



Chinese Traditional Painting : Re-Invention of Tradition in the Context of China's
Economic Reform

Yingfeng Li

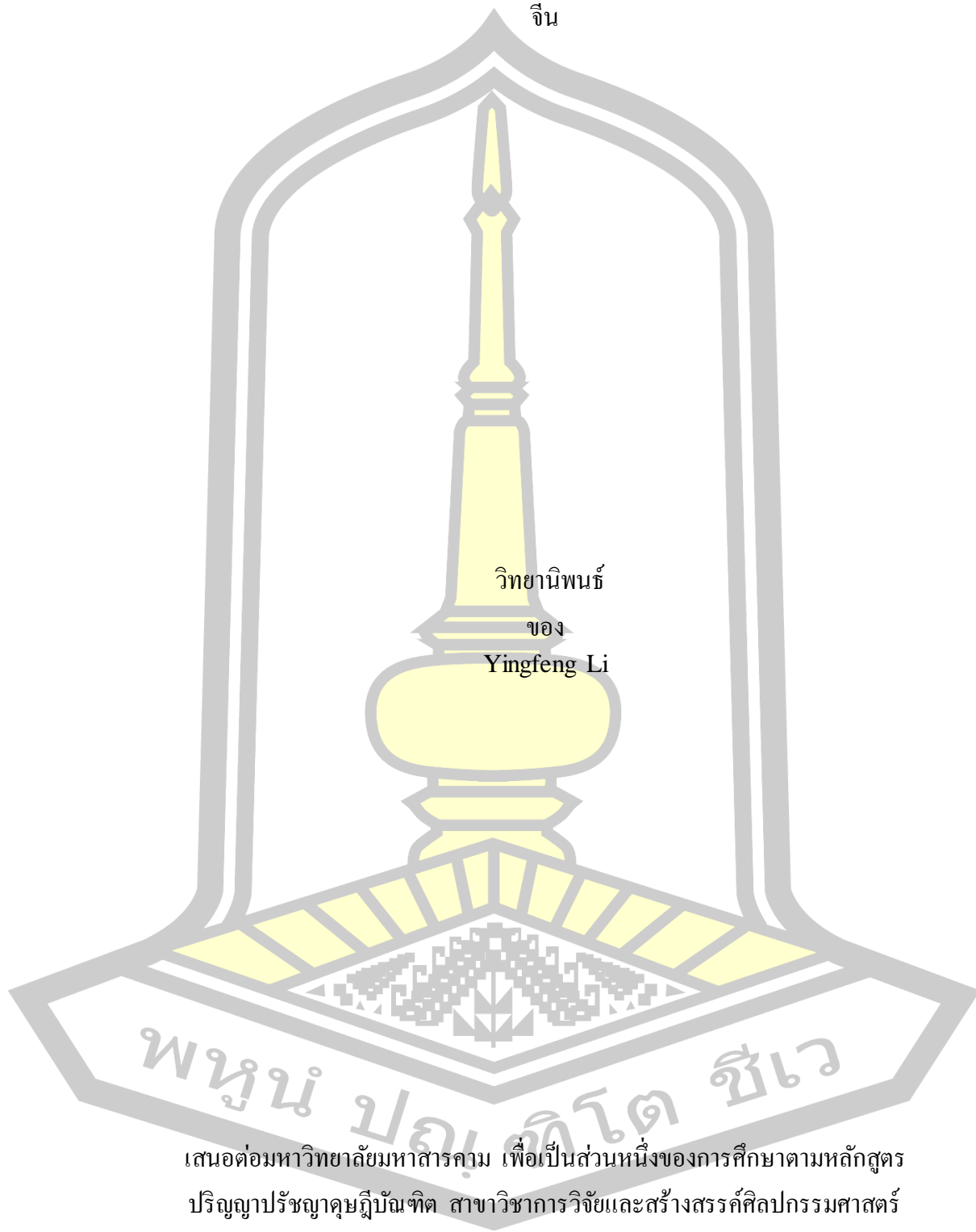
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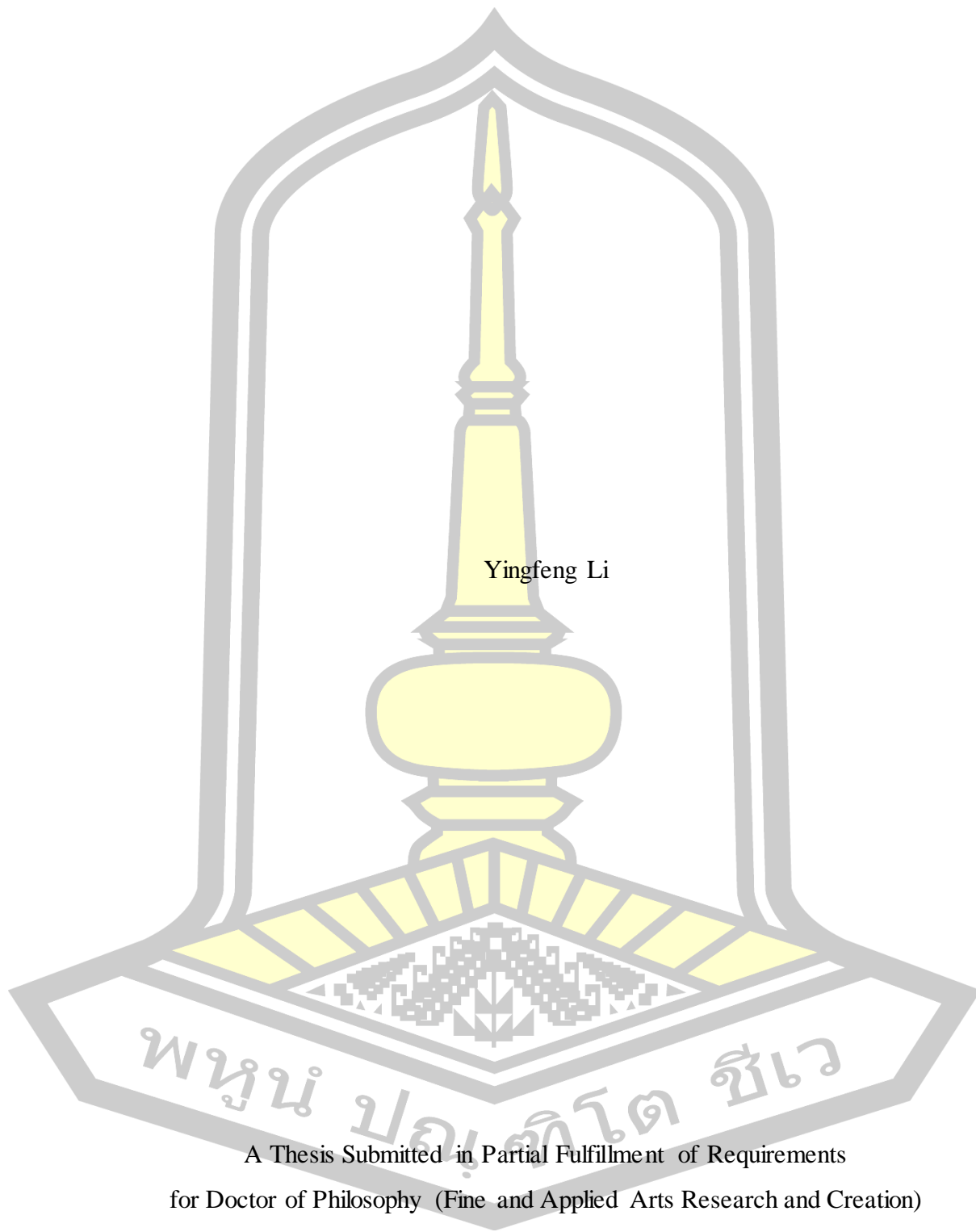
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Economic Reform



Yingfeng Li

A Thesis Submitted in Partial Fulfillment of Requirements
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ABSTRACT

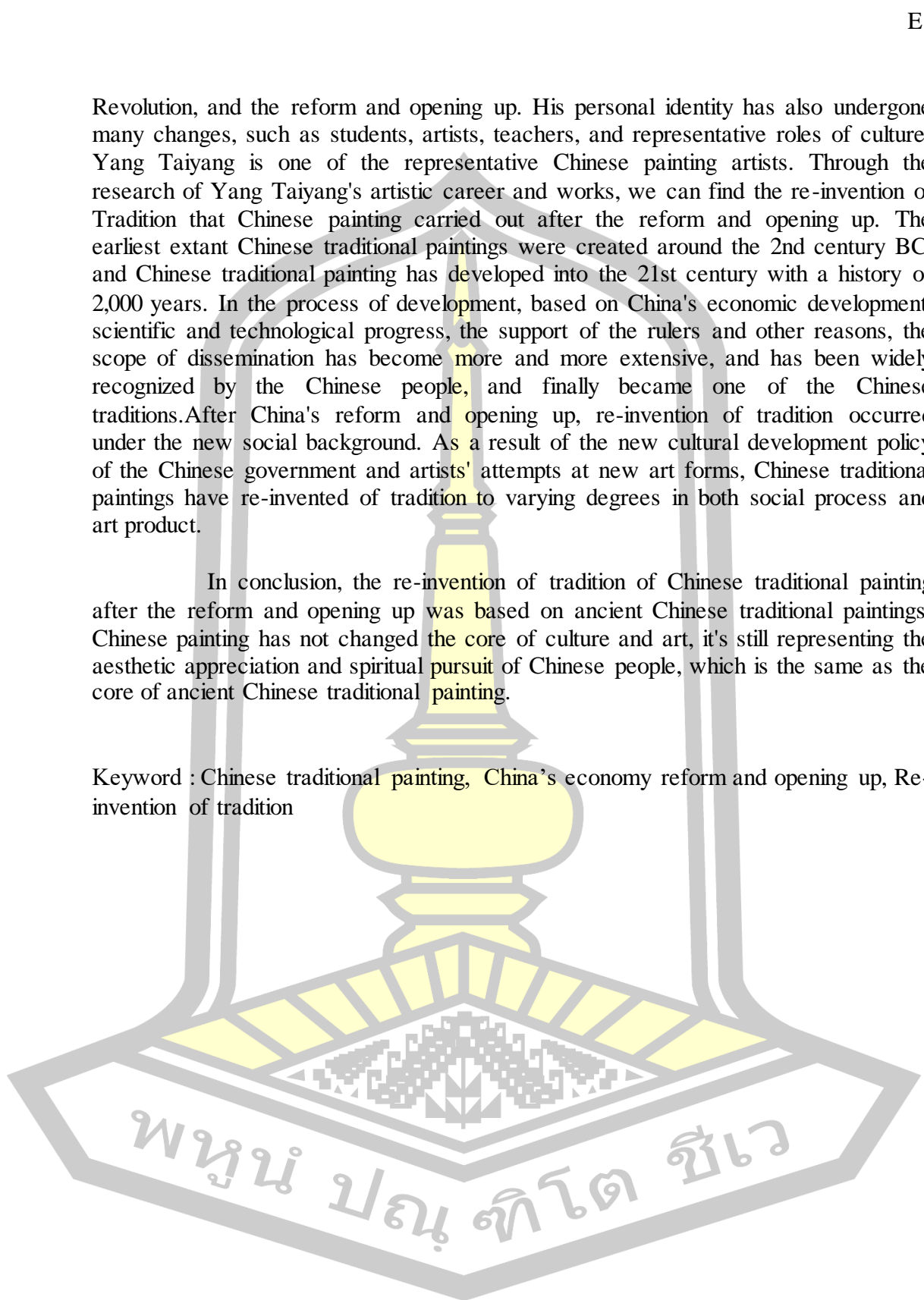
Chinese traditional painting before the 20th century was generally called ancient painting, and it formed its own system in the field of world art. The main form of creation is to paint on silk or rice paper with a brush dipped in traditional Chinese traditional painting colors and ink. In terms of content and artistic creation, Chinese traditional painting reflects the ancient Chinese people's understanding of nature, society and the politics, philosophy, religion, morality, literature and art associated with it.

After the implementation of the policy of reform and opening up, China's economic development and social structure have changed to varying degrees. With the deepening of Chinese society's opening to the outside world, western art education model, art management mode, western art form and art history have been introduced into China. At the same time, based on the development of China's economy, these reasons jointly contributed to the re-invention of Tradition of Chinese traditional painting after the reform and opening up. In this study, researchers analyzed the Re-invention of tradition of Chinese traditional painting from two aspects of social process and art product. The research objective of this research is 1.To study history of Chinese traditional painting that before context of China's economic reform (202 BC-1978AD).2. To study the re-invention of tradition of Chinese traditional painting in the context of China's economic reform (1978AD-2019AD). 3. To analyze the case study of artist Yang Taiyang a Chinses artist and Chinese traditional painting. This research takes Chinese traditional painting as the research text and analyzes the re-invention of tradition of Chinese traditional painting through the development history of Chinese traditional painting. The informants inclubs key, general, casual information. They were selected using purposive sampling method. The instruments used were basic survey, observations, interviews, focus-group discussions and documentary search. The research results are as follows:Unit of Analysis Result. This research takes the artist Yang Taiyang's art career and works as a unit of analysis. Artist Yang Taiyang was born in 1909 and died in 2009. In his artistic career, Yang Taiyang has experienced many periods of Chinese history, such as the second Sino-Japanese War, The Chinese Civil War, the founding of New China, the Cultural

Revolution, and the reform and opening up. His personal identity has also undergone many changes, such as students, artists, teachers, and representative roles of culture. Yang Taiyang is one of the representative Chinese painting artists. Through the research of Yang Taiyang's artistic career and works, we can find the re-invention of Tradition that Chinese painting carried out after the reform and opening up. The earliest extant Chinese traditional paintings were created around the 2nd century BC, and Chinese traditional painting has developed into the 21st century with a history of 2,000 years. In the process of development, based on China's economic development, scientific and technological progress, the support of the rulers and other reasons, the scope of dissemination has become more and more extensive, and has been widely recognized by the Chinese people, and finally became one of the Chinese traditions. After China's reform and opening up, re-invention of tradition occurred under the new social background. As a result of the new cultural development policy of the Chinese government and artists' attempts at new art forms, Chinese traditional paintings have re-invented of tradition to varying degrees in both social process and art product.

In conclusion, the re-invention of tradition of Chinese traditional painting after the reform and opening up was based on ancient Chinese traditional paintings. Chinese painting has not changed the core of culture and art, it's still representing the aesthetic appreciation and spiritual pursuit of Chinese people, which is the same as the core of ancient Chinese traditional painting.

Keyword : Chinese traditional painting, China's economy reform and opening up, Re-invention of tradition



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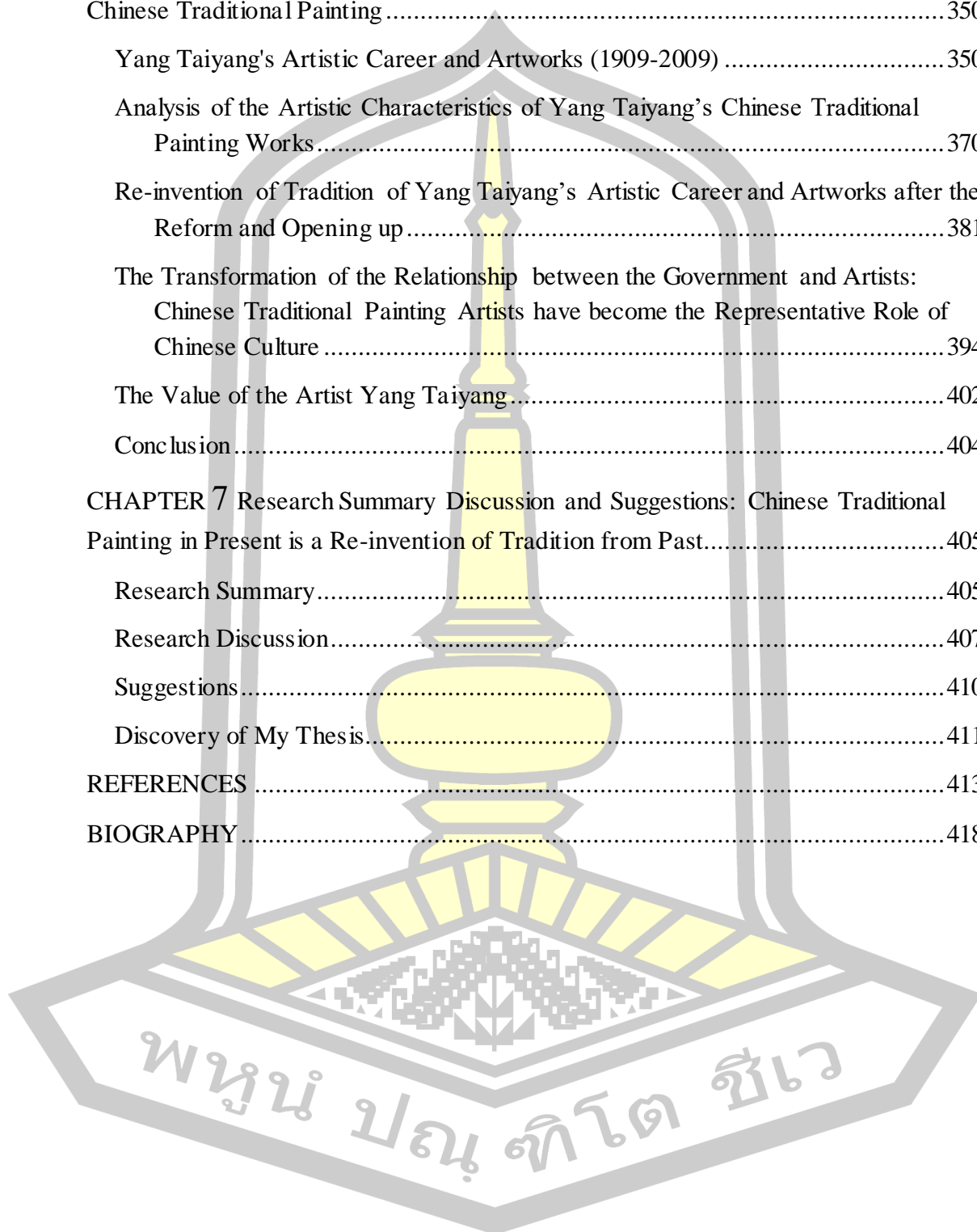
Yingfeng Li

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	F
TABLE OF CONTENTS.....	G
LIST OF FIGURES.....	J
CHAPTER 1 Introduction.....	1
Background.....	1
Research Objectives	25
Research Questions	25
Definition of Terms	26
Concept and Conceptual Framework.....	28
Research Methodology	30
Data Collection	31
Scope of Research.....	33
Literature Review	36
Benefit of Research.....	46
New Knowledge after Research.....	47
CHAPTER 2 Social Development of China	48
Predynastic Period (2224BC-256BC).....	49
Feudal Age (221BC-1840AD)	54
Modern China Period (1840 AD -1949 AD).....	106
Socialism Period before the China's Economic Reform and Opening Up (1949AD-1978AD).....	118
In the Process of China's Economic Reform and Opening Up (1978AD-Now)...	129
Conclusion.....	134

CHAPTER 3 Chinese Traditional Painting in the Period before the China's Economic Reform and Opening Up (221BC-1978AD)	136
Chinese Traditional Painting: Painting as the Communicate Tool (221BC-551AD)	137
The Stage of Beginning Chinese Traditional Painting Style: From Recording Tools to Painting Artworks (551AD -956AD)	149
The Stage of Golden Age of Chinese Traditional Painting Style: The Perfection and Rapid Development of Chinese Traditional Painting System (956AD -1909AD)	159
Modern China Stage: Invention of Tradition of Chinese Traditional Painting (1910AD -1949AD).....	188
Chinese Traditional Painting in the Process of Beginning of New China: The Politicization of Chinese Traditional Painting (1949AD -1978AD).....	193
Conclusion.....	199
CHAPTER 4 Chinese Traditional Painting in the Period of China's Reform and Opening Up (1978AD-2019AD).....	201
Early Stage of Reform and Opening up: the Revival and Reconstruction of Chinese Traditional Painting (1978-1985)	202
Invention of Tradition by Integration with Western Modernism (1985-1989).....	217
Re-Invention by Return to the Traditional Cultural (1989-1999)	228
Cultural Representative Role Based on Historical and Classic Themes Chinese Traditional Painting (2000-2009)	236
Cultural Confidence Building: The Development of Regional Chinese Traditional Painting (2010-2019).....	251
Conclusion.....	262
CHAPTER 5 Chinese Traditional Painting and Re-invention of Tradition in the Process of China's Economy Reform and Opening Up (1978AD- 2019AD).....	264
Re-invention of Tradition in the Social Process of Chinese Traditional Painting .	264
Re-invention of Tradition in the Art Product of Chinese Traditional Painting	295
The Relationship between Art Process and Art Product in the Process of Chinese Traditional Painting Re-invention.....	335
Conclusion.....	348

CHAPTER 6 Artist Yang Taiyang : Case of Life History of Artist and Artworks of Chinese Traditional Painting	350
Yang Taiyang's Artistic Career and Artworks (1909-2009)	350
Analysis of the Artistic Characteristics of Yang Taiyang's Chinese Traditional Painting Works	370
Re-invention of Tradition of Yang Taiyang's Artistic Career and Artworks after the Reform and Opening up	381
The Transformation of the Relationship between the Government and Artists: Chinese Traditional Painting Artists have become the Representative Role of Chinese Culture	394
The Value of the Artist Yang Taiyang	402
Conclusion	404
CHAPTER 7 Research Summary Discussion and Suggestions: Chinese Traditional Painting in Present is a Re-invention of Tradition from Past	405
Research Summary	405
Research Discussion	407
Suggestions	410
Discovery of My Thesis	411
REFERENCES	413
BIOGRAPHY	418



LIST OF FIGURES

	Page
Figure 1 Conceptual Research Framework	29
Figure 2 Shang Bronze	50
Figure 3 Painted Pottery Basin.....	53
Figure 4 The Region of Qin Dynasty (Yellow Part in the Figure).	56
Figure 5 Terracotta Warriors and Horses of Qin Shihuang Mausoleum.....	58
Figure 6 The Region of Early Han Dynasty (Green Part in the Figure).....	59
Figure 7 Han Words	60
Figure 8 8: To Meet with Visitors.....	62
Figure 9 Buddhist Art from the Six Dynasties Period.....	65
Figure 10 Each Country Emissary (Partial).....	67
Figure 11 The Region of Sui Dynasty (Yellow Part in the Figure).	69
Figure 12 The Region of Tang dynasty (Green Part in the Figure).	71
Figure 13 Ethnic Minority Figures in Tang Dynasty Painting	72
Figure 14 Figure 14: Spring Outing.....	74
Figure 15 Tomb Murals of Sui Dynasty.....	75
Figure 16 Figure painting of Tang Dynasty.....	75
Figure 17 The Region of Song dynasty (Yellow Part in the Figure).	77
Figure 18 A Painting that Imparts the Art of Sericulture.....	78
Figure 19 A Book Made Through Woodblock Printing	80
Figure 20 Horse.....	82
Figure 21 The Region of Yuan Dynasty (White Part in the Figure).	84
Figure 22 Yuan Dynasty Art with the Theme of Advocating Force	85
Figure 23 Yuan Dynasty Chinese Traditional Painting.....	89
Figure 24 Yuan Dynasty Chinese Traditional Painting.....	89
Figure 25 The Region of Ming Dynasty (Yellow Part in the Figure).	91
Figure 26 A Technique for Making Ceramics Introduced from Rome	97

Figure 27 The Region of Qing Dynasty (Green Part in the Figure).	99
Figure 28 Qing Dynasty Handicrafts.....	102
Figure 29 Figure 29: Qing Dynasty Painting with Characteristics of Western Painting	105
Figure 30 1909 China Street Scene.....	110
Figure 31 1910 the Chinese Minister of War Visited Britain.....	111
Figure 32 The Region of Republic of China (Yellow Part in the Figure).	112
Figure 33 Prints from the New Culture Movement.....	114
Figure 34 Map of the People's Republic of China.....	118
Figure 35 Mao Zedong Proclaimed the Founding of the People's Republic of China.	119
Figure 36 Beijing Liberation as the Main Body of Art Works.....	123
Figure 37 Prints Made During the Anti-American and Pro-Korean Period	124
Figure 38 Burning Cultural Relics during the Cultural Revolution.	125
Figure 39 Oil Paintings during the Cultural Revolution	128
Figure 40 Deng Xiaoping Announced the Emancipation of the Mind in 1978.	130
Figure 41 Performance Art in China after the Reform and Opening Up	134
Figure 42 A Chinese Painting Brush Made in the Han Dynasty.	139
Figure 43 Characters Dragon Silk Painting.	141
Figure 44 Han Dynasty Silk.	143
Figure 45 Northern Qi Proofreading Books (Part).	145
Figure 46 Rice Paper Map Unearthed in 1986.....	148
Figure 47 Palace Life.	153
Figure 48 Bamboo Created by a Chinese Painter in the Tang Dynasty.	155
Figure 49 Xiaoxiang Wonders Scroll (Part).	163
Figure 50 The Goddess of Mercy.....	166
Figure 51 Landscape Painting Made in Yuan Dynasty.	173
Figure 52 Riverside Scene at Qingming Festival (Part).	173
Figure 53 Crab.	176
Figure 54 Landscape Painting Made in Ming Dynasty.	177

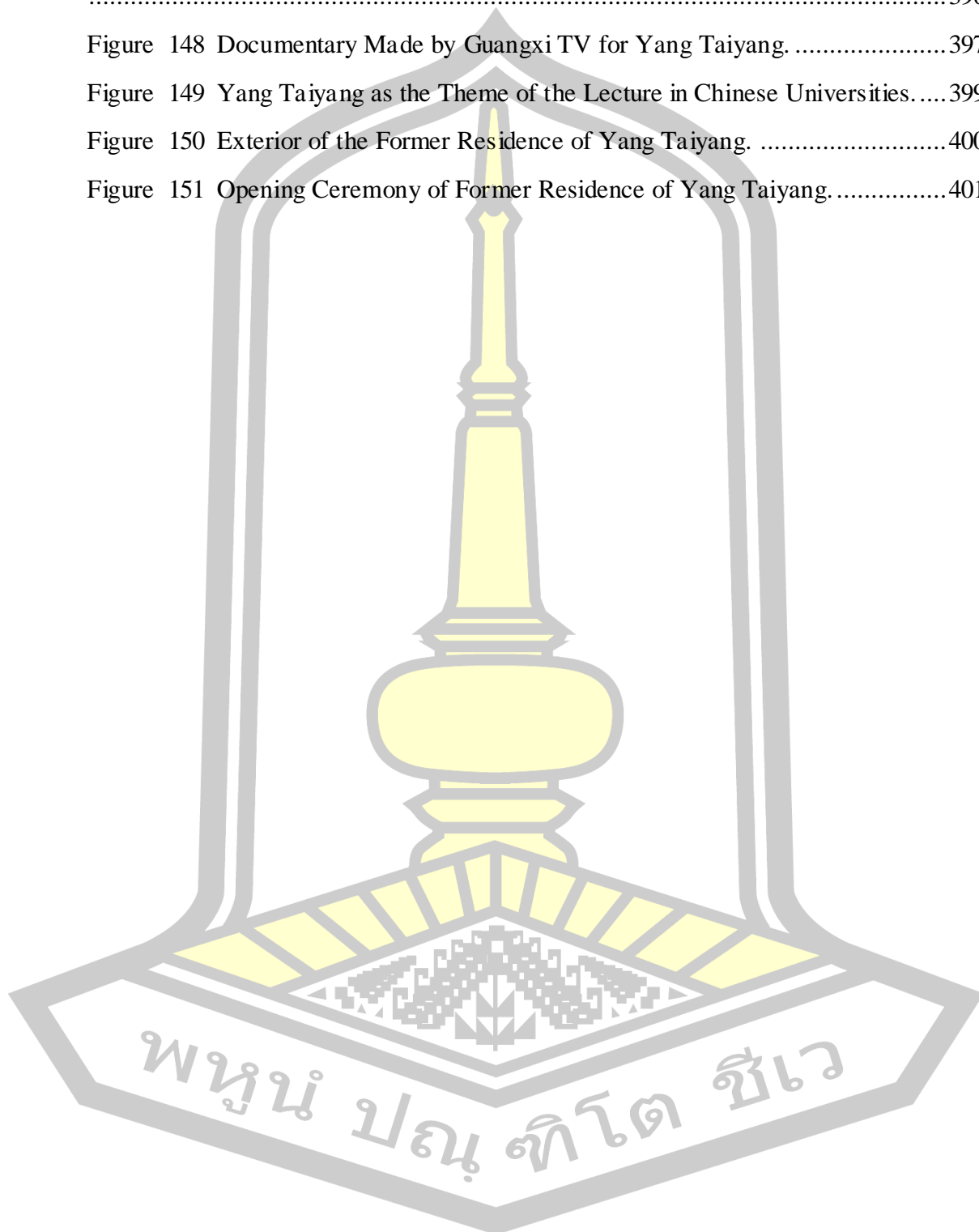
Figure 55 Itinerant Pedlar.....	180
Figure 56 Daoguang Emperor.	184
Figure 57 Lotus Made in Qing Dynasty.....	187
Figure 58 Figure Painting.	190
Figure 59 The Plum Blossom Magpie.....	191
Figure 60 Chairman Mao Traveled All Over the Country.	196
Figure 61 The Gang of Four on the Bench.	202
Figure 62 The Chinese Traditional Painting Artist is Sketching from Life.....	207
Figure 63 Set Off Firecrackers.....	210
Figure 64 Landscape Painting in 1979.	211
Figure 65 The Edge of Lijiang River.	213
Figure 66 The Sixth National Fine Arts Exhibition Figure Painting Works.	216
Figure 67 Li Xiaoshan's Views are Reproduced in The China Art Newspaper.	219
Figure 68 Village Sketch Created by Wu Guanzhong in 1989.....	223
Figure 69 Chinese Landscape Paintings Exhibited at the International Ink Painting Exhibition in 1988.....	225
Figure 70 Chinese Traditional Painting at the National Fine Arts Exhibition in 1994.	229
Figure 71 Hot Blood.	232
Figure 72 Works of Traditionalists.	233
Figure 73 Chinese Traditional Paintings in the Creation of Major National Historical Themes.....	238
Figure 74 A Chinese Traditional Painting Hangs in Terminal 3 of Beijing International Airport.....	240
Figure 75 Shanghai Jiao Tong University Presented Chinese Traditional Paintings to British Prime Minister David Cameron.	241
Figure 76 The Confucius Institute has Started Teaching Chinese Traditional Painting in Romania.	243
Figure 77 Works of Chinese Traditional Painting Once Exhibited in Times Square (Partial).....	244
Figure 78 Chinese Traditional Paintings at the Venice Biennale.	245

