

A Functional Study of Tianchang Tianguan Paintings in the Perspective of Art Anthropology

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Abstract: *Cultural ecosystem should be the non-heritage heritage and development in the circle, non-heritage cultural heritage and development outside the circle, not only to ensure that the non-heritage culture specific cultural core is not lost, but also to ensure that the non-heritage culture for more people, so that the place to the country, or even the world. The protection of non-heritage culture is not a collector's item to preserve the original appearance of each collection, but the inheritance and development of the best part, the progressive part and the useful part of the traditional Chinese culture, and the harmful and useless part of the traditional culture should be resolutely discarded. Anthropology and art are not in conflict, anthropology is human-centered, art is art-centered, and art should be human-centered, serving the spiritual needs of people, serving social development, and serving national governance.*

Keywords: *Tian Guan Painting from Tian Chang; Cultural Connotation; Art Anthropology; Functionality; Inheriting culture; Innovation*

1. Introduction

Art anthropology is the integration of anthropology and art, especially folk art, drawing on anthropological perspectives to explore the aesthetic characteristics and cultural connotations of art. Art anthropology is an emerging discipline in modern times, and it has been in contact with Chinese regional culture for just over a century. The modern group of top art anthropologists in China, represented by Prof. Li Fangli, have a background in anthropology and social sciences, as well as in art, non-heritage, and cultural sciences, and have both theoretical foundations and field research on China's national conditions, people's conditions, and the general phenomena of human beings and society. The results of the current research in the discipline of art and anthropology and the issues raised by the researchers have been highly effective in pinpointing the current problems. Especially because of the intervention of art anthropology, almost all of the intangible cultural heritage in China today, whether it is research and exploration, or protection and inheritance are doing well, and basically not detached from real life, keep up with the times. However, there are also problems such as high product prices and centralized target customers, which lead to limited publicity of intangible cultural heritage and do not really enter the middle of ordinary people. Cultural ecosystem should be the non-heritage heritage and development in the circle, non-heritage cultural heritage and development outside the circle, not only to ensure that the non-heritage culture specific cultural core is not lost, but also to ensure that the non-heritage culture for more people, so that the place to the country, or even the world. The protection of non-heritage culture is not a collector's item to preserve the original appearance of each collection, but the inheritance and development of the best part, the progressive part and the useful part of the traditional Chinese culture, and the harmful and useless part of the traditional culture should be resolutely discarded. Anthropology and art are not in conflict, anthropology is human-centered, art is art-centered, and art should be human-centered, serving the spiritual needs of people, serving social development, and serving national governance.

2. Individual level

China's thousands of years of feudal society, the social structure is extremely unequal, heavy labor, droughts and floods, banditry and frequent wars, the people who rely on the land to make a living are in dire straits. People who were at their wits' end about the current situation could only place their hopes for a better life in poetry, calligraphy and painting. The same national conditions and the same suffering produced different cultural phenomena in different regions, which slowly evolved into today's colorful

non-heritage culture. The people in Tianchang area put their expectations for a better life on the Tianguan in Tianchang Tianguan paintings, and because of the special topographical features of Tianchang area, which is flooded all the time, there are more images of watery Tianguan. Plato stated that every craft has its own purpose and benefit, and the tianguan painters painted the images of tianguan according to the needs of the local people in order to obtain the benefits of basic life, and the purchasers of the paintings hung the images of tianguan in their homes, which seemed to be the invitation of tianguan in the paintings with special abilities to their homes, sheltering themselves and their family members. The creation and popularity of the images of the heavenly officials was driven by a combination of factors, firstly, the immorality of the rulers and the frequency of natural disasters, secondly, the fact that the paintings of the heavenly officials fulfilled the interests of the people who painted them, and thirdly, the fact that the paintings of the heavenly officials gave the purchasers of the paintings a little bit of hope in the despair of their lives. Each image of the heavenly officials reflects a kind of pain of the people, and it is also a little expectation for them to be free from the pain. For example, the images of "Dragon King", "Heavenly Officer on the Water" and "God of Fortune on the Waterway" are their expectations for the elimination of floods; "King of Medicine" is their expectations for the elimination of diseases; and "God of Medicine" is their expectations for the elimination of diseases. The "King of Medicine" is the expectation of being free from diseases; the "Peaceful Heavenly Official" is the expectation of peace and tranquility, etc. The same disaster will bring different sufferings. The same disaster will bring different pain, different disasters will bring more pain, pain needs hope of solace, more hope to produce more images of the Divine Constabulary, a variety of images of the Divine Constabulary not only need to draw people's professional painter, but also need to play their imagination, to create enough to meet the people's daily needs of the Divine Constabulary types, but also to create a rational basis, requiring the painter to cite scripture to make the Divine Constabulary portraits. At the same time, the market with a large number of demands is bound to be highly competitive, requiring painters to continuously maintain a high level of creativity and rich imagination in many aspects and at many levels. Over time, the level of quality of Tien Guan paintings has continued to improve.

