

Analysis of the influence of pop art on Chinese contemporary art

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Abstract: Pop art, as one of the greatest art movements of the 20th century, has had a significant impact on contemporary Chinese art. This article first revolves around Pop Art, providing a brief introduction to Pop Art and elucidating its main artistic features. Secondly, it depicts the first collision between pop art and Chinese art, which had a huge impact. Under this influence, Chinese artists began to continuously learn and absorb Western pop art, integrating their own concepts into it, and finally began to form pop art with Chinese characteristics. The two most important art schools are "political pop" and "cultural pop". Today, China has applied pop art as a visual language in multiple fields of life. The emergence of pop art has broken through traditional Chinese art forms, not only affecting the creative concepts and forms of artists, but also influencing contemporary Chinese art culture, inspiring the learning, imitation, integration, and creation of Western pop art. Chinese artists have absorbed and borrowed the visual language of New Pop Art, combined with their historical background, to form a Chinese style Pop Art, and created a visual language with Chinese Pop meaning. Through juxtaposition, weakening artistic techniques, and a tendency towards bright colors, the cultural connotation of Chinese Pop Art is ultimately reflected, providing new visual expressions for contemporary Chinese painting.

Keywords: pop art, Chinese pop, fusion, localization

1. Introduction

The appearance of any art form is not accidental, but will be influenced by the social development level of people's ideas and the trend of artistic development. Western after entering the 20th century art form also began to diversify, no longer limited to realistic painting and simple painting materials, some common articles in life are artists created art materials, after the world art mainstream get rid of the pure academic art has entered the modern art period. The appearance of the First World War brought devastating disaster to people, and also affected the spiritual world of artists. They picked up the brush in their hands as a weapon of resistance, and finally appeared another way of artistic expression —— Dada doctrine. The emergence of Dada doctrine made people subvert the previous cognition of the concept of art, and at the same time played a great role in the development of art and the formation of new schools, and opened up the way for the birth of pop art.

2. The concept of Pop art

Pop is short for Popular, meaning popular art and popular art. It is an art style mainly derived from commercial art forms, also called new realism and new Dada doctrine. Pop art originated in the 1950s in England, initiated by a group of young artists in London, and flourished in the 1960s in the United States. Pop art has been widely recognized by artists and art admirers. For the younger generation who grew up after World War II, the main purpose is to satisfy their worship of material enjoyment after economic recovery. The characteristics of pop art are bold and strong colors, exaggerated shapes, and a mentality of self pursuit and innovation.

R Hamilton, "the father of Pop", once stated to Pop art: " Popular, short, disposable, low-cost, mass-produced, young, witty, sexy, gimmicky, exciting and corporate."^[1] This description shows the artistic characteristics of reality, concrete, consumption and masses of pop art. In general, "pop" style is a formalistic design trend, as the product of popular culture, I think pop art is the most important mission is to bring the viewer "don't think" art experience, even serious political issues, pop artists can find the most secular, the most playful incision dilute past art with simple language to ordinary people's new house. Therefore, when facing the pop art, instead of scratching the philosophy behind the head and thinking, it is better to gladly recall their intuitive feeling at the first sight. However, after the impact of

western pop art, China gradually formed a characteristic Chinese pop. This article combines the Eastern influence of Western pop art and explores its impact on contemporary Chinese art.

