

Spiritual Construction of Painting Schema: From Formal Order to Psychology

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Abstract: This paper focuses on the spiritual construction of painting schema, and probes into the transformation process from formal order to psychology. By focusing on the analysis of the formal elements in painting, such as lines, colors, composition, etc., and how to build a formal order, this paper expounds on the visual feast brought by paying attention to formal elements, and the ingenious thinking of the author behind this concept. At the same time, this paper explores how this formal order stimulates the psychological reaction of viewers, excavates the deep spiritual connotation behind it, reveals the bridge function of painting schema in connecting the spiritual world of creators and viewers, and provides a new perspective for understanding the essence and value of painting art.

Keywords: Painting schema; Formal order; Spiritual construction; Mentality

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1. Introduction

In the vast field of art, painting is definitely not only a simple blend of colors and lines but also an external reflection of the spiritual world. This paper focuses on the spiritual construction of painting icons, which just shows that our focus is on the inner world of the creator and the deep creation of exploring the essence of painting. This paper focuses on painting schema, examines and analyzes the external expression of formal order, gradually goes deep into the psychological level of creators and viewers, and analyzes how painting can arouse deep spiritual resonance through specific forms. As the external expression of painting language, painting schema hides the artist's unique way of thinking and emotional expression and also conveys multiple factors such as culture and history. Through the study of painting works in different periods and styles, this paper tries to reveal the internal relationship between painting schema and spirituality, and opens a new world for readers to understand painting art. No matter whether artists seek inspiration breakthroughs or art lovers are eager to deeply interpret their works, they can find inspiration and thinking in this paper.

2. The basic theory of painting schema and spirituality

As an important part of the art field, painting can give people beautiful visual enjoyment, whether in its external expression or its internal emotional expression and transmission. Painting schema and spirituality are two core and intertwined concepts of painting, which deeply affect artistic creation and aesthetic experience. Understanding their basic theories is the key to understanding the deep connotations of painting art. Painting schema is a basic structure or formal framework of painting, and it is the way for artists to organize picture elements. It mainly includes lines, shapes, colors, composition, and other basic elements, and these elements are combined and arranged to form works displayed by people, which is the basic language for artists to express their ideas and emotions ^[1]. From the combination of lines spontaneously formed in simple children's graffiti, to the rigorous and symmetrical composition layout in classical painting, and then to the bold subversion and innovation of traditional schema in modern art, schema runs through the development of painting. Early painting schemata are often closely linked with practical functions, such as primitive cave murals. Its simple animal image schemata originated from the social background at that time, and it has strong survival and witchcraft significance to record hunting scenes or express awe of nature. With the passage of time, in classical painting, the pursuit of schema has gradually changed, symbolizing harmony, order, and perfection. For example, in the *Mona Lisa* by the world-famous painter Da Vinci, through the pyramid-like composition schema, the characters are stably placed in the center of the picture, and the landscape in the background is displayed to the viewers according to certain painting rules, showing a unique classical aesthetic feeling and balance, and reflecting the respect for reason and order at that time. Spirituality in painting is an intrinsic meaning beyond matter and form. It is the artist's attempt to convey deep feelings, and it is the reflection of thoughts and philosophical concepts. It endows paintings with soul and vitality. Spiritual expression is one of the ultimate pursuits of painting art, which can touch the viewer's heart, arouse the emotional resonance of the viewer, and arouse more people's deep thinking about their thoughts and hearts. In different cultures and historical periods, the spirituality of painting has a variety of presentations. In medieval religious paintings, spirituality mainly conveyed the feelings of praising God and preaching religious teachings. By showing the sacred gesture of saints, painters depict auras in special ways, and actively use symbols to create a solemn, solemn and full of divinity atmosphere, and guide believers' hearts towards piety to God. In oriental paintings, especially those represented by traditional Chinese landscape paintings, spirituality is mostly manifested in the understanding and pursuit of nature and Taoism. Painters convey their reverence and love for mountains and rivers with pen and ink, and pursue a realm of "harmony between man and nature". For example, Ni Zan's landscape paintings, with only a few strokes and simple sketches, can show an ethereal and distant artistic conception, which contains the painter's deep thinking about life ^[2].

