

# Analysis of Geometrical Language in Euan Uglow's Paintings

Mengqi Jin<sup>1\*</sup>, Lan Chen<sup>1</sup>

<sup>1</sup> College of Art, Zhejiang Normal University, Jinhua, China

## Email Address

jimmengqi1998@163.com (Mengqi Jin), CL17857173906@163.com (Lan Chen)

\*Correspondence: jimmengqi1998@163.com

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## Abstract:

This article explores the unique construction method of Uglow's pictures by analyzing the geometrical painting language in Euan Uglow's paintings and combining the spiritual ideas reflected in the works. The key content of this paper is a detailed analysis of Euan Uglow's geometric painting language, including his balanced control of geometry and painting, geometric composition of picture composition, geometric analysis of physical details, and subjective generalization. A fusion of color and geometry. Instead of copying classicism in a simple and pure traditional classicist realistic way, Euan Uglow's uses a contemporary language full of novelty to integrate and transform it.

## Keywords:

Euan Uglow, Geometry, Picture Construction

## 1. Introduction

British contemporary painter Euan Uglow is one of the recognized masters of British contemporary painting after Lucian Freud and Francis Bacon. In May 1997, the internationally influential Bruce and Darby Gallery held an exhibition for him, which marked the arrival of his artistic peak. The form of his paintings is unique, with profound artistic ideas, showing a profound, rigorous, rational and quiet elegant demeanor. There is an indomitable spirit of dedication to art and a brilliant artistic talent in Uglow. There are many elements in Euan Uglow's paintings: composition, color, and traces of painting. These do not exist independently, but are complementary, interrelated and inseparable. Geometric figures are the classic elements in his painting language, which run through all of his paintings. The geometry of the composition, the geometry of the color blocks, and the geometric shapes revealed in the traces give his paintings an unparalleled speciality and modernity in a state full of geometric figures.

## 2. Balance Control of Geometry and Painting

### 2.1. Geometric Language

Language has multiple meanings in a certain historical period or in a specific situation, ranging from large to small, and sometimes has different meanings in different fields. An aggregate of linguistic forms of styles. When we study Uglow's geometric painting language, we will find the multiple meanings of the word "geometry". At this time, we need to do a good job in sorting out the meaning of the vocabulary, so that we can clarify the thinking and facilitate our research.

From a macro concept point of view: the origin of the word "geometry" is due to the needs of human production and life. If we want to understand the shape, size and positional relationship between objects, geometry is born. With the continuous development of science and technology and production, the knowledge theory of geometry has become more and more abundant, and the research aspects have become more and more extensive. For example, one of the most basic research contents of geometry in mathematics is widely used in science. Due to the pursuit of truth in science, such geometry requires mechanical, accurate, and without the slightest error.

When we study Uglow's paintings, the meaning of the word geometry has been derived. Since Uglow's description of the body is also very rational, he often marks it with signs in the picture, forming a pattern in the picture. Similar to the traces of latitude and longitude coordinates, the painting object is measured at each stage of the painting, and each structural turn is determined one by one according to the reference object, so that many horizontal and vertical marks are generated. They are coordinates that record the proportions of an object's appearance and internal structure. And their connection makes the picture produce multiple precise structural sections, which are similar to geometric shapes, but they are actually irregular shapes. We also always call them geometric structures. We can also regard them as a form of painting or Uglow's habitually inductive and generalized geometric structure has a painterly meaning, and these geometric vocabulary are Uglow's unique geometric vocabulary. [1]

## ***2.2. Balance Control of Geometry and Painting***

Painting is the charm of all hand-painted art, which is reflected in the traces of brushstrokes, vivid and sensual colors, occasional and incomplete, and so on. The geometric vocabulary used by Uglow is easy to be misunderstood into mechanics, programs and decorations due to rational analysis, regular structure and composition, resulting in the problem of lack and insufficiency of painting. Therefore, in Uglow's artistic creation practice How to balance geometry and painting has become an ongoing problem that needs to be faced and solved.