3. Chinese pop art on the study of western pop art

In the early 1980s, when Andy Warhol visited China, Pop art had his first contact with Chinese artists. In 1982, Lawsensberg visited and created China Algia in Jing County, Anhui province, and then brought his collage works to China for exhibition, which had a great impact on the Chinese art world at that time, inspired Chinese artists to learn from pop art, and triggered the "85" trendy art movement. However, the artists at that time had just contacted pop art, and did not understand it deeply, and did not realize its postmodernist essence. At the moment, artists and the era are in a state of hunger, and any new form of creation will cause great excitement. For them, once art can escape frame and canvas, it is bound to be suit. The significance of Rausenberg's exhibition lies in this- for artists, the immediate experience is that the finished product can enter the art and become the material for the work. As for the historical logic behind it, its origin, and its significance to the later pop art is not yet understood by the artists in the 1980s. In other words, the artist may not understand the context of Lawsensberg's work. But that doesn't matter, it's important to see this fact, to see the form and style of these works, to see the everyday objects, the garbage, the animal specimens, the works that don't completely out of the monopolistic visual category and any element of beauty into the art work. Art is not simply for vision, but more importantly, they see the legitimacy of this particular work. Lawsensberg appeared as a world-renowned artist, and his bizarre works appeared in the National Art Museum of China, which shows that he is not making nonsense. His bizarre works are legitimate and recognized by artistic standards, systems and even authority, not only by the West, but also by China. This is very important, if not in Beijing, if not in the eyes of the artist, his exhibition would not have had such a huge effect. Since 1985, tremendous changes have taken place in all fields in China, and Chinese contemporary art is also in a breakthrough period. At that time, the young art groups all over the country and the upsurge of reflection on the tradition caused by the discussion of Chinese painting formed the rising "85 Art Movement". The relaxed atmosphere of politics and literature, the passion of change brought by the opening door and the collision of the eastern and western cultures, the media, make the new trend of 85 art happen in the country overnight, with its new spirit and great vitality, the tradition and methods are violently impacted in the past. Since the "85" trend of art, the wind of modern art has been blown almost all over China, and modern art exhibitions are often exhibited all over the country, which has shocked the Chinese contemporary art world.

4. The fusion of Chinese art and the Western Pop

At the National Modern Art Exhibition in 1989, Wang Guangyi's three paintings "Portraits of Mao Zedong" attracted widespread attention, marking the official entry of Chinese pop art into the art stage. Since the "85" art movement, the trend of modern art has almost swept across China, and pop art has gradually integrated into modern Chinese art with this development trend.

At the "Chinese Contemporary Art Literature Exhibition" held in 1991 and the "1990s Biennale" held in Guangzhou in 1992, pop art has become the most eye-catching art type in exhibitions, with the majority of the exhibited works being exhibited. During this period, a group of artists led by Hubei painters emerged, including Wang Guangyi, Wei Guangqing, Li Bangyao, and others. Their main theme is about the historical period of the Cultural Revolution, with strong political consciousness and satire, forming a "political pop" that is different from Western pop art. During this period, pop art became a hot topic in contemporary Chinese art and also attracted attention from the world. Pop artist representative Wang Guangyi closely integrates Chinese political elements with Western pop culture. In his "Great Criticism" series of works, he directly misappropriates Western pop art symbols such as Coca Cola and Marlboro, which are often used in his paintings, and combines them with the character images of the Chinese Cultural Revolution, allowing paintings to respond to the invasion of Western consumer culture with a strong image and questioning attitude.

In the Great Critical Pike (Figure 1), Wang Guangyi places the characters of farmers and workers in the picture, asking them to shout the slogan "NO", and then put Pike's logo at the bottom of the picture. Obviously, the voice of the picture is Shouting "No Parker", "no Pike" and "no Pike", which expresses Wang Guangyi's criticism of the invasion of western consumer culture^[2]. Li Bangyao's work in the Product Trust is a loan for the well-known products. Daily necessities and commodity symbols, such as rice cookers, cutlery, lipstick, coffee representing western culture, and Coca-Cola bottles, which symbolize American culture, are carelessly placed in the picture, reflecting the similarity between the

popularization and secularization of Western pop art. In addition, the work also reflects the repeated principles in Andy Warhol's pop paintings, whether rice cookers or tableware, all appear in different locations in the picture. This work of Li Bangyao has properly transplanted the painting language of the two masters into the Chinese pop art. Chinese artists add their personal experience cognition and integrate local elements, laying the foundation for the localization of pop art.

