

The Aesthetic Value of Peasant Paintings of Hu County under the View of Urbanization

Shengrong Sang

Chinese Department, School of Humanities and International Education, Xi'an Peihua University, Xi'an, China

ABSTRACT. *There is a complex assimilation relationship between the peasant paintings of Hu County and the mainstream culture in the realistic context of China, which leads to the obscuration of the aesthetic value of peasant painting. With the transformation of tradition and modernity, the new urbanization construction has recovered the folk aesthetic value represented by the peasant paintings of Hu County, with the memory of the homesickness, the peasant painting aesthetics has been promoted, and efforts have been made to reconstruct a new balance point with the mainstream culture. Moreover, in the context of the "tear" of values, the reorientation of peasant paintings plays the role of value identification and value integration. This requires re-examining and evaluating for the aesthetic value of the peasant paintings of Hu County.*

KEYWORDS: *recover, reconstruct, peasant painting, aesthetic value*

1. Introduction

The peasant paintings of Hu County produced in the political context, their folk aesthetic values have obscured due to the intervention of ideological functions. However, the changes of the times and the adjustment of social structure, ideology gradually recover the "folk" of peasant paintings. However, in the current new normal of culture, the rapid development of the urban economy, whether the rural people who left their homeland or the original residents are displaced in the increasingly tense cultural space, the belonging of the identity, the identification of culture and thus producing a sense of fracture, subsequently, the eternal emotion of human beings "nostalgia" emerges as the times require. As an art form of "nostalgia", the peasant paintings unconsciously act as a "magic drug" to "integrate" the spiritual anxiety of modern people. Based on this point, although the peasant paintings of Hu County have a pattern of "anti-corruption" paintings at present, and paintings of memory, tradition and childhood pleasure are most. This "memory field" makes people to find their own identity and emotional belonging, and in the process of perceiving the story of the past life, the "seek roots" of the ethnic groups is carried out, and the self-emotion is adjusted to effectively inherit the national spirit.

However, the ideology is irreversible for its expropriation and relocation, and it is necessary to reconstruct the balance point to realize the "great rejuvenation of the Chinese nation."

2. The Contents and Recovery of Aesthetic Value of Peasant Paintings of Hu County

The cultural tradition since the May Fourth Movement have caused too much negation of Chinese art, always accompanied by criticism and sweeping, introduction and construction, and it does not find the way forward for Chinese art. After the foundation of new China, folk art was defined as feudal and backward "four olds" that were excluded from the mainstream ideology and obscured the peasant's aesthetic ideology. The peasant paintings were dragged by the huge norms in the reconstruction of order; it shows the social effects of carnival and resistance. As an art of pluralism and self-discipline, elites chose to disappear and were far from people's horizons. However, when we pay attention to the works, the ideological attributes of the peasant paintings still cannot conceal the "folk form" in their works, and externalization is the symbolic expression of artistic thinking and unique emotional experience.

Throughout the peasant paintings of Hu County, there is a process of merging with real life, the first batch of paintings of the "Hu County Art Experts" at the Ganyu reservoir site, "Pull the Dragon King", "The Mountain God Land Drill Nowhere" "Great Harvest of Corn" have a strong decorative meaning and so on, and are full of romantic exaggerated colors, have "big" point in mind, it is obvious that the creative thinking is more rigid and separates from the reality of life, and simply becomes a "political megaphone." However, through simple and crude comic expressions, the peasants' innate aesthetic consciousness is revealed, which contains the most primitive essential thinking of folk art. As Chen Shiheng said, "Maybe they have been influenced by folk art for a long time, most of their works are similar to shadow play, paper-cut and folk embroidery, most of them are rough and delicate" [1]. This may be the earliest discovery of the folk aesthetic factors in the peasant paintings of Hu County; however, the official political rights discourse denies the aesthetics of traditional folk art, which does not represent the trend of the national spirit of the emerging countries. In the era of the Great Leap Forward, the miraculous exaggeration form of the high yields of the peasants all supported the expectation of improving their living space and the yearning for a better life, this kind of expectation and yearning and the guidance of some artistic concepts of the Changan School of Painting form a folk art form with original romantic thinking. As a primitive and romantic form of folk art, the peasant paintings of Hu County basically present the bright emotional atmosphere of comedy. As Liu Qunhan, a famous peasant painter, said, "Chinese peasants are the most conscientious; they always sing the praises of the Communist Party with the grateful idea. I call this literary (peasant painting) as "smiley art", if someone blames our smiley literature, want we paint to expose the darkness and even curse, the peasant painting author will not do it against one's conscience." [1] The peasant painting as "smile face art"