Figure 79 Works of Antique Chinese Traditional Painting.....	247
Figure 80 A Giant Chinese Traditional Painting from the Opening Ceremony of the 2008 Beijing Olympics.....	250
Figure 81 Chinese Traditional Painting with Chinese Characteristics.....	253
Figure 82 Chinese Traditional Paintings by the Vice President of the Chinese Artists Association.....	255
Figure 83 A Landscape Painting of an Artist by the Loess Painting School.....	258
Figure 84 Landscape Paintings by the Representative Artists of the Lijiang Painting School.....	259
Figure 85 Chinese traditional paintings on ethnic Minorities.....	260
Figure 86 Mentor - Apprentice Model of Chinese Traditional Painting Education.....	268
Figure 87 Chinese Traditional Paintings Created under the Mentor-Apprentice Mode.....	269
Figure 88 College Model of Chinese Traditional Painting Teaching.....	272
Figure 89 Graduation Exhibition of Chinese Traditional Painting in University....	273
Figure 90 Nostalgic Chinese Traditional Painting Education.....	277
Figure 91 Adult Students in a Nostalgic Chinese Traditional Painting Education Institution.....	279
Figure 92 Chinese traditional painting artists teach Chinese traditional painting at Mahasarakham University in Thailand.....	282
Figure 93 Red Gate Gallery.....	286
Figure 94 An Exhibition of Chinese Traditional Paintings at the Beijing Gallery...287	
Figure 95 Chinese Traditional Paintings are on Sale at Sotheby's.....	290
Figure 96 China's Richest Man of 2016 Shows His Collection of Chinese Traditional Paintings to the Media.....	292
Figure 97 Shenzhen before the Reform and Opening up.....	297
Figure 98 Shenzhen after the Reform and Opening up.....	297
Figure 99 Urban Landscape Paintings in the 13th National Art Exhibition in 2019.....	299
Figure 100 Tropical Rain Forest Distribution in China (Black).....	301
Figure 101 The March of Rainforest.....	303

Figure 102 Chinese Traditional Painting Artists from China's Capital Normal University Paint from Life in a Rainforest Area.....	305
Figure 103 The People and the Premier.	307
Figure 104 Figure Paintings with Ethnic Minority Themes.	308
Figure 105 Work of Youth Subject Figure Painting.....	309
Figure 106 No.3 Green is one of the Traditional Pigments in Chinese Traditional Painting.	312
Figure 107 A Common Chinese Traditional Painting Pigment on the Market at Present.....	313
Figure 108 A Late 18th Century Chinese Traditional Painting Made of Powdered Gold.	315
Figure 109 A Work of Chinese Traditional Painting Created on Gold-plated Rice Paper.....	316
Figure 110 A Collage of Chinese Traditional Paintings.	319
Figure 111 Liu Guosong's Experimental Ink Painting Works.....	323
Figure 112 New Literati Paintings by Wang Mengqi.	328
Figure 113 New Literati Paintings by Zhu Daoping.....	330
Figure 114 New Literati Paintings by Zhou Jingxin.	331
Figure 115 New Literati Paintings by Liu Ergang.	334
Figure 116 High School Classrooms in China.	337
Figure 117 Chinese Traditional Painting by an 18-Year-Old Artist in the Early 12th Century (Partial).....	339
Figure 118 Chinese Traditional Painting Works of Students from Guilin Chinese Traditional Painting Institute.....	340
Figure 119 China's Art College Entrance Examination.	342
Figure 120 Student Work of Guilin Academy of Chinese Traditional Painting.	343
Figure 121 Production Line of Chinese Traditional Painting.....	346
Figure 122 Chinese traditional paintings by Qi Baishi.	347
Figure 123 Photo of Yang Taiyang in 2006.....	351
Figure 124 A Work of Chinese Traditional Painting by Yang Taiyang in 1926.	352
Figure 125 A Work of Chinese Traditional Painting by Yang Taiyang in 1938.	355

Figure 126 A Work of Chinese Traditional Painting by Yang Taiyang in 1952.	357
Figure 127 A Work of Chinese Traditional Painting by Yang Taiyang in 1960.	359
Figure 128 A Work of Chinese Traditional Painting by Yang Taiyang during the Cultural Revolution.	361
Figure 129 A Work of Chinese Traditional Painting by Yang Taiyang in 1978.	363
Figure 130 A Work of Chinese Traditional Painting by Yang Taiyang in 1982.	364
Figure 131 A Work of Chinese Traditional Painting by Yang Taiyang in 1993.	366
Figure 132 A Work of Chinese Traditional Painting by Yang Taiyang in 2001.	367
Figure 133 A Work of Chinese Traditional Painting by Yang Taiyang in 2005.	369
Figure 134 A Work of Chinese Traditional Painting by Yang Taiyang in 1937.	371
Figure 135 Oil Painting by Yang Taiyang in 1933.....	372
Figure 136 Chinese Traditional Painting Created by Yang Taiyang in the Early Days of the Founding of New China.	375
Figure 137 Exhibition of Chinese Traditional Paintings in Shanghai during the Cultural Revolution.	377
Figure 138 A Work of Chinese Traditional Painting by Yang Taiyang during the Cultural Revolution.	378
Figure 139 Chinese Traditional Painting by Yang Taiyang after the Reform and Opening Up.....	380
Figure 140 In 2003, Yang Taiyang Participated in a Theoretical Workshop on Lijiang Painting School.	384
Figure 141 A Chinese Traditional Painting by Yang Taiyang after the Reform and Opening up.	386
Figure 142 Chinese Traditional Painting by Yang Taiyang before the Reform and Opening up.....	388
Figure 143 A Chinese Traditional Painting Created by Yang Taiyang in 1995.	389
Figure 144 Chinese Traditional Painting by Yang Taiyang after the Reform and Opening up.....	391
Figure 145 A Chinese Traditional Painting by Yang Taiyang in 1992.....	393
Figure 146 On Behalf of the Government, the President of Guangxi Autonomous Region Conferred the Title of People's Artist on Yang Taiyang.	395

Figure 147 The Work of Yang Taiyang is on Display in New York's Times Square.	396
Figure 148 Documentary Made by Guangxi TV for Yang Taiyang.	397
Figure 149 Yang Taiyang as the Theme of the Lecture in Chinese Universities.	399
Figure 150 Exterior of the Former Residence of Yang Taiyang.	400
Figure 151 Opening Ceremony of Former Residence of Yang Taiyang.	401



CHAPTER 1

Introduction

Background

Chinese traditional painting is one of the oldest continuous artistic traditions in the world. Painting in the traditional style is known today in Chinese as guóhuà, meaning "national" or "native painting", as different to western styles of art. Chinese traditional paintings, are the Han nationality traditional paintings with a long history, using characteristic Chinese brushes meant to be dipped into water, ink or color, and paint on rice paper or silk, reflecting the traditional characteristics of Chinese fine arts. (Xia Zhengnong. 2011.)

The earliest extant Chinese traditional painting was created 2000 years ago. However, in this study, the development of Chinese painting can be divided into two different periods are Chinese traditional painting before China's economic reform and Chinese traditional painting after China's economic reform.

First is Chinese traditional painting before China's economic reform.

In different periods, the relationship between Chinese traditional painting and society, and the cultural status are also different.

Existing evidence shows that the earliest use of Chinese painting brush as writing and painting tools began during the warring states period¹. The stone or tortoise shell unearthed in some parts of China shows traces of writing with Chinese painting brush, as well as inks, pigments and other tools for painting or writing. The use of brush in silk painting also appeared in this period. In this period, the name "Chinese painting" was not yet proposed. Early Chinese painting was called "silk painting" because it was painted on silk with Chinese painting brush.

Influenced by social structure and economic development, Chinese painting developed slowly from the Warring States Period to the Qin Dynasty² and Han

¹ Warring states period: Name of ancient Chinese dynasty, 475BC-221BC. (Cui Ruide. 1992.)

² Qin Dynasty: Name of ancient Chinese dynasty, 221BC- 207BC. (Cui Ruide. 1992.)

Dynasty³. The arts and handicrafts were not promoted by the rulers as the products of the elite⁴, and the weak economic foundation made it impossible for the country to develop the cultural industry. At the same time, under slavery and feudal rule, schools were monopolized by slave owners and aristocracy, and private schools did not appear until the late Warring States Period. In order to control the development trend of social thought and social culture, the ruling class in the Warring States Period declared publicly that "Schools do not have to exist, and no school will do no harm" (The Zuo commentary⁵, Eighteen Years of Zhao Gong), so as to consolidate the rule. As a result, only the elite had access to study writing and painting skills at that time. In the third century BC, the population of China was between 50 million and 60 million, among which less than one percent of the population belonged to the elite, and few of the elite were engaged in painting.

The Qin Dynasty was an important turning point in China's social structure. Although the Qin Dynasty only existed for 15 years in Chinese history, but its influence on the development of later generations of China cannot be underestimated. After Qin Dynasty finished, the following Han Dynasty further perfected the social system on the basis of the Qin Dynasty, strengthened the centralization of power, and expanded to the minority areas. From the Han Dynasty, Chinese painting gradually changed from the national painting of the Han nationality to the national painting of China. The Han Dynasty can also be regarded as the starting point for Chinese painting to become a China nation tradition.

The painting style of Chinese painting from the Warring States Period to the Qin and Han Dynasties was also influenced by the nature of the society at that time. In the early days of Chinese painting, it was only used as an expression tool to record

³ Han Dynasty: Name of ancient Chinese dynasty, 202BC- 220AD. (Cui Ruide. 1992.)

⁴ Elite: The lineage of the current royal family or the ancient aristocracy of earlier dynasties.

⁵ The Zuo Commentary: It mainly records the important political, economic, military, diplomatic and cultural events and important figures in the early 254 years of the eastern Zhou dynasty. It is a valuable document for the study of Chinese pre-Qin history as well as an excellent prose work.

the reality or meet the needs of belief. The paintings of this period were mainly for decorative and religious purposes, with a mysterious and solemn style.

Chinese painting emphasizes the use of "line" modeling features in this period has begun to reflect. For example, a representative work of this period, Silk Painting of Characters on Dragons, is similar to the traditional scroll painting in form. The subject matter of the paintings is related to the religious beliefs that emerged during the Warring States Period. The subject of the painting is a middle-aged man riding on a dragon body. The carp at the bottom of the picture symbolizes the death, and the upper part of the picture symbolizes heaven. As The rulers of the elite class, they do everything possible to hope that they can live forever. When there is no way to avoid death, they also hope that their souls can live forever with the blessing of heaven and earth. The owner of the painting hopes to use the painting to pray to the gods to help his soul become immortal after breaking away from the body.

Based on the social background of this period and the group of painting practitioners, from the perspective of pure art, there is no high artistic achievement in the works that created on this period, but it lays a good foundation for the later development of painting art. Therefore, the period from the Warring States Period to the Qin and Han Dynasties can also be called the immature period of the naive art of Chinese painting.

After the fall of the Han dynasty, China entered the Six Dynasties Period⁶. Chinese society, culture and art experienced changes in many aspects. During this period, China had three or more competing political systems, which were constantly trying to establish a stable political and social order. But for competing rulers, the legitimacy of the monarchy is Paramount. Chinese society is not allowed to have more than one king at the same time, the legitimate king can use the orthodox king identity to further expand the rule. In order to show the legitimacy of their royal status, Han or Non-Han nationalities rulers claimed to they are the legitimate inheritors of the Han Dynasty, so they tried to restore the system of the Han Dynasty and continue the art and culture of the Han Dynasty to reflect the legitimacy of their regime.

⁶ The Six Dynasties Period: Name of ancient Chinese dynasty, 222AD-589AD. (Cui Ruide. 1992.)

Chinese painting, as one of the representatives of Han Dynasty art, has been spread from the Chinese elite class down. Chinese painting in the Han Dynasty has played a role in the construction of Han identity symbol and national identity. Foreign rulers hoped to use Chinese paintings to show that they were the inheritors of Han culture and art as well as the legitimate inheritors of the Han royal family. This prompted the rulers of different forces and nations not to destroy Chinese paintings, but to collect and protect them to varying degrees.

In the early fourth century, China's Han Dynasty lost its capital, Chang'an, to the invading Huns in the north and was forced to move south. During this period, Chinese paintings were also brought to southern China by elites and began to spread to ethnic minorities in the south. This also promoted the economic development of these areas, which were originally marginal areas in the Han Dynasty, and laid the economic foundation for the development of Chinese painting in the south.

At the same time, since the Han Dynasty, China used the Silk Road to conduct trade with the western regions, which promoted the cultural exchanges among the regions on the Silk Road. This led to the introduction of Buddhist ideas into China, which were first popular among the elite at the time. Under the situation of war and political collapse, people from all walks of life used Buddhism to comfort themselves and created Chinese paintings to express their emotions. This made Buddhism extremely prosperous in China at that time. After this period, Buddhist themes appeared in the creation of Chinese paintings as one of the expressive contents of Chinese paintings.

Before the coming of the war in the Six Dynasties Period, the creation of Chinese painting was controlled by the ruling class, and its content served religious belief or to consolidate the rule, so the development of Chinese painting did not break away from the bondage at all. However, after the six dynasties, the creation of Chinese painting began to reflect the independent spirit of art, and the aesthetic appreciation of Chinese painting also rose from this period. Chinese painting began to serve religion and politics in the early stage, and gradually evolved into aesthetics, entertainment and reality recording. In aesthetics of Chinese painting, Sheikh

proposed "Six Methods" ⁷ in the fourth century, which provided a theoretical basis for the aesthetics of Chinese painting, and the aesthetic standards of this Chinese painting have been used up to now. The scope of subject matter of expression had a long-term development compared with the early stage of Chinese painting. The branch of landscape painting in Chinese painting began to appear in this period.

From the perspective of the history of the development of Chinese painting, this period is the budding of Chinese painting to the free art period, is also the period of the rapid development of creative techniques and creative themes of Chinese painting, so this stage can be called the period of Chinese painting from infancy. From the perspective of Chinese traditional culture, the ethnic minorities in the Six Dynasties Period conquered the original settlements of the Han nationality, but the art and culture of the Han nationality influenced the foreign ethnic minorities and carried out Sinicization of the minority culture. Chinese painting was preserved and developed during the war and was recognized by rulers of different nationalities, which further strengthened the position of Chinese painting as one of the Chinese traditions.

The Sui and Tang Dynasties were the peak of the early development of ancient Chinese society and traditional Chinese culture. Based on the relative social stability and good economic development in the Sui and Tang dynasties, Chinese painting began to enter the golden period of development history.

In Chinese history, the Sui Dynasty ⁸ ended three centuries of war and completed the reunification of China. The dominion of China returned to the Han nationality. But the Sui Dynasty was short-lived, lasting only 37 years before it was replaced by the Tang Dynasty⁹. However, the second and last emperor of the Sui

⁷ Sheikh Six Methods: It is the standard and important aesthetic principle of ancient Chinese fine arts. Engender a sense of movement through spirit consonance, use the brush with bone method, responding to things depict their forms, according to kind describe appearances, dividing and planning, positioning and arranging, transmitting and conveying earlier models through copying and transcribing.

⁸ Sui Dynasty: Name of ancient Chinese dynasty. 581AD-618AD. (Cui Ruide. 1992.)

⁹ Tang Dynasty: Name of ancient Chinese dynasty. 618AD-907AD. (Cui Ruide. 1992.)

Dynasty, emperor Yang Guang, was very fond of Chinese painting. He set up a palace for collecting Chinese painting in the imperial palace and invited painters from all over China to exchange Chinese painting skills. This promoted the mutual influence of painting styles in the south and the north of China and the mutual exchange of artistic experience, which enabled Chinese painting to achieve further development during its short reign.

After the brief collapse of the Sui Dynasty, the rulers of the Tang Dynasty, on the basis of national unity, formulated corresponding cultural policies and actively advocated the use of Chinese painting as a propaganda tool to consolidate their rule, hoping to re-establish China's cultural advantages through the dissemination of Chinese painting. This was particularly true in the 7th century, when the second emperor of the Tang Dynasty, emperor Tang Taizong, issued a decree in 643 requiring that portraits of prominent officials be painted on Chinese paintings and hung in the imperial palace as an encouragement. It also requires that the artistic creation of Chinese painting should play an educational role and help people form a correct moral concept. This requirement negates the view that painting is merely a matter of pleasure and pleasure, and plays an important role in promoting the expansion of painting subject areas and the development of value functions. Under the influence of this policy, tang dynasty painters created a large number of Chinese painting works that praised the national prosperity and political unity.

This series of policies and corresponding phenomena laid the foundation for Chinese painting to become a tradition. At the level of rulers and elites, Chinese painting has been irreplaceable. However, in the Tang Dynasty, although the power of the elite was reduced and the "imperial examination"¹⁰ system was set up, the common people still lacked the way to rise the social class, and the inequality between social classes was not effectively alleviated. Because the elite living conditions are better, their children's cultural accomplishment is also higher, so this period of Chinese painting creators are still dominated by the elite. Although there were a few secular works in Chinese painting works of this period, due to the social

¹⁰ Imperial Examination: It was the system of selecting officials by examination in ancient China.

structure, the creation of Chinese painting was mostly concentrated in royal families or official groups, and did not spread widely among the people.

From the beginning of the 10th century to the end of the 13th century is called the Song Dynasty¹¹ in Chinese history. This period had a profound impact on the social structure. The politics, culture and elite art of the Song Dynasty were no longer monopolized and dominated by the hereditary aristocracy. Educated civil officials in the Song Dynasty could also have the power to rule, which promoted the spread of culture and art among the people more widely. Residents of non-aristocratic descent sought to transform their social base by taking the initiative to study culture and the arts, striving to become a member of the civil service.

The development of economy also promotes the spread of culture and the development of art. By the late Song Dynasty, China's population had reached 100 million, and urbanization was taking shape. Due to the economic boom, Chinese paintings had new places to display, and pubs and teahouses became public places to display Chinese paintings. This led to a huge increase in the audience for Chinese painting, which was no longer limited to the spread among the elite. It became an art form that ordinary people could enjoy at will, which laid a mass foundation for Chinese painting to become a Chinese tradition. (Robert L. Thorp, Richard Ellis Vinograd. 2012.)

Especially in the early 12th century, the new emperor, Song Huizong, was criticized for being lazy about government and indulging in art. During his reign, the political situation of the Song Dynasty plummeted, and many peasant uprisings broke out throughout China. However, he made great contributions to art. Song Huizong was obsessed with art and used the royal authority to promote the development of art, making the pursuit of art and cultural standards occupy a more central position. In terms of the development of Chinese painting, due to the promotion of the royal family, Chinese paintings were used to record the drawings of commerce, craft and manufacturing in this period. Some of them were classified as one of the types of Chinese painting -- "Jie Hua". Some works of this type of Chinese painting are used

¹¹ Song Dynasty: Name of ancient Chinese dynasty, 960AD-1279AD. (Cui Ruide. 1992.)

to disseminate technical knowledge, which is the public welfare behavior of the official or elite class. Although in the later period of the development of Chinese painting, "Jie Hua" was no longer sought after among Chinese painting artists due to its lack of artistry and serious artisan atmosphere. But in the Song Dynasty, its rising practical value prompted the application of Chinese painting more widely and spread more quickly.

Beginning in the 13th century, after the fall of the Song Dynasty, the Han nationality once again lost control of China. The Mongols wiped out the Southern Song in 1279, and from then until the middle of the 14th century, China became part of the vast Mongol empire. Due to the extreme nationalism of the ruling class of the state, the Han nationality people were divided into three classes¹² by the rulers. In social life, they were discriminated against because of their Han nationality identity and restricted by the strict political system. Some Han nationality officials left over from the Song Dynasty left the central government and went to the mountains.

At this stage, the contribution of folk Chinese painting artists to the inheritance and development of Chinese painting was far greater than that of the official group of Chinese painting artists. On the one hand, the rulers of the Yuan dynasty provided scattered financial support for Chinese paintings, which made it difficult to trace the political functions of Chinese paintings in the Yuan dynasty. On the other hand, the Mongol rule interrupted the official training system of Chinese painting artists in the Song dynasty, and some Chinese painting creators returned to the unofficial creation environment. This prompted the folk Chinese painting artists to have a strong sense of social group identity, because they are generally retired former government officials or the rich class of the Han nationality who have no support

¹² Three classes: The "four-class system" was established in the Yuan Dynasty. Secondly, according to the time sequence of the nationalities in the conquered areas, they are divided into three levels: Semu people, Han people and Nan people. And the political treatment of 4 class person has distinction somewhat, in the respect such as office-holding, imperial examination, criminal law, all have different treatment.

from the government. The common identity of the Han nationality has become the link between them.

In this context, Chinese painting has become the expression of social identity, and the exchange of Chinese paintings among artist groups is considered as a kind of social recognition. These Chinese paintings are often used for the gathering of the cultural class or the mutual gifts when friends leave, so the Chinese paintings of this period became the carrier of social ties and widely spread. This tradition of giving paintings and calligraphy continues to this day. In modern China, Chinese paintings also appear in social occasions such as entertainment, banquets and meetings, and are presented to participants as free gifts. This continuing tradition is not very different from the symbolic meaning of Chinese paintings in the Yuan dynasty. They both symbolized recognition of each other's identity and the use of Chinese paintings to strengthen social bonds.

In the mid-14th century, the Yuan Dynasty was overthrown by a peasant uprising that broke out in China. Starting from 1368, China entered the Ming Dynasty¹³. The Ming and Qing dynasties were the last two dynasties in China's feudal society. In terms of social structure, the two dynasties had a lot in common and coherence in politics, economy and culture.

An important feature of Chinese painting in the Ming dynasty is that the propaganda function of politics and education of Chinese painting has been rebuilt. The royal family in the Ming Dynasty is committed to using Chinese painting to display or publicize the value and interest of the ruling class. The court painter system was restored in the Ming Dynasty, and many Chinese painting artists served in the court. These artists were given specific posts and guaranteed a livelihood by the state. Ming Dynasty court painting from the content and style can be seen fine style, meaning auspicious and other characteristics of the royal art.

There was also a group of professional painters in the Ming Dynasty who were unwilling or unable to serve the royal family. Their works are more secular in content, so as to better meet the needs of grassroots society and the people. Some of

¹³ Ming Dynasty: Name of ancient Chinese dynasty, 1368AD-1644AD. (Cui Ruide. 1992.)

these folk painters spontaneously formed groups of painters and even established painting schools, hoping that their influence could compete with that of court painters. This phenomenon of painters forming a group and forming a school of painting continues to this day. However, different from the early Chinese painting school, the current Chinese painting school is not only formed spontaneously by the painters, but also partly supported by the Chinese government, making them one of the institutions to promote traditional Chinese culture.

At the same time, "Chinese painting" this name also began to appear in the document records from the Ming Dynasty, and still in use today. Although "Chinese painting" has been developed in China for thousands of years as an objective type of painting, it was not formally called Chinese painting before the Ming Dynasty, but simply called painting. Since the Ming Dynasty, due to the introduction of western painting, and western painting and Chinese painting in the aesthetic characteristics, painting techniques are obviously different, so in order to distinguish the different painting has the name of Chinese painting. According to Gu Qiyuan's¹⁴ works in Ming dynasty, the title of Chinese painting was proposed by western missionary Matteo Ricci¹⁵ when he stated the difference between Chinese painting and western painting. In order to distinguish the types of paintings, Matteo Ricci referred to the paintings with traditional Chinese styles and techniques as Chinese paintings and the western paintings such as oil paintings as western paintings.

In the 1640s, China entered the Qing Dynasty¹⁶, the last dynasty under feudal rule. During this period, all aspects of Chinese society reached their peak under the original system framework, with the most reforms, the strongest national strength, social stability, rapid economic development, rapid population growth and vast territory. The multi-ethnic state was consolidated, and the Qing rulers unified Mongolia, including Xinjiang and Tibet. The territory of modern China was finally

¹⁴ Gu Qiyuan: 1565 ~ 1628, Chinese Yingtianfu Jiangning (now Nanjing), Ming dynasty official, calligrapher.

¹⁵ Matteo Ricci: October 6, 1552 -- May 11, 1610, Italian Jesuit missionary and scholar.

¹⁶ Qing Dynasty: Name of the ancient Chinese dynasty, 1616-1912. (Cui Ruide. 1992.)

determined and the integrity of China's territorial sovereignty was actively safeguarded. But feudal autocracy also reached its peak. In the middle and late Qing dynasty, due to political rigidity, cultural autocracy, seclusion, ideological confinement, scientific and technological stagnation and other factors, China gradually lagged behind the west.

The development of Chinese painting in the Qing Dynasty maintains the continuity of the development of Chinese painting in the Ming Dynasty. The development of Chinese painting to the Qing Dynasty has been close to the history of 2000 years, Chinese painting in the theme, style, categories and other aspects have been very perfect. The complete painting system of Chinese painting was formed in the Qing dynasty, and Chinese painting has been recognized by many ethnic groups and widely spread in China. This made it difficult for Chinese painters in the Qing Dynasty to make breakthrough innovations before the transformation of aesthetic consciousness and social functions of Chinese paintings. The Chinese painting creators in the Qing Dynasty could only inherit and continue the creative thinking of the predecessors in the traditional limitations.

From the perspective of culture, China's vast land has a stable cultural tradition, and the change of rulers has never completely changed China's cultural characteristics. The Qing Dynasty was ruled by ethnic minorities, but it also failed to change Chinese traditions. At the beginning of the Qing Dynasty, the rulers discriminated against the artistic traditions and living habits of the Han people and aroused strong resistance because of the national policies with discrimination. This made the Qing rulers realize that only by recognizing the traditional culture and art of the Han people and recognizing them as the representatives of traditional Chinese culture could they establish a stable rule over China.

All these reasons prompted the Qing Dynasty Chinese painting to continue the development of the Ming Dynasty, and at the same time as a more solid position of Chinese tradition. By the end of the Qing Dynasty, feudal rule was close to collapse, and the Opium War forced China's door open. As western culture and art have gradually poured into China, Chinese culture has entered a period of transition and transition between ancient and modern times, and Chinese painting as a traditional has only begun to face challenges.

The period from the 18th century to the early 20th century was the most turbulent in China. In 1912, the feudal rule was completely destroyed and the republic of China was established. However, the development of Chinese painting in the 20th century has not been stable and sustained due to the establishment of the republic of China, but driven by a variety of pressures and different forces has become more complex. One of the manifestations is the politicization of Chinese painting, which often becomes a tool of war and class struggle in the turbulent social environment. Chinese painting in the period of the republic of China has shown an obvious tendency of politicization. After the founding of the People's Republic of China, the policy on Chinese painting was more radical. On the other hand, as a cultural tradition of Chinese painting and foreign art style produced a fierce collision.

After 1949, in the early days of the founding of the People's Republic of China, the policy required that Chinese painting, as one of the traditional cultures, should be transformed to better serve the people, and other kinds of art should play an active political role. This policy was even more extreme when it was implemented. It was believed that Chinese painting must be eliminated, and only western painting could be worldwide and worthy of development. Under the influence of this policy, the development of Chinese painting was greatly restricted, and this stage was also considered as the traditional fracture stage of Chinese painting. However, under the pressure of the policy, some Chinese painting artists still adhere to the tradition, thinking that Chinese painting can find the integration point with western painting, so as to extend the life of Chinese painting.

Finally, in against the call to destroy the tradition, in June 1956 the Chinese government proposed the establishment of the Beijing Chinese academy of painting, the Beijing Chinese academy of painting aims to "inherit the fine tradition of Chinese classical (including folk) painting art, and make it further develop and improve. The specific tasks of the academy are to flourish the creation of Chinese painting, to train specialized talents in Chinese painting, to discuss the theory of Chinese painting, and to be responsible for the promotion and guidance of foreign painting creation in the academy. As a result, Chinese painting as one of the traditional cultures has been preserved, but in China's economic reform and opening up has not been well developed. (Ye Gongzhuo. 1957.)

After the founding of People's Republic of China, the Cultural Revolution, which lasted for ten years from May 1966 to September 1976, was regarded as the darkest period in the history of Chinese painting. After the beginning of the Cultural Revolution, the propaganda department, the ministry of culture and various art organizations of the Chinese government were paralyzed one after another. Founded in 1957, Beijing Chinese painting academy was renamed Beijing industrial, agricultural and military painting academy. Chinese painting is called a vestige of feudal art, and painters who advocated inheriting the tradition of Chinese painting were criticized for opposing the Cultural Revolution. In the decade of the Cultural Revolution, Chinese painting suffered a disaster, Chinese painting almost faded out of Chinese painting. This state of complete negation of Chinese painting continued until the eve of China's economic reform and opening-up in 1976 and the end of the Cultural Revolution.

The development history of Chinese painting before China's economic reform and opening up can also be regarded as the process history of Chinese painting becoming Chinese tradition. At the beginning of its birth, Chinese painting was a national painting of the Han nationality. However, in the change of dynasties several times in Chinese history, the position of Chinese painting as a Chinese tradition has not changed since Han Dynasty when Chinese painting began to spread to ethnic minorities.

In the process of the minority forces invading China and eventually occupying China and developing China into a multi-ethnic country. Chinese painting was not destroyed because of the invasion of foreign culture, but because its internal national identity, identity and other factors forced foreign rulers to take the initiative to learn and use Chinese painting, in order to achieve the purpose of maintaining the rule. This was especially evident in the Six Dynasties period, when Chinese painting became a status symbol for ethnic minorities in northern China to learn from after they invaded China. After the Han nationality retook the sovereignty of China, the importance of Chinese painting was valued by the rulers of all dynasties and dynasties, and it was widely accepted by the Chinese people from top to bottom and finally became a tradition.

After the founding of the People's Republic of China, in the context of

advocating "total westernization", Chinese painting, as a prominent representative of traditional culture, was faced with the discussion of being completely abandoned. Especially during the Cultural Revolution, it was deemed that feudal culture should not be continued. However, in the development process of Chinese painting in nearly 2000 years, as a part of Chinese traditional culture, its symbolic significance has been deeply rooted in the hearts of the people. Therefore, after the end of the Cultural Revolution, the identity of Chinese paintings was once again recognized by the Chinese national government as an important part of traditional culture, which should be protected, inherited and invented rather than destroyed.

