is presented in the space, and the foreground and background of the identity of the occupied screen. Prospects include a variety of still life elements, the background that is the background, that is, the space behind the still life. Dutch still life painting background does not seem to blank and the concept of blank, but filled in a way filled the entire screen. This is mainly because the seventeenth century is still in the important stage of the European Renaissance. "Humanism" trend also will be in different social groups have had a profound impact; people want their own personality and survival of the community or other groups. People's sense of the individual consciousness also makes people strongly hope that they can live a valuable and meaningful, people from the heart of fear of survival of the nothingness and life of the blank. Second, the navigation business prosperity, socio-economic development, but also make people have a sense of pride and even show off, people of all walks of life also hope that through different means or way to
demonstrate this proud and prosperous scene, and thus in the national cultural psychological structure more than a rich and prosperous with less monotonous and blank.

As a result, this also produced a yearning in the artist's works of art rich and colorful creation ideas of the blank fear nothing, apparently influenced by the Dutch still life’s creation. Dutch painter still life behind their outlook items can stretch out the depth of the painting space, sometimes is a scenery sometimes is a shrine, sometimes through behind still hanging curtains, and sometimes also appear to furnish relief. Exist in a way to add scene, can also be understood as auxiliary landscape. Its common features are identifiable image as a background to fill the blank. For example, the breakfast still life of the black of the performance of the painting is very significant. Desktop itself does not look particularly different. Part of the white table is covered, furnishings of the artist's favorite items. In the middle of a glass, and a cup placed in a tin plate next to the plate stood a piece of cut meat pie and in the corner, there is a humble lemon cut a good skin lying there quietly. The only thing that changes slightly in the black-and-white painting of this messy style is a small spoon. These objects are arranged in a khaki-colored background, the landscape behind the table in the painting, depicting a luxurious and rich garden and castle-like buildings and bridges, and their architectural style reminiscent of the British garden-like scenery painting. Carefully, the coarser brushwork clearly separates the garden from the finely arranged table, highlighting the special contrast between them. Landscape and still life painting are two different styles of painting is now being shown in a picture, it seems that these two different paintings, is from the hands of two different artists. But the existence of the glass background complement cannot be overwhelming, but to maintain the balance of food and garden street, and highlights the still life of the main style of painting.

In this picture the spatial distortion caused the incoherence in the style, table being compelled maintained the balance under two fields of vision, separated two different worlds, we saw internal space only could imagine through the wine class refraction. Looked toward in-depth that, the classical garden has provided a new field of vision for the drawing, simultaneously has produced a new visual viewpoint. Also is the big area unstable composition which painter's observation viewpoint reduces produces, thus has the picture one kind of mystical feeling. This kind of mystical feeling also is Northern Europe's artistic characteristic. The complementary garden tries to restore what is lacking in the breakfast art, that is, the depth of vision in space. This complementary view of the Heidea breakfast painting, which creates a spatial depth from the field of vision, opens a new horizon that is distinct from the still life. Items and food placed in front of so close, while the scenery and so far. The clear boundary is overcome by our eyes, and the distance between the foreground and the background is illusory
by a too obvious and too neglected edge. And this method of filling the background blank that also appears in the flower still life paintings, such as Deheim's "glass bottle of flowers."

4. Conclusion

Through the understanding of the Dutch still life paintings of the seventeenth century, we find that the still life paintings are a category that we can easily neglect to study, and sometimes even lack of subjectivity or narrative. Through research, each of the contents described in the still life paintings and the style is a microcosm of the Dutch culture. Through the content and artistic means of drawing, the silence of the painting was able to use a multidimensional perspective to vividly reflect their presence in the seventeenth century. Reflects the symbol of the 17th century Dutch still life moral and philosophical implication, and reflected by visual culture and describe the meaning of the vision in the still life.

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