Painting schema and spirituality are closely linked and influence each other. On the one hand, the painting schema is the external carrier of spiritual expression. Artists show their spiritual world and convey beautiful feelings by choosing and creating specific schemata. For example, Picasso, a cubist painter, changed the traditional realistic schema in "*Guernica*" and constructed a chaotic picture schema with broken and distorted geometric shapes and black and white tones. In fact, he strongly accused the cruelty and evil of war and expressed his desire for peace. This unique schema made the anti-war spirit of his works vividly presented. On the other hand, spirituality drives the evolution and innovation of painting schema. Different artists have different living backgrounds and educational forms. When the artists' ideas change with time or the external environment, they will break the shackles of the traditional schema and create a new schema language. In

modern art, with social change and the development of science and technology, artists are influenced by various philosophical thoughts and social phenomena, and their spiritual pursuits are more diverse and complex. Abstract expressionist painters get rid of the description of concrete objects, and construct a brand-new schema with free and unrestrained brushstrokes and flowing and interweaving colors, aiming at expressing the subconscious and primitive emotions in their hearts and realizing the free release of the spirit. The combination of painting schema and spirituality constitutes the core of painting art. Painting schema provides a material shell for spirituality, which endows painting schema with depth and meaning. Their integration and development push the painting art to climb to new heights so that the paintings can show the rich spiritual world and the unremitting pursuit of beauty with unique artistic charm in different times, and open an artistic window to the depths of the soul for the viewer.

3. The evolution of painting schema from formal order to psychology

As the language of expression and communication by creators, painting schema has undergone a profound evolution from formal order to psychology in the course of artistic development. This change not only shows the change of artistic style through the precipitation of time but also reveals the expansion of human cognition and the spiritual world. In early painting, formal order dominated. Taking ancient Egyptian painting as an example, it follows strict stylized rules^[3]. Figures are depicted in strict accordance with a fixed proportion and posture, with the head on the side, the eyes on the front, and the body on the side. The establishment of this formal order is not without foundation, but mainly depends on the social and religious needs at that time. The ancient Egyptians also recorded the achievements and religious ceremonies of the Pharaoh through this stable and standardized painting schema, aiming at maintaining social order and inheriting beliefs. In ancient Greece, painting and sculpture pursued idealized formal beauty, built a harmonious and stable formal order based on mathematical proportion and symmetry, and showed the perfection and sacredness of the human body. At this time, the painting schema is more of a rational description of the objective world, focusing on the regularity and sense of the order of external forms to achieve visual harmony and beauty. With the change of time, medieval painting was deeply influenced by Christianity, and the formal order was endowed with religious symbolic significance. Picture composition is often centered on Christ, the characters are arranged in the same order, and the color also has a symbolic function. Gold represents sacredness, while blue symbolizes the purity of the Virgin Mary. The painting schema in this period is mainly for spreading religious teachings, guiding believers' spiritual beliefs through this schema, and leading people's thoughts and emotions to reverence and redemption for God. With the arrival of the Renaissance, the painting schema began to change. Artists re-focus on love and the real world, and based on retaining the formal order, they incorporate more expressions of characters' psychology and emotions. Leonardo da Vinci's *Mona Lisa*, through delicate brushstrokes and subtle color changes, not only shows the elegant and gentle external images of the characters but also captures her mysterious and complicated inner world. Painters began to use perspective, the contrast between light and shade, and other painting techniques to create a realistic sense of space and three-dimensionality, making the picture more appropriate to real life and giving the characters more real life and emotion. This change marks the transition of painting schema from simple formal order to focusing on the psychological expression of characters^[4].

In the period of modernism, the evolution of the painting schema became more intense. Artists are no

longer limited to imitating and reappearing the objective world but begin to gradually explore the inner spiritual world and pursue pure spiritual expression. Cubism breaks the traditional concept of time and space and formal order, decomposes and reorganizes objects, and shows the internal structure of objects and the artist's unique cognition of the world with multi-angle fragmented pictures^[5]. Picasso's "Guernica" expresses anger and protest against the war with distorted and deformed images and strong black-and-white contrast. The chaos and fragmentation in the picture just express the artist's inner spiritual world more intuitively. Expressionism, on the other hand, pays more attention to the transmission of emotions and conveys the artist's strong feelings such as pain, anxiety, and joy through exaggerated colors, lines and distorted images. In Munch's *Scream*, the distorted characters and the background full of turbulence show the loneliness and fear in human hearts without reservation.

Contemporary painting schema is in line with the formal expression of the society at that time, showing a trend of diversification and integration. Artists widely absorb various cultures, media, and concepts, and combine formal order with psychological expression in a more complex and unique way. Some artists use installation art, new media art, and other new forms to innovate the boundaries of painting, leading the audience to participate more deeply in the psychological space created by their works and experience unprecedented spiritual feelings. The schema evolution from formal order to psychology is a process of continuous breakthrough and innovation in painting art. It shows the development of human society, the change of ideas, and the deepening of artists' cognition of themselves and the world. Painting schema is no longer just a formal expression, but an important carrier of human spiritual feelings and ideas, which provides a unique perspective for us to understand the human spiritual world and cultural development.

