

Assessing the Influences of Aesthetics and Its Expression in Shaanxi

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Abstract: *Since its birth in the 1980s, contemporary visual art has grown rapidly and spread around the world. At the same time, it has also been controversial for its experimental art forms and avant-garde artistic attitudes. As an important part of many kinds of art, visual art has also followed the history and participated in the process of contemporary visual art. As a famous cultural and historical province, Shaanxi's profound historical and cultural accumulation has provided sufficient conditions and environment for the growth of contemporary visual art in Shaanxi. In today's world, a cultural transformation on the scale of ours has never been encountered before. Moreover, there is no place with thousands of years of history, culture and ruins like Shaanxi Province. For historical reasons, contemporary visual art in Shaanxi is relatively depressed, and is worthy of study as an intuitive form of cultural transition.*

Keywords: *Contemporary visual art; Visual arts; Shaanxi province.*

1. Contemporary visual art

Visual art refers to the use of established material materials and techniques to make art works that can be viewed and appreciated by people. From a macro point of view, sculpture, painting, architecture, photography and other art categories that can be appreciated with eyes belong to visual art. The characteristic is that there is no fixed mode of creation, and the technique is not limited. Art works are composed of two - dimensional and three - dimensional forms, as well as dynamic and static forms.

Contemporary visual art is the visual art in the context of contemporary visual art. It includes both traditional visual art forms and visual presentation forms under new technologies, such as photography, television, film, holographic projection, etc.

In addition, as visual art focuses on people's visual feelings, video art, which includes both visual and auditory art forms, is often divided into comprehensive art forms.

The language of contemporary has been expanded to the maximum extent in the new time and space, which depends on the development of human society and human imagination.

2. The occurrence of contemporary visual art in Shaanxi

Xi'an's contemporary visual art is gloomy in mood. As an intuitive form in the period of cultural transformation, it deserves to be savored and studied by the art circles today and in the future. What remains unchanged in contemporary visual art is the spirit of autonomy and transcendence. The mainstream of contemporary visual art in Xi 'an always focuses on the reform of art itself and does not intervene in social issues.

Shaanxi, with its unique geographical environment and superior conditions, has laid a solid foundation for the growth and development of culture in all periods. The long history has nurtured a profound cultural environment, providing a rich soil for the development of visual arts in Shaanxi. Thanks to the excellent environment created by history, the visual arts of Shaanxi have also left a strong mark in the history of art.

In chronological order, there is the Bangu pottery from the Yangshao culture, the mysterious bronzes and motifs from the Shang and Zhou periods, fragments of Qin palace murals, stone carvings from the two Han dynasties, and tomb chamber murals from the Tang dynasty, all of which embody the

temperament of Chinese art taking off. Three of the most influential masters in the history of Chinese visual art, Wu Daozi, Li Sixun and Wang Wei, all wrote in the Tang Dynasty and danced in the ink rivers and lakes, becoming models for future generations. Wang Wei moved to Lantian in his later years, and his visual artworks have had a tremendous impact on the development of Chinese literati painting since the Song and Yuan dynasties, changing the style of Chinese visual art.

In modern times, Yu Youren, Shi Lu, the brothers Zhao Wangyun, Cai Heting and Cai Heshou of the Chang'an School of Painting, and a group of contemporary visual artists continue to add luster to the history of visual art in Shaanxi with the most advanced concepts and art.

The visual arts in Shaanxi have gone through six periods, namely the Stone Age, the Ancient Age, the Ancient Era, the Feudal Era, the Modern Era and the Modern Era. It is this complete and long historical soil that has contributed to the splendor of Shaanxi's visual arts. The development of visual arts in Shaanxi can be divided into about ten periods by historical dynasties. Qin Dynasty, Qin and Han Dynasty, Wei, Jin and North and South Dynasties, Sui and Tang Dynasties, Five Dynasties and Ten Kingdoms, Song Dynasty, Yuan Dynasty, Ming and Qing Dynasties, Republic of China and the present contemporary period.

The visual arts of Shaanxi originated in the Yangshao culture of the Neolithic period. The major visual art remains of this period include the carved patterns of the painted pottery of the Hanpo, the bronze decorations of the Shang and Zhou periods, and the palace and temple wall paintings of the Warring States period. Although the patterns of painted pottery and bronze vessels are not visual art in the typical sense, they are essentially characterized by the representation of objects on a flat surface. Their modeling language is rich and perfect, containing a large number of social and cultural connotations, and can be said to be a special form of visual art. According to historical records, there were works of visual art in the strict sense as early as the Warring States period, such as the fragments of wall paintings in the Qin palace. Although few physical objects survive, from the perspective alone, they tend to be consistent with later Chinese figure painting in terms of line, composition, shape and aesthetic style, and can be said to have paved the way for the basic principles of Chinese painting.

As a special period in the development of visual arts in Shaanxi, the Republican period was developed under a very complex cultural situation. It can be said that the birth of visual art in this period is inseparable from the strategic choice of the lofty ideals of modern Chinese. The realism of European visual art was introduced as a tool for visual art revolution and innovation. With the full outbreak of war, a large number of artists were evacuated to the southwest and northwest. With Xi'an as the center, various forms of art activities were carried out in Guanzhong and southern Shaanxi, and visual art in the form of woodcut prints and cartoons became the most appropriate way to mobilize. Western painters adjusted their measures to local conditions, mainly depicting the natural geographical landscape of the west, with patriotism as the theme, and with the help of western art education, they carried out a realistic approach to visual art design based on the inheritance and transformation of traditional visual art. It laid a solid foundation for the birth of the modern Shaanxi Chang'an School of painting, fully realizing Mao Zedong's idea of "literature and art serve the people and politics", and blossoming into another splendid flower of art.