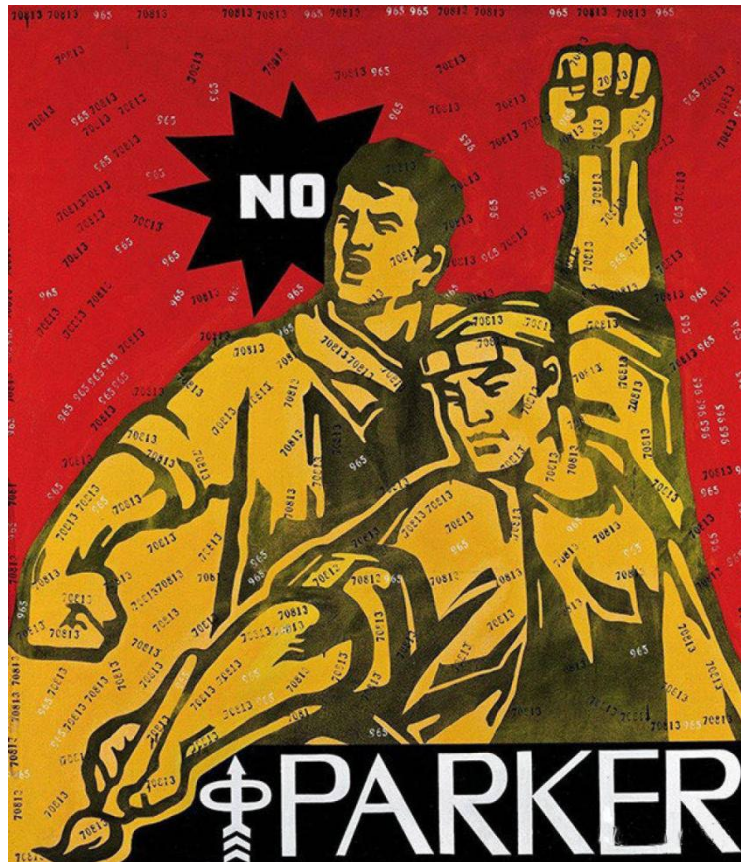


Figure 1: Wang Guangyi, *The Great Critical Pike*

5. Localization of Chinese pop art

When Chinese artists accepted the pop art introduced from the West and integrated their own understanding, they inspired a new and very strong pop art with Chinese characteristics. As president of the 45th Venice Biennale, Oliva evaluated the Chinese pop artists with an emphasis on their individuality and originality. Specifically, the Chinese pop art that impressed him was "cultural pop" and "political pop".

The representative figure in the "cultural pop" is Wei Guangqing. He successfully shifted the vision of pop art from mass culture and consumption culture to traditional culture and classical culture, and became a pop art with quite a Chinese style. His "cultural pop" is to directly "misappropriate" the characters in the ancient Chinese books "ZengXian Wen" and "Jin Ping Mei" into his creation, trying to discuss the ancient culture and art with novel artistic techniques. In this point, it seems to be different from Andy Warhol, Hamilton's direct "appropriation" of current products, but also different from Wang Guangyi's "different and different ways" of Chinese and Western cultural symbols. Taking the "Red Wall series" as an example, these works are Wei Guangqing's discussion of traditional Chinese feudal concepts, especially moral issues. Wei Guangqing has a unique view in pop art, and he will emphasize the aspect of culture, because the traditional feudal morality for thousands of years has subtly exerted a wide and far-reaching influence on the psychology of the Chinese people. Therefore, Wei Guangqing set out to create unique new creations with obvious differences on the level of the basic concept of avant-garde art. In the traditional Chinese concepts, the Red Wall represents the implicit and conservative part of the spiritual world, and is also the abstract embodiment of power. The work places the ready-made ancient figures in the red wall, while the viewer has unconsciously climbed over the virtual wall to pry into the privacy of the people inside the wall. Such behavior is against moral on the one hand, but the characters

in the picture are transmitting moral preaching. If the social function of Chinese painting was once to be "to achieve enlightenment and help human relations", then such prying is undoubtedly an irony. Therefore, the moral contradictions conveyed in his works make his pop art become three-dimensional and interesting, and also consciously different from the unchanging consumption culture and mass culture in the western pop. And his Plum in the Golden bottle (Figure 2), these series of works not only have the thinking logic and thinking mode of made in China, but also have a real Chinese structure. His works after 2000 are closely related to classical books. Many of his works are named after classical books as their creation objects and works, which are traditional Chinese books, which clearly highlight Chinese cultural traditions and Chinese art. It can be said that the "cultural pop" represented by Wei Guangqing is a new form of pop from the perspective of cultural localization.