4. Spiritual construction of painting schema: Artistic significance from form to psychology

In the field of art, the theme of "Spiritual Construction of Painting Schema: From Formal Order to Psychology" contains profound significance. It is like a key, which unlocks the mystery of understanding the essence and connotation of painting and reveals the unique value of painting art in human culture and the spiritual world from multiple dimensions.

4.1. Reveal the internal formal order of painting

Painting schema first involves formal order, which is the external structure and organizational principle of the work. From lines, shapes, and colors to composition, each element does not exist alone. They are interrelated and interact with each other to jointly construct the formal structure of the picture. For example, in classical painting, painters strictly follow the painting rules and pay attention to the principles of mathematical proportion and symmetry. For example, in Leonardo da Vinci's *Vitruvian Man*, the precise proportion of the human body and symmetrical composition reflects a harmonious formal beauty. This order gives the picture stability and rhythm, guides the audience to flow in the picture, and enables them to perceive the picture information in an orderly manner. Formal order is not only reflected in the visual effect but also the basis for artists to express their emotions. By carefully deploying painting elements, artists can control the center of gravity, rhythm, and emotional tone of the picture and build a solid framework for the transmission of spiritual connotations.

4.2. The manifestation of the spiritual world

The core of the spiritual construction of painting schema lies in the depth from formal order to the psychological level, which is the key leap for painting from material form to the spiritual realm. Form is no longer just a form, but a medium for artists to communicate with the audience. Artists integrate personal feelings, values, beliefs, preferences, and other spiritual contents into the form and show them through unique schemas. Taking Van Gogh's *Starry Moon Night* as an example, these unique formal elements show Van Gogh's restless inner world and strong desire for life, so that readers can deeply understand the thoughts and feelings behind the painting and have emotional resonance. This transformation from form to psychology makes painting go beyond the image itself and become a container carrying the human spirit, recording the spiritual tracks of different times and individuals, and connecting the souls of artists and audiences.

4.3. Reflect the spiritual meaning of the times and culture

The spiritual construction of painting schema also has epoch-making profound cultural significance. Paintings in different times and cultural backgrounds show different schema characteristics, which show the spiritual outlook, ideas, values and beliefs of the society at that time. In the religious paintings in the Middle Ages, the picture schema often showed people's reverence for God with solemn and solemn images and symbolic techniques, which reflected the dominant position of religious belief in social and spiritual life at that time. However, abstract expressionism in modern art abandons concrete objects and expresses the pursuit of individual freedom and self-exploration in a free and unrestrained form, which reflects people's rebellion against traditional order and their desire for individual liberation in industrial society. By studying the spiritual construction of painting schema, people can get a glimpse of the deep connotations of culture in different times and understand the evolution of the human spiritual world. It is like a mirror, reflecting the development and changes of social culture.

4.4. Promote artistic innovation and aesthetic development

From formal order to emotional construction, it also plays an important role in promoting artistic innovation and aesthetic development. The in-depth exploration of the spiritual construction of painting schema urges artists to break through the shackles of traditional schema and innovate formal language to express the increasingly complex spiritual world. For example, Cubist painters break the traditional single perspective, decompose and recombine objects, create a multi-dimensional schema, broaden the expression space of painting, and open up a new road for artistic development. At the same time, it also enhances the aesthetic ability of the audience, improves the empathy ability between the audience and the creator, and guides the audience to learn to dig spiritual connotation from behind the form and appreciate paintings with different styles and cultural backgrounds. When the audience understands the relationship between painting schema and spirituality, they can accept new art forms with a more open mind, expand the aesthetic boundary, and continue the vitality of art in the interaction of innovation and appreciation.

5. Conclusion

In the development of painting, the spiritual construction of schema has far-reaching significance. It is the best way for artists to show their inner spiritual world, ideas, and value implications through external sketching forms such as colors and lines, dig deep into the psychological connotation behind them, and build a framework

for spiritual expression. Through the study of the spirit of painting schema, people can better understand the artist's creative intention and also provide viewers with a perspective to deeply interpret the works. In the future, the spiritual construction of painting schema will continue to develop and inject new vitality into artistic development.

Disclosure statement

The author declares no conflict of interest.

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