

The Status and Thinking of Chinese Farmer Painting Research

Weiping He

*Associate Professor of Changzhou Textile and Garment Vocational and Technical College
361425178@qq.com*

ABSTRACT. *Chinese peasant paintings are the common product of folklore and painting in a special political environment. The study of peasant paintings has artistic, social and political significance, so it is extremely important. Existing farmer painting research has been restricted and misled in many ways, causing related research to lag behind and unable to establish the true historical and cultural value of farmer painting. Based on the analysis and analysis of the existing farmer painting research results, this article attempts to actively and effectively think and suggest this issue.*

KEYWORDS: *Image farmer, painting modernization, political*

Since 1958, guided by the way of governance, rural murals in Pi County, Jiangsu Province, Shulu, Hebei Province, and other places have successively appeared in the phenomenon of the "Great Leap Forward" in rural murals, exaggerating agricultural harvests visually, responding to political slogans, and realizing socialist self-reform. The emergence of this method is a controversial event in social development and historical process, and even in the study of art history, it is also a trivial phenomenon. However, the massive painting activity with the creative subject as the farmer is extremely rare in the history of the world. Its uniqueness fully confirms certain problems in the modernization process of New China, involving politics and art, ideals and reality. , Culture, and the general public, facing this phenomenon, and its extension in sociology and fine arts, has a certain positive significance for the communication of fine arts history, sociology, political science and other disciplines. At present, the research link of farmer painting is weak and the subject definition is vague, which has become one of the main obstacles to the research of farmer painting. It needs to be actively and effectively promoted and sorted out.

1. Peasant painting began in the early days of New China.

Large-scale participation of farmers in painting creation began in the "Great Leap Forward" movement in 1958. Its form was mainly murals, so it was called "rural murals" or "new murals" during the "Cultural Revolution". Due to the

political needs of external propaganda, the paintings created by farmers in Huxian County at that time were collectively referred to as "farmer paintings", and this title was widely used by the academic community since then. Only the "Art" magazine published in 1958 covered the rural art movement in Shulu, Hebei, Pi County, Liaoning, Xiangyang, Hubei, Qingyang, Gansu, Kaiyang, Guizhou, etc.; even the ninth issue of the same year also included the topic of "Rural Mural Painting Special" focuses on the situation of farmers' paintings in various regions.

The extension of the phenomenon of farmer paintings in Huxian County, Shaanxi Province in the late period of the "Cultural Revolution" evolved into class struggle and praise of labor as the main content, and was promoted by the local government, realizing the farmer paintings of Huxian County in Shanghai, Beijing, Xi'an, Taiyuan, Kunming Waiting for eight major cities to tour exhibitions, even this exhibition will be displayed in Japan, France, the Netherlands, and the United States in the name of "National Exhibition". As a result, the peasant paintings are publicized as the "business card" of the Chinese government. This extremely special method undoubtedly constitutes a phenomenon of peasant paintings with Chinese characteristics in a certain period.

Aiming at the three stages of the development of peasant paintings, the peasant paintings of Pixian and Shulu, which were supported by the "Great Leap Forward" movement, disappeared instantly with the resurgence of the political movement; after the "Cultural Revolution", the Shaanxi households tied up with the political movement Peasant paintings in the county were distorted in disguise and left out in the cold; then, the peasant paintings of Jinshan, Ansai, Luochuan, Yijun and other places that rose under the wave of "folk fever" inherited the style of folk art and were stimulated by the economic stimulus in the 1990s. Down, it has become a shoddy tourist product. Therefore, in the study of art history, the first two stages are often despised or rejected by critics who study the history of painting. The latter stage is often confused as a new form of folk art and cannot become a painting category with complete value. Pay attention. In terms of farmer painting research, the main focus is on regionalized research organized by local governments, and no systematic research results have been published; scholars of cultural history and art history have done less, and no systematic research works have appeared.

