

Urbanization, Rural Space and Artists: Making Art in a Framework

Yichen Li^{1,a}, Ma Zhuang^{2,b}

¹Sichuan Fine Arts Institute 400053, Chongqing, China

²Kyonggi University 16227, Suwon, South Korea

^a1048671431@qq.com, ^b513433536@qq.com

Abstract: *Urbanization has played a very important role in China's development process, but now China is also facing social problems caused by excessive urbanization. Excessive urbanization destroys the interdependent relationship between urban and rural areas in traditional Asian society. China is facing many social problems such as demolition, villages in the city, left-behind elderly and children, which is exactly the problem of the relationship between construction, space and villagers, which is the root cause of the existing problems of the two kinds of space. Although these problems are now being addressed, how to deal with the relationship in the process is a difficult problem. Therefore, recently, China advocates the involvement of art in rural areas, and takes the artistic practice results in rural space as the main content of China's unique social participatory art. The spread of information devours all human connections in controlled Spaces that slice social connections into different products. Artistic activities, on the other hand, strive to achieve some limited connections, break through some blocked passages, and reconnect the separated layers of reality. Main purpose of this article is based on the NANCHUAN "Moving the Mountain" art project to show for society, art can play a role of translator, in a relationship of "top-down" have the effect of connection, and how to use the concept of the artistic language will be in reality to describe transformation, and to produce symbiosis of emotions. Just as Duchamp said: art is a game between all people and all times, and it can also be understood that art should express the relationship between people and the current times.*

Keywords: *Urbanization; Rural Space; Social Participatory Art; Relationship*

1. Introduction

In The Relational Aesthetics, Nicolas Bourriaud points out that all sorts of misunderstandings surrounding the art of the 1990s are due to the inadequacy of theoretical discourse. Most critics and philosophers are reluctant to evaluate contemporary art practices because they remain unreadable. And artists do not carry out theoretical sorting, which leads to the separation of art creation and art criticism (art creation aimed at artists). As for the views of Bourriauds, if he can be extended to the topic of Chinese art and countryside, it is also valid. The "invalid" corresponding to "valid" can be understood as that from the point of view of artists or authors, the forms that can be done and the concepts that can be expressed are mostly the same. In terms of the presentation of artistic practice, there is no innovation at all. However, if art is treated as a discipline, artists should not only care about this. In addition to the creation of art works, the theoretical support of art should also be carried out simultaneously. Although the theory of rural art in China is indeed poor, in recent years, whether official or folk, the topic of art intervention in the countryside, art entering the countryside, local creation in the countryside, art and community have emerged one after another. The topic of art and countryside has been introduced by the government and heated by the people. Various works complement each other and more and more literatures are reviewed. If we look back on the development of art history several decades later, it will undoubtedly be a very wonderful period.

2. An artist or a villager

The final stage of the landscape society described by Guy Debord: in such a society, the relationship between people is no longer directly experienced, but more and more combed through the representation of landscape, which is the most hot issue in contemporary art today. With emphasis on the today, man and society, human relationships, the concept of landscape society has been mentioned, if the range of

the "social", "landscape rural society" also can undoubtedly be artists attention, such as thinking about the relationship between villagers, the villagers and village space, the relationship between or the relationship between villagers and life again. Start from oneself- the existence mode of urban space and rural space and the two ways of life brought by high-speed urbanization have exerted influence on people, such as conflict, confrontation and integration. As for how to take this as the root, the first question should be asked from the personal identity, whether it is an artist or a villager.

The artist's practice, that is, his behavior as a producer, determines the relationship between people and their works: in other words, what he first creates is the relationship between people and the world completed through aesthetic objects. Bourriaud explained the artist's practice and presentation of works as a kind of production, an act generated in the artist's brain and produced by the artist's hands, and defined the relationship between the audience and works with the compulsive word "decision". And it is thought by some scholars artists dominated in this system, powerful, once in the lectures of the famous curator Zhu Tong in LuXun Academy of Fine Arts share he watched an art exhibition in Italy, exhibition hall in the crowd, everyone rushed to appreciate the artist's work, all of a sudden, exhibition hall door open, the artist slowly walked into the exhibition hall, At this moment, the whole space seems to freeze. Everyone stops communicating and most of them look at the artist as he slowly walks towards them and bow to him as if he were an emperor. Of course, this description is not sure if there is an exaggeration, but in any case, he wants to emphasize the imagination space that can be extended between the keywords artist, audience and emperor. Every artist admits that in artistic practice, the artist is dominant, and the method is to create a "candy" through a unique aesthetic language. People who want to eat candy will peel the candy paper and savor it. Some candy may not be sweet, but you have to peel the candy paper. However, due to the differences in culture and lifestyle between the two spaces, it may not be appropriate to apply this method in the case that the creative space is rural land and the audience may be villagers.