In addition, "political pop" also has a distinctive local characteristics, which expresses a kind of reflection on the history and living environment. China's "cultural pop" and "political pop" not only brought reform and innovation to pop art, but also were promoted and derived to different degrees in China, especially "political pop", which was gradually closely associated with the world realism in the later period, with Fang Lijun and Yue Minjun.



Figure 2: Wei Guangqing, *Jin Ping Mei*

6. Conclusion

After being impacted by the western pop art, the Chinese artists integrated their own knowledge to explore the known context, and found very distinctive political elements in the Chinese pop art to cooperate with the development of the western pop art. By unifying the original art in the localization, Wei Guangqing's works have successfully transformed into Chinese pop art, making the original flat western pop art become deep and thought-provoking. Chinese contemporary painting art pays more attention to the current people's life style and social conditions situation, is more inclined to focus on the life itself. Although contemporary artists are influenced by pop art, they do not simply imitate and copy, but have their own thinking. In today's China, pop art has gone beyond a single ideology and entered a more profound ideological connotation with historical and socio-cultural characteristics. Contemporary Chinese artists use pop art as a visual language and apply it to the fields of performance art, installation art, and even commercial art, forming a new and unique "pop art" with Chinese charm.

In furniture, hotel, food packaging, architecture and many other fields have used pop elements, with a strong sense of visual impact, Chinese pop's cultural attitude and way of thinking, have been extended to all aspects of our life. The 1960s was the decade of Pope and the establishment of global mass consumerism. With the reform of China in 1978, now in the second decade of the 21st century, they have become the infrastructure of our life and integrated into our spiritual construction. The ideas in pop art have a deep influence on the self-expression of Chinese contemporary artists. The works of Chinese contemporary artists also have obvious popular culture elements, presenting an active artistic atmosphere. Contemporary artists pay more attention to the expression of their true inner true thoughts and their understanding of life. New ideas have also brought great impetus and many original artistic insights to the development of contemporary art, making painting present more possibilities and creativity. With bold color matching, high saturation colors and various styles, pop art works make the picture full of

vitality and sense of rhythm, affecting the public's understanding of art and expanding the audience of art.

With the development of social economy and culture, the development of Chinese contemporary art is even more rapidly. The visual language of pop art provides more possibilities for the expression form and expression mode of Chinese contemporary painting art, so that the contemporary painting art can be close to the real life and more in line with the public aesthetic. Pop art has gone through a long stage of development, and different stages have different changes. Through continuous combination of art, different works of art are finally created. Artistic creation is a kind of spiritual activity, which is finally reflected in the form of art for everyone to appreciate. Chinese traditional culture to contain and combined with western modern art, this is a changing process, it constantly imitate and beyond to fusion even to innovation, in today under the background of globalization, we should be more innovative, enterprising, with Chinese traditional culture as the foundation, gradually formed on behalf of Chinese culture and Chinese art "new card", so as to better interpret and express Chinese traditional culture. There are huge differences between eastern and Western cultures. We are faced with two ways of maintaining tradition and pursuing innovation. This dilemma exists for a long time and can not be solved overnight, aiming at different artistic pursuits and modern cultural differences. We should have a clear understanding, to constantly inject new ways of thinking and methods, Only in this way can innovation be better combined. In the era of globalization, Chinese contemporary painting art should constantly absorb the excellent cultural elements, dig deeply and develop the characteristic local culture, so as to move to a new height.^[3] Popart is mutating in local reality in different ways, putting forward its own expressions and growing its own pedigree.

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