Therefore, the current research status of Chinese peasant painting can be summarized into three basic parts:

First, research promoted by political action in a special era. From 1958 to 1977, due to the political needs of the time, a large number of researches and written reports on peasant paintings appeared. Many painters and theorists participated in it. During the "Great Leap Forward", Wang Chaowen, Hua Junwu, Bo Songnian, etc. My husband appeared in "Fine Arts" magazine on many research and discussion articles on Pixian peasant paintings, mainly including Liu Zhaoqi "Where there are more murals, where publicity is good, and where work is active"; China "Communist labor brings everything-visit Pixian peasant paintings" "Feelings"; Cao Jiulin "How did our art creation team grow up"; Ge Lu "Pixian Mural Appreciation Short Story"; Wu Bunai "Looking at the "Monthly Card" New Year Picture from

Farmers' Paintings"; "Home" of the People's Committee of Shulu County, Hebei Province Family Poetry and Household Painting-Art Activities in Shulu, Hebei"; Bo Songnian and Feng Xiangyi "How many Dunhuang will be created"; Liu Yuezhan "Fangyang Art Activities in the 'Great Leap Forward'"; Jiang Weipu "Poem Paint on the streets and shine"; Jiangnan "a little experience of counseling work" and so on.

In the early 1970s, researchers in the fine arts circle made in-depth investigations and reports on the paintings of farmers in Huxian County. Among them, the "A Satellite on the Art Front-An Collected Works of Peasant Paintings in Pi County, Jiangsu" compiled by the Preparatory Committee of the Nanjing Branch of the Chinese Artists Association has compiled a compilation of the research and sorting of peasant paintings in Pi County; The collection during the Cultural Revolution also summarized and presented the infinitely exaggerated facts of Huxian peasant paintings in the extremely special environment at that time. The 1974 Yan'an Pictorial (the 7th and 8th issues), the "Art Information" ·5" has published and reported Huxian Farmers' Paintings in the form of special issues; "Hebei Mural Painting Selection", "Jiangsu Pixian Farmers' Mural Collection", "Shulu County Masses' Amateur Paintings" and various subsequent versions of "Huxian Farmer Paintings" "Selection" promotes the popularization of this phenomenon in the form of atlases and albums, and provides a certain image basis for research in this field. Even, in 1958 when the painting of farmers just happened, "How to Organize the Farmers Art Group" written by Zhu Keke based on the rural art activities in Pi County, Jiangsu Province, introduced various methods and methods for developing and organizing farmers to create paintings. skill. In recent years, as the awareness of commodities has increased, a large number of albums and personal portfolios have been published under various exhibition titles in various places to increase visibility and obtain more economic profits.

Second, regional research organized by local governments. With the promulgation of the "Hometown of Folk Painting" by the Ministry of Culture, local governments have developed peasant paintings in the form of political achievements and cultural policies, and some research results have also been born. Because of its cultural promotion or economic promotion for local governments, the research results mostly present the "praise-style" thinking and narrative methods. Among them, the research of Huxian farmers paintings is the most. There have been Duan Jingli's "Huxian Farmers Painting Research" (Xi'an Publishing House, March 2002), "Huxian Farmers" "Painting Spring and Autumn" (China Archives Publishing House, February 1999), "Huxian Farmers' Paintings Ups and Downs" (Henan University Press, September 2005) were published, and later, "Huxian" compiled by Wang Xiping A Brief History of Peasant Paintings (Shaanxi People's Fine Arts Publishing House, October 2008), "The Grand View of Peasant Paintings in Huxian County" (Shaanxi Tourism Publishing House, September 2008). Such research results have promoted the development of peasant paintings in this area to a certain extent, but they lack objectivity and macroscopic thinking. They are still mostly exaggerated and self-exaggerated thinking routines.

Third, the research horizons of professional art workers. With the deepening of the "folk fever" in the 1980s, a large number of professionals participated in the