3. Social level

3.1. Maintaining social harmony and stability

The value of social harmony is the value objective of the value system of cultural heritage. The social harmony value of intangible cultural heritage of ethnic minorities is mainly reflected in the following: firstly, society requires every member to become a qualified individual, and the standard and method of doing so is to make all members of the society master the culture of the society. The socialization process of an individual is the process of learning the unique culture of a society, accepting it, adapting to it, and growing and developing within it. By accepting the unique culture of a society, an individual identifies with the values of the society and thus effectively integrates into the society and achieves social harmony. Secondly, in today's society where individuality is emphasized, we need to promote traditional ethics and morals to encourage good personal virtues, and the intangible cultural heritage of ethnic minorities contains a large number of traditional ethical and moral resources. In the process of preserving and passing on the intangible cultural heritage of ethnic minorities, capturing, displaying and promoting the good ethical and moral resources and contents therein will greatly benefit the construction of a harmonious socialist society.^[4]

Tianguan paintings are similar to religious beliefs, giving people an object of reverence and visualizing people's expectations into the image of a heavenly official who possesses various abilities that can satisfy the people's expectations. The earliest of these heavenly officials originated from the reverence for the Taoist emperors of heaven, earth, and water, and then there were the images of heroes who took orders in times of danger, or of clean and just prefectural officials, which were recorded in the "General Catalogue of Gods and Immortals Throughout the Ages" as follows: Heavenly Officials: Yao, Earth Officials; Shun, Water Officials. In the "General Catalogue of Gods and Immortals Throughout the Ages", it is written that Yao set the time of heaven to align the seven governments, so he was the heavenly official; Shun drew twelve states to settle the people, so he was the earthly official; Shun ruled the floods to propitiate the flood victims, so he was the water official.^[1] The so-called legendary characters are nothing more than the so-called legendary characters. The so-called legendary figures, but also the people for the people for the welfare of the Qing officials of the praise, but also for the Qing officials can be governed by them a kind of expectation, they take the ordinary officials to save the people as a miraculous ability to save the people of the heavenly magician, they painted them

on the paper, invited to their homes, and calm their suffering, but they also know that the Qing officials in the long stream of history, a rare rare, the people can only put the Qing officials can be a blessing to their expectations. The people can only put the hope of the Qing officials can benefit them on a piece of paper, and did not rebel against the ruler's self-interest and incompetence. The Tian Chang Tian Guan paintings were to comfort their wounded hearts and prevent the people from going into despair; and secondly, they were to shape the majesty from top to bottom and inhibit the occurrence of reactionary riots. Although the origin and development of the paintings of the Heavenly Officials were mainly driven by the common people, because the whole social environment was under the hierarchical feudal rite system, neither the borrowing of the image of the Heavenly Officials, nor the oppression of the feudal system, nor the traditional concepts of the people were able to break the mechanism of the top-down power.

3.2. Led economic development

From the experience of more than four hundred years of historical development of Tianchang tianguan painting, Tianchang tianguan painting does play a certain role in promoting the economic development of the region, but compared to the real economy of the place, Tianchang tianguan painting more cultural economy in the market economy accounted for a very small share. Tianchang tianguan painting its production materials are very delicate, generally to cloth or rice paper as a medium. Cloth to choose hairless white cotton cloth, with the preparation of bone glue (or gelatin), alum and other boiled pulp made of brush paste, and then polished with a smooth stone. Ink should be selected for calligraphy and painting, and ground by the ink stone. The brush should be made of refined sheep hair or wolf hair. The color should be chosen from Chinese painting pigments, and the face should be colored in the order of base color, metallic color, jujube color, ultramarine blue, big red, big green, yellow, water green, green-blue, two-green, and fluorescent red. Eyebrows and eyes need to be painted in fine detail, and the beard should be lined with light black, with a fine brush, to achieve a clear root. After the painting is done around the positioning, the first water spray ironing, and then cut and mounted shaft. Enlightenment is an indispensable process in the production of Tianchang's "Tianguan Paintings". Painters choose auspicious days and good times, in a clean room, reciting incantations, with vermilion and rooster cock blood point depicting the character's eyes, known as the opening of the light. Only after the enlightenment of the "Tien Gwan Paintings" will show the spirit. Boat people's home "Tien Guan painting", every year on the 24th day of the waxing moon need to be sent back to the painter to open the light again!^[2] It can be seen that the production of Tianchang tianguan paintings is very important. It can be seen that the production of Tianchang Tianguan paintings is complicated and requires a certain degree of skill and experience. Therefore, the long production period of Tianchang Tianguan paintings determines the high price, which relatively narrows the scope of the target group and can only occupy a small market share.