For presently, Chinese traditional painting after China's economic reform.

The concept of China's economic reform and opening up was put forward and established by Deng Xiaoping¹⁷, one of the leaders of the People's Republic of China. This decision changed the situation of mainland China's economy gradually closed to the outside world for nearly 30 years after 1949, and made the economy of the People's Republic of China develop rapidly. China's GDP has grown from 1% of the world economy to 15% now, making it the world's second-largest economy after the United States at 21%. From 1978, when reform and opening-up began, to 2018, per capita GDP increased from \$225 to \$9,700.

China's economic reform and opening up began in December 1978 at the third plenary session of the eleventh central committee. But before the implementation of economic policies, China had gradually begun to emancipate its mind and culture, which had something to do with the end of the cultural revolution in October 1976. After 1976, the change of national policy eased the political pressure from the top to the bottom, and the creation of Chinese painting that was suppressed and confined began to break away from the shackles gradually. This is seen as the

¹⁷ Deng Xiaoping: Deng Xiaoping (August 22, 1904 -- February 19, 1997), formerly known as Deng Xiansheng, served in many important leadership positions of the communist party of China and the Chinese army. The policy concepts of "reform and opening up" and "one country, two systems" changed China in the late 20th century and influenced the world. So in 1978 and 1985, he was twice time's man of the year. (Fu Gaoyi. 2013.)

beginning and the country's "second liberation"¹⁸.

"In October 1976, we crushed the victory of the Jiangqing counter-revolutionary group, saved the party and the revolution from the crisis, and ushered our country into a new period of historical development." (Deng Xiaoping, Hu Yaobang. 1982.)

Both socially and economically, China's economic reform and opening up is a period of social restructuring and opening up to the west. One may think that the massive introduction of contemporary western concepts and technologies will lead to the cultural hegemony of the west in China, but it is surprising that the frequent contact between China and the outside world after the economic reform and opening up has brought the characteristics of China: the obvious diversification and the huge transformation of the traditional Chinese painting.

Under the influence of China's cultural policy, the re-invention of Chinese painting after China's economic reform and opening up can be broadly divided into four stages: "Reflection enlightenment stage of the re-invention of Chinese painting (1978-1984)", "Introduction and impact of western painting methods", "Traditional adjustment and regression", and "self-consciousness and construction (2000-present)".

Although China's cultural policy has been gradually lifted since 1976, as a traditional art form, Chinese painting, like social thought, cannot independently obtain freedom and liberation. The creators of Chinese painting have been accustomed to taking the order of the ruler as the creative criterion. Therefore, before China's economic reform and opening up in 1978, the creation of Chinese painting was not completely free from constraints. The development of Chinese painting from 1976 to 1978 before the Third plenary session of the eleventh central committee of the

¹⁸ Second liberation: First liberation is considered to be "5.4 movement" in 1919, the May 4th movement affects directly the birth and development of the communist party of China, the communist party of China party history generally defines it as "anti-imperialist and anti-feudal patriotic movement and movement as the old democratic revolution and the new democratic revolution of watershed.

communist party of China entered a short transition period of ideological liberation can also be called the "post-cultural revolution period". The creation of Chinese painting in the "post-cultural revolution period" did not reflect the autonomy of art and was still controlled by political factors. Therefore, the re-invention of Chinese painting tradition in the new period is believed to start after 1978.

1) Reflection enlightenment stage of the re-invention of Chinese painting (1978-1984)

In December 1978, the Third plenary session of the thirteenth central committee of the communist party of China was held. Based on the ideological and policy changes in this conference, the re-invention of Chinese painting in the new era has a new direction. At the meeting, the party stopped using the political line of "class struggle as the principle" and set out the guidelines of "emancipating the mind, using the mind, seeking truth from facts, and always looking forward in unity. "The focus of the CPC's work was changed to socialist modernization. The establishment of these national policies marks that China's social, political, economic and cultural development has entered a new period. It also reversed the situation that Chinese painting had to serve national politics completely, and Chinese painting and the Chinese social structure associated with it had the possibility of revival and re-invention.

At the same time, the definition of tradition by government and society changed in 1978. After 1978, the Chinese government no longer divided the concept of tradition into "the tradition of the people" and "the tradition of the ruling class". This marks Chinese painting as one of the traditions return to the Chinese traditional line, is the tradition of all the Chinese people and not because of political factors have class distinction.

Under the influence of the national cultural policy, in March 1979, the Chinese artists association resumed its work, which marked that the destruction of art institutions during the "cultural revolution" began to be restored, and the management policies for art institutions in the new era were gradually relaxed. In October of the same year, after the implementation of the reform and opening-up policy, China issued the first national policy on the direction of art development. At the fourth congress of Chinese literary and art workers, Deng Xiaoping, on behalf of the

communist party of China and the Chinese government, emphasized the development direction of art, the relationship between art and the Chinese people, and more importantly, proposed that art cannot be completely subordinated to class and politics.

"The party's leadership in literary and artistic work does not give orders or require that literature and art be subordinate to temporary, specific and direct political tasks, but, in accordance with the characteristics and laws of the development of literature and art, helps literary and artistic work and conditions for its continuous prosperity....What to write and how to write can only be explored and gradually solved by artists in art time. In this regard, do not interfere."

The promulgation of the national artistic creation policy in the new period marks the liberation of artistic re-invention. Soon after the new policy was issued, Wu Guanzhong, an artist under the leadership of the Chinese artists association, declared publicly that "if artistic creation first adheres to political standards rather than artistic standards, then there is no artistic standard". Since the founding of the new China, political issues of fine arts, including Chinese paintings, have been off-limits to discussion. Wu Guanzhong's opinion broke this restricted area and promoted the awakening of the subject consciousness of Chinese painting artists, thus triggering the discussion of "artistic standards" among Chinese painting artists, and the "self-expression" in Chinese painting began to revive.

In this process of re-invention, some Chinese painting creators began to have artistic democracy, the law of creation, Chinese painting personality, Chinese painting art form and other issues of discussion. Through debate, the re-invention of tradition of Chinese painting began in Chinese painting paper, ink and other materials, as well as techniques in Chinese painting works level. In the group of traditional Chinese painting creators, although compared with the group of Chinese painting reinvented artists, they are more conservative, but the study on the form of Chinese painting, picture composition and layout are freer than before.

In the early 1980s, the discussion on the "self-expression" and "artistic standards" of Chinese painting did not involve the deeper issues of cultural positioning and national identity of Chinese painting. The re-invention of Chinese painting was limited to the attempt of materials and techniques, but this period laid the ideological foundation for the further re-invention of Chinese painting after the reform and opening up. At the same time, China's cultural policy is more relaxed than before. This stage can still be regarded as the enlightenment and reflection stage after Chinese painting entered China's economic reform and opening up. It was also the first stage after the re-invention process of Chinese painting entered China's economic reform and opening up.

2) Introduction and impact of western painting methods (1985-1989)

With the progress of reform and opening up and the further re-invention of Chinese painting, the problem of Chinese painting has changed from how to deal with the relationship between politics and art to how to accept western modern art and adhere to the tradition of Chinese painting. This led to the re-invention of traditional Chinese painting in the second stage after China's economic reform and opening up.

Around 1985, under the background of China's economic reform and opening up, western art forms began to flood into the Chinese art circle. The spread of western modernist art in the Chinese art circle promoted the western painting forms and artistic materials to become the popular fashion in the art circle at that time. Traditional artists, including Chinese painting artists, also have a strong interest in the emerging western art forms and try to integrate them with Chinese painting. At the same time, artists' creative impulses were at an all-time high during the 1980s, when China's loose cultural policies encouraged artists to make new artistic explorations. In the end, the rapid influx of western art forms had an impact on the traditional art represented by Chinese painting. Whether Chinese traditional art should be completely westernized has become a new controversy. The debate with Chinese traditional art as the core was called "85 art trend of thought" by the Chinese art circle.

In "85 art trend of thought", "anti-traditionalism" and "overall westernization" dominate. The two different schools argue that the key point is whether the tradition of Chinese painting is worth continuing. Li Xiaoshan, a

representative of "anti-traditionalists", believes that the development of Chinese painting has come to an end, and the development of fine arts needs artists who can make contributions to times instead of inheriting the tradition. The idea of "total westernization" is to transform Chinese tradition through total westernization. Supporters of the "total westernization theory" believe that Chinese painting is limited and oil painting is universal. Only when western art forms are fully accepted can Chinese art continue to develop. (Li Xiaoshan. 1985.)

Two extreme theories criticized Chinese painting to different degrees. The supporters of extreme theories wanted to abandon the tradition of Chinese painting completely in this period. However, the traditional core of Chinese painting is deep-rooted. Artists who adhere to the traditional Chinese painting hold that Chinese painting is part of the traditional Chinese system rooted in Chinese society and culture, and there is no sign of breakdown, disintegration, self-denial and other decline. So "Chinese painting crisis theory" is not exist. (Pan Gongkai. 1985.)

Of course, the development and re-invention of Chinese painting did not end in the 1980s, but the discussion of Chinese painting in this period aroused the anxiety of Chinese painting artists about the fate of Chinese painting and their desire to re-invent Chinese painting. Finally, with the influx of western culture, Chinese painting artists urgently needed to find a new direction for the invention of Chinese painting. In the mid-1980s, Chinese painting integrated western modern art on the basis of tradition and invented a new art form "experimental ink painting". Under the influence of western centralism, "experimental ink painting" imitates the way that western paintings are named with materials, with the intention to develop into a more international art form. "Experimental ink painting" USES the ink and wash materials of traditional Chinese painting, but in the creation of modern western art concepts, ways of expression, the invention and the traditional Chinese painting completely different artistic effect.

In a short period of four years from 1985 to 1989, Chinese painting was impacted by nearly 100 years of western modern art as well as postmodern art style and art concept. However, the reason why western art forms can form an impact on traditional Chinese painting in a short period of time is to allusion to the great changes of Chinese social structure after China's economic reform and opening up.

After China's economic reform and opening up, the Chinese people have just begun to try to get rid of the dogmatic ideas under the state ideology. "Development" is the first priority, but the concept of "development" destroys part of the inherent concept of the Chinese people, resulting in the traditional Chinese painting is considered to be unable to continue to develop, only accept western art can develop Chinese art.

But from the 1990s, Chinese painting began to adjust how to re-invent on the basis of tradition, and Chinese painting was the return of traditional Chinese cultural identity.

3) Traditional adjustment and regression (1990-1999)

Deng Xiaoping's southern tour speech in 1992 marked the beginning of a new stage of China's economic reform and opening-up. China's GDP grew by an average of 9% in the 1990s. In 1997, due to the impact of the financial crisis in Southeast Asia, the level of economic growth in the world declined, but China ushered in a new round of rapid economic growth in this period. The economic development achieved after China's economic reform and opening up is regarded as the DE facto "rise of China".

On the basis of economic development, with the improvement of comprehensive national strength and international status, China further joins the trend of globalization. The process of globalization makes the world tend to be consistent. The integration of economy, the rapid progress of information technology, the development of new communication media and the industrialization and commercialization of culture all promote the convergence of lifestyles, values and aesthetic tastes. At the same time, the identity crisis of cultural identity was highlighted, the root-seeking consciousness and local self-determination began to wake up, the rejection and resistance to convergence were also strengthened, and the conflict between cultures and even civilizations began to become a reality.

These factors make the autonomy of Chinese traditional culture begin to be valued, how to deal with the relationship between globalization and regional culture has become a new problem further reflected. The debate about cultural identity is starting to enter the realm of Chinese painters.

Therefore, the return of Chinese painting to tradition is one of the most significant cultural phenomena of Chinese painting in the 1990s. During this period,

no matter avant-garde or conservative, or inside and outside the academy, there was a renewed interest in traditional Chinese painting. Although different social groups have different purposes and motivations to return to the tradition, the trend of returning to the tradition of Chinese painting has played an effective balancing role in the westernization trend since the 1980s. In this cultural background, the trend of Chinese painting to stick to the tradition also turned a corner, and it was further reinvented on the basis of maintaining the tradition.

In the context of China's social and economic growth and the lack of national cultural identity, Chinese painting at the end of the 20th century was divided into three stages began to re-invent the Chinese painting traditional.

3.1) Re-identification of the tradition of Chinese painting. The social mainstream of the 1980s was the introduction and introduction of western art forms, but from the 1990s on the traditional Chinese painting for a new identification. Chinese painting returned from mass art to elite cultural tradition. The subsequent re-invention of Chinese painting created the basic conditions.

3.2) Deepen the research on the tradition of Chinese painting from the perspective of art. The introduction of western art forms in the 1980s impacted the tradition of Chinese painting, but it also stimulated researchers to study the tradition of Chinese painting. Chinese painting researchers in the 1990s referred to the development of western art, trying to find their own way of invention in the re-invention of traditional of Chinese painting.

3.3) Reinventing the value system to the traditional and modern significance of Chinese painting. This is not a re-invention of the development of Chinese painting or Chinese painting forms, but a re-invention of traditional modern values. The core of reinvention is how tradition provides new vitality and value support for modern society and modern life.

Finally, at the end of the 20th century, Chinese painting became the traditional representative of responding to the challenge of western culture and art under the impact of western culture. At the same time, Chinese society began to try to use Chinese painting to maintain the Chinese cultural identity in the wave of cultural globalization. After that, Chinese painting began the fourth stage of re-invention in the process of China's economic reform and opening up.

4) Identity consciousness and construction stage of Chinese painting (2000-present)

As early as 1993, an American scholar Samuel p. Huntington in "The Clash of Civilizations?" "In the clash of classes and ideologies, the key question is, 'which side are you on?' people can choose or change sides. In the clash of civilizations, the question becomes, 'who are you? 'it's a given, it can't be changed." He points to another trend brought about by globalization -- self-identity anxiety.

After entering the 21st century, the orientation of Chinese painting reinvention, with more national cultural protection and cultural identity of the strategic perspective. The reinvention of Chinese painting in the 21st century reflects not only the development of Chinese painting itself, but also the cultural features and spiritual character of China in the world's multi-culture from the perspective of nation and country. Try to convey China's cultural identity to the world through Chinese paintings.

From a local perspective, many provinces and cities in China have established Chinese painting institutes or associations. In some provinces and cities with profound cultural deposits or with rapid development after China's reform and opening up, there are painting schools named after local places, such as Lijiang school, Chang 'an school, Zhejiang school, Beijing school and so on. Through Chinese painting, the common values of local artists are expressed. At the same time, local governments also publicize local characteristics through the creation of Chinese painting with regional characteristics to form cultural identity internally. This is not hard to find in the subjective exhibitions actively sponsored and sponsored by local governments. The li river school of painting formed in Guangxi, where the research field is located, has now become one of the cultural brands of the Guangxi government. The Guangxi government borrows li river school of painting to form a better regional promotion effect, and Chinese painting artists borrow li river school of painting to form a broader influence.

From the perspective of the country, Chinese traditional painting after China's economic reform and opening up has risen from the traditional art form to the national cultural symbol of China. In terms of culture and education, the Chinese government actively advocates the establishment of Chinese traditional

painting colleges in universities and institutions for research on Chinese traditional painting in society, so as to make Chinese painting, a traditional art form, deeply popular.

In the process of national image publicity and cultural industry construction, the Chinese government also actively uses Chinese painting as a medium. A typical example was the use of electronic technology to display Chinese paintings at the opening ceremony of the 2008 summer Olympic Games in Beijing, China. In international exchanges, the Chinese government use Chinese traditional painting as one of the important media to spread the image of China, including the use of Chinese painting works as one of the gifts of visiting national leaders and the display of Chinese painting works in times square in New York. These cultural activities, the function and nature of Chinese painting is no longer aesthetic and entertainment, Chinese painting in the field of art has been re-invented on the basis of the traditional.

At present, it is the most closely connected stage between Chinese traditional painting and society. In terms of economy, ancient Chinese traditional painting is traded in the market as unreplaceable artworks, while modern Chinese traditional painting is circulated as a commodity to meet people's aesthetic needs, thus deriving the commodity economy of Chinese traditional painting. In terms of politics, the government guides the development direction of Chinese traditional painting with corresponding cultural policies, and communicates the future development direction of the government to the society through Chinese traditional painting. In terms of culture, Chinese traditional painting has now become one of the representatives of Chinese culture. It builds cultural confidence by forming national relationship and spreading Chinese culture through Chinese traditional painting.

However, in the present Chinese cultural context, Chinese tradition painting was unable to continue and develop into Chinese traditional arts as the re-invention of traditional arts; the two forces contradict and supplement each other, and jointly foster a strong national cultural bond and long-lasting vitality in Chinese traditional painting creation.

When the history of Chinese traditional painting's encounter with the present culture in China's economic reform process, it can be concluded that the

inheritance, re-invention has worked together in advancing the present development of Chinese traditional painting. At the same time, such re-invention has given more prominence to the position of Chinese traditional painting in present. In the contemporary international cultural context, Different cultures and art forms are influencing each other, Chinese traditional painting is open to different cultures, and begins to understand its identity of Chinese culture by taking into consideration its relationship with the world.

At the present time, in an age of culture globalization, the production, dissemination and acceptance of cultural products, as well as various cultural exchanges, have formed the contemporary form of cultural globalization with the occurrence and development of the new technological revolution in the field of communication and transportation. So, the survival of Chinese traditional painting is increasingly decided by its adaptability in the present cultural communication system and its ability of incorporating diver's things, assimilate and convert the new form, which would unavoidably result in the significant changes in its cultural connotation and conceptual denotation.

Based on this cultural context, the academic direction of the re-invention of Chinese traditional painting research will focus on three main aspects. 1. What is the status of Chinese traditional painting in the present? 2. How Chinese social structure influence Chinese traditional painting? 3. How Chinese artist create Chinese traditional painting after China's economic reform?

To put it briefly, in terms of cultural research, the study of Chinese traditional painting, its social influence, and social and cultural significance belongs to a new form of interdisciplinary research. After China's economic reform, due to the country's economic development, social structure, cultural identity, and social values have all changed to varying degrees. Moreover, Research on these aspects will help to define the position of Chinese traditional painting, its artistic, social, political as well as other values. With regard to the academic value and creative practice of Chinese traditional painting, new Chinese traditional paintings created since the advent of China's economic reform bear their own unique features. Until now, no comprehensive literary work has attempted to record and discuss this topic. If a

system can be organized and summarized, the ensuing research results will play a role in filling an academic gap.

Research Objectives

There are 3 objectives as follow:

1. To study history of Chinese traditional painting that before context of China's economic reform (202 BC-1978AD).
2. To study the re-invention of tradition of Chinese traditional painting in the context of China's economic reform (1978AD-2019AD).
3. To analyze the case study of artist Yang Taiyang a Chinese artist and Chinese traditional painting.

Research Questions

1. In the development of Chinese traditional painting, what is the change of its cultural orientation?

Chinese traditional painting was born around the 3rd century BC. The development history of Chinese painting after its birth is also the history that Chinese traditional painting has become a part of Chinese tradition and a part of Chinese culture. The reinvention of Chinese traditional painting in the process of China's economic reform and opening up is reflected by the differences between historical Chinese painting and contemporary Chinese painting. Therefore, in this study, the historical and cultural orientation of Chinese traditional painting as a research question is helpful to compare the changes of Chinese traditional painting after China's economic reform and opening up.

2. What changes have taken place the meaning of Chinese traditional painting that created after China's economic reform?

The reinvention of Chinese traditional painting after China's economic reform and opening up includes two aspects. On the one hand, it is the re-invention of artistic products; on the other hand, it is the re-invention of artistic process. The change of the meaning of Chinese traditional painting can also reflect the artistic change of the artwork itself and the change of the artistic process associated with the society. Therefore, the change of the meaning of Chinese traditional painting is the

subject of the second question in this study, and the specific content of the change is the external embodiment of the traditional reinvention of Chinese traditional painting.

3. In the context of China's economic reform and opening up, who can represent Chinese traditional painting artists and whose artworks can reflect the artwork changes that between before and after China's economic reform?

In the course of this research problem, I will select a representative artist as my unit of analysis. And using the artist's Chinese traditional paintings and his life to explain the changes of Chinese traditional paintings before and after China's economic reform and opening up.

Definition of Terms

1. Chinese Traditional Painting

In this research, literature related to Chinese traditional painting, different translations of Chinese traditional painting have appeared in different cultural contexts, such as "Chinese traditional painting", "traditional Chinese painting", etc. After preliminary literature research, it is found that these different naming methods represent Chinese traditional paintings, so the name Chinese traditional painting is used uniformly in this study.

From the perspective of art product, Chinese painting is a painting form originated from Chinese painting around the 3rd century BC. Use ink, plant or mineral pigments and use Chinese brush to create works on rice paper. Early Chinese painting has a stronger realistic, because in the early Chinese painting in addition to aesthetic function also shouldering the function of recording and sacrifice. After the 10th century, the aesthetic function of Chinese painting was gradually expanded and more artistic features of abstract painting appeared in the form of expression.

From the perspective of art process, the connection between Chinese painting and society has different manifestations in different social periods. In the early days of Chinese painting, it was used as recording tools, sacrificial tools, decorations and so on. However, in modern society, the connection between Chinese painting and Chinese society and Chinese people is more focused on identity, cultural symbols and other aspects.

In this research, I will analyze the invention of Chinese painting from the above two perspectives.

2. China's Economic Reform

China's economic reform and opening up is the research background of this research. At same time it is the time range of the object of this study, which refers to the period from 1978 to 2019.

The expression China's economic reform (reform and opening-up) refers to a series of policies adopted by China after the Chinese eleventh CPC Central Committee Third Plenary Session, in December 1978. But some studies believe that China's reform and opening up process began in 1976. After the end of the Cultural Revolution in 1976, the change of national policies eased the political pressure from the top down and released the long-suppressed state of Chinese society and culture. This is seen as the beginning of the liberation of the whole country from the Cultural Revolution. In this study, according to the relevant policies promulgated and implemented by China and the content of the third plenary session of the 11th CPC central committee, China's economic reform and opening up refers to the relevant economic policies promulgated and implemented in China after the third plenary session of the 11th CPC central committee in 1978. The period of China's economic reform and opening up refers to the period from December 1978 to the present. (Deng Xiaoping, 1992.)

3. Re-Invention of Tradition

Re-invention of tradition is the research concept of this study.

The traditional concept of reinvention is based on traditional inventions. Chinese traditional painting is not a newly invented tradition, but the functions, positioning, significance and other aspects of Chinese traditional painting in contemporary Chinese society are influenced by social changes and have been invented, so it is called the re-invention of tradition.

This study will analyze the influence of social, economic and cultural changes on Chinese traditional painting from the perspective of re-invention of tradition. And use this research concept to analyze the re-invention of Chinese

traditional painting after China's reform and opening up from two perspectives. 1) Re-invention of Chinese traditional painting at the level of artistic works. 2) Re-invention of Chinese traditional painting at the level of significance. At the same time, it analyzes the significance of Chinese traditional painting to China after the economic reform and opening up. And how to influence the current Chinese society, economy and culture. (E. Hobsbam. T. Langer. 2004.)

On the other hand, because in the process of cultural background change, along with the change of Chinese social ideology, the aesthetic of Chinese painting has put forward new requirements. The earliest aesthetic standards for Chinese traditional painting appeared in the 5th century AD, which proposed six aesthetic standards for Chinese painting. But in modern China, there are more kinds of Chinese traditional painting, so the aesthetic of Chinese traditional painting has changed accordingly. Therefore, re-invention of tradition will be used in this study to analyze the aesthetic aspects of Chinese traditional painting.

Concept and Conceptual Framework

1. Research Concept

This research concept come from “Invention of Tradition” of E.Hobsbam (1983).

From the definition of research concept, the concept of invention of tradition came in 1992 by the British scholar Hobsbawm, Hobsbawm in his book the invention of tradition said “those traditions that appear or claim to be ancient are often of relatively recent origin and sometimes invented. The term tradition of invention is used in a broad but not vague sense. It includes both those traditions that were actually invented, constructed, and formalized, and those that emerged in an illegible and rapidly established manner over a brief, definable period of time, perhaps only a few years.”(E. Hobsbam, T. Langer. 2004.)

In proposing the concept of "reinvention of tradition", we should first of all consider how tradition, which should have been slowly accumulated throughout the endless flow of time, has been invented and created. Or, is it possible to “reinvent a tradition”? In a preliminary search for relevant materials, it has been found that "tradition" can be "invented", but the form and purpose of the "invention" are

different. Referring to E. Hobsbawm and T. Ranger's book, *The Invention of Tradition*, one may find that "many of the so-called traditions are actually constructed in response to social and political changes, which appear to be old but are in fact recent inventions". In this book, the main discussion focuses upon the situation of the United Kingdom and its colonial inventions from the late 18th century to the 20th century, including various cultural and artistic forms such as costumes, rituals and performances. (E.Hobsbam, T. Langer. 2004.)

For this research, invention of tradition is mainly applied in two aspects of Chinese traditional painting. On the one hand, Chinese traditional painting as an art product; on the other hand, Chinese traditional painting as an art process. From the perspective of art product, it relates to Chinese traditional painting art form, art content and art techniques, both of them are reinvention of artworks themselves. On the other hand, reinvention in the perspective of art process includes the relationship between Chinese traditional painting and Chinese society and Chinese people, the cultural representation of Chinese traditional painting, and the cultural identity contained in Chinese traditional painting.

2. Conceptual Framework

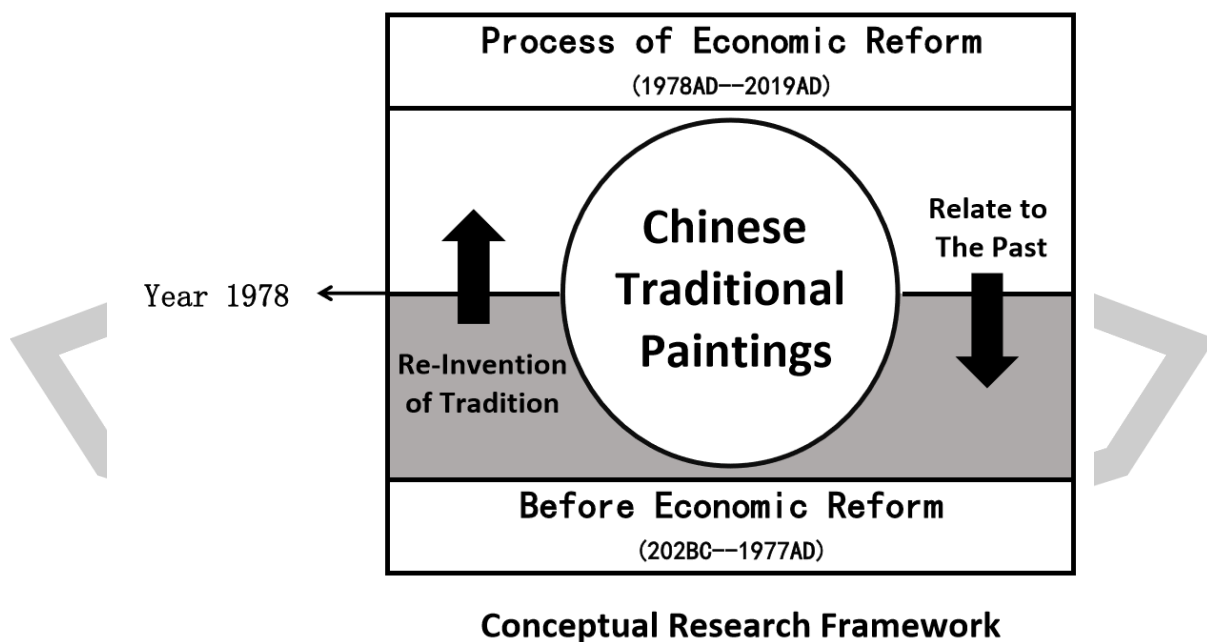


Figure 1 Conceptual Research Framework

Source: Li Yingfeng Provide

The research framework of this study takes Chinese traditional painting as the core and China's economic reform and opening up in 1978 as the dividing line of the research background. In the context of China's economic reform and opening up, the changes in Chinese society, economy and culture have prompted the reinvention of Chinese traditional painting in contemporary China.

Chinese traditional painting has inherited elements such as materials, techniques and styles from the tradition, but the development of modern society and the cultural background of globalization have put forward new requirements for Chinese traditional painting. Therefore, the reinvented frame of Chinese traditional painting contains the two-time backgrounds before and after China's economic reform and opening up. Through the analysis of the art form, cultural connotation and social function of Chinese traditional painting in different periods, the reinvention of Chinese traditional painting in modern society is studied.

Research Methodology

This research uses qualitative methodology in art and consider Chinese traditional painting relation with societies in between the past and present.

Chinese traditional painting has become one of the manifestations of Chinese culture in the form of artistic facts, reflecting the social changes after China's economic reform with regard to traditional art. On the basis of the artistic expression of Chinese traditional painting, this research studies the inheritance and development of Chinese traditional painting and compares the present situation of Chinese traditional painting after China's economic reform and expounds the similarities and differences between modern-day Chinese traditional painting and ancient Chinese traditional painting (i.e., Before and after China's economic reform). Through the artistic expression of Chinese traditional painting, this paper further analyzes why China has made innovations after its economic reform, the external factors that promoted the innovation of Chinese traditional painting, and the artistic development factors of Chinese traditional painting itself, and furthermore analyzes the reaction of contemporary Chinese traditional painting to Chinese society, Chinese culture, cultural identity, etc.

Data Collection

1. Research Population

1.1 The group of artists engaged in the creation of Chinese traditional painting.

1) Group of contemporary artists.

2) Artist Yang Taiyang (1909-2009).

1.2 The social group of Chinese traditional painting appreciation.

1.3 The business group of Chinese traditional painting trade.

2. Research Data Collection

2.1 Data before China's economic reform and opening up

2.1.1 Literature research and image data research

According to the development of research progress, the link of literature research and impact data research is constantly promoted along with the progress of research. The research sites focus on libraries and archives that store the development history of Chinese traditional painting, Chinese cultural policies and the process of China's economic reform and opening up.

1) Research objects include regional information, legends, history, laws and regulations, statistics, policies and so on.

2) Image information studied includes audio data, slides, images, video, information and calendar postcards, menus, labels, advertising banners, maps, text, recognition, etc., for analysis purposes. The information will be collected and analyzed by means of replication, recording and video recording.

2.1.2 Field work

Fieldwork in China before the reform and opening up of the relevant data collection mainly focused on art galleries, galleries, archives and other places. Collect the exhibition and storage of Chinese painting related to the creation and exhibition records, as a primary data of the development of Chinese painting before China's reform and opening up.

