

# On the Artistic Features of Lin Fengmian and Amedeo Modigliani Art

An Dong, Ruijie Xing

School of Art, Zhejiang Normal University, Zhejiang Jinhua 321004

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**Abstract:** Lin Fengmian, a Master of Oriental painting, and Amedeo Modigliani, a Master of Western painting. The images of women in their works are both elegant and melancholy, the two masters live in different cultural environment, but they have similar painting style, which is worth us to explore seriously. This article is divided into three parts. The first part mainly introduces the painting characteristics of Lin Fengmian and his Amedeo Modigliani, the second part summarizes their growing background, and the third part is the focus of this article, through the comparison of the female images in the works of the two masters to summarize the similarities and differences of their painting styles.

**Keywords:** images of women, art

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## Introduction

Lin Fengmian and Mattis are representative painters of the east and the west respectively. Their unremitting exploration of art and their nothing in common in the long river of art have influenced the development of later art. Lin Fengmian and Mattis are the representative figures of the 20th century. Although they are different countries, they set the same goal for their artistic pursuit under the complex world cultural background, that is, the integration of East and west painting concept, the concept of supporting them in the art of hard work on the road. It is they who have been exploring in the spirit of endless experimentation with art that we can appreciate these paintings today. Through their experiments, let us know that the integration of the eastern and western painting language has a broad space for development, we should continue to explore the cultural value contained in it.

## 5.The painting of Lin Fengmian and the Amedeo Modigliani

Lin Fengmian's painting is characterized first by his skillful blending of eastern and western art. He grasps the essence of Chinese traditional painting and at the same time is not satisfied with the traditional bondage, he actively absorbs the nutrients of western modern art. Through his works, we can see that he will be the spirit of Chinese painting and his absorption of Western painting color light and shadow perfect combination. In his works, he often used the lines and composition of Chinese paintings, which are mostly square and at the same time skillfully introduced the lighting effect and color expression of western paintings, has formed both the Chinese traditional culture charm and the western modern art charm unique artistic style. Lin Fengmian's works take nature as the subject matter, through the unique artistic technique, displays the natural beauty incisively and vividly, his painting has the extremely high esthetic value. He is good at the beautiful moment in nature and freeze it on the canvas, become the eternal works of art. At the same time, he is good at the use of color and line, to create a both real and dream of the artistic effect, as if in a beautiful dream.

The Amedeo Modigliani learned from many masters in the formation of his unique artistic style. Among his works are the rhythmic lines of Lautrec, a representative of the Art Nouveau movement, and the flat ornament of Gauguin, there is

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the sensuality and color of Fauvism, the solidity of Paul Cézanne, the broken plane of Picasso and the psychological pain of the German Expressionism represented by Edvard Munch, and the simplicity and delicacy of African art. At that time, many artists were fascinated by the simplicity and purity of African sculpture, its expressive lines and powerful volumes, and they absorbed the rational essence of African art from different perspectives, form a unique artistic style. Picasso, for example, is wild and robust, and he is serene. Although his works were influenced by neo-futurism, Cubism and primitive art, he refused to join any school. Visually, he became the standard-bearer of the painting revolution and created a special artistic style. In the Amedeo Modigliani works, the figures' contours are smooth and accurate, with graceful lengthening and no grotesque distortion. In the Amedeo Modigliani paintings, the tilted heads, the shaved shoulders, the long necks, the elongated arms and torsos, the out-of-proportion legs and heads, the thin nose on the face, the almond eyes without eyeballs and the small mouth, all of this shows a delicate, delicate "Soft and beautiful"<sup>[1]</sup>.

## **6.The background of Lin Fengmian and his Amedeo Modigliani**

Lin Fengmian was born in 1900 in Meixian District, Guangdong province. He began to copy the painting spectrum when he studied painting in his childhood. The background of his educational structure is Chinese traditional culture<sup>[2]</sup>. In 1919, Lin Fengmian went to France to study. He studied painting at the Dijon Academy of Fine Arts and the Ecole Supérieur des beaux-arts in Paris and was influenced by modern Western art. After returning to China, Lin Fengmian served as president of the National Academy of Arts in Bac Binh and the National Academy of Arts he founded in Hangzhou<sup>[3]</sup>. During the anti-japanese war, although Lin Fengmian's life was hard, but he still insisted on painting and creation, trying to break the inherent pattern of traditional painting. In 1950 Lin Fengmian quit his job as a professor and moved to a two-story building in Shanghai so he could concentrate on his work. He spent the rest of his life painting in his room, except for the Association which organized him to go to the countryside, the mountains and the fishing grounds. By the 1950s, his art was more belittled and repressed, living a poor life. In his old age, he moved to Hong Kong and lived a secluded life. People say that although he is old but his art is not old, his works contain more intense colors, more mellow flavor.

Moridiani, born in Italy in 1884, was born when the family was poor. In order to satisfy the boy's pleas, his mother sent him to learn painting under a famous impressionist painter. During his formal academic education at the Florentine School of nude painting in 1902, he drew sketches and visited Renaissance masterpieces, which marked his later paintings. In 1906 came to the paradise of the artist-paris, began his anti-traditional anti-social creation, three years later fell in love with sculpture art. In 1914, he drew nutrition from sculpture and applied it to his painting creation, which indicated the beginning of a tragedy, but he created brilliant artistic achievement in his short life. From the end of the 19th century to the beginning of the 20th century, the modern art movement took place in Paris, France. During this period, various art thoughts and art schools emerged one after another, and exhibitions and art thoughts were unpredictable and changing with each passing day. Impressionism is fading, the "Fauvism", led by Matisse, has just had its first exhibition in Paris, and Cubism has become the avant-garde fashion of the city, with lines representing structures. It was a time of opportunity and challenge for the city's wandering painters, among them Amedeo Modigliani Lovers of adventure and creative art<sup>[4]</sup>.