After the founding of the People's Republic of China in 1949 and through the reform and opening up in 1978, China opened its doors to the outside world and strengthened its dialogue with the rest of the world. With the overall development after the end of the war, there was an explosion of technology and ideas, and in this context, a wave of development in contemporary visual art. New ideas, new art all pointed to the depths of the human soul. From the West to the East, great artists and artworks were born at the same time. At that time, many kinds of art poured into China. Conceptual art, installation art, performance art, video art, and so on, poured into the Chinese art world, greatly broadening the horizons of Chinese artists and people. At the same time, contemporary visual artists such as Huang Yongping, Gu Wenda, Ai Weiwei, and Cai Guoqiang emerged and went abroad, bringing Chinese art and artists out of the country and into communication with the world. The art of this period showed great vitality and dazzling forms, and has been influencing the development of visual art in Shaanxi.

Of course, with the advent of a new era, artists in Shaanxi were dumbfounded by this influence until the spring of 1981, when the "First Modern Art Exhibition of Xi'an" was born. March 1981 saw the opening of the "First Modern Art Exhibition of Xi'an", which is considered to be the beginning of contemporary visual art in Shaanxi. Participants included university students and people from all walks of life. At that time, the academic atmosphere on Chinese university campuses was more vibrant than ever before. The "First Xi'an Modern Art Exhibition" was aimed at the creative system of the art world at that time. The most important impact of this event was the implantation of the thinking of art and life

into art and life. Art was no longer separated from life, and life could speak directly to art, bringing life and art closer together and making "art comes from life" no longer an empty phrase.

3. Contemporary visual art in Shaanxi today

Since the first Xi'an Modern Art Exhibition in 1981, contemporary visual art in Shaanxi has sprung up like wildfire. Up to now, contemporary visual art in Shaanxi has formed a certain scale. Among the participants, there are three age groups and a steady stream of young people joining. In terms of work creation, it has broken through traditional forms such as painting and sculpture. In addition to retaining the original types of art forms, new art forms have emerged, such as installation, performance, video, architecture and public art. Compared to the past, contemporary art is more able to integrate with society.

The contribution of history can only be established in the process of attention and discussion. It is a tragedy that the first modern art exhibition in Xi'an was suppressed when it took place. The most serious problem at the time was not suppression but neglect. Its greatest impact was a change in the way of thinking.

After the 1980s and 1990s, artists carried out more off-campus activities and more exhibition platforms emerged, such as those established officially and privately by the Xi'an Museum of Fine Arts, the Badaizi Art Museum, the Textile City Art Zone, and the Xi'an Museum of Contemporary Art, all of which created a good space and platform for the development of contemporary visual art in Shaanxi.

With Xi'an as the center, other regions in Shaanxi have never stopped pursuing contemporary visual art. Many regions have added new ideas based on their own cultural characteristics to give their works a new vitality. For example, the peasant paintings of Hu County, Shaanxi Province. Originating in the folklore of Guanzhong in Shaanxi, peasant paintings are based on the rich Guanzhong culture and originate from folk art forms such as paper-cutting, mural painting, oil painting and embroidery, recording the festival customs, labor production and daily life of the Guanzhong region in Shaanxi on the basis of simple painting language, with a strong spirit of the new era. Art comes from life, and the peasant paintings of Hu County, which originated from folklore, have developed in a simple way along the way. While they are exhibited in art museums, they also go out of the country to spread Shaanxi culture to the contemporary world in the form of art.

The northern part of Shaanxi Province, the main town of contemporary visual arts in Shaanxi Province, relies on the art of paper-cutting, which has risen from reflecting and recording folk culture to expressing current social patterns and has gained a firm foothold in the stage of contemporary visual arts in Shaanxi Province.

In southern Shaanxi and Shaanxi, there are also vibrant and expressive local arts such as Shaanxi cross-stitch performances, Xifu clay sculptures, and social fire face painting. At the same time, these art forms have not been weakened by time as the times have developed and progressed. On the contrary, they keep pace with the times and show a strong ability to learn and a willingness to express themselves, using their strengths and incorporating contemporary ideas to continue to record and express today's life.

Guided by the development of contemporary society and new concepts, contemporary visual arts in Shaanxi province have together created a "new day" that no longer functions solely as a record of forms, but returns with an attitude of expression, expressing their own views of the present and making their own choices from their own perspectives. By contributing their own power to achieve the purpose of promoting social progress.

Today's Shaanxi not only has a thousand years of cultural history, but is also on track with international standards. We use contemporary ideas and technologies to maintain and develop our own visual arts and culture. A range of high-tech technologies, such as 3D technology, image technology and holographic projection, have been applied to all aspects of contemporary visual arts in Shaanxi. There is the Silk Road, which was produced with 3D technology to promote the ancient Silk Road civilization, the large Terracotta Warriors and Horses portrait with LED imaging technology, and the large light show in 2021. The full use of these new contemporary technologies illustrates one thing: the rise of contemporary visual arts in Shaanxi has played an important role.

In today's more inclusive and open Shaanxi, the visual arts are flourishing and full of vitality. There is both a respect for the significance of tradition and an expectation of the future. From the perspective of diversification of art forms, the entry of the new media era has not only added some momentum to the possibilities of visual art forms but has also taken visual art to another level.

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