Bourriaud explained on artists and works, that is, each works from relationship between aesthetics and artists, are confirmed with a world of his own form, problem consciousness and trajectory, work is not so as to link between style, subject, or image technique, are able to share must be more specific, meaning that operate in the same practice and theory horizon, The world of human connection. Their works operate on modes of social communication, interaction with the viewer in the aesthetic experience, and the process of communication in the level of specific tools used to connect individuals and groups. This leads to some questions. Since everyone is talking about effectiveness and ineffectiveness, should the artist's power still be effective in the context that everyone is an artist today? Is what artists whose works are derived from relational aesthetics necessarily invalid? Should the rural artists feel helpless because they cannot enjoy such rights and sneer at the invalid reason that art involvement in the rural space has become capital involvement in the rural space? When I first participated in the NANCHUAN project, the most important question I faced was whether it was forced intervention or intrusion. As an artist, it is worth pondering and questioning whether what he has done can really bring any change to the space where the villagers live with a purpose. Artists and villagers, in art and the rural under the topic as the identity of the two important key point, if artists can make transformation, with the identity of the villagers to think also have not cannot, will impose subjective trend of the erased in behavioral art activities, may is not the same as for this topic, more diverse research.

As for the two key words of art and rural space, the central argument of this paper is still inseparable from people, so the concept of "villager identity" has been emphasized in this paper. Like the deconstruction and reconstruction of depth in Renaissance painting, color in Impressionism and movement in Cubism, rural art is the deconstruction and reconstruction of "villager identity". If the definition of "villagers" is defined, apart from those "artist villagers" who come to live in villages for artistic creation, there are also a large number of aborigines, and one common characteristic of these aborigines is that they have a close connection with the land, or "territory".

3. Practice - oriented methodology

The method of conducting art activities in rural spaces is similar to the teaching method of some institution's Practice-based and practice-led courses. This practice-led approach emphasizes that practice is an original research approach that aims to acquire some new knowledge through practice and related results. Images, music, design, model, digital media, such as art, or other creations such as behavior performance and exhibition all can be used to prove the original and on a certain knowledge to contribute, and its background and significance must be through the text, the text also needs the corresponding artistic achievements directly refers to the stakeholders to fully explain.

3.1. Space for positioning

Michel Foucault's ideas as a philosopher have always had a deep influence on art. In his speech *Alternative Space* delivered at an architectural seminar in 1967, he said, "The current era may be an era of space." Compared with Foucault's other research achievements, this speech did not attract much attention. However, Foucault's point of view predicts an important shift in contemporary thought: the shift to space. Since 1960s and 1970s, the word space began to spread in the western ideological circle, and began to think and study space from various aspects of society, politics, literature, art and so on. In *Alternative Space*, Foucault also made a genealogical exploration of the "space" theory in the history of Western thought. He proposed the concept of "The Space of Emplacement". His original intention was that the medieval concept of space was sacred and related to God, which revolved around the kingdom of heaven. It was a church that had been baptized by doctrine, and it was a place of hierarchy by right. Up to now, in modern society, continuing Foucault's keen observation of space, the space understood by people today is more a kind of location, a kind of base relationship, that is, only when there is a connection between bases can space be defined.

If the concept of space is geographically based on a specific rural land, then Foucault's concept of "positioned space" can be established. Instead of talking about Foucault's various connections between space and time, space and rights, we simply think about the ways and results of spatial positioning. Rural space in a passive way of dealing with the high-speed urbanization process in the presence of level, great changes have taken place in rural didn't enjoy the industry adjustment brought by the urbanization, industrial development, the power of the development of science and technology progress, cultural exchanges, most young people are mostly adapted to the city lifestyle, from rural space in an awkward situation. This kind of embarrassment makes rural space stand out, and scholars' eyes also focus on it. The space they can think about has entered a broader and infinitely extended field.

This philosophy of infinite extension makes artistic thinking and artistic expression have infinite possibilities. And 40s in the 19th century, out of the studio to nature to sketch the Barbizon school, from the geographical space, since is Barbizon to describe a group of painting, then the establishment of the "location space", the painting works of painting creation is based on Barbizon of geographic space, this location. Also, the artist did not produce dissatisfaction to any object in the NANCHUAN project, though with a purpose, but artists are still out of the studio to the real nature—The LiXiang lake, of course were also used to locate the nature, and artists to think and express is based on the "positioning of the space".

3.2. Thinking operates in the relationship between territory and land

Gilles Deleuze's creation of the concepts of 'Rhizome' and 'Nomad Space' is regarded as 'the most important Space philosopher of the 20th century'. Foucault also declared: 'The next is the age of Deleuze.' From Foucault's analysis of power and subject, the figure of space in *Discipline and Punish: The Birth of the Prison, Madness and Civilization: A History of Insanity in the Age of Reason*, and the space concept of body and space constructed by Deleuze, it has been continuously discussed and studied in many academic fields nowadays. Thinking operates in the relationship between territory and land. Turning thinking into art, this sentence can accurately describe the most neglected concept about rural art: the artist's body and its space.