In an interview Euan Uglow's was asked, "Do you use geometry in your work?" He replied, "All paintings are different in terms of structure. When I think geometry is related to thought just use it". [2] It can be seen from this that he did not deliberately pursue the application of geometry to his works, but only analyzed, generalized and generalized the objects he saw perceptually and randomly. Uglow consciously controlled his own the degree of geometricalization, the geometricalization in his works is not mechanical in form, and incorporates some impromptu and accidental components and elements in a certain generality, such as irregular edges, some less "accurate" detailed analysis, and there are traces of correction in the painting process. Secondly, Uglow also balances and strengthens painting by enhancing the sensibility and expressiveness of colors. [3] Although Uglow's colors also have a certain generality, they are more based on extremely perceptual intuition for repeated

superposition to form A very rich and contagious charming color. Uglow also made some small brushstrokes and knife marks appear in the picture through the process of leaving marks in the picture, plus some unfinished blanks, etc., to form a very rich and painterly texture. Through these comprehensive expression techniques, Uglow has well balanced the balance between geometry and painting. His works have a sense of geometric composition, as well as vivid and tense painting characteristics.

### **3. Geometrical Composition of Picture Composition**

Since Cézanne started modernist painting, the discovery and active construction of composition has become an important symbol and artistic technique of modernist painting. This kind of compositional construction makes the overall composition of the picture full of rhythm and tension, which greatly increases the expressiveness of the picture. Different picture composition can result in different visual perception and experience of the picture. With the continuous development of painting, some artists gradually take the constitutive elements of the picture as an important part of their creation to reflect and become the ultimate artistic goal of the picture. [4] Active construction works to the extreme. Contemporary painting has inherited this active composition method, and it has also become one of the important characteristics of contemporary painting language.

Euan Uglow's picture composition is very simple, and the use of geometric forms is reflected in the picture shape, composition, color, measurement line, etc., using special color processing, combining personal emotions with unique techniques, which greatly increases the picture's beauty. composition. His composition seems simple but contains deep meaning. The picture is summarized as a geometric figure, forming a simple and stable basic composition. For example, in the creation of human figures, a single person is placed in an empty living space, and in the case of still life, in which the still life is placed on an empty table, even landscape paintings show a combination of simplicity and emptiness. The basic shapes of rectangles and triangles, etc., are reflected in the composition of tension under Uglow's brush. He also often employs triangular compositions, with one or more monochromatic backgrounds as a foil. The simpler the picture, the more difficult it is to compose a picture, which requires the artist to have a unified and ingenious approach to composition and painting language. Uglow connects the elements of composition, color, and picture traces in geometric forms, and with his flat brushstrokes, Uglow's unique style is formed.

What is more worth mentioning is that Uglow is very good at using color to enhance the compositional sense of the picture composition, intentionally emphasizing the regionality of the color, the difference between the cool and warm colors, and the hue to strengthen the composition of the picture composition, of course, all of this is based on The overall picture needs to be above. Uglow actively balances and adjusts the proportions between the elements, strengthens and constructs the compositional sense of the composition, and at the same time makes them form a harmonious whole, returning to the classical aesthetic framework.

### **4. Geometric Analysis of Shape Details**

Color and shape are the most basic artistic language of oil painting plastic art. [5] They are indispensable and together constitute the whole of oil painting. An oil painting without color lacks vitality, but an oil painting without a body cannot construct an image in the whole picture. Western classical art, whether it is sculpture

or oil painting, is complete and harmonious in shape, thick in volume, rigorous and stable in structure, and gives people a sense of stability and solidity as a whole. German classicist aesthetician Winkelmann's evaluation of ancient Greek sculpture works - "Noble simplicity, quiet greatness" is one of the main characteristics of Western classical art.