2.2 Data after China's economic reform and opening up

2.2.1 Key Informant

The views of key information should be mainstream artists among

Chinese traditional painting creators, initiators of social activities of Chinese traditional painting or direct executors of cultural policies. The interviewees are the first line of contact with the changes of traditional Chinese painting and will continue to work in related fields of traditional Chinese painting in the coming years or decades. The information they provide will be able to directly locate the current situation of traditional Chinese painting.

Researchers will conduct formal interviews around the research topic. In addition to key information providers, the official interviewees are mainly representatives of a certain profession or all kinds of people, so as to obtain a broader information coverage and content depth.

2.2.2 General Informant

General Informant could be obtained mainly through informal interviews and literature inquiries.

Informal interviews can take place in different places. The interviewees are composed of different members, and they are widely involved in various groups of people with different professional backgrounds, social groups and economic conditions. Through interviews with them, a more comprehensive analysis of the current situation of Chinese traditional painting was synthesized.

3. Data Collection Tools

3.1 Interview Questionnaire.

The interview question form is one of the important information collection tools. According to the research questions formulated in advance, they will be submitted to the interviewees in written form. The interviewees will have a clearer understanding of the research content and make targeted explanations. Researchers can also develop new questions about the answers given by the interviewees or consider deeper interviews. At the same time, the question-and-answer form can make both sides of the question-and-answer participants keep communication and flexibility and give the interviewees enough time to consider problems.

However, during the interview, the interviewer is required to explain the content on the question and answer form to help the interviewee understand. After the interview, we can consider whether we need to organize more in-depth interviews

according to the process and results of the interview. Interviews can be conducted with different people or multiple times with the same person.

3.2 Fieldwork Notebook

The main contents of fieldwork notebook are research objectives, research plan, and time arrangement and so on. I can also set different aims for different time periods. At the same time, it shall also include the list, address, contact information, matters needing attention, time arrangement, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of different work stages, etc. Finally, the work record can be stored in the research data as auxiliary data.

3.3 Voice and Picture Recording Tools

The basic data recording tools are cameras and recorders. Cameras are used to collect image data and should be used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research.

Scope of Research

1. Place/Space of the Research

Guangxi Province, Nanning City

Guangxi Zhuang autonomous region, referred to as "Gui", is a provincial administrative region of the People's Republic of China. Regional capital of Nanning, is located in the south China region, Guangxi boundary in $20^{\circ} 54'$, north latitude - $26^{\circ} 24'$, longitude $104^{\circ} 28' - 112^{\circ} 04'$ between, eastern Guangdong, Hainan and the Beibu gulf and across the sea in the south, west and adjacent to Yunnan, northeast of Hunan province, northwest Guizhou province, southwest border with Vietnam, Guangxi land area of 23.76 square kilometers, sea area of about 4 square kilometers. By the end of 2017, Guangxi had a total population of 56 million. At the same time, Guangxi is an ethnic minority autonomous region with Zhuang nationality as the main body, and it is also the province (region) with the largest population of ethnic minorities in China. Within the territory are living Zhuang, Han, Yao, Miao, dong, Mo Lao, Maonan, Hui, Jing, Yi, Shui, Gelao and so on 12 nationalities.

Nanning is located in the south of Guangxi Zhuang autonomous region, south of subtropical zone and tropic of cancer, south central part of Guangxi Zhuang autonomous region, and the junction of south China, southwest China and Southeast Asia economic circle. Founded in 318AD, Nanning has a history of 1700 year. After the founding of the People's Republic of China, the Guangxi Zhuang autonomous region was established in 1958, with Nanning as the regional capital. Nanning is an ancient cultural city with a long history. It is also a modern city where Zhuang people live in harmony. It has jurisdiction over 7 districts and 5 counties, covering an area of 22,100 square kilometers. Nanning has a permanent population of 7.0622 million, among which the Zhuang, Miao, Yao, Dai and other ethnic minorities have a population of 4.3803 million.

The selection of Nanning city in Guangxi Zhuang autonomous region as the study area is mainly based on the following factors:

1) From the perspective of economy, Nanning is one of the areas that implemented the reform and opening-up earlier. Its economic level is above and below the national average, so Nanning can serve as one of the sample areas for China's economic reform and opening-up.

2) From a political perspective, the cultural policies of Nanning are consistent with and representative of the cultural policies of the central government of China.

3) From the perspective of culture, Nanning is an ethnic minority area, but at the same time it has nearly half of the Han population. Therefore, the application of Chinese traditional painting in Nanning can reflect the representativeness of cultural identity and ethnic identity.

4) From the perspective of Chinese painting, after the founding of new China, there appeared Yang Taiyang, Huang Gesheng, Huang Dufeng and other artists in Nanning. Meanwhile, the first Chinese painting academy was established in Nanning. Therefore, the selection of Nanning area as a representative Chinese painting field survey area.

2. Unit of Analysis

I will take artist Yang Taiyang as the analysis unit. Take his artworks and life history as examples to show the impact of China's economic reform in Chinese traditional painting.

Yang Taiyang (December 6, 1909 -- August 25, 2009), male, from Guilin, Guangxi, China, also known as Yang Xuewu. He is a Chinese artist and art educator. He is good at Chinese and western painting, calligraphy and poetry. Yang Taiyang is the pioneer and leading figure of "Lijiang painting school" in China. In 2008, he was awarded the title of "people's artist" by the people's government of Guangxi Zhuang autonomous region of China. (Yang Taiyang. 2003.)

I chose artist Yang Taiyang as the unit of analysis for 2 reasons.

1) Yang Taiyang was born in 1909 and died in 2009. During his career of Chinese traditional painting creation, he experienced historical events such as the Second World War, the founding of new China, the Cultural Revolution and China's economic reform. His art works span two different periods before China's reform and opening up and in the process of reform and opening up, so using him as the analysis unit can more obviously predict the changes of art works in different periods.

2) Yang Taiyang was awarded the title of Chinese people's artist by the government of Guangxi Zhuang autonomous region in 2008. Since the foundation of new China, just four artists have been awarded the title. This title represents that Yang Taiyang is one of the representatives of mainstream artists recognized by the Chinese government. So, his artworks can represent the mainstream style of Chinese traditional painting in a period.

3. Time (Duration and length)

Time Period of Research: Since 1978 to 2019

Time range: 41 years

Literature Review

1. Research on Chinese Traditional Painting and its Development History

In this study, on Chinese traditional painting, it is important to understand the way to distinguish Chinese traditional painting, but the most significant factor is to understand the painting materials and tools to define Chinese traditional painting.

The term "Chinese traditional painting" is obviously a kind of self-identity of local culture in response to the impact of modern culture after western modern painting entered China. In the works of painting since the late Qing dynasty, the word "Chinese traditional painting" was occasionally used, or called "Chinese traditional painting", when only talking about western paintings. Here, "Chinese traditional painting" refers to all Chinese traditional painting different from western painting. The term "Chinese traditional painting" has been gradually accepted by more and more people, but there is no unified standard for the positioning of the nature of painting. In the early years of the republic of China, the new intelligentsia often followed the brush painting, pencil painting, pen painting, watercolor painting, oil painting, charcoal painting. This classification method, is to "brush painting" to refer to the modern sense of Chinese traditional painting. (Yang Ermin. 2011.)

Chinese traditional painting is one of the oldest continuous artistic traditions in the world. Painting in the traditional style is known today in Chinese as guóhuà , meaning "national" or "native painting", as different to western styles of art .Chinese traditional paintings, are the Han nationality traditional paintings with a long history, using characteristic Chinese brushes meant to be dipped into water, ink or color, and paint on rice paper or silk, reflecting the traditional characteristics of Chinese fine arts. (Xia Zhengnong. 2011.)

It is generally believed that the earliest recorded naming of Chinese traditional paintings was in Ming dynasty. Italian missionary Matteo Ricci and Gu Qiyuan¹⁹.When they discuss about the differences between Chinese and western painting, they call the art form of painting with ink and water on paper or silk as

¹⁹ Gu Qiyuan: 1565 ~ 1628, Chinese Yingtianfu Jiangning (now Nanjing), Ming dynasty official, calligrapher.

Chinese traditional painting and call other kinds of painting as western painting. At the same time, the perspective and characteristics of Chinese traditional painting and western painting are discussed. The conversation between them was recorded by Gu Qiyuan, which became the first historical document to mention the word "Chinese traditional painting".

During the Wanli period of Ming dynasty, Italian missionary Matteo Ricci came to China to preach. Among them, he described the comparison between Chinese traditional painting method and western painting method and called the painting of "no shadows" as Chinese traditional painting and the painting of "both highlights and shadows" in his own country as "Nation painting". Such a fact reflects a fundamental understanding of the position, stand on the national position of different painting methods called "Nation painting". Matteo Ricci's "nation painting" here, of course, does not refer to Chinese traditional painting, but to the painting that represents his motherland. (Wu Xiaodong. 2019.)

For a long time, Chinese traditional painting, ink painting, color ink painting these describe Chinese traditional painting naming disturbing this people's understanding and discuss the origin of Chinese traditional painting naming for the development of Chinese traditional painting is a key point. The definition of Chinese traditional painting has different understandings in different periods of China. Since the term "Chinese traditional painting" was introduced into China after the western painting methods were introduced into China, it was named for the comparison between different painting styles and for the convenience of distinguishing Chinese native painting from western painting. Therefore, in the definition of Chinese traditional painting, we cannot judge whether a painting is a Chinese traditional painting only by the painting materials and tools. However, paintings that are born in the Chinese cultural system on the basis of materials and tools and conform to the basic painting habits of Chinese traditional paintings are called Chinese traditional paintings. For example, "experimental ink painting", which was born in the 1980s, also uses brush and ink as the basic creative materials but does not continue to be called Chinese traditional painting in general. Because "experimental ink painting" the basic performance of the content and the purpose of creation has been separated from the Chinese traditional painting category.

In the current Chinese traditional painting academia has formed a basic recognition, and used to use Chinese traditional painting or Chinese traditional painting such a title. At present, the starting point of the works that are painted with ink and color on the materials of rice paper and silk is to emphasize the Chinese character and Chinese culture. Study of Chinese traditional painting name changes before and after, you can clearly see that the name of Chinese traditional painting is the same level of mutual analogy with other countries to get the name. From this point of view, Chinese traditional painting is not equal to painting that created by Chinese people.

In the newly published Chinese traditional painting research literature in recent years, the analysis and record of putting Chinese traditional painting into Chinese cultural background gradually appear.

Then, from the perspective of national culture, a representative painting named after the country should be the best honor. The original "Chinese traditional painting" naming is derived from the comparison of painting methods to artistic images, but with the painting works to express the aesthetic interest, and different cultural trends, the meaning of "Chinese traditional painting" is no longer limited to materials, painting methods, painting forms of the simple name. Our titles for Italian painting, French painting and Paris fashion are all cultural titles beyond material and technique forms. Chinese traditional painting is also a kind of title of painting in a cultural form, while oil painting and ink painting, which are named after the material painting method, cannot replace the painting named after the cultural system. (Wu Xiaodong. 2019.)

In most of the literature, the naming of Chinese traditional painting and the interpretation of Chinese traditional painting are limited to the level of materials and tools, but the connotation of Chinese traditional painting is not raised to the cultural level to distinguish. In academic research, it is acceptable to define Chinese traditional painting purely from the level of materials and techniques, but it is necessary to analyze the deeper meaning and positioning of Chinese traditional painting from the cultural level.

From the perspective of the development and history of Chinese traditional painting, most of the research literature on Chinese traditional painting in China at present is chronicled in chronicle²⁰. For example, a brief history of Chinese fine arts, published by China central academy of fine arts, is widely used as a textbook in Chinese universities. In terms of content, it involves the development of many different art categories, such as Chinese traditional painting, sculpture, mural painting and oil painting, and records the influence of art theory on art works in different periods.

On the other hand, in the literature of Chinese art history similar to a brief history of Chinese art, the basic situation and development degree of Chinese politics, economy and culture in different periods are involved. This is of certain reference value for this study, because in the study, the analysis of the reinvention of Chinese traditional painting is based on the corresponding social background. Therefore, in the process of consulting the relevant literature on the development history of Chinese traditional painting, we should focus on the relationship between Chinese traditional painting and society, and Chinese traditional painting and the Chinese people, rather than a single analysis through the artistic style of the works.

Therefore, in the research process of this study, I can use the basic information provided by these literatures as a reference. However, the literature published at this stage does not directly record how Chinese traditional painting was reinvented in the Chinese society after the economic reform and opening up. In the research process, I should take the related literature of Chinese traditional painting as one of the basic information collection materials, combine the social status quo after China's economic reform and opening up, and use the traditional reinvention as the research concept to complete the analysis of this study.

2. Invention of Tradition

²⁰ Chronicle: Chronicle is a type of traditional Chinese historical books, which is based on the chronological clues to arrange the relevant historical events. Chronological books take time as the center and record historical events in order of year, month and day.

The concept of traditional invention is a new research concept for Chinese scholars in recent years. A search of "traditional inventions" on authoritative Chinese academic literature websites shows that the earliest relevant literature was written in 2007. And since 2007, most of the official publications related to traditional inventions that can be collected are related to sociology, ethnology and folklore. The research objects are also related to holidays, celebrations and sacrificial ceremonies in minority areas.

Until 2019, the latest relevant research published in Chinese domestic journals is "Traditional Invention: The Production and Influence of "Penglaitu" Lacquer during Japanese Occupation Period". The study's authors said "Penglaitu" lacquer Ware is a type of lacquer Ware that appeared in Taiwan during the Japanese occupation period. The development of the lacquer industry in Taiwan from the introduction of lacquer trees, the colonization of forests, talent training, processing, production, sales and even naming is the concrete implementation of the colonial economic colonization and cultural assimilation policies. As the "invented tradition", the essence of the "Penglaitu" phenomenon is a symbol of the colonial government's implementation of cultural hegemony and assimilation policies and beautification of colonial rule. It is mentioned in the name of "tradition", which reflects that the existing cultural identity of Taiwanese society is mixed and confused. (Gao Zhiqiang. 2018.)

"Penglaitu" lacquer had similar positioning and significance to Chinese traditional paintings in mainland China after the economic reform and opening-up in Taiwan during the period of Japanese occupation.

First of all, "Penglaitu" and Chinese lacquer were already among the cultural traditions in the region before they were invented. It has a wide audience in different social classes and groups. Second, they are all inventions of tradition because of the change of social structure. The reason for the invention of "Penglaitu" lacquer is that under the occupation of Japan, Taiwan tries to put the tradition of Taiwanese lacquer art into the development context of Japanese lacquer art, and its essence is that the Japanese colonial government implements economic colonization and cultural assimilation to Taiwan. However, the reinvention of Chinese traditional painting is due to the change of China's social structure after China's economic reform

and opening up. China is faced with the impact of world culture and the need to further integrate into world culture. The Chinese government and Chinese traditional painting artists have invented Chinese traditional painting in essence to protect traditional Chinese culture, form Chinese cultural identity and build cultural confidence in the international community.

In fact, the difference is that Taiwan has a long tradition of making lacquerware. But the generation of "Penglaitu" lacquer is the result of a competition for cultural hegemony. They appear to be ancient but are actually recent inventions and creations. Even the name "Penglaitu" lacquer was recently invented in Taiwan by Japanese rulers. While the re-invention of Chinese traditional painting tradition is the re-invention of the meaning and cultural function of Chinese traditional painting in the new era background, the art form of Chinese traditional painting itself has not fundamentally changed. The materials and tools of Chinese traditional painting, the way of naming Chinese traditional painting and the kinds of painting, are all extended by the ancient Chinese traditional painting art system. (Gao Zhiqiang. 2018.)

Therefore, researchers can refer to the research methods of some other research objects in this study. But needs to combine the Chinese traditional painting the development characteristic and the development present situation to carry on the analysis.

In the understanding of the concept of the traditional invention, the most recent literature in China is the paper written by Zheng Hangzhou, the founder of the Chinese sociological discipline, "the development of modern development and the traditional invention of the world." His article mainly discusses the following three aspects.

The first is to demonstrate two ways of modern "invention" tradition: modern gives tradition a new meaning different from the past (reconstruction), and modern creates a corresponding new tradition (new construction); Second, it analyzes the two directions of modern "invention" tradition: it points to the positive aspects of modernity and the negative aspects of modernity. Third, it explains the relationship between tradition and the past, present and future, the social function of the invented tradition, and the importance of correctly grasping the relationship between tradition and modernity. This importance is particularly reflected in the fact that every trend of

thought in contemporary China, as the gathering point of various trends of thought, is inseparable from the handling of the relationship between tradition and modernity. (Zheng Hangsheng.2008.)

Also, in his article, researcher Zheng Hangsheng uses the case of "circumcision" among ethnic minorities in China's Xinjiang region as an example of what is a traditional invention. First, circumcision is a rite of passage among the Uighur community in China's Xinjiang province. The ritual removal of the foreskin from the penis of a Muslim boy between the ages of five and seven symbolizes their transition from boy to man.

However, in modern society, although the "circumcision" ceremony in Xinjiang has not undergone fundamental changes in age regulation, basic meaning and other aspects, the changes in other aspects are actually quite obvious. For example, the marginalization of circumcision protagonist, the once pure and holy ceremony has become the occasion of communication and games, the economic component is becoming more and more obvious and so on. These changes suggest that while the tradition of circumcision continues in Uighur areas, it has acquired a new meaning. The original tradition changed into a tradition of the same form but different meaning. And these changes in traditions have brought new problems to society.

Although the researcher, Zheng Hangsheng uses a "circumcision" ceremony to analysis the traditional invention. But his methods and concepts are equally applicable to Chinese traditional paintings.

Today's Chinese traditional painting still continues the creation system and aesthetic characteristics of ancient Chinese traditional painting. Although the tools and materials of painting have changed with the progress of modern science and technology, the greater change lies in the significance of Chinese traditional painting. Chinese traditional painting was created at the beginning to meet the needs of worship and recording, but now it is clear that these two functions are no longer applicable to contemporary Chinese traditional painting. Chinese traditional painting can continue in contemporary China because it is one of the artistic symbols of Chinese traditional painting, and it plays a far greater role in cultural identity and identity than it just

reflects as a work of art. This is the same with the Uyghur "circumcision" ceremony, in which modern medicine replaces the traditional method of "circumcision" and new social significance replaces the symbol of identity transformation.

In the literature review process, through the search of the keyword "invention of traditional", it can be found that there are relatively few Literature on this aspect in China, and it is a relatively emerging research direction for Chinese scholars. Although some of the existing research results involve traditional inventions in art, there is no relevant literature on Chinese traditional painting. Therefore, in this study, researchers will try to combine the research objects of other disciplines to analyze the traditional re-invention of Chinese traditional paintings after China's economic reform and opening up.

In conclusion, combined with the current state of art in China, Chinese traditional painting differs from some of the "tradition" mentioned by E. Hobsbawm. Many new "traditions" have appeared in Chinese traditional painting, yet Chinese traditional painting itself is not a "late invention" but a "formally established tradition", invented in 202BC, recognized by Chinese society as a traditional Chinese art form, and has always been greatly influential. "Invention" may be found to manifest itself in two main aspects: 1) about arts product. With regard to Chinese traditional painting's painting form, style, materials and tools, "invention" appears on an artistic level; 2) about arts process. With regard to Chinese traditional painting's social function, social significance, utility, and other similar meanings.

3. China's Economic Reform and Opening up

Reform and opening up is a policy of internal reform and opening up initiated by China at the third plenary session of the eleventh central committee in December 1978. On July 15, 1979, the central government officially approved Guangdong and Fujian provinces to implement special policies and flexible measures in their foreign economic activities, marking a historic step of reform and opening up. Reform and opening up established the socialist market economic system. In 1992, the southern talk released that China's reform had entered a new stage. Reform and opening up have brought about great changes in China. In October 1992, the 14th

national congress of the CPC declared that the most distinctive feature of the new era was reform and opening up, and China's reform entered a new era of reform. In 2013, China entered a new era of comprehensively deepening reform. We need to stick to the socialist orientation in deepening reform and opening up.

Further, the relevant policies of China's economic reform and opening-up were promulgated and implemented in December 1978, but China's ideological liberation began at the end of the Cultural Revolution in 1976. However, influenced by the aftermath of the Cultural Revolution, the redemption of mind did not set off a wave of reinvention of tradition in China. Only after 1978, with the opening of China's economic reform and opening-up process and the fading influence of the Cultural Revolution, help China in the revival of culture and art. Therefore, this study takes the China's economic reform and opening up as the time node to study and analyze the re-invention of Chinese traditional painting tradition after China's economic reform and opening up.

By taking China's economic reform and opening up as the key word to search the existing published literature in China, it can be found that a large number of relevant literatures have been studied on China's economic reform and opening up. Are related to economic, and some of them focus on Chinese domestic politics and culture.

In terms of economy, the current researches mainly focus on how to transform China's economy from planned economy to market economy and from closed economy to open economy. The contents of the literature start from the formulation of China's economic reform and opening up policy, and take the social and economic development and improvement of national life as examples of China's economic progress. Most literatures analyze the development degree of China's economy since the economic reform and opening up and the causes and influences of economic development based on the current situation of social and economic development.

In terms of culture, existing literature mainly focuses on how Chinese culture has changed and responded to the influence of world culture after China's economic reform and opening up. The majority of the research content of traditional culture, this kind of research literature published three more reasons, 1) In China

experienced the cultural revolution after the dark ages, the Renaissance of traditional culture has been on the agenda again. 2) In the stage of international culture, traditional culture identity, cultural identity function be amplified. 3) After China's economic reform and opening up, in the world under the background of cultural exchange and fusion, the Chinese government began to encourage borrowing by the Chinese traditional culture to establish confidence, build cultural identity. In the published literature, the cultural policies issued by the Chinese government after the economic reform and opening up are usually analyzed to analyze the cultural development brought by the policies. However, there are relatively few literatures analyzing a certain art class or a single art phenomenon.

In terms of politics, the analysis objects of existing literatures focus on the promotion of the democratic process brought by China's economic reform and opening up. The rapid introduction of western political ideas after China's economic reform and opening up further accelerates the awakening of China's national democratic consciousness, which objectively promotes the progress of China's national process. At the same time, some literatures also analyze the political status quo of China from the perspective of China's economic reform and opening up policy making, elaborate the background and reasons of China's economic reform and opening up policy making, as well as the detailed content of China's economic reform and opening up policy and the influence of specific provisions.

In this study, researchers will analyze the causes of China's economic reform and opening up and the social changes brought about by China's economic reform and opening up. On this basis, the corresponding changes of Chinese traditional painting are analyzed. Compared with existing published literatures, this study focuses on the time background of China's economic reform and opening up as the re-invention of Chinese traditional painting tradition and does not conduct a single analysis of China's economic reform and opening up. Instead, the traditional re-invention of Chinese traditional painting after China's economic reform and opening up reflects the impact of China's economic reform and opening up on Chinese society and culture.

Benefit of Research

10.1 Since its emergence, art historians have been conducting relevant research on Chinese traditional painting's painting forms and social significance. However, as pertaining to research literature on the influence exerted by cultural globalization and China's economy reform and opening up on the development of Chinese traditional painting, domestic (i.e. in mainland China) materials are yet relatively poor in number. At present, research in the field of higher education and humanities in mainland China focuses principally on ancient Chinese traditional paintings. The reasons explaining this state of affairs may be attributed to the rapid changes undergone by Chinese culture after the 1980s. In the decades that followed the Chinese economic reform, Chinese traditional painting experienced a period of rigorous exploration during which it endeavored to accomplish an integration of Western pictorial techniques, a fact which throws light on the actual lack of literature summarizing this aspect of modern Chinese art history. As the aesthetic appreciation of Chinese traditional paintings is constrained by the context of traditional Chinese culture, they require their own unique aesthetic expressions. As a unique form of expression, and due to the substantial influence of local factors, most Western scholars — who act from an international literary standpoint — are not in a position to fully account for the inherent changes which have affected; which is why relevant literature is mainly based on local (i.e. Chinese) studies. The present research topic should be treated as interdisciplinary research, involving fine arts, anthropology and sociology. Compared to single-discipline research, this should increase the academic value of the current research.

An example of China's literary resources is the authoritative academic and research paper website CNKI (Mandarin: China National Knowledge Internet; <http://www.cnki.net/>). When searching the website's database for papers linked to the keywords cultural globalization, Chinese traditional painting, one will find that only six articles were published on this subject in 2016, and only seven more in 2017. From this, one may henceforth deduce that the topic of the present research project is still in its infancy. A systematic and through study could allow the results of the present research to fill a lacuna in this particular academic field.

10.2 This study can be used as a "model" for cultural studies. The

relationship between "text" and "concept" in this study and the research perspective recorded are not only the reinvention of Chinese traditional painting, but also can be used as a research model to study other art forms in the world, such as Chinese New Year paintings, religious murals, classical oil paintings and so on.

New Knowledge after Research

In the context of China's economic reform, this study will analyze the Chinese traditional painting works created after the economic reform. Based on the three research objectives, this research analyzes the concept of "reinvention of tradition", which involves the formation of Chinese traditional painting, the formation of modern Chinese traditional painting identity, and the change of cultural positioning of Chinese traditional painting in the new era. Will be able to establish China's economic reform and opening up after the Chinese traditional painting of new knowledge content.

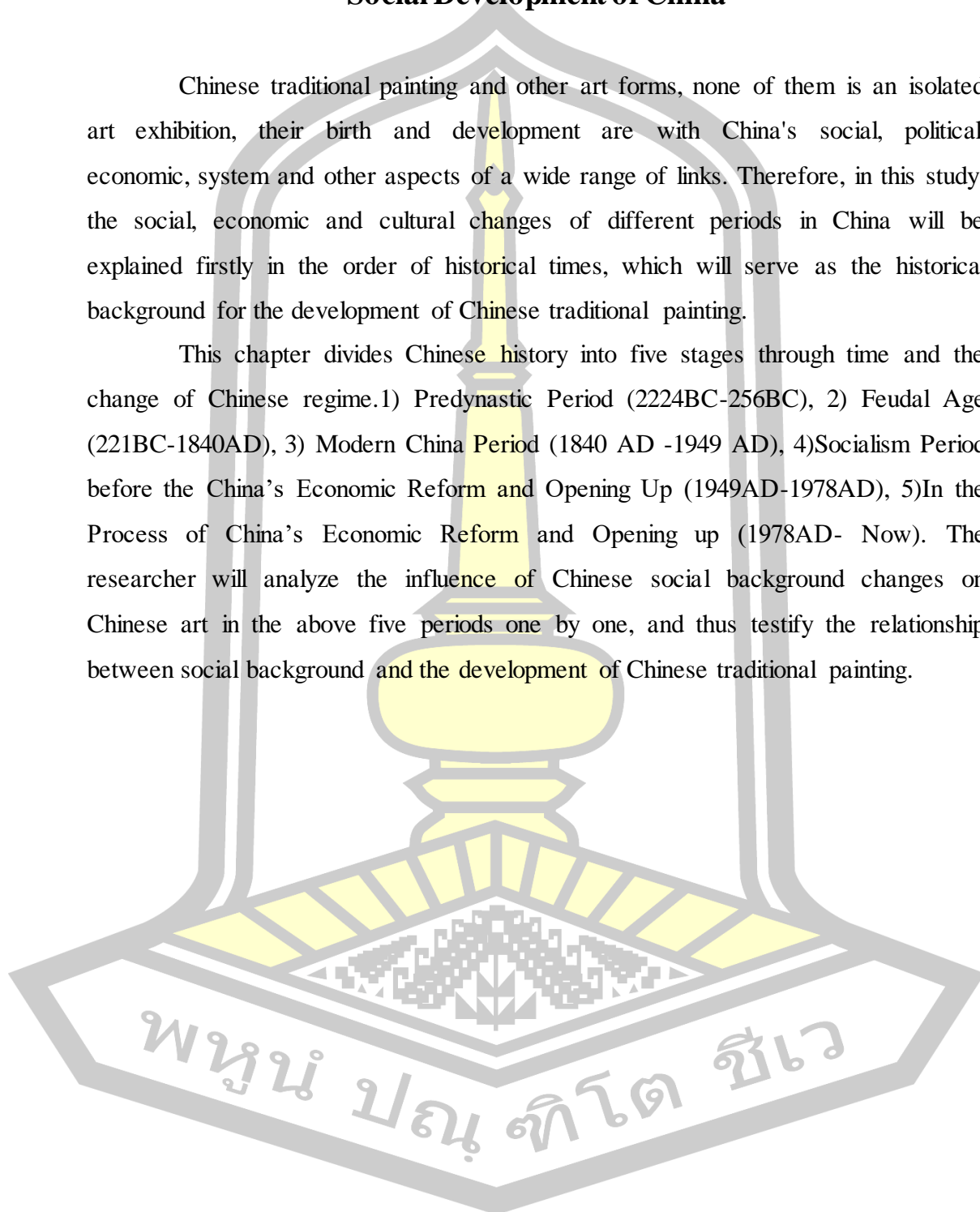


CHAPTER 2

Social Development of China

Chinese traditional painting and other art forms, none of them is an isolated art exhibition, their birth and development are with China's social, political, economic, system and other aspects of a wide range of links. Therefore, in this study, the social, economic and cultural changes of different periods in China will be explained firstly in the order of historical times, which will serve as the historical background for the development of Chinese traditional painting.

This chapter divides Chinese history into five stages through time and the change of Chinese regime. 1) Predynastic Period (2224BC-256BC), 2) Feudal Age (221BC-1840AD), 3) Modern China Period (1840 AD -1949 AD), 4) Socialism Period before the China's Economic Reform and Opening Up (1949AD-1978AD), 5) In the Process of China's Economic Reform and Opening up (1978AD- Now). The researcher will analyze the influence of Chinese social background changes on Chinese art in the above five periods one by one, and thus testify the relationship between social background and the development of Chinese traditional painting.



Predynastic Period (2224BC-256BC)

The pre-dynastic period that preceded the formation of the ancient Chinese dynasties was close to 2000 years. This period was the connection point between the Chinese period and the dynastic era. There were three main ruling cliques active on Chinese soil in the pre-dynastic era. They are Xia, Shang and Zhou respectively.

It was around the 21st century BC that the Xia dynasty began in Chinese history. According to historical records, Xia had a total of 17 rulers who ruled for 471 years.