As part of the national culture, we should focus on inheriting the cultural spirit contained in Tianchang Tianguan paintings and the artistic expressions that carry this spirit, rather than accepting them wholesale and ensuring the traditional processes of making and selling Tianchang Tianguan paintings. Traditional crafts should be preserved, but if there are better alternatives to contemporary technology, then the traditional skills can be narrowed down to a very small range to ensure the inheritance of skills, but also at the same time to ensure that the skills correspond to the emotional culture that it was originally required to express, and the market production of Tianchang Tianguan paintings are replaced with more advanced technology, such as: vr drawing, digital drawing, machine printing and so on. Of course, the use of more convenient production methods at the same time, but also focus on the spiritual core of the Tianchang tianguan painting, not only to be convenient and fast, but also need to be able to efficiently express the connotation. Combined with the contemporary Internet technology, to ensure that Tianchang tianguan painting high quality and high yield, in order to the excellent Chinese traditional culture widely spread, is the key to the development of traditional culture inheritance.

At the same time high-yield and high-quality Tianchang tianguan painting new industrial forms, new cultural forms, and then combined with the elements of the times, casting their favor, such as combining the hand puppet, vr, animation, comics, and other forms of tianchang tianguan paintings into contemporary young people's favorite products, in order to disseminate the excellent cultural and spiritual kernel in tianguan painting. Of course, although the carrier form of Tianchang Tianguan painting has been changed, even the expression form, but to ensure that the historical and cultural connotation carried by Tianguan painting is not lost, to ensure that the artistic characteristics of Tianguan painting is not lost, it is like a person who has changed the body, but the soul has not changed,

then the person is still the same person, but only updated in a more effective way.

3.3. Vehicle for passing on culture

Culture is a nation, the country, and even the whole of mankind where the value of existence, if a people give up their own culture, like a person to give up their own memories and souls, as if a walking corpse, only the desire to survive. Tianchang Tianguan painting not only carries the history and culture of the Tianchang region, but also the real portrayal of the people of the whole country, which has both its particularity and universality. The image of heavenly officials in human society is universal, such as: Buddhism, Taoism, God Buddha, the true God of Islam Allah, Christianity, Jesus and so on. These "heavenly officials" after centuries, thousands of years of survival of the fittest, still has a solid position in human society, must be determined by a commonality, and this commonality is part of human nature, is the fear of human beings on the powerful creatures and dependence, the two cyclic, when people can not stand it anymore, they will desire to have a kind of override their own general creatures will save themselves. When people can't stand it anymore, they long for a general creature that is above them to save them. Though they are not the originators of the open door, the paintings of the Heavenly Officials are also a kind of expectation of people who long to be relieved of their sufferings. Moreover, after the foundation of the existing legends, the paintings of the Heavenly Officials have become more realistic, ranging from Yao, Shun, and Yu at the very beginning, to Daoist and Buddhist deities, to heroes of rivers and lakes and officials serving the people and the country. These paintings are a model for ethnographic research with superb historical significance, as they record the deeds of historical figures and can be used as biographies of local people's lives.

Tianchang tianguan painting is a typical representative of Chinese intangible cultural heritage, folk art and folk culture. With these names, Tianchang Tianguan paintings benefit from their intrinsic historical and cultural meaning, as well as the artistic expressions that can express their cultural connotations. The formation and spread of Tianguan paintings and the belief in Tianguan is the result of the continuous intermingling of Taoist culture with the culture of the indigenous ethnic groups in the border areas of Anhui and Suzhou, and is the people's cultural reconstruction of the figures of the traditional gods and goddesses, and has become a kind of symbol of the regional society. In the long-term inheritance, dissemination and application, Tianchang tianguan paintings have evolved into a folk art style integrating folk beliefs, ethical indoctrination and auspicious culture, which expresses the appeal of benefiting people by honoring the gods. In addition to certain cultural symbolisms and folk functions, it has a strong local flavor visually, and it is a kind of rustic, practical and unique folk art style. The generation and inheritance of tianguan paintings in tianguan faith reflects the utilitarian psychology of "God is for my use" in folk beliefs.^[3] The generation and inheritance of tianguan paintings reflect the utilitarian mentality of "God for my use" in folk belief.