activities of tutoring and organizing farmer paintings, which also produced research with objective significance and academic height. The theoretical exploration of peasant paintings and the thinking about the status quo of survival are the core issues that professional scholars pay attention to. Related articles are concentrated in the "Research on Modern Chinese Folk Paintings (Peasant Paintings)" (1990) compiled by Ning Yu and Rong Hua. The book also It has become the most in-depth discussion on the issue of farmer painting in the academic circle so far, gathering professional scholars, farmer painting tutors, and government cultural organizations. Main articles include Lang Shaojun "On Chinese Peasant Painting", Chen Shiheng "Artistic Features of Peasant Painting", Wang Ningyu "Peasant Painting and the Pattern of Chinese Art", Chen Guangshu "Looking at the Revival of Folk Culture from the Rise of Modern Folk Painting" (Pingxiang Lu, Jiangxi Xi); Wu Tongzhang "Several Problems Encountered in the Development of Modern Folk Art" (Shanghai Jinshan); Nie Dingzhou "Several Problems in the Development of Farmer Paintings in Huxian County", Yuan Guren "Guide to Jiaying Farmers' Paintings", Cheng Zheng "The Birth of Two Models", Teng Jianguo, "The Art Road of Mayang Farmer Painting", Chen Sanqiao, "Crisis—Rise—Crisis—Development of Ansai Folk Painting", Chang Geyang, "Review and Thinking", Chang Chengyuan, "The Social Function of Huangzhong Folk Painting", Yang Gengxu, Wang Ningyu, "Looking at the Paper-cut Type of New Farmer Paintings from Northern Shaanxi—Also on the Contemporary Fission of Folk Aesthetic Consciousness", Feng Qi, "Their World——Luochuan Peasant Painting Counseling Notes".

In addition, the researches of Mr. Lang Shaojun, Wang Ningyu, Jin Zhilin, Cheng Zheng, Liu Weidong and others have a theoretical height. These articles are scattered in magazines such as "Art" and "Art Observation", but the number is small, and they have not attracted the attention and in-depth discussion of academic circles.

2. In terms of painting form, peasant paintings should also include traditional box paintings, temple paintings, stove paintings, etc., which have a close relationship with folk woodcut New Year paintings, paper-cutting, shadow puppets and other art forms, and these painting forms are in the individual farming civilization.

The main contents are mostly auspicious patterns, worship, and practical decoration. Therefore, their development and changes determine the basic aesthetic concept and social value of Chinese peasant paintings. After the founding of the People's Republic of China, collectivist agricultural methods emerged. Farmer paintings were transformed into murals and propaganda paintings. In the 1980s, guided by the trend of "folk fever", farmer paintings returned to paper-cutting, embroidery, and shadow puppetry. The artistic form has evolved into a trend of diversified development. However, it is conventionally believed that the formation of the established concept of peasant painting is the result of the three links of government guidance, professional painter guidance, and peasant creation. The lack of one of the three is not within the concept of "farmer painting".

After the founding of New China, peasant paintings were subject to the needs of a specific era, based on the original folk art soil, and guided and improved by administrative and training methods to form a special painting form. On the one hand, because farmer paintings have regional restrictions, they are different from mainstream paintings and folk art concepts and forms, and the political line and folk art tendencies are also more controversial, so there is no research in the two aspects. Sufficient attention, lack of systematic research results; on the other hand, the protection and research work of "intangible cultural heritage" has been carried out in depth. In this law, due to the generation of time and skill inheritance of farmers' paintings, there are still many Controversial, local governments also have a one-sided understanding of peasant paintings, and because of political achievements and interests, they have no effective measures to promote this research.

To a certain extent, the study of farmer paintings has played a role in popularizing rural culture and promoting the systematic understanding of historical clues and value meanings of farmer paintings by all strata of the society. Especially in the active development of the country's "three rural" issues, the construction of rural spiritual culture is one of the important contents. At the same time, it provides necessary support for the construction of rural spiritual culture and can also be one of the main contents. Farmer painting is one of the specific forms of folk art in the new era. It carries folk cultural traditions. It is also a typical case of the collision and integration of China's modernization process and traditional civilization. Farmer paintings participate in the market, stimulate local economy, and enrich Chinese art forms. It is of positive significance. Farmer painting involves art, philosophy, sociology, anthropology, pedagogy, etc. The systematic interpretation and sorting of its content also has certain reference value for the involved disciplines.