## **7.The similarities and differences between Lin Fengmian's artistic style and that of the Amedeo Modigliani**

Lin Fengmian and the Amedeo Modigliani are both excellent masters of painting, and their aesthetic and interpretation of women have much in common. The long shoulders, the long neck, the almond-shaped eyes, the long, elegant lines -- almost a common element in Lin Fengmian's and Amedeo Modigliani paintings, lin Fengmian's characters have more elements and meanings of Chinese Oriental culture, and there are obvious signs of their inspiration from Chinese opera. It makes the eyes of the Amedeo Modigliani More Hollow. His characters, like the artist himself, are solitary, disoriented, their eyes blank, seemingly unfocused, unable to see the outside world, and engaged only in self-communication. The Amedeo Modigliani figure painting is his own understanding and expression of human nature,

but also his own inner world of a concrete way. Both Lin Fengmian and the Amedeo Modigliani had a very simplistic tendency towards the inner understanding of the female image. For example, the lines were as simple and smooth as possible, full of beauty and flexibility; The characters and background space are basically integrated; the neck is stretched to the limit to make the characters appear elegant and grotesque; keen to use large areas of warm and cold color, and so on. Both of them were influenced by neo-futurism, Cubism and primitive art in their artistic styles. When Lin Fengmian accepted the Western art trend, he was more influenced by the Chinese traditional culture. Their painting styles are so similar and comparative that each frame can be used for comparative analysis. Both commonness and individuality coexist. Therefore, this article does not select a single work for comparative analysis, but the analysis of the two women's image of the common and individual differences.

For example, the phenomenon of "Sliding shoulders" in the painting images of the duo, most Chinese women are "Sliding shoulders", "Flat chest" and "Narrow waist", which is also the general aesthetic characteristics of women in the Ming and Qing dynasties, when we look at Chinese painters Gai Qi, Fei Danxu and Hoover's paintings of women, we can see this characteristic in almost every picture. The reason Lin Fengmian and Amedeo Modigliani tend to draw women with sliding shoulders is that they reject the straight, hard lines of the shoulders in favour of soft curves. The difference is that Lin Fengmian's women with flowing shoulders are emaciated, slimmed down and, with a pointed chin, more sympathetic to the traditional aesthetic. The shoulders of the Amedeo Modigliani women are thin, but the overall skeleton is round and healthy. The women in Lin Fengmian's paintings, almost without exception, show long, slender necks, while the women in Amedeo Modigliani paintings show more in the long lines of the neck, for example, with the collar to do the decoration, with the neck of the rotation to do the change. It can be said that the long neck in Lin Fengmian's paintings is more plane, more in line with the "Nihilism" in traditional Chinese philosophy, while the long neck in the Amedeo Modigliani painting is more "Substantial" and three-dimensional, when they elongated the neck line, the two men showed each other's virtual and real breath, which was also the influence of eastern and Western culture on philosophy and painting.

Lin Fengmian's almond-shaped eyes are more slender and have the long, narrow beauty of a phoenix eye, which the Chinese have always considered to be very noble, and apricot-shaped eyes are very cute, the female eyes in Lin Fengmian's paintings combine the characteristics and aesthetic feeling of the "Phoenix eye" and the "Apricot Eye", which we temporarily call the "Phoenix Eye". The almond-shaped eyes of women in Amedeo Modigliani paintings have a "Cat's eye" quality, but he usually doesn't show it. The Amedeo Modigliani is more "Solid" than Lin Fengmian in the way his shoulders slide and his neck grow, but in the way his eyes work, he looks inside himself and tends to be "Imaginary.". Although Lin Fengmian does not draw eyes, his ladies are desolate and mournful, tending to be "Real" in the scene.

## **8.Summary**

On the whole, the long shoulders, long neck, almond-shaped eyes, and elongated graceful lines are the beauty of women in Lin Fengmian's and Amedeo Modigliani paintings. But Lin Fengmian's image of Chinese women is more ethereal and simple, with a light water color for rendering, charm and aftertaste curl, light ink shirt like a dream, with feminine sexy beauty. The western women in the Amedeo Modigliani are more stylized and exaggerated. They are full of pretentious poses and colors, easy to capture the main body of the painting and charm of the point of integration, stylization trend is more prominent and typical. Since Lin Fengmian was on the road of blending Chinese and western painting, and also experienced the journey of studying painting in Western Europe, he was inevitably influenced by western modernism, lin Fengmian's paintings show signs of being influenced by the Amedeo Modigliani, but Lin Fengmian took his predecessors' methods rather than copying them. They were born in the same artistic contending, famous, brilliant works of the era, but their talent and hard work, they will be pushed to the road to become a master. Both of them are masters at using lines and colors, and their excellent works prove that the combination of content and form, and the combination of thought and technique-the works born will always be full of vitality and immortal poetry.

## **Conflicts of interest**

The author declares no conflicts of interest regarding the publication of this paper.

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