Xia, originally the name of a tribal alliance, later became the name of a dynasty. According to Chinese historical documents, this tribal alliance was made up of 12 clan tribes including Xia Hou and Hu. In the later period of Xia's development, due to the development of private ownership, pillage wars became more and more frequent, and the clan system had lost its function, so the military chief was transformed into the earliest absolute monarch. Alternative. The ancient clan system was replaced by the state, and this huge social change was initially realized in Xia. (Jian Bozan. 2006. PP: 23)

From the historical records, the song mountain in Henan province to the Yi River and the Luo river valley is one of the areas where Xia people live. Now, in the south of Shanxi Province, China, Xia once lived there. According to the ancient books, the ruler of Xia once built the capital in Anyi and Pingyang. Around the 11th century BC, this area was also known as the ruins of Xia. Some of the customs and habits of Xia people were still preserved by the residents here. (Qian Mu. 2006. PP: 23)

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Figure 2 Shang Bronze
Source: The Palace Museum Provide

Shang is an ancient tribe rising from the middle and lower reaches of the Yellow River. At the end of Xia's reign, the ruler of Xia, Jie, lost his people because of his tyranny. Shang's leader, Tang, took advantage of Xia's internal disorder and annexed many of Xia's kingdoms to expand his power.

Agriculture is the main production sector of Shang dynasty. A large number of archaeological materials confirm that, from the early to late Shang dynasty, farm implements were basically made of wood and stone. Although there were bronze implements in the early Shang dynasty, it was still impossible for farmers to own bronze farm implements. The Shang people were the main undertakers of agricultural labor. Agricultural income is the main source of revenue for the Shang kingdom, so the Shang king is very concerned about agricultural production. Shang Wang often prayed to god, his ancestors and the river gods for rain and a good year. (Lv Simian. 2003. PP: 31)

Great progress was made in bronze casting industry in Shang dynasty. Abundant archaeological materials prove that Shang people were able to make more elaborate weapons and vessels in the early Shang dynasty. By the late Shang dynasty, copper metallurgy had reached a high level. The bronze wares unearthed from the Yin

ruins of Anyang are not only in quantity and variety, but also in exquisite workmanship. Many of them have become treasures of high artistic value.

Although many bronze objects were found, only a few nobles were able to use them in Shang dynasty. Pottery is still a must for most people. Therefore, the scale of Shang dynasty pottery production is relatively large, for example, large kiln sites have been found in Zhengzhou. What stands out in pottery is kaolin fired pottery, which laid the foundation for the later appearance of porcelain. (Jian Bozan. 2006. PP: 32)

The bronze casting and decorative art had developed to a higher level in Shang dynasty. On many bronze vessels, they were decorated with gorgeous patterns. The most common and characteristic patterns were Taotie patterns, and there were Kui patterns, tiger patterns, bird patterns, owl patterns, deer head patterns, ox head patterns, Yunlei patterns and so on. Some of the bronzes are also made into animal shapes, which are very beautiful. Bronze ware became the representative of Shang art. In addition, some jade, stone, pottery, bone, horn and tooth products in Shang dynasty were also carved with exquisite patterns. Many jade ornaments and ornaments were found in the unearthed cultural relics, most of which were in the shape of birds or fish. ((Qian Mu. 2006. PP: 33)

Around the 10th century BC, the Shang ruling class became increasingly corrupt. Due to the extravagance and corruption of the entire ruling class and the cruel oppression and plunder of the people, the rebellion of the common people is increasingly launched. With the increasing sharpness of class contradictions, the contradictions within the ruling class have intensified. As Shang's ruling power weakened, many small states emerged from Shang's control. Zhou, who had long been subservient to Shang, took advantage of the opportunity to draw in smaller states to strengthen his power. In the later period, two-thirds of the affiliated states were subject to Zhou's rule, and it was a foregone conclusion that Shang's rule would be terminated by Zhou. (Jian Bozan. 2006. PP: 33)

Zhou was the third stage of Chinese rule after Shang dynasty. Zhou reigned for 32 generations and enjoyed the kingdom for a total of 791 years. From the end of the 11th century BC to the 8th century BC was the Zhou period in Chinese history.

The superior natural conditions of the Yellow River basin were an important factor in Zhou's success. (Lu Weiyi. 1989. PP: 230)

Zhou's king was at the top of the feudal hierarchy and was nominally the highest owner of land and people in the country. In the west Zhou society, there were aristocrats belonging to the ruling class, who were divided into various grades. From high to low, there were sons of heaven, princes, doctors and scholars. The aristocrats at all levels were landowners. The people below were all ruled, and the majority of them were common people.

In addition to the common crops in economic life. Hunting also plays a certain role in farmers' economic life. The peasants were obliged to supplement their means of subsistence by hunting, and to supply the nobles with their game. The handicraft industry of the Zhou dynasty included official handicraft industry and folk handicraft industry which was a sideline of peasant families, but they were all produced for self-sufficiency, and only a few handicraft products were used for exchange. The official handicraft industry of Zhou was dominated by the smelting bronze ware. The royal family or the vassals of Zhou had their own bronze smelting workshops. With the great closure of the vassal states, bronze smelting skills also spread too many parts of the country. Pottery production appeared in the board tile and tube tile. Although tile was limited to the use of the emperor, noble palace above, but its appearance, in the history of architecture is still of great significance.

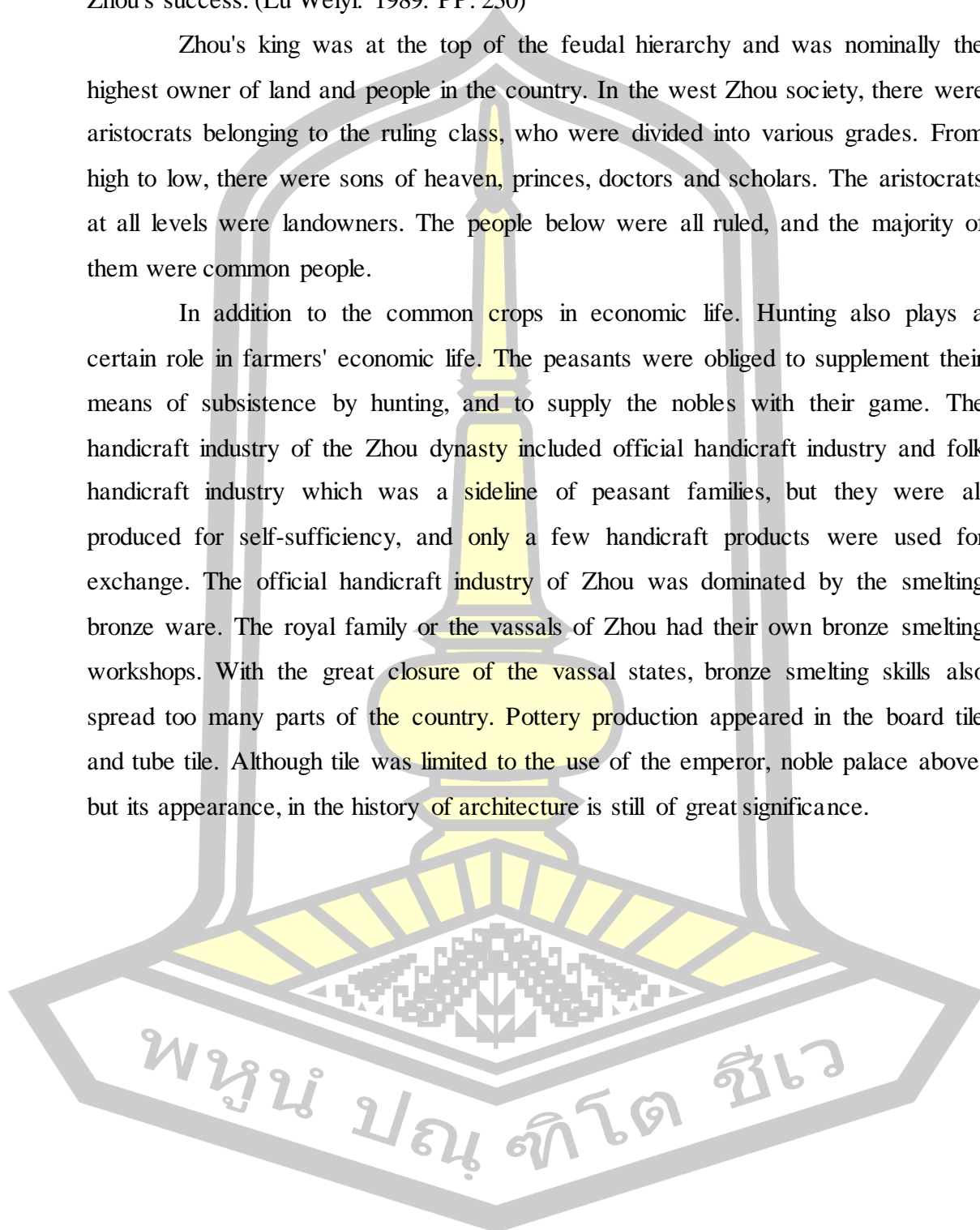




Figure 3 Painted Pottery Basin.
Source: The Palace Museum Provide

This piece of painted pottery in figure 3 is one of the earliest works of art in China. In this work of art, it can be clearly observed that there are two fish painted by lines, and the figure depicted by the combination of lines and black color. The whole picture composition is free, highly dynamic, simple and full of fantasy. Although the painting method of this artwork is very simple and full of the original interest in the early days of painting, its appearance created a precedent for Chinese painting and laid a foundation for the appearance of Chinese painting hundreds of years later. (Central academy of fine arts. 2010. PP: 41)

Around the 8th century BC, Zhou entered a period of decline. After years of war, the people suffered unspeakably. The aristocracy monopolized social wealth and resources. To suppress Chinese discontent. The king ordered his guards to watch over the people, and anyone dissatisfied with the ruling class was put to death. The result was a sense of danger that eventually led to a Chinese uprising. Eventually, Zhou was destroyed due to internal riots and external invasion. (Central academy of fine arts. 2010. PP: 41)

After the demise of Zhou, the spring and autumn period in Chinese history began from 770 BC to 476 BC. At that time, some of the larger vassal states were engaged in continuous wars of annexation in order to fight for land, population and control of other vassal states. Whoever won the war would call a confederation of

vassal states and force the vassal states to recognize the "overlord" status. (Central academy of fine arts. 2010. PP: 43)

In the process of competing for hegemony, big states merged with small states, and the number of vassal states gradually decreased. The communication between the Chinese Xia nation and other ethnic groups was frequent, which promoted ethnic integration. During iron hoe, iron axe and so on are used in agricultural production. Iron is stronger and sharper than wood, stone, or bronze tools. The use of iron marked a marked increase in social productivity. During the Zhou dynasty, cattle were also used to plow the land. Farming techniques were improved and agricultural production was further developed. Some nobles turned public land into private land and gradually adopted new methods of exploitation, making the farm workers hand over most of their products and keep some of them.

Generally speaking, the development of China during this period was slow, agriculture was the pillar industry of the country, and the survival problem was the first problem faced by the Chinese people at that time. In this case, art became the exclusive luxury of the upper class and the ruling class. Therefore, the Chinese arts born during this period were mostly based on meeting the needs of the powerful class. Even if a small amount of art was born among the people, it was as an adjunct to living instruments rather than as a work of art.

Feudal Age (221BC-1840AD)

1. From the Warring States Period to the Qin Dynasty (475BC-207BC)

According to Chinese historical documents, 475 BC is the beginning of the warring states period. From 475 BC to 221 BC, the Qin dynasty unified China, which was the warring states period in Chinese history.

During the warring states period, iron tools began to appear and be used, replacing stone tools and bronze. The prosperity of commerce promoted the development of money. Agriculture was further developed and the population of all countries increased. The production levels of the Handicraft industry, such as iron smelting, bronze casting, lacquer ware and silk weaving, have all been significantly improved. The contradiction between population and resources has intensified. Vassal states annex land to fight for living space. (Lv Simian. 2003. PP: 107)

As a result of years of war, the monopoly of the aristocracy on cultural knowledge in the slavery society began to be broken. Culture and education began to spread among the people. During this period, Confucius²¹ students visited and studied all over the country, and a large number of cultural researchers appeared in the society. Since the warring states period, the gradual popularization of education and the active academic trend of thought also played a certain role in promoting the development of art and literature. The earliest extant Chinese traditional paintings were created at the end of the warring states period. (Lu Weiyi. 1989. PP238)

The Qin and Han dynasties is a period of social transition and cultural integration in China. The national governance system formed during this period not only influenced the historical process of China, but also determined the basic pattern of Chinese culture in the future. (Qian Mu. 2017. PP: 7)

The Qin dynasty was the first complete unified dynasty in Chinese history, established in 221 BC. The Qin dynasty had a strong military force and unified China for the first time in the course of several decades of military campaigns. However, problems such as ineffective government operation, ineffective local force and rigid national rule of law occurred in the Qin dynasty. It eventually led to a massive peasant uprising that led to the fall of the kingdom. Although the reign of the Qin dynasty was short-lived, it lasted only 14 years in Chinese history. But in the political, economic, social, military has had its own development goals, and has become the model of later Chinese imperial centralization. (Jian Bozan. 2006. PP: 125)

²¹ Confucius: Confucius (September 28, 551 BC -- April 11, 479 BC) was an ancient Chinese thinker, educator and founder of the Confucian school.



Figure 4 The Region of Qin Dynasty (Yellow Part in the Figure).
Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 59

After the completion of the unification of China in the Qin dynasty, China's territory reached the area south of the Yangtze River for the first time, with a total area of 3.4 million square kilometers. The powerful military power of Qin dynasty played a perfect role in protecting Chinese territory. This laid a foundation for the economic development of the Qin dynasty, and also created stable conditions for the development of Chinese society and culture. In this case, from the Qin dynasty, China began to form a unique feudal society, culture, art system.

The first is the establishment of private ownership of land. The feudal land ownership was the economic foundation of the feudal society in China and also supported the feudal rule in ancient China. The establishment of feudal land ownership in China experienced a complicated and long process. As early as in the Western Zhou dynasty, there was a "land exchange phenomenon", but this was only a feudal factor in some parts of China, which could not be regarded as the establishment of private ownership of land. The unification of the Qin dynasty to China created conditions for the unification of the ownership policy in the whole country. Therefore, after the Qin dynasty unified China, around 221 BC, the feudal land ownership system was established nationwide. The feudal land ownership established in the Qin

dynasty became the foundation of ownership in the later dynasties. (Lu Weiyi. 1989. PP: 320)

The second is the formation of despotism. The autocratic system of China had already appeared before the Qin dynasty, but the basic characteristics of the unified autocracy running through the feudal society of China were formed during the Qin and Han dynasties. The typical feature is the supremacy of imperial power. Power was highly centralized, and all the rights of the whole country, including the executive, judicial and legislative rights, were centralized in the emperor alone. And formally the monarch's succession system down, formed a strict feudal autocratic system.

The third point is the unity of culture and thought. The Chinese nation with the Han nationality as the main body realized the unification of thought and culture from the Qin and Han dynasties. Before the Qin dynasty, the ethnic groups living in the Yangtze and Yellow River basins had great differences in ideology and culture due to their different living environment and living habits. Even the calendars and writing of different regions vary greatly. After the unification of China in the Qin dynasty, with the development of the economy, at the same time in order to consolidate the national rule. He unified the weights and measures and the national language, and began to try to establish the cultural thought, moral ethics, psychological quality and value system of the unification of the Chinese nation with "Confucianism" as the core. (Ye Long. 1989. PP: 323)

Finally, the Qin dynasty established the basic law of Chinese civilization development and class struggle. Since the Qin dynasty, Chinese culture has been diversified and unified. The establishment of the Qin dynasty promoted the unification of Chinese economy, politics and culture, which made the civilization of the Qin dynasty reach an unprecedented degree of unification. At the same time, the Qin dynasty also initiated the Qin and Han civilization to absorb foreign factors and spread its own culture. (Qian Mu. 2017. PP: 98)

For the above reasons, although the Qin dynasty ruled for a short time in Chinese history, its influence was far-reaching. The implementation of a series of social and cultural policies in the Qin dynasty influenced the whole period of feudal society in China. The most important manifestation is that the emperor, the court, and the

officials can control and guide almost all aspects of the society through policies and even personal preferences.

The most outstanding artistic achievement of the Qin Dynasty is its sculpture. After the unification of China, Qin Shi Huang made use of sculpture art to serve the political purpose of promoting the unification and showing the majesty of the royal power, and made epoch-making achievements in architectural decoration, bronze memorial sculpture and tomb ware sculpture.



Figure 5 Terracotta Warriors and Horses of Qin Shihuang Mausoleum
Source: Tan Qixiang. 1991. History of China. Beijing. PP: 90

To sum up, The Qin Dynasty was a period of advocating force in Chinese history, and the ruling class also consolidated its ruling power through various channels. Under such circumstances, the Qin Dynasty's artworks were mostly created around the propaganda of the ruler's merits. The sculptures and bronzes of the Qin Dynasty all existed for the political service of the rulers. Even though some of these works of art were created for sacrifice, they were intended to strengthen the ruler's authority after his death.

2. Han Dynasty (202BC-220AD)

The Han dynasty was the second unified dynasty in China. The social and cultural development of the Han dynasty was much more stable and brilliant than that of the Qin dynasty. During the Han dynasty, the imperial family ruled China for 406 years,

producing 24 recognized emperors. The Han dynasty was ranked as the most advanced civilization and the most powerful empire in the world together with the European Roman Empire in the same period, and the Han dynasty in its heyday had a land area of 6.09 million square kilometers.



Figure 6 The Region of Early Han Dynasty (Green Part in the Figure).

Source: Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 59

Han dynasty and almost the same period of the Roman Empire as the world's most advanced civilization and a powerful empire. The developed Han culture influenced the surrounding areas such as Vietnam and Mongolia. The Chinese people who lived in the region of the Han dynasty at that time formed the earliest Han people, and the culture and art they created gradually developed into the traditional Chinese culture.

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Figure 7 Han Words

Source : Tan Qixiang. 1991. History of China. Beijing. PP:44

In terms of culture, strong national strength and stable social development create good prerequisites for the development of culture and the arts. The Han dynasty has become one of the important starting points for the development of Chinese culture. These include the name "China" which first appeared in the Han dynasty. At the same time, China's main ethnic group, the Han, also developed from the Han dynasty. Chinese is also called "Han language", and Chinese characters are also called "Han characters". These cultural elements originated from the Han dynasty.

In terms of politics, the Han dynasty succeeded in further improving and implementing the political system drafted by the Qin dynasty. Therefore, in terms of the social structure, the authority of the emperor and the royal family was at the peak of the Han society and could not be challenged. The patrician class, which had been granted titles and fiefs by the emperor, was another part of the high social status group. Social privilege and royal decree separated the high status from the common people. The strict hierarchy of the Han dynasty further divided the social classes, with the elite and the powerful holding vast tracts of land, armed with private arms for

defense, and the right to better education. The common social class was divided into peasants, artisans and merchants according to their occupations. Although the common social class was respected to a certain extent for meeting the basic needs of the society or providing Handicrafts, its social status was not high. Under the control of the ruling class, the ordinary social class also found it difficult to find opportunities to change their identity. (Lu Weiyi. 1989. PP: 300)

Economically, the Han dynasty was a period of gradual economic recovery and growth, with low taxes and the rise of commerce and manufacturing. And the state acts as a source of revenue by taxing business and manufacturing. In addition, the government controlled the country's economy through direct intervention in workshops and markets. It is manifested in the massive growth of population, the improvement of urbanization and the rapid development of agriculture and Handicraft industry. At the same time, the level of money minting and the velocity of circulation have significantly improved, thus laying the foundation for a stable monetary system. The emergence of the Silk Road promoted trade between the Han dynasty and Asian and European countries, and promoted the spread and exchange of cultures. (Qian Mu. 1989. PP:263)

In the history of China, the Qin and Han dynasties created a precedent in many aspects of the society and established the precedent of the Chinese regime and society. In the development of China in the following two thousand years, despite the changes of many dynasties, there was no other system. Until the early 20th century, China's emperors were at the top of society, and there was no room for disobedience. At the same time, the Qin and Han empires created the earliest forms of Chinese civilization. The Qin and Han civilizations have influenced more countries and regions than the previous Chinese civilizations, such as the Korean peninsula, the Mongolian grasslands, and even the north of Vietnam. (Lu Weiyi. 1989. PP: 270)

From the perspective of China's overall pattern, China's society, economy and culture have benefited greatly from the more than 400 years of peace. China's economic and cultural development has laid the foundation for China as the birthplace of East Asian classical civilization. At the same time, the development gains brought by the stable state power also spread to all corners of society, and in addition to the development and promotion of the elite, the civilian class also benefited directly from

it. As a direct result of this comprehensive social development, the creation and accumulation of social culture and social wealth reached an unprecedented scale and was promoted from the national level to the civilian class. (Central academy of fine arts. 2010. PP:292)



Figure 8 8: To Meet with Visitors.
Source: National Museum of China Provide

As shown in the figure 8 above. Most of the Han Dynasty paintings preserved so far are tomb murals. Although there was no Chinese traditional painting in this period, the frescoes of the Han dynasty laid the foundation for the birth of Chinese traditional painting. In addition to the different materials used in early Chinese traditional paintings and murals, there is no great difference between them in terms of painting techniques and painting forms. (Central academy of fine arts. 2010. PP: 64)

In terms of painting, although the paintings that appeared in the Qin and Han dynasties were not called Chinese traditional paintings, they began to appear all over China at that time. Painting before the Qin and Han dynasties is rare except for lacquer painting. Although paintings from the Qin and Han dynasties are found throughout China, they are still rare. But from the point of view of paintings being found all over China, the idea of painting began to change in the Qin and Han dynasties. (Central academy of fine arts. 2010. PP: 64)

People in the Qin and Han dynasties distinguished painting from arts and crafts as a means to independently express one's beliefs, pursuits, thoughts and feelings. It has been recorded in ancient books that painting and writing are equally

important. Because of this, the talents in the Qin and Han dynasties had a higher enthusiasm for the creation of paintings and made full use of their own wisdom. In this case, the Qin and Han dynasties also opened a new situation of Chinese traditional painting. (Central academy of fine arts. 2010. PP: 65)

The Qin and Han dynasties were in the rising period of China's feudal society. The plastic arts represented the vast cosmic consciousness, embodied the spirit of combining romanticism and realism, and its deep and powerful spirit radiated the dazzling brilliance in the history of Chinese art.

3. Six Dynasties Period (222AD-589AD)

The Six dynasties period was a period of chaos between the Qin Han dynasties and the Sui Tang dynasties. The Qin and Han empires that ruled China for more than 400 years began to show signs of decline in the second century BC. After the 3rd century, China was in a period of social unrest and war for hundreds of years after the fall of the Han dynasty. Despite the continuous attempts of different regimes to establish a sustained and stable social order during the war, no complete unified regime emerged during this period, so China's society and culture were still undergoing changes in many aspects. (Lu Weiyi. 1989. PP: 405)

About the Chinese social culture in this period, we can understand the changes from two aspects. On the one hand, modern historians describe the changes of this period from different angles. On the other hand, we can often see artistic works describing the Chinese history of this period in the plays and novels of later generations.

The first period after the fall of the Han dynasty (after 220 A.D.) is known in China as the "three kingdoms" period, which is often described in plays, novels, and films as an era of heroes such as Liu Bei and Cao Cao. In fact, Wei, Shu and Wu controlled the northern part of China, the Sichuan basin and the lower reaches of the Yangtze River. The three regimes fought with each other, bringing years of war and economic and cultural decline to China in the process of trying to establish a unified regime. Parts of China have seen the return of self-sufficient manors, as well as currency chaos and barter as a result of the war. (Jian Bozan. 2006. PP: 146)

After the wars of The Three Kingdoms period, China achieved a brief unification during the Western Jin dynasty, but the unification lasted only 51 years. The fall of Luoyang, the capital of the Western Jin dynasty, was announced around 316. Later, the capital of the Western Jin dynasty was forced to move south and re-establish political power in Jiankang. After that, the Jiankang regime of the six dynasties always adhered to the legitimacy of the Chinese regime. (Lv Simian. 2016. PP: 19)

The southward movement of the Chinese regime caused by the invasion of the north by ethnic minorities in 316 AD is a major event in Chinese history. The wave of population migration from north Asia to northern China, and from northern China to southern China and the Korean peninsula, has affected China in all directions, east, west, north and south. Population migration not only brought about regime change, but also promoted the integration of south and north China, and laid a foundation for the development of south China. One of the origins of advanced China's separation of political and economic centers, Beijing (the political center) and Shanghai (the economic center), can be traced here. (Lv Simian. 2016. PP: 19)

In the north at the same time, after the original Han moved south, the surrounding ethnic minorities successively established a series of political power and occupied Chang 'an and Luoyang. These northern minorities are known in Chinese history as the "Hu": they are better at nomadic life and have a very different lifestyle and cultural structure from the Han people. They vary in size and rise and fall frequently. They are all ethnic minorities from around China, with different ethnic cultures, but with different levels of sinicization²². They call themselves empires but their capitals are scattered in different territories. The succession of regimes in northern China lasted until around 581 AD, after which Yang Jian changed the name

²² Sinicization: In a broad sense, sinicization includes the assimilation and integration of the Han nationality as the main body of the Chinese nation to the surrounding nationalities, which is also called sinicization. This process has been running through the history of China. In ancient times, the Han people living in the central plains had developed political economy and culture, superior geographical position and huge population advantages, so they played a leading role in it.

of his country to Sui and united north and south China by force during the Sui dynasty, ending more than 200 years of division. (Zhang Yinlin. 2015. PP: 419)

During the hundreds of years of war during the Six dynasties, China's society was in turmoil and its cultural development was hindered by the war. But China's social and economic woes have led to some of the most divisive debates in Chinese history. During this period, certain basic philosophical concepts were gradually formed, which formed an important part of Chinese philosophical thought in later generations. At the same time, the Buddhist culture expanded and flourished during this period.

Buddhism had been introduced into China since the Han dynasty, but after the Han people from the north moved south, the number of Buddhists in the society increased. And from the 4th century onwards, Buddhism gradually penetrated into the intellectual class of the time. At the same time, Buddhism was slowly transformed to be more suitable for the psychological state of the Chinese people, and in the process of transformation, it was combined with Taoism, and some thoughts were also grafted into Taoism.



Figure 9 Buddhist Art from the Six Dynasties Period

Source: The Palace Museum Provide

During the centuries of conflict, the Buddhist community matured, with a large number of Buddhist devotees preaching, and patronage of monks and temples by the royal families of different regimes became common. When Buddhism spread from southern China to northern China, the northern minority regime also became one of the main benefactors. The growth of these believers and official support contributed to the prosperity of Buddhism in this period. Dutch Sinologist Erik Zürcher called the social changes of that time the "Buddhist conquest". (Lv Simian. 2016. PP:43)

In the six dynasties period, calligraphy was the first visual art form that met the pursuit of artists, but the development of painting did not lag far behind. The mainstream of painting still emphasizes the educational function of painting and requires painting to serve the regime and the society. Although the change of painting art is not as significant as calligraphy, the change of social atmosphere and the rise of Buddhism worship have made the simple and clear painting become complicated. (Lv Simian. 2016. PP:43)

Cao buxing founded Buddhist painting under the influence of Buddhism, and his disciple Wei Xie developed on his foundation. As a mark of the maturity of the painting, one of the south in the Gu Kaizhi, Dai Kui, Lu Tanwei, famous painters, such as a monk to go Yang Zihua has also appeared in the north, Cao Zhongda, Tian monk bright a lot of people, the painter this identity gradually entered the history books written in, begin to play more and more important role in social life. (Central academy of fine arts. 2010. PP: 97)

พหุมนุ ปณ กิโต ชีเว



Figure 10 Each Country Emissary (Partial).
Source: National Museum of China Provide

As shown in the figure 10 above. Chinese traditional painting during the Six Dynasties emphasized more on functionality and was often used as an alternative to writing. A large number of words will appear in the picture to explain the painting content, which is used to assist the reader to understand the painting content. This form of painting laid the foundation for the fusion of calligraphy and Chinese traditional painting in later generations. (Central academy of fine arts. 2010. PP:97)

Different from the Han dynasty, the art works in the Wei, Jin and Southern and Northern Dynasties, as artistic creations, on the one hand, still play the social role of political education, on the other hand, they become independent works of art that enable people to get aesthetic enjoyment. The diversity of painting subjects shows the painter's interest in contemporary life, especially portrait painting. (Central academy of fine arts. 2010. PP: 98)

Generally speaking, the prosperity of Buddhist art and the documentary nature of paintings were the main characteristics of Chinese art in this period. In fact, the formation of this artistic feature is due to the war in China during this period. The destruction of the normal order of life has led more Chinese people to focus on religious belief, thus giving rise to the prosperity of Buddhist art. The use of painting to record life is more than the abstract expression of text, so it has gained popularity.

On the other hand, the Six Dynasties were divided politically, and the characteristics of regional culture were remarkable. With the relocation of some royal families to the south, Jiankang in the south became a cultural center and the most creative area for artistic activities. The social unrest, the change of political power and the movement of the political center to the south of China inadvertently promoted the development of painting in the south of China. It laid a foundation for the development of art in southern China. . . The expansion of communication with the west promoted the exchanges between the central plains culture and the ethnic minorities and the foreign countries, enriched the traditional expression techniques, and gave birth to the new appearance of painting in the Tang Dynasty. (Qian Mu. 2017. PP: 13)

4. Sui and Tang Dynasties (581AD-907AD)

In the study of Chinese history, most researchers regard the Sui and Tang dynasties as the peak of the early development of Chinese society and culture. The 5th to 11th centuries are the early middle ages of the world, roughly equivalent to the Sui and Tang dynasties in China. At that time, Western Europe, North Africa, central Asia and East Asia had just entered the feudal society, which lagged behind the social development stage of China in the Sui and Tang dynasties. In China during the Sui and Tang dynasties, the feudal system had developed for more than a thousand years, and various political, economic and cultural systems were improved, which greatly influenced the feudalization process of the neighboring countries in East Asia. (Lv Simian. 2016. PP:96)

The unified feudal rule in the Sui and Tang dynasties laid the foundation for the development of the society. Economically, agricultural production tools were greatly improved during the Sui and Tang dynasties, and water conservancy facilities were repaired and newly excavated. The experience of agricultural production was popularized in peace and stability, which made agricultural production rise to a new level during the Sui and Tang dynasties. (Lv Simian. 2016. PP: 100)



Figure 11 The Region of Sui Dynasty (Yellow Part in the Figure).