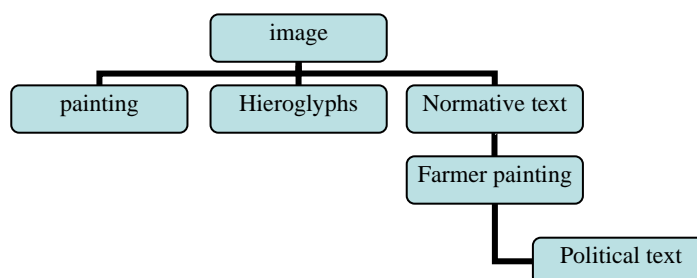
Driven by the "new countryside construction", the national macro policy is inclined to the countryside, and the construction of rural spiritual culture will inevitably become an urgent problem to be solved. In addition, with the implementation and refinement of the protection and research of "intangible cultural heritage" in recent years. It is very necessary to study the macro and systematic combing of farmers' paintings.

The research on farmer paintings should be based on in-depth investigations of farmer painting activities across the country, discover their works and authors with real value, screen out political and regional research results, remove the false and keep the truth, and refer to the profession The research results of theoretical workers, combined with new research and investigation methods in contemporary academia, through field investigations, oral collation, image collation, desk research and other links, improve the construction of art theory disciplines, and serve the real development of rural areas and farmers' cultural life. Farmers as the subject of creation have limited knowledge structure and limited horizons. In the transition from early professional painter tutoring to self-independence, they have encountered the impact of the market economy. Under the dual problems, reasonable research perspectives and specific literature review , Is an important way to guide the healthy development of peasant paintings, and it is also an important way different from administrative investment.

3. Peasant paintings have been affected by political guidance, cultural return, market economy, population mobility and other aspects, showing changes in politics and rural life, and have a greater impact on sociology and anthropology.

As far as the art creation itself is concerned, Chinese peasant paintings have had a significant impact on professional painters in different periods, and the continuation of this influence is not lacking in current art creation.

The aesthetic evolution of farmer paintings is one of the core contents of farmer painting research. The interpretation, interpretation and summary of images are the main ways and contents to study farmer paintings. In Chinese peasant paintings, from the auspicious symbols to the pictures of labor and harvest, and then to the rural life, it has become an important basis for judging social development, and the changes in themes, colors, modeling and other factors also involve the convenience of farmers' psychology, concepts, and beliefs. Conversion. Collecting, screening, and arranging important works in the history of Chinese farmer paintings, using modern photography, computer processing and other functions to establish a library of Chinese farmer paintings, supplemented by shortcuts for promotion, is more specific.



From the vertical time span and horizontal geographical distribution, combined with factors such as the politics and folklore concepts of the time, seek the historical clues and regional characteristics of the development of Chinese peasant paintings, so as to establish an accurate and reasonable concept of the history of peasant paintings, and promote the research of peasant paintings. The art history platform provides useful enlightenment for research in related fields and conducts corresponding discussions.

In the past, researchers mostly focused on the ontology of peasant paintings, and believed that the development of peasant paintings in New China was the result of a politically guided unitary tendency. The author believes that in the "Great Leap Forward" movement and the "Cultural Revolution", peasant paintings replaced the text function with iconography to achieve the purpose of propaganda and politics. The important judgment of this phenomenon is the impoverishment of farmers' cultural knowledge and the backwardness of education. Created. The transformation from original images to ideographic standardized texts. In rural China in the specific era when peasant paintings were produced, standardized texts were not grasped and

accepted by farmers. Therefore, the promotion of harvest and political content needs to be expressed by peasant paintings that appear in the form of images. , And it just plays a role in the communication of text and visual images, which is also the result of the author's simple thinking and attempts to demonstrate on a larger scale.

References

- [1]. "Research on Modern Chinese Folk Painting (Peasant Painting)" by Ning Yu and Ronghua (Shaanxi People's Fine Arts Publishing House, June 1990)
- [2]. The Preparatory Committee of the Nanjing Branch of the Chinese Artists Association "A Satellite on the Art Front-Collection of Peasant Paintings in Pi County, Jiangsu", Shanghai People's Fine Arts Publishing House, November 1958.
- [3]. "Huxian Farmer Painting Essays" People's Fine Arts Publishing House, February 1975 edition
- [4]. Duan Jingli "Research on Huxian Farmers' Paintings" Xi'an Publishing House, March 2002
- [5]. He Weiping, "Huxian Farmers' Paintings" Xi'an Jiaotong University Press, October 2015
- [6]. "Fine Arts" magazine 1958 annual issue; "Yan'an Pictorial" 1974 No. 7 and 8