is this kind of folk color that highlights the peasant painting. The so-called folk color should refer to "preserve relatively free living form, which can more realistically express the face of the folk world life and the emotions of the lower classes; although when face political discourse, the people always appear in a weak form, always accept within a certain limit, and reflects the will of power." [2] Even now the "power will" of the peasant painting is still being constructed, so it does not have the critical function of society, but the color of the peasant painting is rich, love for the home, but always "meet" the cultural nostalgia of the native China, and establish a "positive energy" under the traditional imbalance.

For example, the peasant paintings of Hu County rarely have a true depiction of the objects, most of them are subjective creations of the authors, and "fantasy realism" based on the psychological sensation. Although the Hu County is called as "Yinhu Count", it is not "solve the problem of food and clothing" in the dilemma of history; the political consciousness in rural areas is not equal to the political propaganda, they often replace their political tasks with the peasants who love to see and hear, and present the political "field" in a humorous way. For example, the "Party Class" and "The Whole Family Learn Selected Works of Mao Zedong" painted by Liu Zhigui are completely reinterpreting the scenes of rural gatherings and chats on the kang. According to Duan Jingli's records, the naming of the drawing is based on the scholars, on this basis; the peasants revise and improve according to the "name". Thus it can be seen that the so-called politically dominant paintings were originally not painted by politics, so the so-called "reality" of their paintings is by no means a reality. In this context, the peasants form a cultural tradition of intrinsic folk humor (smiles and literary arts), and have a natural internal relationship with the folk aesthetic form. However, the peasant paintings' communication for politics and desire for harvest do form their joy of changing their space and identity as peasants, as well as the aesthetic principle of hidden freedom outside the political ideology.

It can be said that the peasant painting of Hu County has reached a certain degree of complicity with the ideological strategy. The "folk" is gradually "shadowed" under professional guidance. According to the investigation of the peasant paintings of Hu County, it is found that the digital camera is used to focus on the peasant paintings of the historical context, and the character shape has strong autofocus, but the peasant paintings facing the modern creation have made no response. This feature has clearly revealed the specialization and academicization of the peasant painting characters in history. However, at a time when the sharing of the ideological functional context is disappearing, the peasant painting "folk" has further evolved into a trend of "integration" of the values of various conflicts. As we all know, the transition from the planned economy to the market economy, from a traditional society to a modern society, from an agricultural society to an industrial society to a sustainable ecological civilization, and the "many" transition background have caused the "contract" value of the traditional human society gradually "tear", an unprecedented value anxiety appears in China. Moreover, based on the gradual awakening of citizens' self-consciousness, the educational function of traditional ideology collapses and hollow, and post-modernization gradually becomes more

prominent, there is a great conflict between people and people. "The values of binary oppositional nature with a strong ideology of imprisonment, suppression of personality, revolution of hatred, struggle, etc., have been difficult to accept and more difficult to integrate with rich humanity and real life." [3]

For this purpose, the country proposes "promote a new urbanization construction with people as the core", both the living environment and the spirit have undergone tremendous changes. Under such circumstances, the peasant paintings, whether creative groups or villagers have turned to the urban residents, and the hidden aesthetic ideals have gradually changed, the "homesickness" is approaching. It is also urgent to find the folk art characteristics of peasant paintings. And "modern folk paintings are inextricably linked with traditional culture and modern civilization. It has both inherited factors and innovative patterns. This phenomenon has become an international art phenomenon, whether in the East or the West, modern folk painting has become an indispensable part of the modern cultural art system. "[4] How to find the aesthetic value of folk art, reconstructs the relationship between folk art and ideology, and constructs the great rejuvenation of the Chinese nation, it is the urgent matter for the development of peasant painting in Hu County.