Source: Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 147

The Sui dynasty was narrow in territory and short in rule. It was quickly replaced by the tang dynasty in Chinese history. Therefore, in terms of social, cultural and artistic development, the Sui and Tang dynasties are usually regarded as the same period. (Qian Mu. 2017. PP: 142)

In terms of culture, the Sui and Tang dynasties adopted an open cultural policy, which not only absorbed a lot of foreign useful culture, but also spread China's prosperous and developed traditional Chinese culture to all parts of the world. The enlightened cultural policy also made great achievements in science and technology, literature and art in the Sui and Tang dynasty, and exerted different influences on later generations of China and other countries in the world. (Lu Weiyi. 1989. PP: 473)

Although the achievements of social and cultural development in the prosperous Sui and Tang dynasties attracted the attention of the world, the reign of the Sui dynasty was short and lasted only 38 years in Chinese history. But historically, the Sui dynasty played an important role in linking the past and the future. First of all, the Sui dynasty completed the reunification of China, ending hundreds of years of wars during the six dynasties and creating the embryonic form of a new unified country.

Secondly, the Sui dynasty was the forerunner of the Tang dynasty, which laid a partial foundation for the glory of the Tang dynasty. A typical example of this is the Sui and Tang Grand Canal, which connects the north and the south. Such undertakings not only laid the foundation for the three hundred years of the Tang dynasty, but also brought immeasurable influence to the later generations. (Qian Mu. 2017. PP: 142)

During the Sui dynasty, political, economic, cultural and diplomatic reforms were carried out. A new political system was established in politics, which was further improved and centralized in the Tang dynasty. Officially began to promote the imperial examination system, the selection of outstanding talents, to weaken the clan of officialdom monopoly. In the economy to reduce the pressure of farmer's production, the establishment of inventory account related measures to improve the tax. Build a Great Wall militarily to defend against foreign invasions and further improve control over northern China and areas south of the Yangtze River. Under the protection of the Great Wall, the economy, culture and people of various places in the Sui dynasty could communicate smoothly, and created the important economic town Jiangdu (Yangzhou, China). Thus, although the Sui dynasty was a short-lived dynasty in Chinese history, the amount of work accomplished in the Sui dynasty was actually several times as much as in other dynasties. (Lu Weiyi. 1989. PP: 489)

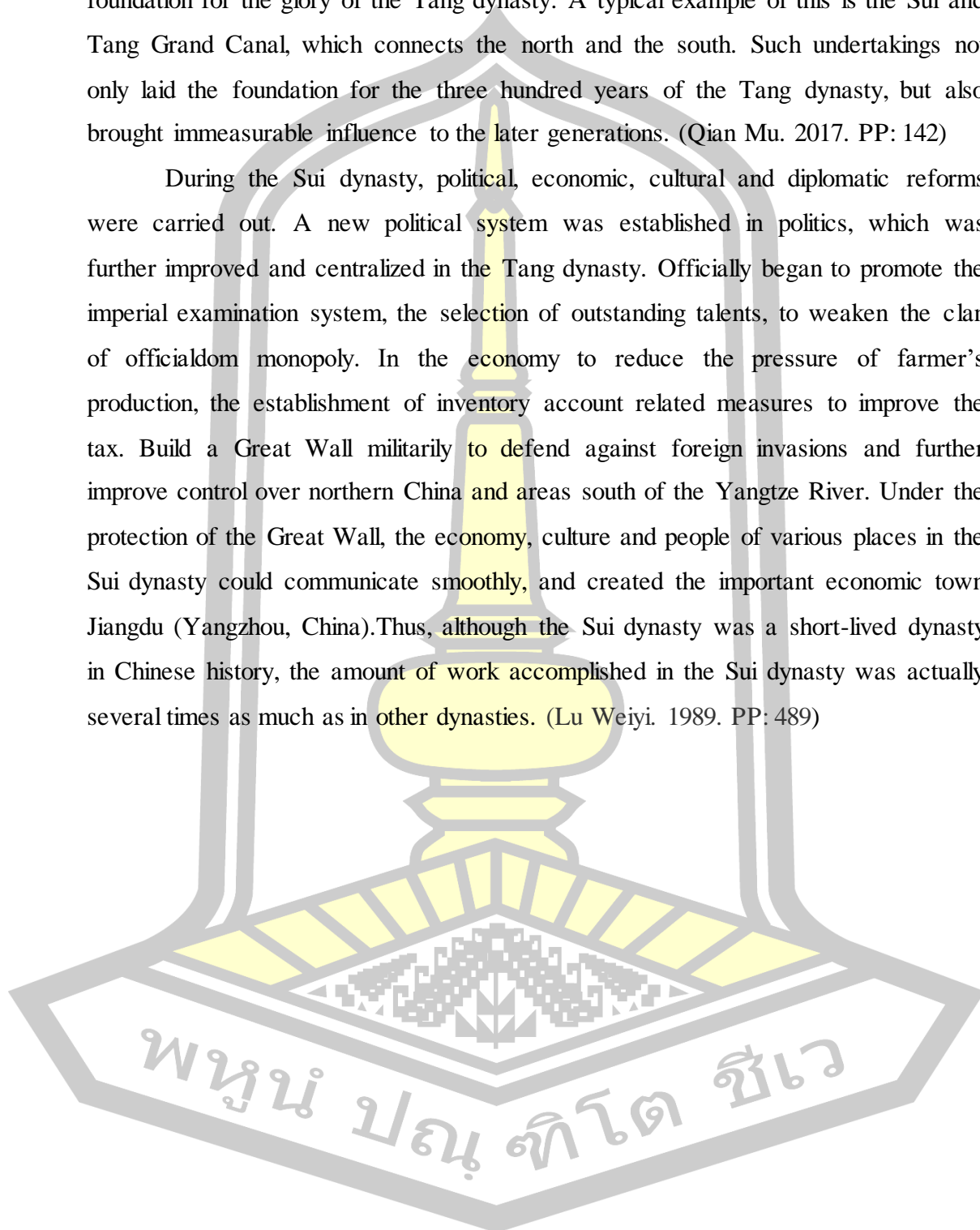




Figure 12 The Region of Tang dynasty (Green Part in the Figure).

Source: Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 74

The long-ruling Tang dynasty consolidated and expanded state and social institutions on the basis of the Sui dynasty. The Tang dynasty established a new empire in China, and after the split rebuilt the power and prestige of China. In addition, the political, economic and cultural recovery of the country that nearly collapsed during the war period was achieved. In the early Tang dynasty, China became one of the richest and most civilized countries in the world.

The important position of Tang dynasty in Chinese history can be affirmed from the following aspects. First of all, since Chinese history entered the feudal society, social politics, economy, culture and other aspects along the tortuous road forward. In the process of national development, there have been several times of prosperity, the first in China's Han dynasty, the second prosperity in the Tang dynasty. In the heyday of the Tang dynasty, especially in the early period of the Tang dynasty, agricultural production was on the rise, Handicrafts were increasingly sophisticated, and the commodity economy was unprecedentedly prosperous. In the late Tang dynasty, the economy of Jiangnan was further developed, which laid a foundation for the economic level of Southern China to surpass that of northern China. In politics, the country is unified, the society is stable, the society is stable develops, the development degree surpasses even the Han dynasty development

degree. This kind of prosperity reached its peak during the reign of emperor Xuanzong of Tang dynasty, which also had a wide influence on literature and art. The special artistic style formed during this period is called "Tang dynasty weather". (Zhang Yinlin. 2017. PP: 159)



Figure 13 Ethnic Minority Figures in Tang Dynasty Painting
Source: National Museum of China Provide

Secondly, the reason why the Tang dynasties had such great influence was related to the issue of national integration. It is well known that the Sui and Tang dynasties were a regime jointly established by the Han and minority nationalities. The Qin and Han dynasties were the first critical historical periods for the formation of China's multi-ethnic state. The Sui dynasty existed for too short a time and was overthrown by the national uprising without making any contribution to national integration. However, the stable and unified rule, strong national power, vast territory, high material civilization and good cultural development of the Tang dynasty enhanced the sense of identity of the surrounding ethnic groups. Therefore, under the rule of the Tang dynasty, the contact and communication between ethnic groups developed unprecedentedly, and ethnic relations were further closer. Thus created the second historical stage of the growth and development of China's multi-ethnic country after the Han dynasty. Once different nations form equal relations, they will be full of

boundless vitality, and their national strength and culture will be enhanced. Only then will they affect the East Asian countries. (Lv Simian. 2016. PP: 176-180)

Third, the Tang dynasty is in the stage of obvious changes in the feudal society of China, which is the transition stage from the early stage to the later stage. On the basis of the improvement of the productivity level, the average value of land eventually collapsed, and the landlord land ownership system began to achieve unprecedented development from the mid-8th century (mid-Tang dynasty). The change of the economic foundation caused the change of the superstructure, so the emergence of new things had a profound impact on the later history of China. The most striking of these is that the landowning system has brought unprecedented inequality between the rich and the poor. On the premise of the development of economic foundation, the philosophical thought in the middle Tang dynasty also laid a foundation for the later generations. And writing in ancient Chinese became popular, a trend that continued until the early 20th century in China. Thus, from the middle Tang dynasty to the establishment of the Song dynasty, the feudal society in China changed slowly in the two hundred years, while a series of new things emerged in the later period of the Tang dynasty. (Lv Simian. 2016. PP: 176-180)

Among the more than two thousand years of Chinese feudal rule since the Qin and Han dynasties, the Sui and Tang dynasties gave the impression that China had the most open attitude towards the outside world. Because the prosperity and development of the Tang dynasty had a great attraction to other countries, envoys, businessmen and students from many Asian and African countries flocked to it. This led to the unprecedented development of the productive forces in the Tang dynasty and promoted the substantial increase of international trade. Thus, the Tang dynasty became the center of the East Asian world at that time, exerting far-reaching influence on the East Asian neighbors in terms of system and culture. The national system and legal system, Buddhism, Confucianism, literature, art and other cultures established in the Sui and Tang dynasties, and even the holiday culture were widely spread to the surrounding areas of the Sui and Tang dynasties. The typical case is Japan, which successfully realized the "modernization" and established the ancient state by absorbing the advanced culture of the Sui and Tang dynasties. For modern China, the

Tang dynasty established exemplary government and left literary and artistic peaks in poetry, Chinese traditional painting and calligraphy. (Qian Mu. 2017. PP: 152-156)



Figure 14 Figure 14: Spring Outing.
Source: The Palace Museum Provide

Figure 14, It is considered as the earliest extant Chinese landscape painting. Early landscape painting emerged only as a background for figure painting. Since the Sui dynasty, landscape painting has become one of the independent categories in the Chinese traditional painting system, and it continues to this day. (Central academy of fine arts. 2010. PP: 121)

The Sui and Tang Dynasties were the heyday of China's social development as well as one of the peaks of China's cultural and artistic development. In particular, the development of politics, economy, culture and art in the Tang Dynasty was recognized as the peak period in history, and its achievements attracted people's attention.



Figure 15 Tomb Murals of Sui Dynasty
Source: National Museum of China Provide

Although the Sui Dynasty lasted only a short time, there were signs that the painting creation was developing to a new peak. During the Sui dynasty, many masters of painting participated in the painting of murals, such as Zheng Fashi, Dong Boren, Yang khitan, and Zhan Ziqian. Due to the convergence of north and south painters, the painting creation of the Sui dynasty once again presented a prosperous trend. (Central academy of fine arts. 2010. PP: 121-121)



Figure 16 Figure painting of Tang Dynasty
Source: National Museum of China Provide

The Tang Dynasty was a mature period for Chinese traditional painting, especially the figure painting. Inheriting the tradition, Yan Liben made further achievements in the early Tang dynasty. At the same time, active in the painting circle are the minority painters Yuchi Yi and Kangsatuo, who are famous for their paintings of foreign people, Buddha statues and strange animals. The emergence of this new style shows that the art of painting is constantly exploring new aspects. The painting circle of the early Tang dynasty presents the situation that the traditional painting style of the north and the south is competing with the foreign style. (Central academy of fine arts. 2010. PP: 122)

At the height of the Tang Dynasty, painting, especially figure painting, developed in an all-round way. Although these works are limited to the life of the royal family and the aristocracy, they have broad themes and strong ability of composition, especially the grand boldness of the pictures, which reflect that artistic creation is adapting to the prosperity of the society. They are the epitome of society and culture.

The painting achievements in the Sui and Tang Dynasties were influenced by the society and politics, forming a highly unified situation with the society in the Sui and Tang dynasties. This kind of artistic characteristic is called by the Chinese traditional painting researcher to attach importance to the step and the painting rule. This has not only played a crucial role in regulating and modeling the development of Chinese art, but also created favorable conditions for absorbing foreign art and integrating various ethnic cultures. (Central academy of fine arts. 2010. PP: 121-129)

5. Song Dynasty (960AD-1279 AD)

Song dynasty was a world power at that time and a feudal empire with highly developed economy and culture. Its achievements in various aspects of economy and culture not only took the lead in the world at that time, but also made a significant contribution to human civilization and had a far-reaching impact. Among the four famous Chinese inventions, printing, gunpowder and compass were all developed and applied in the Song dynasty. The Song dynasty was the first to issue paper money in the world, and it was also one of the major maritime trading powers. Most of the

inputs were raw materials, while most of the outputs were manufactured goods, which also reflected the economic status of the Song dynasty in the world.



Figure 17 The Region of Song dynasty (Yellow Part in the Figure).

Source: Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 103

Compared with the Tang Dynasty, the territory area of the Song Dynasty was smaller, mainly concentrated in the area south of the Yangtze River. The commercial economy developed in the Song Dynasty, so the characteristic of being good at doing business in the area south of the Yangtze River has continued to this day. With the support of the developed commodity economy, the development of Chinese painting in the Song Dynasty was mainly concentrated in the area south of the Yangtze River.

In the course of the development of Chinese history, the Song dynasty belongs to the middle period of the feudal society and has not yet produced the germination of capitalism. Since the Tang dynasty, from the class relations to the political system of a series of changes, about to the end of the Song dynasty, the Song dynasty has been in a relatively stable development period. The Song dynasty witnessed the rapid development of social production. The development level of its agriculture, Handicraft industry and commerce surpassed that of the Tang dynasty in some aspects, making it another peak period for China's economic development. (Qian Mu. 2017. PP:49)

Production in feudal times was based on individual labor, so the growth and decrease of population had a direct impact on social productivity. According to the general trend of population in Song dynasty, the total population was always increasing. In the middle of the Song dynasty, the total population of China was about 100 million. The land area of Song dynasty is smaller than Han dynasty and Tang dynasty, but the total population is larger than Han dynasty and Tang dynasty, so the population distribution density is higher than Han dynasty and Tang dynasty, which is also an important condition for the economic development of Song dynasty to surpass



Figure 18 A Painting that Imparts the Art of Sericulture
Source: Heilongjiang Museum Collection

On the basis of the great development of agriculture and handicraft industry, the commerce of Song Dynasty had a greater development than that of the previous generation. As an integral part of the domestic natural economy, regular markets had appeared in the villages of north and south China during the Song Dynasty. All kinds of rice, cloth, livestock, and tools and so on can be carried out in a

small range of regional business activities here. At the same time, the song dynasty government also collected commercial taxes from such commercial places. And put it on the same list as the taxes collected in big cities. Thus it can be seen that the market transactions in the local residents' economic life, in the government's financial, have occupied a very important aspect.

In terms of overseas trade, the song dynasty surpassed the previous dynasties in many aspects, such as the types and quantities of goods imported and exported, as well as the areas of contact. It has established stable maritime lines of communication with Vietnam, Indonesia, Japan and other countries, and some countries in Africa. World economic historian DE frank believes that during the song dynasty in the 11th and 12th centuries, China was undoubtedly the most economically advanced region in the world. Since the song dynasty of the 11th and 12th centuries, China's economy has far surpassed that of the rest of the world in terms of industrialization, commercialization, monetization, and urbanization. According to his calculations, based on the concentration of 1990 dollars, China's per capita GDP was 450 dollars after 960 and 600 dollars at the end of the song dynasty. In the dark ages of Europe it was \$422. (Lv Simian. 2016. PP: 190-201)

Politically, the rulers of the Song dynasty further strengthened the centralization of power. In the Song dynasty, the rulers always insisted on five measures: centralization of power, centralization of power by the emperor, decentralization of power by officials, emphasis on culture, relaxation of force, and strengthening of internal rule, relaxation of external wars. Political, military and financial power was concentrated in the central government to the greatest extent, and corresponding military, imperial examination and legal systems were matched. At the same time, the Song dynasty actively summed up the advantages and disadvantages of the political system of the tang dynasty, and on the basis of the tang dynasty to reform and adjust. The politics and culture of the tang dynasty were dominated by hereditary aristocrats, while educated civil officials in the Song dynasty were able to share power. (Zhang Yinlin. 2016. PP: 190-201)

In the literature and art, science and technology, philosophy, education, history and other aspects of comprehensive comparison, the Song dynasty in the comprehensive strength is better than the tang dynasty, China's feudal culture is one of

the development of the heyday. The historian Yang Wei thinks: the Song dynasty 320 in the rule, the material civilization and the spiritual civilization achieves tells, in the Chinese entire feudal society historical period is the peak, and also holds the leading position in the world ancient history. (Lv Simian. 2016. PP: 190-201)

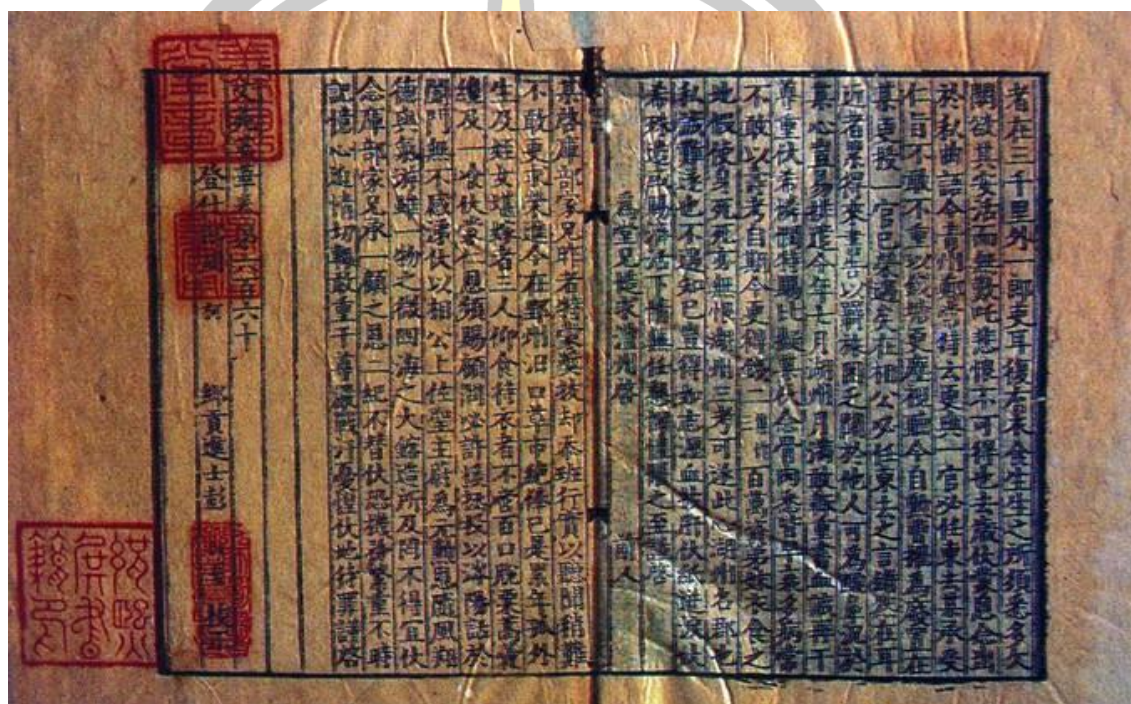


Figure 19 A Book Made Through Woodblock Printing
Source: National Museum of China Provide

Among them, printing and papermaking technology was widely popular in the Song dynasty and the technical level was gradually improved, which provided a good condition for the improvement of the cultural level of people of all social strata. In order to improve their social and political status, small and medium-sized landlords and wealthy peasant families showed unprecedented enthusiasm for the imperial examination system, which was open to all social strata. Although the average number of people admitted to the imperial examination held every three years was only three to four hundred, the number of teenagers who studied for passing the exam was thousands of times that of those who passed the exam, which was a positive driving force for the improvement of the cultural level of the social population at that time. Although in the later evaluation of the imperial examination system in Song dynasty,

it was believed that there were too many restrictions on thinking and writing, and students' individual talents could not be freely exerted. But overall, for the development of Chinese culture, still has a driving role. (Lv Simian. 2016. PP: 521)

In terms of science and technology, the compass, movable type, gunpowder and large-scale production of porcelain spread to all parts of the world, which was of great significance and had a profound impact on China's economy, military and society. In a similar cultural field, Song dynasty China became an educational and information center through book printing.

In a word, the height of material civilization and spiritual civilization reached in the Song dynasty reached a new high in the whole period of China's feudal society. From the perspective of world history, the Song and Yuan dynasties were the last periods when Chinese civilization took the leading position in the world. After the Song and Yuan dynasties, Chinese civilization began to lag behind European civilization and lost its leading position in the world. (Qian Mu. 2017. PP: 76)

On the other hand, the Song dynasty was also the smallest dynasty in the history of China. Under the conservative military policy at that time, although it effectively maintained the long-term stability of the domestic ruling situation, it resulted in the military weakness of the Song dynasty. Therefore, in the war with the northern minorities, the Song dynasty was always in a weak position, and was finally captured by the new minority dynasty in the north of the Song dynasty. At the same time, the Song dynasty gradually produced complex and sharp ethnic contradictions and struggles, which eventually caused the severe regression of some areas and cultures in the north. At the end of the Song dynasty, the last emperor of the Song dynasty threw himself into the sea and died, as the Mongols launched a full-scale military offensive, losing their fighting capacity after retreating to southern China many times. (Qianmu. 2017. PP: 80-83)

Song dynasty is another brilliant period in the history of Chinese traditional painting after tang dynasty. Although the Song dynasty, which inherited from the tang dynasty and the Yuan dynasty, was characterized by continuity in the development of painting, overall, many changes in the field of painting in this period were unprecedented. The establishment of the Royal Academy of painting, the development of painting, the rise of literati painting, as well as the prosperity of

commercial painting to meet the needs of the people, are all important art phenomena in this period. Of maturity and the rise of landscape, flowers and birds painting, ink painting, the development of various branches painter to dedicated to "true" and "appearance likeness" ability enhancement, poetry, calligraphy, infiltration of literati paintings that palace painting works from lay particular stress on describing the object to show the main body, consciously centrally reflect the development of painting during this period.



Figure 20 Horse.

Source: The Palace Museum Provide

Due to the development of the commodity economy in the Song Dynasty, the number of Chinese traditional paintings circulating on the market was larger than before. In order to win a wider audience, the Chinese traditional paintings of the Song dynasty put more emphasis on realism than those of the past. As is shown in the picture above, in this Chinese traditional painting, the figure and the image of the horse are as close to the reality as possible to meet the needs of the society while conforming to the drawing techniques of Chinese traditional painting. (Central academy of fine arts. 2010. PP: 167)

The establishment of the northern Song dynasty ended the chaos of war and was conducive to the development of economy and culture. The capital, Bianjing, where many painters gathered, was another ancient painting center after Chang'an and Luoyang in the Tang dynasty. Painting around the Yellow River has made outstanding achievements and formed artistic exchanges with the Liaojin region. However, some local paintings in the lower reaches of the Yangtze River also have certain strength.

Song dynasty painting and social strata have maintained a fairly close relationship. Aristocrats, literati, merchants and citizens, etc., had various needs for painting, especially the development of secular art and the prosperity of palace painting, which made the subjects of painting more extensive and diversified. The painters pay attention to the life image and the subtle and vivid image shaping, the painting style is rigorous and precise, and there are many new creations in the skills. (Central academy of fine arts. 2010. PP: 170)

Due to the prosperity of the city and the increasing demand for paintings, many painters served the nobility and painted murals for monasteries, while calligraphy and paintings were also hung in shops, restaurants and tea shops to attract customers. The creation of some painters flooded into the city commercial market. Many artists with outstanding skills were active in the society, and some were invited by the noble bureaucrats or called into the painting academy, which played an important role in promoting the prosperity of painting in the Song dynasty. At this time, the creation of professional painters was obviously commercialized. (Central academy of fine arts. 2010. PP: 163-176)

6. Yuan Dynasty (1271AD-1368AD)

The Mongol conquest of China, which first began in the early 13th century, replaced the minority regime in northern China from about 1215 to 1234. Before the Yuan dynasty was established, the Mongol sphere of influence reached the Tubo region. By the mid-13th century the tribes of Yunnan had been conquered. In 1279, the Song dynasty was completely wiped out, and China was fully integrated into the international empire of the Mongols. Before the complete demise of the Song dynasty, Kublai Khan established the Yuan dynasty by naming the Mongol

regime in China Yuan in 1271. Therefore, the territory of the Yuan dynasty was more extensive than that of the Han and Tang dynasties. (Lv Simian. 2016. PP: 159)

The Yuan dynasty was the easternmost of the four political entities that ruled most of Asia in the 13th and 14th centuries. The Mongol empire as a whole became the largest land empire in the history of the world, conquered by a fierce military culture and technology dominated by cavalry. Some of the technology comes from Chinese innovations, including siege tactics and the use of firearms. Genghis khan and his descendants extended into Eastern Europe, and the contiguous Mongol empire provided unprecedented opportunities for travel and trade across Asia. This includes the Pope sending envoys to seek to build an anti-Islam coalition. And the travels of merchants and travelers such as the Venetian Marco Polo. Marco Polo's account of Chinese cities contains elements of legend and hyperbole, but he argues that in terms of hygiene, comfort and public administration, Chinese cities outperformed Italian cities of the time. (Zhang Yinlin. 2016. PP: 161)



Figure 21 The Region of Yuan Dynasty (White Part in the Figure).
Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 209

As shown in the figure 21 above. The Yuan Dynasty had the largest territory in Chinese history and was the easternmost part of the Yuan Empire. In the vast territory of China, a variety of ethnic cultures have emerged, and the cultures of

the Han and the ethnic minorities have started to integrate with each other. The phenomenon of learning Han culture in non-Han areas is called sinicization. But at the same time, the culture and art in the Han areas began to absorb ethnic elements.

In terms of politics, the Yuan dynasty was a period of unprecedented development and expansion of China's multi-ethnic unified country. In the middle of the Tang dynasty, the country split, and in the following centuries, several regimes existed side by side. The Yuan dynasty not only ended the division between the north and south of the Yangtze River in China, but also realized the great unification of the Tubo, western regions and Yunnan provinces.



Figure 22 Yuan Dynasty Art with the Theme of Advocating Force
Source: The Palace Museum Provide

Most of the government organizations of the Yuan Dynasty still followed the regulations and policies of the previous dynasties, but the administration of the border areas was further strengthened in the Yuan dynasty. Chinese dynasties used military and political pressure to control the border areas, and gave them economic and material benefits. But in the actual social organization form and the management organization still maintains the minority nationality area original management way. In the Yuan Dynasty, the administrative system was basically unified except for some

areas. At the same time, the Yuan government stationed troops throughout the country to prevent and suppress ethnic resistance. This makes the central government far more accountable than its predecessors. The contact and communication between the various ethnic groups are more close, the population of a large number of mutual flow, staggered living, promoting economic and cultural exchanges. In addition, the cultures of various nationalities complement and absorb each other, forming the distinctive characteristics of cultural diversity of the Yuan dynasty. The emergence of a large number of non-Han scholars' proficient in Han culture, which was never seen in the previous generation.

In terms of social economy, during the reign of Kublai Khan (1260-1294), Mongolia's relatively backward nomadic economy still exerted certain influence on the northern areas. Part of the farmland then continued to be occupied as pasture. Officials in the government reported to the central government that some of the nobles occupied dozens of square kilometers of land and refused to grow crops. The land was claimed as pasture and could only be used for grazing. At the same time, the Mongol rulers collected horses from the people many times. In 1286 and 1288 alone, 220,000 horses were collected from the people, and in some areas the use of horses in agriculture was banned. (Qian Mu. 2017. PP: 142)

With the recovery and development of agricultural production, the handicraft industry in the Yuan Dynasty also developed on the basis of the previous generation. In the Yuan dynasty, cotton cultivation began in the area south of the Yangtze River, and the north received new varieties of cotton from ethnic minority areas. And writing instructional books to promote production technology, cotton planting in the Yuan dynasty began to be popular. And new textile tools began to appear, and cotton cloth from the lower reaches of the Yangtze River became a well-known commodity in China at that time. (Zhang Yinlin. 2017. PP: 187)

The development of commerce in the Yuan dynasty was based on the national unification, the recovery and development of agriculture and handicraft industry, the communication between shipping and river transportation, and the issue of currency. In the early Yuan dynasty, paper money was used all over the country. At that time, Beijing, Hangzhou, Quanzhou are famous in the world's big commercial cities. Grain, tea, jewelry, wine and other goods have been the city's regular circulation of goods.

The foreign commercial ports in the coastal areas mainly export gold, silver, porcelain and silk, and at the same time import cloves, pepper, jewelry and other commodities are also distributed here. The lighthouses that showed the way still exist in the Fujian region of China.

With the development of commerce, business tax became an important income of the government, and there were more than 30 kinds of business tax in the Yuan dynasty. And with the increase in the number of notes issued, the value of the currency depreciated, and the amount of business tax was further increased. During the reign of the Yuan dynasty, the government successively increased commercial taxes by as much as 100 times. Landowners and large businessmen enjoy mostly tax-exempt privileges granted by the government, while small-scale business operators suffer.

The Yuan Dynasty was the heyday of China's ancient foreign communications, economic and cultural exchanges. Transportation by land and sea is very smooth and prosperous, the scope of exchanges has been expanded, and personnel exchanges have been frequent. A large number of science and technology and cultural institutions spread to each other, which has played a great role in the economic and cultural enrichment and development of different countries. For example, Chinese printing and gunpowder weapons spread to western countries, which promoted the progress of European society, while western astronomy and medicine had a profound impact on China. (Qian Mu. 2017. PP: 160)

Although the political and military system created by the Yuan Dynasty has been used by later generations. However, during the reign of the Yuan Dynasty, part of the social system also brought many negative and backward influences to the development of Chinese society. Among them, the most far-reaching and even direct destruction of the Yuan Dynasty is the emergence of ethnic discrimination and ethnic oppression policy in the Yuan Dynasty.