When Uglow was studying, classical art had a deep influence on him, but pure classicism and the practice of realism for the sake of realism were also criticized by him. The figures or objects in Uglow's creations give people a kind of architectural solemnity and solidity, which is due to his extremely rational geometric analysis method for shape shaping and sculptural geometric cutting of details, so that the shape and The image is solid and stable.

Uglow's analysis of physical details is very particular and rational. [6] He often marks his paintings with marks, forming traces similar to the coordinates of latitude and longitude. Measurements are made and each structural inflection is identified against a reference, thus producing a number of transverse and longitudinal marks. They are the coordinates that record the proportions of the object's shape and internal structure, and their connection enables the painting to produce multiple precise structural planes, similar to geometric shapes. It grasps the correct relationship of every geometrical detail of the object with extreme precision, so its paintings are not only very accurate in perspective and proportion, but also have clear edges, which lays a solid foundation for the geometrical fusion of colors behind.

You can see his rational use of geometric detail sculpture in many of his creations, such as the work "The Huge Nude Walks to You" [7], in the picture, the model walks dynamically, the upper body is upright, the hands are naturally put down, and the fist of the right hand is clenched tightly, the feet move forward, the center of gravity is stable, and the geometric cutting of details and color blocks under the premise of the structure and its accuracy make the whole picture solemn and solid, which is awe-inspiring. [8] This work seems to be reminiscent of the marble sculpture "David" created by Italian sculptor Michelangelo Buonarroti, with a solemn and solid shape. Uglow pioneered the combination of geometric detail analysis with the aesthetic characteristics of classical sculpture. From many of Uglow's body paintings, we can see that his reference and application of classical art, as well as his original The picture is solemn, quiet, elegant and harmonious. On the basis of the accurate body structure, the details of the body are analyzed and dissected geometrically, and a classical stable and heavy body is created by this method of geometric detail analysis.

## 5. Conclusions

Uglow uses a language form with strong modernity and contemporaneity: geometric analysis, rich colors, traces of unfinished works, etc., to present a kind of classicality full of tension. This contradictory fusion and presentation is the painting concept conveyed by his works: looking at the classical in the contemporary era, and presenting the extraordinary classical in the contemporary. His rational measurement allows us to see in his works precise and decisive structural surfaces, showing shapes similar to geometric patterns, and the pictures look simple and noble. The perspective, composition, and color of painting also show the rational, constant, and aesthetic aesthetic connotation of classical art.

Euan Uglow expresses his homage to tradition with his unique and innovative painting ideas and methods. He follows the aesthetic core and spirit of classical art.

His works inherit the precious quality of classical spirit, and this noble quality has also developed in him. His works are also very contemporary. His art It seems that he is not a pioneer, or keeps up with the times, but his geometric paintings show a full contemporary sense. He examines classical and contemporary art from an innovative perspective, and gradually forms his own unique theoretical system of painting. Numerous works of art with profound connotations have been produced, all of which reflect the effective integration of the precious quality of classical art and the essence of the contemporary art era.

The influence of the artist's painting concept and spiritual pursuit on the style of his works is self-evident. Spiritual pursuit is a kind of sensibility. The spiritual sustenance of art ideas is a systematic theoretical system derived from this sustenance. Works of senior masters. And the study of theory made Uglow's life, as Gombrich said: "No scientist is afraid of Become a slave to tradition and reject the books of the predecessors." [9] Angel also said: "My creation a long time ago only pursued one kind of Model - that is, the classical art and its outstanding masters born in that glorious era, Raphael for this Euan Uglow everlasting field of artistic beauty has been established. I feel like I'm really proving with my drawings that I'm giving my best Mimic their tendencies and continue on the artistic path they pioneered". [10] Instead of copying classicism in a simple and pure traditional classicist realistic way, Euan Uglow uses a contemporary language full of novelty to integrate and transform classicism, which is also the important value and value of his art. where the impact is.

## Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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