3. Reconstruction of Aesthetic Value of Peasant Paintings of Hu County

With the advancement of reform and opening up, "develop economy based on the culture" has gradually become the mainstream, and the creation of peasant paintings has gradually separated from the "operation" of ideology, which has begun to be embedded in the market as a tourism product. It not only enhances the economic value of peasant painting, but also highlights the aesthetic value of folk culture.

"The change of vocabulary is the epitome of Chinese social life, and it is also the external manifestation of China's economic structural transition... become a barometer of China's social changes." [5] The peasant painting creators began to express their daily life, local landscape, life dreams and historical imprints, including their perceptions and nostalgia for the changes of the past. Their creative themes and details began to be transformed from the scenes of traditional collective work into family narratives of the three generations; the scenes of the previous "party class" activities gave way to rural public entertainment, games, local farms in the seasons; the political situation has changed into rural civilization and local memory, such as Wang Wenji's "Birchwood Alba" and other works. Peasant painting has increasingly become the "business cards" of local culture, and peasant painting supermarkets, peasant painting one day trips and other folk activities are regarded as the main representatives of folk art [6]. Hu County peasant painting Derivative clothing, straw hats, appliances, etc. are gradually widely recognized; gradually stand firm in the economic aspect. It is also increasingly interacting with local culture, paper-cut, embroidery and other folk art to form a significant economic growth point. The newly emerging "new mural" movement has the essential difference with the aesthetic ideology of the peasant paintings in the Hu County. It gets rid of the simple slogan propaganda of the political ideology

"megaphone", but based on the peasant's psychology, reflects the immediate problems of the countryside from bottom to top. The new mural movement form, as a materialized form of peasant art, reflects the peasant's aesthetic image, value and the prospect of pursuing a better life, the peasant painting in the historical context has the relevance of the inner aesthetic value. The reshaping of the value resources of historical peasant paintings has become the key to the reconstruction of peasant painting under the new cultural normal. In this way, the peasant painting is redefined and its aesthetic value is re-discovered. The peasant paintings "seek" traditions from the constraint that have been transformed and utilized. It can be said that the "folk traits" of peasant paintings are gradually recognized, that is, the aesthetic value of independent existence is determined in the art field. In the form of creation, it exists in with other forms of art forms, literati painting, religious painting, and cinema painting, and "constructs the pluralistic pattern of modern art" [4].

Since 2005, the country has promoted the construction of a new socialist countryside; the development of local associations and painting towns has ushered in the opportunity for the development of peasant painting, highlight the aesthetic value of peasant paintings. It has a muddy atmosphere, pays attention to family ethics, pursues the truth, goodness and beauty, and includes traces and memories of the past; it also shows the new weather and new style of the new rural construction, reflects the simple outlook on life, enthusiasm of life and ideal pursuit of the peasants. For example, in the Donghan Village of Hu County, Pan Xiaoling, a peasant painting practitioner, has attracted a large number of foreign tourists and foreign orders. "Donghan Village in Hu County is a new countryside driven by peasant paintings" and reshapes dreams in the construction of new countryside [7]. Obviously, nostalgia is a resistance to speed. "The so-called "cultural nostalgia" is simply a sense of loss and recollection of cultural traditions that arise with the modern globalization movement, it is a by-product of the "modernity" civilization and culture, it has the nature of 'home ideology' for modern society and modern humans. [8]. The folk art, as the aesthetic value of "nostalgia", has not been swallowed up in the wave of urbanization; it expands the space of the language, from thin to abundant, and assumes the redemptive function of modern people's anxiety, it has a powerful elasticity and tension, under such a modern background, "the greatest value of Chinese peasant painting is to better solve the problem of contemporary practice and theory of replacing traditional craftsmanship in life with social changes and technological renewal, and the traditional life of regional characteristics and folk aesthetics is left on the screen. ". [9] As mentioned above, although the peasant painting of Hu County lack the critical function of modern art, which is often used by ideology, it itself has also undergone changes in the current context. For example, the ideological attributes in the historical realm have become the nostalgic objects of their "homesickness" at present, the collective work of the peasants, the display of farm tools, the memory of painting, the villagers, and the childlike interest. Through the simple brush, the bright and beautiful color is formed, which becomes the carrier of the "reflection" of the specific space-time modernity. As for the specific color, Ji Xianlin said that the hometown in the memory is covered with "green", the haystack has also become "yellow" in memory, and the red is the passion for the nostalgia. The memory has been transformed into a green