When Kublai Khan established the Yuan Dynasty, the people who live in China at that time is divided into four grades: first is the Mongols, the second part is the other minority residents and live in China part of the Europeans, the third is to live in Sichuan, Yunnan and parts of northern China Han Chinese, four is the Song dynasty Han rule area. The Yuan dynasty saw second-class people as assistants to the

Mongol rule. Dividing the Han people into two classes is to divide the Han people and weaken their resistance. On the basis of dividing people's ranks, the Yuan dynasty set up a detailed management system. The regulations were even detailed to the extent that the Mongols beat the Han, and the Han did not fight back. Han people are not allowed to have bows and arrows, dogs and other details of life. (Lv Simian. 2016. PP: 239)

Finally, under the rule of the Yuan dynasty, the people of all ethnic groups except the Mongols were subject to the dual oppression of ethnic groups and classes and rose up in revolt.

In northern China, the rule of the Mongols was consolidated, and the Han Chinese fought in secret groups. In southern China, there were armed uprisings against the Yuan Dynasty. The leaders of the rebellion were mostly military officers left over from the Song dynasty. But the insurgents are too dispersed, lack contact and lack strong leadership. It was finally suppressed by the rulers of the Yuan dynasty. However, the existence of the rebel army made the rule of the Yuan dynasty in the south of China extremely unstable and at the same time restrained the forces of the Yuan government, making the Yuan dynasty's desire to further expand its territory unrealized. And laid the foreshadowing for the demise of the Yuan Dynasty. (Lv Simian. 2016. PP:261)

In the late Yuan Dynasty, ethnic and class contradictions became increasingly acute. The land was highly concentrated, and the Mongol nobles became big landowners, each owning a large amount of land. Most of the Mongol nobles exploited the land they had plundered from the peasants and leased it to them on harsh terms. Finally, due to the corruption within the Yuan government, ethnic discrimination, exploitation of farmers and many other reasons. In the late Yuan dynasty, a large-scale peasant uprising broke out from the lower reaches of the Yangtze River and gradually spread to the whole country. In 1368, the emperor and some of the Mongol ministers in the capital of the Yuan dynasty fled under pressure from the rebels, ending the rule of the Yuan dynasty. (Zhang Yinlin. 2015. PP: 115)

The unification of the Yuan Dynasty promoted the integration of various ethnic groups. However, due to the implementation of the policy of ethnic discrimination by the rulers, some Han officials were in the ruling institutions, but

could not exert themselves politically, so they could only rely on poetry, calligraphy and painting. In the later period of the Yuan Dynasty, politics became more corrupt and various contradictions were intricate and acute. Many literati were frustrated. In their paintings, they attach importance to the expression of subjective interest and brushwork style, and further integrate poetry, calligraphy and painting. The flourish of ink landscape and flowers, birds and bamboo stone pushed literati painting to a new climax since the Song and Jin Dynasties. The painting of literati had already played an important role in the development of painting in Yuan Dynasty.



Figure 23 Yuan Dynasty Chinese Traditional Painting.
Source: The Palace Museum Provide



Figure 24 Yuan Dynasty Chinese Traditional Painting.
Source: The Palace Museum Provide

As shown in the figure 23 and figure 24 above. In the Yuan Dynasty, the

Han people were oppressed by the ruling class, so Chinese artists used Chinese paintings to express their feelings. Therefore, in most of the Yuan dynasty Chinese painting works are revealed depression, cold atmosphere. (Central academy of fine arts. 2010. PP:217)

The craftsmen of the Yuan Dynasty had a low status and were pressed under the strict control of the government. The society economy abnormal development, the Song Dynasty very active professional painter activity tends to silence; there was no painting academy in the early Yuan Dynasty. In the later period, some of the aristocrats were influenced by the Han culture and became painting lovers. There were Liu Guandao, Li Xiaoyan, Wang Zhenpeng and other famous artists in the palace. However, the scale of palace painting was far less than that of the Song Dynasty, only in the portrait and religious painting showed some strength. (Central academy of fine arts. 2010. PP: 230)

7. Ming Dynasty (1368AD-1644AD)

In the late Yuan Dynasty, class contradictions and ethnic contradictions were acute, and finally collapsed in the nationwide peasant uprising. In the rebellion, Zhu Yuanzhang's army was highly disciplined and supported by civilian officials and military generals, eventually becoming the main force of the rebellion. After more than ten years of war, Zhu Yuanzhang ascended the throne at Yingtian (now Nanjing, China) in 1368 and changed his name to Ming. The Ming Dynasty, the last Han Dynasty in Chinese feudal history, began a reign that lasted 276 years in Chinese history.

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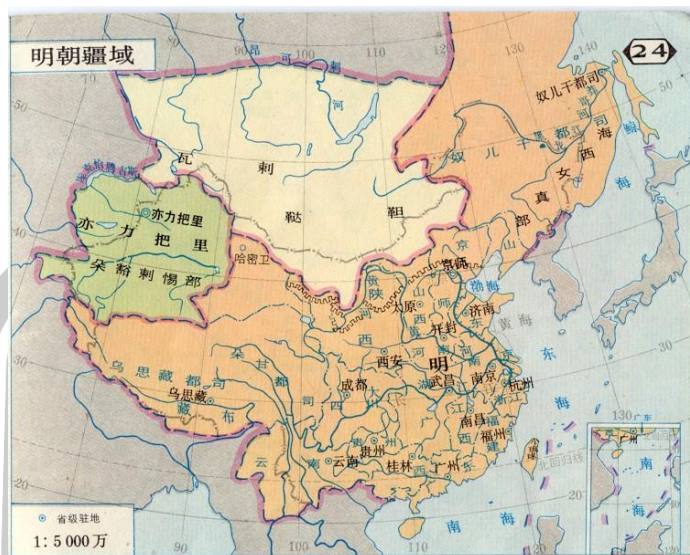


Figure 25 The Region of Ming Dynasty (Yellow Part in the Figure).

Source: Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 129

In the Ming dynasty, the Han restored their rule over China. Although the country was smaller than that of the Yuan dynasty, it was politically enlightened and socially stable. This created good social conditions for the cultural development of the Yuan dynasty. At the same time, based on the strength of the Ming dynasty, the neighboring minority countries also maintained friendly exchanges with the Ming dynasty. Under such circumstances, international cultural and artistic exchanges have been formed.

After the war at the end of the Yuan dynasty, the social economy of the early Ming dynasty was very backward. Across the country, especially in northern China, there is a lot of abandoned land. The abandoned land used to belong to the rulers of the Yuan dynasty, the land of the Mongols mainly. Therefore, in the early Ming dynasty, the rulers realized that in order to restore the development of the economy, the first thing to do was to create relaxed conditions and mobilize the enthusiasm of farmers. Zhu Yuanzhang therefore ordered the land reclaimed or to be reclaimed by farmers to be owned by farmers, and exempted new land reclaimed for three years of tax. In the subsequent land policy, it further stipulated that the newly cultivated land would never be taxed except for a small part. During the implementation of these land policies, a large number of rural developers appeared, who owned a certain amount of duty-free land. The production enthusiasm increases greatly, to the recovery of

agricultural production and rapid development played a positive role. (Zhang Yinlin. 2015. PP:239)

The Ming Dynasty also advocated the cultivation of agricultural cash crops. In the Ming Dynasty, the government ordered local governments to supervise the planting of fruit trees and cotton, and to punish local governments if they failed to meet government standards. At the same time, the central government is actively promoting high-quality saplings and helping farmers plant them. These measures not only enabled the waste land to be used as much as possible, expanded the planting area of agricultural cash crops and optimized the structure of agricultural products, but also provided more raw materials for the textile industry and promoted the development of the textile industry in the Ming Dynasty. (Lv Simian. 2016. PP:311)

At the same time, the Ming Dynasty also introduced some measures in favor of industry and commerce. In the early Ming Dynasty, the government stipulated that handicraft workers were free to work at any time except when they served the government. This was a big improvement on the Yuan Dynasty, which required some craftsmen to be detained all year round to work in workshops and not allowed to go out. At the same time, it limited the scale of government mining and gradually began to allow private mining. These policies protected the development of agriculture, handicrafts and commerce. (Lv Simian. 2016. PP: 313)

Because of the implementation of various policies to encourage production in the early Ming Dynasty, the social productive forces in the early Ming Dynasty increased significantly. Under the encouragement of the policy, the newly reclaimed land even accounts for more than half of the country's arable land. The increase of cultivated land gradually increased the grain output, and the grain output in 1385-1393 was more than twice that of the Yuan dynasty. Handicraft industry and commerce also developed steadily due to the dredging of the canal. (Lv Simian. 2016. PP: 319)

Despite the rapid development of the productive forces in the Ming Dynasty, social contradictions were alleviated to a certain extent. But the peasants and craftsmen were still not, and could not, escape from the oppression and exploitation of the landlord class.

On the one hand, the royal family and the landowners continued to expand

the land. In the early Ming Dynasty, farmers in the families of government officials were given along with their fields by the royal family, which made the identity of some farmers very precarious. On the other hand, although the Ming government set the tax amount very low, the amount collected by various local governments was not uniform. Some farmers are still living a poor life, and farmers in Jiangsu province have even fled because they could not pay taxes. In 1420, there was even a peasant uprising in Shandong. This shows that during the early 70 years of the Ming Dynasty, social conflicts were less severe than those in the Yuan Dynasty, but they were still fierce at times.

After the establishment of the Ming Dynasty, Zhu Yuanzhang, on the one hand, quickened the pace of the unification war, on the other hand, created legislation and established various systems of the new dynasty.

First, improve the system of central and local officials. The biggest change to the system of central government officials was the abolition of prime ministers. Zhu Yuanzhang believed that the emperor was lazy and the prime minister had too much power. Therefore, after the establishment of the Ming dynasty, although the government institutions were still set up according to the Yuan dynasty, the number of prime ministers was greatly reduced. In 1380, the prime minister system was abolished completely, and several departments in the central government shared the original responsibilities of the prime minister. Special officials were appointed to patrol the places on behalf of the emperor and had the power to impeach officials. There is a special department in the government to deal with civil litigation, and ordinary people can also submit Suggestions to the government. The establishment of these officials and departments indicated that the Ming dynasty had a further development in the imperial despotism. (Qianmu. 2017. PP: 350)

On the other hand, Ming dynasty implemented a more complete school system and imperial examination system than tang dynasty and Song dynasty. Official schools are divided into state schools and local schools. Some students who have completed their studies through state-run schools may become officials directly. Some students were sent to the local government after only a short period of study. Students who completed their studies in local schools had to pass the imperial examinations to enter the government.

The imperial examination system of the Ming dynasty began in 1370, but was suspended for a time due to unsatisfactory results, and was resumed in 1382. The imperial examinations provided ordinary people with access to power. At the same time, the Ming government kept expanding the number of people who could pass the imperial examinations, so as to select as many talents as possible for the central government to use. Therefore, private schools have also appeared in private villages, and more and more ordinary people hope to participate in government institutions through learning. In historical records, schools were set up in all the villages and towns in the Ming dynasty, and the number of schools far exceeded that in the Tang and Song dynasties. (Lv Simian. 2016. PP: 352)

In the course of making laws in the early Ming dynasty, Zhu Yuanzhang, on the one hand, improved the living standards of ordinary people, on the other hand, he attacked the landlord class in some areas. This cleared the way for the emperor's centralization of power. In the process of cracking down on the landlord class, the family power of the landlord class was suppressed, and the official corruption was reduced to a certain extent. While strengthening the centralization of the emperor, it also played a role in easing social contradictions.

After the rapid development in the early Ming dynasty. From 1435 to 1521, known as the middle Ming Dynasty, the Ming Dynasty began to decline and eunuch dictatorship emerged.

Some of the eunuchs who were trusted by the emperor had great financial power and were the custodians of the emperor's private property. They own a lot of land. They bought lots of fields and houses outside Beijing and enslaved large numbers of peasants and private guards. And often in the name of building temples continue to encroach on farmers' land. The practice of these eunuchs relying on imperial power effectively became a form of royal occupation of the land. In the middle of the Ming dynasty, eunuchs reached the peak of their absolute power, even to the extent that they could modify the tax and increase or decrease the number of imperial examinations at will. Eunuch class relied on political privileges, corruption and bribery, wanton. This made the political situation in the central government extremely unstable, and there was a political struggle for power. Government officials and high-ranking eunuchs began to form political alliances against each other.

Land annexation became increasingly serious in the mid-Ming dynasty, and in the mid-16th century, the army's farmland became the subject of landowners' appropriation. The soldiers' system of working the land was broken when a great deal of it was annexed. Soldiers began to flee in large numbers, and their fate was as miserable as that of the peasants. On the other hand, land that had never been taxed began to be taxed gradually. The implementation of these policies has led to an increasing number of exiles. (Qianmu, 2017. PP: 196)

Despite the hardships faced by the exiles, all but a few of these people were able to enter the cities or earn their living abroad, and most of them were still employed by landowners. Living standards have not improved fundamentally. However, the Ming government was against the peasant migration, and even launched a brutal crackdown on it. But there were weapons hidden in the ranks of the exiled peasants and their own leaders, so some of the exiled peasants developed into armed insurrections. In the process of the peasant uprising, the landlord class of the Ming dynasty was greatly hit. But it was still unable to compete with the Ming government's army and ultimately failed. (Qianmu, 2017. PP: 190)

Although some social problems were gradually exposed in the middle of the Ming dynasty, the production level of agriculture and handicrafts was still better than that of the Yuan dynasty. This is mainly due to the improvement of production tools and production technology. The typical example is that iron ware has been widely used since the middle of the Ming dynasty, and there are books specially recording farming methods in the folk circulation. The planting area of cash crops also began to expand day by day, which not only enabled some abandoned land to be fully used, but also directly provided raw materials for handicraft industry. Although men plowing and women weaving was still the basic form of social division of labor in the mid-Ming dynasty. However, with the improvement of social productivity, the trend of independent development of handicraft industry from agriculture is more obvious than before.

In terms of commodity economy, in the middle of the Ming dynasty, the grain produced by the peasants was first taxed and then used by them. Only the surplus could be sold on the market as a commodity. However, under the harsh tax policies in the middle of the Ming dynasty, the peasants only had enough food for

their families after they paid the tax, and even all the produce was taken away by the state or the landlord. From the point of view of the urban handicraft industry, the products of handicraft industry are mainly for the consumption of the royal family and the urgent need of the country, with almost no connection with the market and no commodity attribute at all. At the same time, the handicraft industry is squeezed by the local government, so there is no further development. This shows that the production of goods at that time is to serve the country, they belong to the same economic category as the natural economy. Under the conditions of the time, commodity production was limited and could only be used as a supplement to the natural economy. (Lv Simian. 2016. PP:359)

Despite the harsh conditions for the development of the commodity economy, the government has not given enough support. However, under the premise of the improvement of productivity and the strengthening of division of labor, the commodity economy in the middle of the Ming dynasty still exceeded that of any previous dynasty. Some of the exiles were hired by traders to work in artisanal workshops and become artisanal workers. Across the country, there are more merchants who sell a variety of goods and profit from the price difference. Especially in the middle and lower reaches of the Yangtze River in China, the commodity economy has developed significantly more than before due to the developed agricultural production and convenient land and water transportation. These are good conditions for the emergence of capitalism in China.

Economic, cultural and political contacts between the Ming dynasty and Asian countries, especially those bordering on land, were more frequent than before.

Since the tang and Song dynasties, the handicraft industry and commerce in the coastal areas of southeast China flourished day by day. The invention of the compass, the improvement of shipbuilding technology and the drawing of maps all created convenient conditions for the development of overseas trade. At the same time, due to the continued exile of domestic farmers, the farmers who have lost their land consider the sea to be an important means of livelihood. Most of those who went to sea to earn their living were small merchants, craftsmen and peasants, and only a few were rich merchants. (Qianmu. 2017. PP:325)



Figure 26 A Technique for Making Ceramics Introduced from Rome
Source: National Museum of China Provide

China in the Ming Dynasty was a powerful country in Asia at that time. In the late 14th century, the Ming government established a foreign policy of good-neighborliness and friendship, sending envoys to 12 neighboring countries for 30 visits, and envoys from 17 countries for 135 visits to China.

Although the economic and cultural ties between the Ming dynasty and the Nanyang countries were increasingly developed, the Ming government imposed various restrictions on the trade visits of foreign envoys to China. In particular, the Ming government repeatedly issued orders forbidding private people to go into the sea and regarded those who went abroad as parentless, which made it impossible for the commercial activities between the Ming dynasty and the countries in the south Pacific to develop fully. This did not change much until the 1570s.

In the sixteenth century, parts of Europe entered a period of primitive accumulation of capitalism. The colonialists, the forerunners of the bourgeoisie, had begun to plunder abroad. First came Portugal and Spain, then the Netherlands and England. Since the Portuguese colonists came to the east, western missionaries have followed. These missionaries mainly spread Christianity. Some of the missionaries first arrived in Macau and then arrived in China through Macau. Matteo Ricci was one of the missionaries who arrived in China via Macau. In addition, Matteo Ricci initiated new missionary methods to strengthen the spread of Christianity in China

and reduce the spread resistance. (Lv Simian. 2016. PP:368)

Agricultural production in the Ming dynasty peaked in the late 16th century after a long period of accumulation. With the high prosperity of economy, the phenomenon of land annexation by the big landlord class with various privileges is increasingly aggravated, which intensifies the social contradictions seriously. The land was highly concentrated in the hands of the royal family and the bureaucratic landlords, resulting in the vicious development of the land ownership in the later period of the Ming dynasty. (Lv Simian. 2016. PP:368)

At the same time, the government intensified its raids on the city's industrial and commercial sectors. Starting from 1596, the 13th emperor of the Ming dynasty sent eunuchs to supervise the taxation of the whole country to supervise the mining of minerals or collect business taxes, and turn over the income from mining or tax collection to the state Treasury. But in fact, these eunuchs often in the name of mining, land grabs, or clever business tax name, wily wealth. Their thugs kill people at will, most of them urban residents. As a result, the tide of opposition to the government spread throughout the country. The social contradictions in China at the end of Ming dynasty were extremely complex and sharp. (Qianmu. 2017. PP: 330)

Finally, the antigovernment trend caused by social contradictions developed into peasant uprising. Various kinds of resistance became the prelude to the peasant uprising at the end of the Ming dynasty. (Qianmu. 2017. PP:330)

During the Ming dynasty, peasant rebels gathered in southern China and gradually moved north. By the time the peasant rebels of the late Ming dynasty had triumphantly marched, the Manchurian aristocracy, which had risen from the northeast, had established a regime north of the wall and called itself the "Qing", and was becoming increasingly powerful. The Manchurian nobles, seeing the increasing crisis within the Ming government, had long had the idea of the Ming government. On the one hand, they recruited Ming officers and tried to buy off Ming bureaucrats. On the other hand, they often sent troops to attack the Great Wall and pillage Hebei and Shandong provinces. (Qianmu. 2017. PP:335)

After the peasant army occupied xi'an, the Manchurian nobles wrote to the peasant army leaders. He wanted to form an alliance with the peasant army to overthrow the Ming government, but the peasant army refused. The peasant army

eventually captured Beijing, overthrew the Ming dynasty, and allowed the Manchurian nobles to break into the Great Wall. Under the dual pressure of the Ming army and the Manchu army, the peasant army finally abandoned Beijing and retreated back to southern China. But the Ming regime had been completely destroyed in the war. In 1644, the Qing emperor moved to Beijing from Shenyang and designated Beijing as the capital of the Qing dynasty.

8. Early and Middle Qing Dynasty (1644AD-1840AD)

The Qing dynasty (1636-1912) was the last feudal dynasty in Chinese history, with 12 emperors and Manchu rulers.

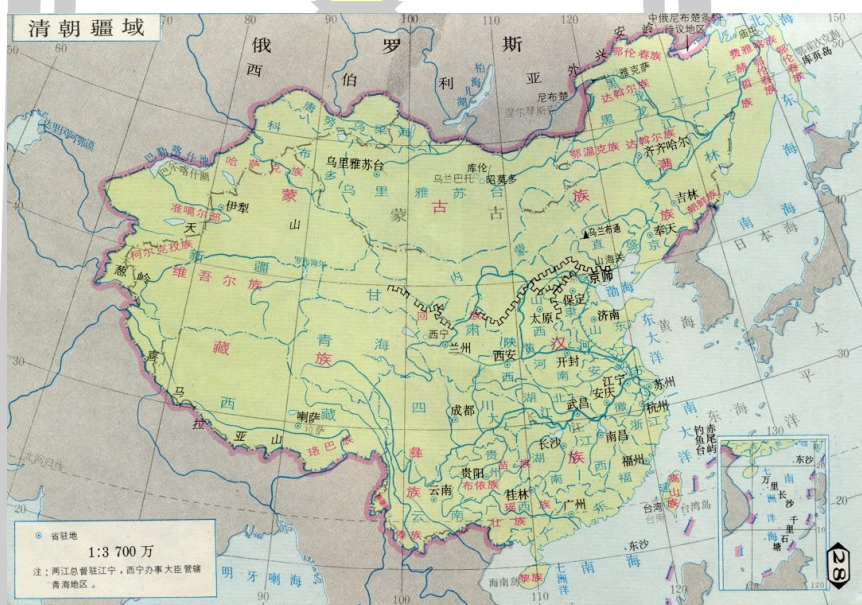


Figure 27 The Region of Qing Dynasty (Green Part in the Figure).
Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 190

In the early and middle Qing dynasty, China was strong and its rule was consolidated. It has formed the political center north of the Yangtze River and the economic center in the middle and lower reaches of the Yangtze River. The formation of a unified and complete multi-ethnic state, Chinese traditional painting in this condition while maintaining the traditional situation with foreign culture began to gradually blend.

In the early years of the Qing dynasty, the society and economy were seriously damaged due to the long period of war, as well as the looting and armed suppression of the Qing army after crossing the Great Wall. According to documents of the time,

the number of exiles in northern China exceeded half of the population, and only about 20 percent of the farmland was still cultivated. The big cities of southern China were also devastated by the war, and the area of farmland in Sichuan was only one thirteenth of that of the Ming dynasty. (Wang Huilin. 2003. PP: 12)

On the other hand, after the Qing rulers occupied China, they satisfied the Manchu nobles' greed for land. In the year 1644, there was an order to take the land at will. In practice, many farmers' land is being seized, although the policy of land possession stipulates that only abandoned land can be occupied. The farmers who lost their land were only assigned to a small amount of saline-alkali land. So farmers near Beijing began to flee south. However, most of the peasants still chose to become the workers of the Manchu aristocracy and suffered from the slavery and exploitation of the Manchu aristocracy. (Qianmu. 2017. PP:360)

Various measures of ethnic oppression, such as armed repression, land confiscation, forced emigration and hair shaving, have aroused the resistance of the broad masses of the people. From the peasant war in the late Ming dynasty to the struggle against the rulers of the Qing dynasty in the early Qing dynasty, it lasted for decades. In particular, the fight against hair shaving in Jiangnan and the fight against land enclosure in Zhili became increasingly fierce, which forced the Qing rulers to gradually change and restrain these measures against their rule at the end of the 17th century. (Qianmu. 2017. PP:360)

After the 17th century, agricultural production began to recover. At the same time, the Qing government began to pay attention to the construction of water conservancy facilities. The construction of water conservancy in the Yellow River basin and coastal areas has protected a lot of farmland and provided natural conditions for the growth of crops. At the end of the 18th century, after the continuous governance of three Qing emperors, agricultural production began to develop significantly. A large number of wasteland was cleared, and all the land that had been abandoned by the war was planted with grain and various crops, water conservancy was built, and the commodity economy also developed to a certain extent in agriculture, which laid the material foundation for the development of the Qing dynasty.

The process of agricultural production recovery and development, that is, the process of increasing land concentration. In the early Qing dynasty, although the social contradictions were temporarily eased, the phenomenon of land annexation and the exploitation of peasants by landlords was still serious. The cruel exploitation of the peasants by the landlords forced them to live in the abyss of misery for a long time. The exploitation of the minority peoples is even worse. The serfs in Tibet, for example, had all kinds of official serfs, in addition to imposing heavy taxes on their serf owners and the local government. Not only money and effort, but also the safety of life is not guaranteed.

In the early years of the Qing dynasty, due to the impact of war, the supply of some raw materials for handicraft industry was cut off after agricultural production, and the domestic and foreign markets also shrank due to traffic jams. The industry and commerce that had grown up were badly damaged. But the years of depression soon passed. With the gradual recovery of agricultural production, industry and commerce developed.

After the mid-17th century, the handicraft industry gradually relaxed its dependence on the feudal state. The state exempted the industrialists from agricultural taxes on the basis of their rank. Some owners of the workshops no longer regard the craftsmen as their servants. Therefore, the social status of craftsmen and small merchants in the Qing dynasty was higher than before. In the Qing dynasty, the government began to relax the restrictions on the folk handicraft industry, which played a positive role in the development of industry and commerce at that time. (Qianmu. 2017. PP: 365)

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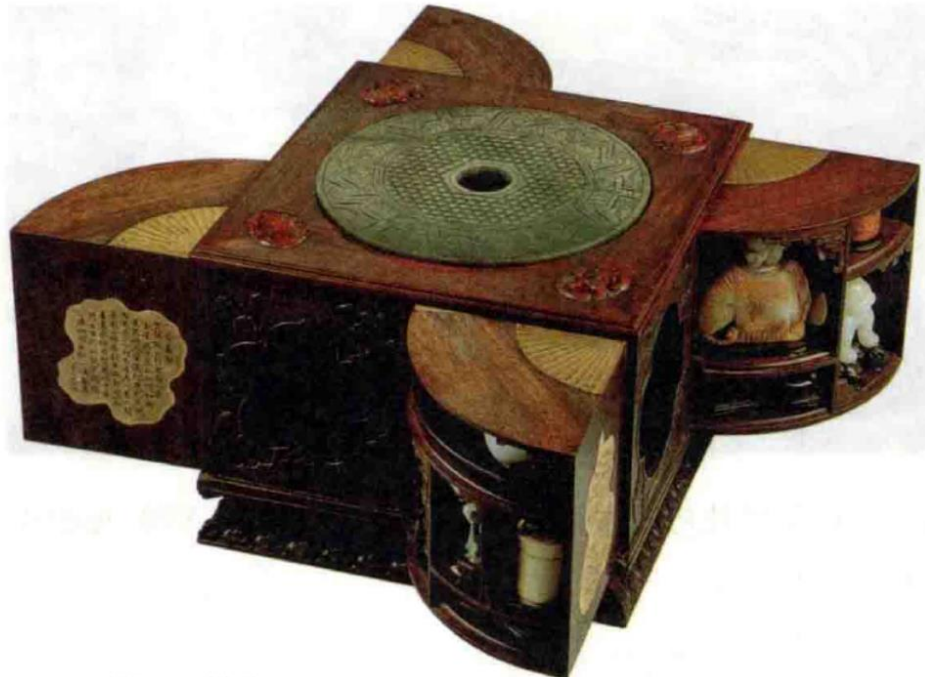


Figure 28 Qing Dynasty Handicrafts
Source: National Museum of China Provide

The development of commodity production contributed to prosperity throughout the country. For more than 100 years from the end of the 17th century to the end of the 18th century, many cities recovered their prosperity in the late Ming dynasty. Some cities, such as Nanjing and Guangzhou, were more developed than in the Ming dynasty. (Qianmu. 2017. PP: 365)

Meanwhile, commercial cities began to appear in the frontier areas of northwest China. Their rise and development marked the strengthening of the economic ties among the various ethnic groups in China. Inland merchants, artisans and artisans came to the northwest and southwest. They settled in these areas and set up many shops and workshops in major cities in Mongolia and Xinjiang. Some of them were for profit, others were forced to live, but through their activities, they made the commerce between the inland and the frontier more frequent, and brought much of the inland handicraft technology to the frontier.

With the development of agriculture, handicraft industry and commerce in the early Qing dynasty, the germination of capitalism in Chinese society was also developing slowly. The performance in some handicraft production, to the small

industrial loans to or supply of raw materials and tools, to give a certain remuneration or salary, and then receive the finished product to the market sales merchants, more active than in the Ming dynasty, workshop in the nature of capitalism and manual works more increase than in the Ming dynasty, they mainly appear in Jiangnan and Guangdong area. (Lv Simian. 2016. PP: 412)

In terms of politics, from the middle period of Kangxi (1662-1722) to Yongzheng (1723-1735) and Qianlong (1736-1795), the economy gradually recovered and the society became more and more stable. Under the influence of various state policies, social contradictions were relatively eased and the Qing dynasty was more consolidated. The state machinery of the Qing dynasty maintained normal operation for a long time. The problem of interference with imperial power by officials, eunuchs and nobles in Chinese dynasties was reduced to a minimum. In the early period of the Qing dynasty, the royal family summarized the ruling experience in Chinese history, formulated national policies after careful consideration, and made great achievements.

The Ming and Qing dynasties were the last two feudal dynasties in China. It was also a period when Chinese fine arts declined in some aspects and achieved unprecedented development in others. Before the establishment of the Ming dynasty in 1368 and the opium war in 1840, which changed the nature of Chinese society, Chinese society was in the late period of feudalism, but capitalism had emerged. The development and changes of social economy, politics, ideology and culture in this period directly and indirectly affected the ups and downs of various art categories and their inheritance and variation.

The rulers of the Ming and Qing dynasties who implemented the centralized system restored the royal art institutions abandoned by the Yuan dynasty, recruited professional artists and artisans from the people, and made the palace art play the role of contributing to the political enlightenment, and at the same time created art works that were in line with the taste of the nobility. On the one hand, it makes it possible for the court art to combine the talents and skills of the folk artists, on the other hand, it also restricts the free creativity of the folk artists and artisans, resulting in the slow development of the official art and the pursuit of grace and beauty.