In Deleuze's text, it is a kind of unrestrained thought, a kind of horizontal philosophy, and a free, smooth "nomadic space" containing movement, which breaks the inherent mode of thinking and gives the theory the possibility of creation and generation. Rural art is the operation of the relationship with the land in the territory, in the "nomadic thoughts" of Deleuze has made the detailed explanation to the behavior of the nomads, is a very interesting point: he will nomads space, field, although the nomadic from one point to another point in the process, but Deleuze disagree to define the nomadic according to movement. The book is quite correct in pointing out that a nomad happens to be a person who doesn't move, because a nomad doesn't leave his space as opposed to a migrant, he occupies it, he lives in it, he owns it, and of course a nomad also moves, but he moves sitting down, or can be understood as moving with the whole space.

The plan of *Moving the Mountain* project is the expectation of Sichuan Fine Arts Institute for NANCHUAN project. The art school has grasped the concept of "flow" that early artists used to migrate in order to create new ideas, and intends that artists should move smoothly with their working space and imagination space, which is the "nomadic idea".

The early 20th century was a critical period of artistic reform throughout the world, whether due to

the expansion of the reach of the media as a result of the growth of publications or the movement of artists around the world as a result of social and political factors. This kind of active and passive reason pushes the art reform to internationalization, and with the migration of artists, some artistic concepts and practices also bring new ways of viewing. This phenomenon is so common that since the Renaissance it has been common for artists to travel to art centers to work and study. Therefore, it can be argued that traveling and learning in different environments allows artists to present from a more unique perspective. Starting from this point of view, we communicated and created around the concept of "flow". — WELLDONE Art Studio

In NANCHUAN, the art school tried to build a connection with the rural space by moving the studio in the "Academy of Fine Arts" directly to NANCHUAN. This is supposed to be a "heart transplant" style translation, in which instead of moving the heart from one body to another, the arteries connecting the heart to the body are cut, and the arteries are sewn back together with the new body. An artist can no more abandon his creative methodology and migrate than a heart can be operated on without an artery connection. Heart movement should be accompanied by an environment that allows the heart to continue beating. The "artist's studio", as an artery for artists to establish connections with their surroundings, should not be abandoned. Based on this, the way we envision creating art in rural space, the constantly emphasized locality, can be understood as the characteristics of art and countryside under the influence of Deleuze's "nomadic thought".

4. Generate feelings in the framework

In this addition of "nomadic thoughts", which is based on urbanization, rural space and artists under the framework of the artistic creation is to by emphasizing the artistic creation experience to distinguish from other art forms, whether based on base of sex or the concept of flowing space, the artist should fully based on rural space, so as to accurately with the villagers, establish effective contact with rural space and so on. Deleuze in later co-authored with Felix Guattari "what is philosophy", will be divided into the perception and feelings, can clear here, feeling the first is an emotional strength, which is closely related to the body, neither from belong to any given system, and to be able to clearly communicate, because its never tied with any subject with object; The second, and more important, sensation is achieved through the endless generative motion of force. Here Deleuze counterdefines the abstract concept of feeling by perceiving things and feelings, and clearly states that feeling is clearly communicated. Rural art since it is the purpose of establishing a relation of plural, then establish the relationship must have some sort of purpose, this purpose, if can be interpreted as clear as the artistic creation of artists do is generated in nurturing a feeling, this feeling can convey information must be clear, both for experts and scholars, teachers, classmates and the villagers.

Art entering the countryside or art intervening in the countryside can be regarded as a kind of enlightenment, an enlightenment movement for artists and villagers. Since rural art has been taken as a research category, it is necessary to establish a system, which is different from the creative way of artists with urbanization and cultural industry background, and is different from the inheritance of traditional rural culture. From the beginning, the modern Enlightenment was radical, unlike all previous myth-dispelling movements. If a new way of social life establishes a new religion and a new way of thinking, then the complete overthrow of the old classes, tribes and nations must go hand in hand with the complete elimination of the old gods. I am not a radical, but I also want to emphasize that rural art should be treated differently. In the most general sense of progressive thought, the fundamental goal of enlightenment is to rid people of fear and establish autonomy. The creed of enlightenment was to awaken the world, dispel myths, and replace fantasy with knowledge. When it comes to making art, people's way of life plays a role in this system, which is subtle and can be interpreted as an unintentional exchange or a casual glance. Life style will be affected by the space they are in. Artists living in urban space and villagers living in rural space will have different life styles, affected ways and art presentation methods. However, the categorization of the cultural industry, or the "submissiveness of aesthetics", has done great harm to art, leading to the creation of most artists still bearing the symbols of the cultural industry, without any new vitality. Since art and countryside can be regarded as a kind of enlightenment, it is also possible to open up a different way of artistic creation from the aspects of space and lifestyle, with a non-cultural industry as the background.

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