home, it shows the local ecological landscape. [10] On the other hand, the peasant paintings in Hu County are coupled with the cultural theme of "return home" with green, yellow and red as the base.

Today, in the pursuit of modernization and quick success, the protection of local civilization has become the responsibility of every citizen, it is also the basic policy of "see the mountains, seeing the water, remember the homesickness" in the context of national modernity. With the advancement of the country's urbanization, the shrinkage of home space has directly affected the nostalgia [11]. Moreover, as the redemption of the "speed" of modernity, the peasant painting of Hu County has become the best means to console homesickness. In the urban space wall painting of Shaanxi, the peasant paintings are used as the space carrier of cultural nostalgia, form a spatial unit of nostalgia. The local pattern of peasant painting has formed a "memory field" during viewing, on the one hand, it retains the nostalgia anxiety of the previous generation, and bridges the clan culture and local cultural memory, and make people find their own identity and emotional belonging value. The old labor pattern has made people to promote the construction of cultural nostalgia and emotional resonance in the historical dialogue. It can be said that the peasant's immature language, exaggerated style and the style of "long legs and long arms" and "twisting " have acquired the real historical situation with the current viewer's imaginative experience, and replace the real sense of history with a visual nostalgic pattern, the historical "presence" has been obtained in this hypothetical situation, and the redemption and catharsis of the spiritual anxiety has been obtained, and the ideal home of poetic has been constructed. As Li Minghao said, "the native land provides the imaginary field for the simple human condition, the pure nature and the freedom of the soul, and bears the cultural ideals of people and becomes the spiritual hometown of their homesickness" [12].

In summary, the folk characteristic of peasant painting is gradually recovered, and they begin to construct their own unique language features, they condense the memories of homesickness in the new normal of culture, reflect multidimensional aesthetic value and social value. This requires re-examination and evaluation of the peasant paintings. However, as far as the development ecology of peasant painting is concerned, the ideology migration and expropriation are irreversible, so the re-discovery of its aesthetic value is particularly important. Nowadays, the peasant painting is returned to the people and the essence of folk culture can be preserved, and find the balance point between the mainstream ideology and the folks."There is never a purely fixed and unchanging folk, the folk custom is powerful and changing, it is always influenced by the mainstream ideology, and it also always reflects the true existence of the folk." [13] The development of the peasant painting in Hu County has already confirmed: close to nature, close to tradition, close to the times. As Zhang Tiejun said, the cultural characteristic of peasant painting is precisely examining the social status of rural China from an artistic perspective [14]. Not only that, express concern about the rapidly changing reality with an artistic eye, it conforms to the cultural representation of "lost roots " and "nostalgia", and integrates the value diversity caused by confusion and dilemma. In the current stage of urbanization, the understanding and memory of the peasant painting creation are not

the observation and understanding of it, as it is the comfort of modern emotional anxiety, so that more people can establish deep ties with each other, enter into a broader human community, and it is also the essential demand to realize the great rejuvenation of the Chinese nation.

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