3.4. Providing historical research information

The history of the development of Tianchang Tianguan painting is also a true reflection of the history of the development of human society in a specific region, reflecting the degree of development of productive forces, the level of human creativity and understanding, the living conditions of the people, political and economic development, and other aspects of society in various periods. Nowadays, in the cultural heritage of Changtianguan painting, some remnants of feudal society are still retained, which should be analyzed and screened from the perspective of art anthropology, and the dregs should be firmly discarded. However, no matter whether it is the essence or the bad habits, every trace of breath left behind by the Tianguan paintings has stored people's cognitive changes in the process of historical development, changes in emotional attitudes, the course of scientific development, customs and beliefs and other regional social and historical and cultural contents, which not only has a unique cultural value and historical value, but also can be derived from the general historical and cultural value of China's non-legacy cultures, whether it is for the field of historical, social and human research, or for folklore, folklore, and cultural heritage, or for the field of human history. It is a good model for research in the fields of history, society and human beings, as well as in the fields of folklore, culture and art.^[4]

3.5. Expanding the international friendship circle

The image of heavenly officials in Tian Chang Tian Guan painting is similar to the image of religious beliefs around the world, and it is a virtual image beyond the general people who work for the

well-being of the people. Appropriate use of the image of heavenly officials can help to improve the sense of cultural identity of the people of other countries and enhance the friendship between countries. For example, the intangible cultural heritage project "Mongolian folk songs" jointly declared by China and Mongolia is an excellent example of national culture playing a positive role in international communication. The image of "Heavenly Officials" is spread all over the world, which is an excellent tool to help our country to build more cultural ties for foreign exchanges and cooperation, to promote the integration of world cultures, and to maintain the world's harmonious and stable development.^[4]

4. Summary

Thanks to the efforts of art anthropologists, providing us with a new research perspective, from the non-heritage culture alone one-sided theoretical study, to today's anthropology, sociology, semiotics and other disciplines of research perspectives applied to the study of non-heritage culture, providing a non-heritage culture of the national aspect of the research perspective, all aspects of cultural heritage of the non-heritage, the cocoon, little by little to dig it out, and only so that the ancestors left us intangible cultural heritage, effectively absorbed and received, plus the imprint of the times continue to pass on. Only in this way can the intangible cultural heritage left to us by our ancestors be effectively absorbed and received, coupled with the mark of the times, and continue to be handed down. In short, tian guan painting, that is, art, but also culture, in tian guan cultural events in the performance also reflects the cultural characteristics of the region, we look at tian guan painting, need to taste and analyze more hidden in which the interpretation of social, economic, cultural, and not just see it as a kind of figurative art, so that we can make our thinking from the art into the cultural track through the refracted the people of the region, the spiritual and material life of the development trend^[5]! This is what the anthropology of art is all about. This is also the true meaning of the relationship between folklore and art that the anthropology of art is trying to explore.

The anthropology of art requires us, on the one hand, to study the regional cultural context and the interrelationships between art and other social roles around the fine art style of tianguan painting; on the other hand, fine art, as a system of symbolic symbols of communication, and its own fine art language, which is both an artistic manifestation of the nature of human emotions and conveys regional cultural characteristics, requires us not to detach from the fine art work itself to study the cultural context around it^[6]. Context. The study of artistic representations of works of art is also an important part of art anthropology. By treating Tianguan paintings as living beings rather than dead objects, they have the ability to influence not only the viewers but also the creators. The traditional culture of tian guan painting influences the people immersed in the culture, who have a general commonality, love the artistic representations of tian guan painting, and revere the image of tian guan painting; the creators create tian guan painting influences the audience living in the region, and in turn, the audience as the consumers of tian guan painting, their aesthetic characteristics and cultural traditions also limit the creative style of the creators. This relationship of mutual influence and checks and balances contributes to the uniqueness of Tianchang's Tianguan paintings, while the people of Tianchang, who also live in the cultural context of traditional Chinese culture, also make Tianguan paintings have the universal commonality of Chinese cultural tradition.

Through the study of the cultural connotation of Tianchang Tianguan painting, we summarize the functions that Tianguan painting, a unique cultural phenomenon, should have and will be discovered. Inherit and promote the excellent traditional culture of China more effectively, extract the excellent cultural spirit accurately, with the help of the characteristics of today's times, innovate and create the style and development mode of Tianguan painting, and utilize the inherent cultural connotations of Tianguan painting for the benefit of more people. At the same time, I also hope that the author's immature views on the discovery and protection of traditional Chinese culture play a positive role.

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