In the middle of the Ming dynasty, the burgeoning capitalist mode of

production appeared in Jiangnan region where handicraft industry and commerce flourished, and citizen culture and aesthetic awareness gradually grew. In the field of fine arts, it has not only directly led to the vigorous development of woodcut New Year paintings and folk art crafts synchronized with the citizen literature, but also made the new cultural thought and aesthetic interest permeate into the literati painting and calligraphy, forming the literati painting schools with unique expression and original spirit from the late Ming dynasty to the late Qing dynasty. The whole social contradictions, especially the intensification of the internal contradictions of the ruling class, the commercialization of the works of the literati in the wild and the almost professionalization of their work contributed to the development of this system of literati painting and calligraphy. In order to consolidate the rule of the Qing dynasty, the rulers implemented the literary inquisition to mutilate public opinion, and set up the erudite Hong Ci section to supplement the imperial examination to win over the literati, which led to the popularity of textual research and at the same time resulted in a large number of literati calligraphers, painters and art writers who gathered the ancient people to become their relatives. In their antagonism and blending with the calligraphers and painters expressing individuality, they promoted the evolution of ancient Chinese fine arts from two aspects, namely inheritance and development. (Qianmu. 2017. PP: 370-381)

At the end of the Ming dynasty, European merchants and missionaries came to China. While spreading Catholicism and science and technology, they also brought western classical works of art, which opened the horizon of the Chinese people and promoted the comparison between Chinese and western art among Chinese artists. In the Qing dynasty, the appointment of European painters in the royal art institutions was beneficial to the communication between Chinese and western art within a certain scope, and made a new step in the integration of Chinese and western painting methods. Since Zheng he's voyages to the western seas in the Ming dynasty, the continuous development of foreign cultural exchanges has not only spread porcelain, weaving and embroidery techniques far beyond the territory, but also exerted a considerable influence on Japan, Korea and other countries in calligraphy and painting. (Qianmu. 2017. PP: 375)



Figure 29 Figure 29: Qing Dynasty Painting with Characteristics of Western Painting
Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP:46

The Qing dynasty, as a unified multi-ethnic country with a minority as the emperor, naturally strengthened the cultural ties among all the other ethnic groups in the region, which promoted the great development of ethnic fine arts and the cross-reference and integration of ethnic fine arts.

In terms of Chinese traditional painting, figure painting, especially those meticulous figure painting with great cognitive significance, develops slowly, but landscape, flower and bird painting and figure painting as ornamental objects, especially freehand brushwork figure painting, develops rapidly. Portraiture has greatly improved. (Central academy of fine arts. 2010. PP: 292)

In terms of the interrelationship between various art categories, calligraphy and painting, painting and craft, architectural sculpture and painting, brick carving and wood carving in sculpture, and printmaking and ink painting in painting all appeared the phenomenon of infiltration and absorption. (Central academy of fine arts. 2010. PP:293)

Modern China Period (1840 AD -1949 AD)

The opium war broke out between China and Britain in 1840.²³This marked the beginning of the modern period of Chinese history, and also the beginning of China's semi-colonial and semi-feudal society and the period of the old democratic revolution.

During the first 45 years of the opium war, Qing politics became increasingly corrupt. Corruption was rife among officials, the government budget was in deficit, armaments were in disuse, and the state was weak. At the same time, land annexation and landlord exploitation intensified, resulting in the bankruptcy and exile of many peasants, and the social crisis became more and more serious. However, the development of western capitalism and the colonial expansion to the east have brought unprecedented challenges and impacts to ancient China. (Lv Simian. 2016. PP: 521)

The natural economy, in which small agriculture and cottage industry were closely integrated, was strongly resistant to the importation of western manufactured goods. The closed policy of restricting foreign trade also played a role in protecting the feudal economy. The cotton and woolen textiles that Britain was eager to export lacked a market in China. The reason for the slow sale of woolen goods is that they are not suitable for the inland dress habits. The price of foreign cotton cloth is slightly lower than that of linen, but it is not durable and lacks competitiveness. From the late 1820s to the eve of the opium war, although British cotton exports to China increased by more than one times and cotton yarn by more than five times, the annual value was less than 700,000 pounds, and the total value of other manufactured goods was only about 1 million pounds. China sells British tea, silk and silk goods for about 3 million pounds. Sino-British trade China's surplus is beneficial to China, which is considered unfavorable by the British bourgeoisie. (Jian Bozan. 2006. PP: 329)

With the development of British capitalism in the early 19th century and the successive economic crises in 1825 and 1837, the British bourgeoisie and its

²³ The opium war between China and Britain: The British call it the first Sino-British war or "trade war". It was a war of aggression launched by the British against China from 1840 to 1842, which was also the beginning of China's modern history.

government were eager to launch the war of aggression against China. In 1832 the British East India Company had sent spy ships to spy on China's coastal harbors and made specific proposals for an armed invasion of China. Opium traders in China and British merchants in London, Manchester and Liverpool have petitioned the British government to use force to open up the Chinese market and protect the opium trade. In 1840, the British cabinet formally decided to launch the war of aggression against China. (Jian Bozan. 2006. PP:311)

Finally, after 18 months of war, the Qing government chose to compromise with Britain and signed the Treaty of Nanjing.²⁴ The Treaty of Nanjing and its series of unequal treaties increased the burden on the Chinese people. It reduced Chinese society to a semi-colonial and semi-feudal society.

From then on, China no longer enjoyed complete and independent sovereignty, China's feudal economy suffered from the increasingly serious destruction and control of foreign capitalism, and Chinese society began to transform into a semi-colonial and semi-feudal society. From then on, the principal contradiction in Chinese society, in addition to the original contradiction between feudalism and the masses, was added to that between imperialism and the Chinese nation and became the principal contradiction. On the other hand, the Chinese people began to shoulder the dual task of opposing imperialism and feudalism. Both the Chinese people's revolution and all the resistance began to assume the character of bourgeois democratic revolution. Chinese history has entered a new historical period -- the modern period.

After the opium war, China's social economy began to undergo important changes. The 1840s and 1850s were a time of great social upheaval in China. At the same time as China's social and economic changes, the contradictions between the invading forces and the people are deepening. After the British occupation, Hong Kong was quickly colonized and became a smuggling center. In 1849, Portugal forced the Chinese customs to withdraw from Macao and forced the Chinese residents to pay taxes in an attempt to occupy Macao. Thus, a number of semi-colonial and colonized

²⁴ Nanjing treaty: It marked the end of the first opium war. It is the first unequal treaty in China's modern history.

cities appeared along the coast of China.

The rapid development of class contradictions in China has reached unprecedented acuteness. On the one hand, this was a disaster caused by foreign forces of aggression; on the other hand, it was the aggravation of the crisis in feudal society itself. The situation of the opium flood and the silver outflow before the war became more serious. Finally, the sharp internal contradictions turned into the armed conflict of peasant war. However, in modern China, the peasant class was not the representative of the new productive forces. The peasant class could not establish a new society that was truly in line with historical development. At the same time, the leaders of the peasant rebels are gradually revealing their shortcomings. Senior leaders of the rebels began to seek power and status. The peasant rebellion of the mid-19th century ended in defeat after more than a decade of resistance to the government. (Qianmu. 2017. PP: 412)

In the 1870s, the feudal ruling forces gradually colluded with the foreign bourgeoisie to establish a semi-colonial and semi-feudal ruling order. The Qing government was eager to eliminate revolutionary armed forces everywhere and to restore the system of exploitation in the areas where the feudal regime had been overthrown. At the same time, the people armed struggle continued for seven or eight years in many areas, while the vast majority of peasants fought against rent and taxes and the resumption of agricultural production. (Qianmu. 2017. PP:412)

Beginning in the 1860s, China accelerated its semi-colonization politically. Western powers, led by Britain, controlled China's feudal regime directly from Beijing. As a result, China's internal and foreign affairs have been seriously affected. During this period, Chinese diplomatic missions were once led by Americans, reflecting the semi-colonial color of China's modern politics and diplomacy.

At the same time, China's social economy began to further semi-colonize. China's coastal areas and the middle and lower reaches of the Yangtze River began to be under foreign control. Foreign Banks began opening branches in places like Shanghai in an attempt to manipulate China's financial markets. Imports of western manufactured goods into China have increased markedly. China quickly became a market for goods and a source of raw materials for foreign capitalism. Under the oppression of unequal treaties and the direct plunder of producers by foreign

capitalism, China's foreign trade gradually lost its advantage. Old commercial capital is losing its ability to compete with foreign capital for market control. This has led to the increasing bankruptcy of China's agriculture and handicraft industries and the increasing poverty of its practitioners. (Jian Bozan. 2006. PP:492)

In the 1970s and early 1980s, western capitalism invaded China's borders in order to seize certain areas as exclusive markets and even colonies. They also want to use these areas as bases for aggressive forces in the wider Chinese heartland. Therefore, in the past ten years, the border aggression and the aggressors' demands for the opening of the mainland were carried out in coordination with each other. The actions and demands of the aggressors were constantly opposed and beaten by the Chinese people. However, western liberal capitalism is in transition to monopoly capitalism, that is, imperialism, which is more predatory and aggressive, and the struggle of great powers to divide the world is fiercer.

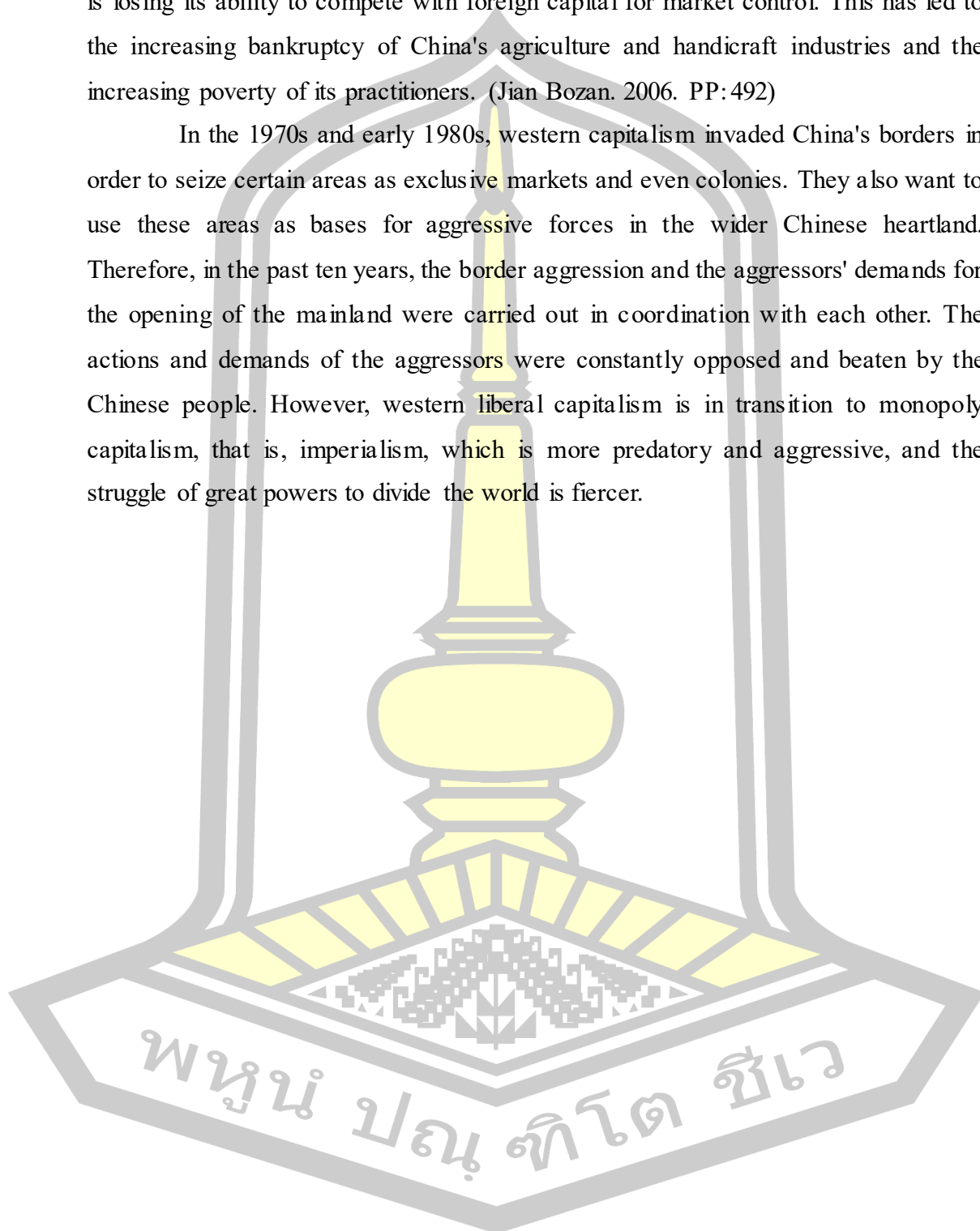




Figure 30 1909 China Street Scene.
Source: Jiang Tingfu. 2017. Modern Chinese history. Beijing. PP: 117

In the late Qing dynasty, due to the influence of the closed door policy of the Qing government, the Chinese society was out of touch with the international community. When western countries entered the process of modernization and industrialization, Chinese society was still in an old feudal state.

In the social environment at that time, the Qing government tried to introduce foreign machines and weapons and learn western science and technology. But these measures were only grudgingly small, and the Qing government rejected fundamental changes. Therefore, the country did not change the situation of poverty and weakness, and in the face of the invasion of the great powers continued to concede. This has kept China under imperialist oppression for a long time. (Jian Bozan. 2006. PP: 503)

Only in the early 19th century did China's advanced intellectuals begin to recognize that the Qing government had become a vassal of imperialism. Only by overthrowing the Qing dynasty can we achieve further reform. Under the leadership of Sun Yat-sen, the whole country began the bourgeois democratic revolution. Finally, in 1912, feudal rule was overthrown and the republic of China was established in Nanjing. Although the fall of the Qing dynasty did not fundamentally solve the

contradictions in China, it ended more than two thousand years of feudal rule in China. This is of great significance to China's democratic process and its opposition to imperialism and feudalism. (Jian Bozan. 2006. PP:562)



Figure 31 1910 the Chinese Minister of War Visited Britain.
Source: Jiang Tingfu. 2017. Modern Chinese history. Beijing. PP: 150

The Chinese in the late Qing dynasty were in sharp contrast to the westerners in European countries in terms of their clothing. But behind the differences in clothing are differences in government policies and the degree of national openness.

On January 1, 1912, Sun Yat-sen took the oath of office in Nanjing, announcing the establishment of the provisional government of the republic of China.

After the establishment of the Nanjing provisional government, it adopted a

series of reform measures to abolish the feudal autocratic monarchy that lasted for 2000 years and build a bourgeois republic in imitation of the western capitalist political system.

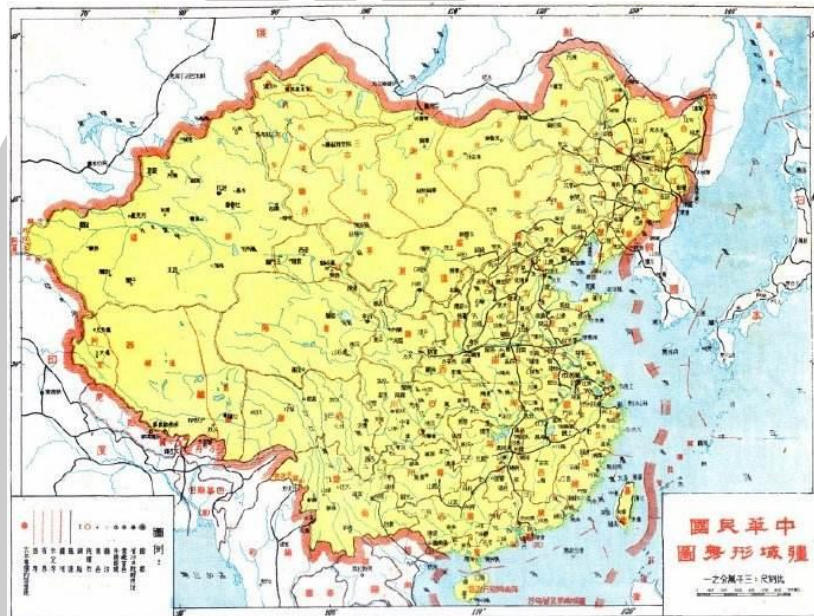


Figure 32 The Region of Republic of China (Yellow Part in the Figure).
Source: Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 210

In the early 20th century, the feudal rule of the Qing government was finally overthrown and the republic of China was established. In terms of region, the republic of China fully inherited the Qing dynasty's national region.

The laws and regulations promulgated by the Nanjing provisional government, though not perfect, had a great impact on China's political development. It fundamentally rejected the feudal autocratic monarchy system, initially confirmed the principle of "sovereignty in the people" and the innate democratic spirit of human rights, freedom and equality, and set up a specific image of the democratic republic system in front of the broad masses of the people. From then on, the idea of democracy and republic was deeply rooted in the people's hearts, and any words and actions that violated this idea would be opposed. Under the influence of the democratic trend at that time and encouraged by the democratic decree issued by the Nanjing provisional government, many people in Chinese political circles organized political parties and political groups to carry out activities, and China once witnessed an unprecedentedly active democratic political situation. (Wang Huilin. 2003. PP:23)

The reform policies and decrees on politics, economy, society, culture and education promulgated by the Nanjing provisional government led by sun Yat-sen reflected the need of the all-round development of modern society. Under the leadership of sun Yat-sen, there was some revolution in Chinese society. However, the Nanjing provisional government was weak in dealing with the great powers and feudal forces. In April 1912, sun Yat-sen was forced to give way to Yuan Shikai. Yuan Shikai became the provisional President of the republic of China in Beijing, beginning the period of warlord rule in China. After trampling on the democratic and republican system established by the Nanjing provisional government, Yuan set about reorganizing the government and establishing his own authoritarian system. Yuan Shikai's autocratic political measures were immediately opposed by the whole nation. Only four years later, Yuan was forced to abandon his autocratic rule. (Wang Huilin. 2003. PP: 31)

Developing national capitalist industry and commerce is the general policy of Nanjing provisional government of republic of China to develop economy. With the support of sun Yat-sen, the Nanjing provisional government not only set up a ministry of industry in the central government, specializing in agriculture, industry, commerce, mining, forest fishing and hunting, but also issued a series of laws and regulations to protect industry and commerce, encouraging people to set up industries. Encouraged by the Nanjing provisional government, industrial groups sprang up all over the country. All over the business community have invested to set up factories, enterprises. There has been a boom in industry throughout the country. After the outbreak of the First World War in 1914, several major European imperialist countries were busy with the war and temporarily relaxed their aggression against China, so Chinese national capitalism achieved unprecedented development in the early years of the republic of China.

In the early years of the republic of China, the development of China's national capitalist economy caused the social mobility and social structure of China. During this period, the landlord class still occupied an important position in the social economy and political life. But with the development of industry and commerce, new changes took place in the internal structure of the landlord class. Driven by the profits

of industry and commerce, some landlords began to invest in modern industry and commerce in addition to collecting rents. (Wang Huilin. 2003. PP: 39)

The working class became an emerging class in modern Chinese society and was the product of modern industry. China's first industrial workers were created in the middle of the 19th century by foreign capital operating directly in China. Since then, with the continuous emergence of enterprises founded by foreign capital and Chinese national capital in China, the number of Chinese working class has also increased. (Wang Huilin. 2003. PP: 39)

In the early years of the republic of China, the change of social class reflected the new changes in the social structure of China and had a decisive impact on the development of Chinese society. The development of the bourgeoisie and the working class, in particular, represented the growth of new political forces and provided a social foundation for the development of the anti-imperialist and anti-feudal revolutionary movements in China. (Guo Dajun. 2009. PP: 364)

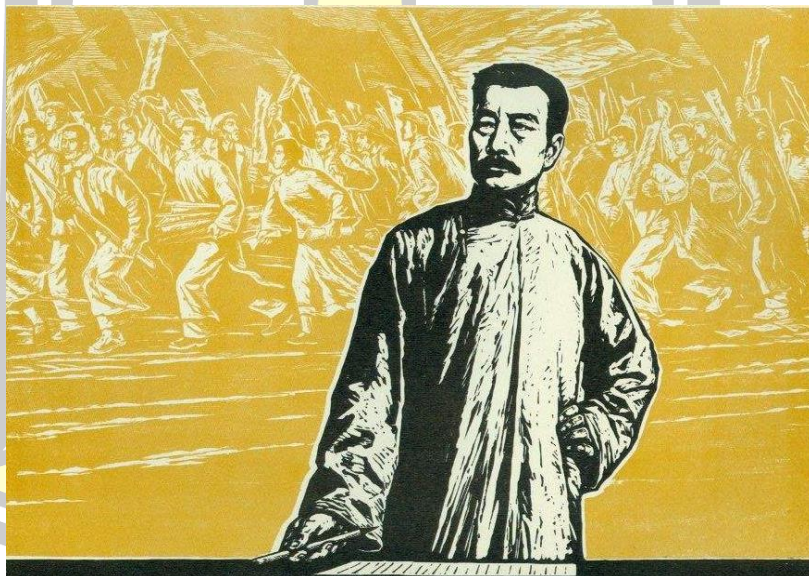


Figure 33 Prints from the New Culture Movement
Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP: 72

After the founding of the republic of China, with the further development of China's national capitalism, the new social forces in the economy urgently needed to get rid of the old production relations represented by imperialism and feudalism, and in the political demand for China's progress and reform, to change the reactionary rule

of imperialism and feudalism. This demand is reflected in the cultural thought, which represents the rise of the Chinese people's newly awakened anti-feudal new culture movement. (Guo Dajun. 2009. PP: 349)

The main content of the new culture movement is to promote democracy and science. Under the banner of democracy, the advocates of the new cultural movement vigorously promoted the idea of democracy and opposed the feudal autocracy. The science advocated by the new culture movement refers to the natural science, social science, scientific attitude and scientific method. Under the banner of science, the advocates of the new culture movement vigorously promoted scientific ideas, advocated rationality, and opposed feudal superstition, ignorance and blind obedience.

The rise of the new culture movement is of great historical significance. It held high the banner of democracy and science, dealt a heavy blow to feudalism in politics and ideology, broke the shackles of traditional feudal dogmas to people's thoughts, greatly inspired people's democratic consciousness, and promoted the development of modern science in China. As an unprecedented ideological liberation movement, the new culture movement further stimulated the enthusiasm of Chinese advanced elements to explore the path of national salvation and pursue social justice and progress. It is the prelude to a new era.

By the 1920s, the Chinese working class was growing and Marxism was widely spread in China. The various signs of social, political and economic development indicate that the historical conditions for the establishment of the proletarian political party in China already exist. China's advanced elements have realized this. Under the impetus of the May 4th movement, the advanced Chinese intellectuals began to devote themselves to the masses of workers, promoting the combination of Marxism and the Chinese workers' movement.²⁵ On July 23, 1921, the

²⁵ The May 4th movement: The May fourth movement, is on May 4, 1919, occurred in a predominantly young students in Beijing, the masses, residents, business people and class participation, through demonstrations, petitions, strikes and violence against the government, and other forms of patriotic movement, was the Chinese people against imperialism and feudalism patriotic movement

first national congress of the communist party of China was held in Shanghai, marking the official establishment of the communist party of China.

In the fall of 1929, a new economic crisis broke out in the capitalist world. The crisis reached Japan in the spring of 1930, intensifying class tensions within the country. Facing the serious political and economic crisis, the Japanese government was eager to launch a war of aggression against northeast China, so as to divert the attention of the Japanese people and ease the domestic class contradictions. Japan became the source of war in East Asia. Japan launched an all-out war of aggression against China in 1937. (Central academy of fine arts. 2010. PP: 307)

In the end, the eight-year war of resistance against Japan ended in victory for China.

The victory of the world anti-fascist war and China's war of resistance against Japanese aggression has brought about profound changes in the international and domestic situations, which has greatly changed the face of the world and the situation in China. The contradictions between China and Japan have been resolved, and the contradictions between the two political groups, the Kuomintang and the communist party, have become the main contradictions. In August 1945, the second phase of the civil war between the Chinese communist party and the Chinese Kuomintang broke out. In April 1949, Chinese communist forces broke through Kuomintang lines along the Yangtze River. And quickly captured the center of Kuomintang rule, Nanjing. This represented the end of 22 years of rule by the nationalist government in Nanjing. In October of the same year, the People's Republic of China was founded. (Wang Huilin. 2003. PP: 41)

Since 1840, British invaders launched the opium war of aggression against China, the imperialist powers of aggression against China more and more fierce and crazy, they through economic plunder, make serious damage to disintegration of the feudal economy in our country, at the same time on the political, military and culture to manipulate and control of China, and collaborating with the feudal forces, gradually became a semi-feudal and semi-colonial society in China. (Guo Dajun. 2009. PP: 27)

The feudal rule gradually collapsed, losing its control over literature and art, and there were no art activities organized by the royal family in modern times.

Economic destruction, affecting the prosperity of the arts, especially some arts and crafts are facing bankruptcy and bankruptcy. The bourgeois democratic revolution has brought new vitality to the fine arts, so that the fine arts that served the feudal society and its ruling class in the past have become the fine arts that serve the people. The Chinese revolution has brought about a fundamental change in the nature of fine arts. (Wang Huilin. 2003. PP:66)

The emergence of coastal cities, the formation of modern cities such as Shanghai, Guangzhou and Tianjin, the establishment of capitalist relations of production and the prosperity of industrial and commercial capital promoted the formation of a new painting market. The supply-demand relationship of painting is changing, people's aesthetic taste is changing, and the social function of art is different from the past.

The new development of science and technology has greatly promoted the popularization of fine arts, especially the updating of printing, which makes the ancient woodblock printing look inferior. The popularity of news media has opened up a new way for the spread of art works. Book binding, illustration and satirical painting gradually developed into a new art specialty. (Wang Huilin. 2003. PP: 74)

These great struggles, from the Taiping heavenly kingdom to the revolution of 1911, all promoted the development of fine arts. The mural painting of the Taiping heavenly kingdom was the most concentrated and active art creation activity in the late Qing dynasty. Before the May 4th movement in the process of China's bourgeois-democratic revolution, on the basis of Chinese culture, western science and technology as the goal of the reformists thought and the thought of the old democratic culture has had a great influence on the art career, main show is: in the western model to set up a new art school and send students to study abroad, promoted the western art popular in China; Some thinkers and theorists have published articles on the reform of Chinese art, which have shocked the old ideas of thousands of years and called for the revival of Chinese art. Cai Yuanpei's "aesthetic education instead of religion" is a prominent representative. Aesthetic education became the central issue of the new art movement at that time. It was intended to determine the social value of fine arts and the social status of artists by promoting aesthetic education. However, it was difficult to implement aesthetic education in the semi-feudal and semi-colonial society.

With the spread of Marxism in China, Marxist theory of literature and art was translated and introduced to China by Lu Xun, Feng Xuefeng and others. Influenced by domestic political struggle situation, from the beginning of 1930 s, left-wing literary movement is booming, lift the flag of literature and art popularization, with the progress of the anti-Japanese national salvation movement, more and more artists will be concerned about the fate of the nation in the artistic activities, from the campaign against Japanese imperialist aggression against China, dedicated to the anti-Japanese democratic base areas of actual struggle, to go deep among the masses life, understand the society, the artist has a genius for getting along with people, works of art become the embodiment of the national spirit of The Times. Especially in the anti-Japanese base areas, the artists reflected the struggle of the people with their works, created many new characters and opened a new page in the history of art. (Wang Huilin. 2003. PP: 79-86)

Socialism Period before the China's Economic Reform and Opening Up (1949AD-1978AD)



Figure 34 Map of the People's Republic of China.
Source: Tan Qixiang. 1982. Historical Atlas of China. Beijing. PP: 200

In the early years of the People's Republic of China, the Chinese government immediately confiscated the bureaucratic capital (i.e., state monopoly capital) of the Kuomintang government and announced the abolition of imperialist privileges in China.

Confiscation of bureaucratic capital is one of the three economic programs of the new democratic revolution, and it is the foundation for the establishment of a state-run economy, the rapid recovery of the national economy and the consolidation of the people's democratic dictatorship. After the end of the policy, the total amount of capital property confiscated was estimated at about 15 billion Yuan, based on the original value of the assets. In the process of confiscation of bureaucratic capital, there is basically no production stoppage or equipment destruction. And take over the financial, industrial and mining enterprises and other material property, become an important part of the People's Republic of China's state-run economy. (Wang Huilin. 2010. PP:43)



Figure 35 Mao Zedong Proclaimed the Founding of the People's Republic of China. Source: Jiang Tingfu. 2017. Modern Chinese history. Beijing. PP: 192

While confiscating the bureaucratic capital, the Chinese government abolished the privileges of imperialism in China, took back the Chinese customs, which had been controlled by foreign countries for a long time, exercised foreign

trade control and foreign exchange control, and safeguarded the independence, sovereignty and economic interests of the country. Where only Japan, Germany and Italy have been confiscated of foreign property in China, the property of other countries in China will not be confiscated, and only the privileges they have acquired in accordance with the unequal treaties will be abolished. Most of these firms are paralyzed by the loss of their privileges. They may apply for closure, or abandon their operations, or seek to be transferred to our government to cover their debts in China, or they may be acquired by our government at a fixed price. (Wang Huilin. 2010. PP: 45)

After the adoption of a series of economic measures, from March 1950 onwards, the state financial balance was close to equilibrium and prices were becoming more stable. For example, the total national wholesale price index was 100 in March 1950, fell to 85.4 in December 1950, 92.4 in December 1951, and 92.6 in December 1952. The fiscal deficit, which was 43 per cent of total expenditures in the first quarter of 1950, fell to 40 per cent in the second quarter, to 9.8 per cent in the second and third quarters, and to 6.4 per cent of total expenditures in the fourth quarter. The basic stability of financial prices and the close balance of fiscal revenues and expenditures indicate that China's fiscal and economic conditions have begun to improve. The leading position of the socialist state economy in the market has been basically established. (Wang Huilin. 2010. PP: 52-55)

While the economic reform was proceeding smoothly, the communist party of China and the central people's government also adjusted the country's cultural and educational undertakings, and led the vast number of intellectuals to carry out a learning campaign to draw a clear line between the enemy and the people and establish the idea of serving the people as the main content.

With the successful completion of the task of restoring the national economy, the People's Republic of China has entered the transitional period of economic and socialist society. (Wang Huilin. 2010. PP: 55)

The basic contents of the general line in the transitional period include socialist industrialization construction and socialist transformation. In terms of industrialization, we will gradually realize socialist industrialization, fully develop state-run socialist industries, and transform non-socialist industries into socialist

industries. In the aspect of socialist transformation, the state will gradually realize the socialist transformation of agriculture, handicraft industry and capitalist industry and commerce, transform the individual ownership of peasants and craftsmen into collective ownership, and transform the capitalist private ownership into ownership by the whole people. (Wang Huilin. 2010. PP:55)

The success of socialist transformation has brought about fundamental changes in China's economic structure and class situation. Statistics from 1956 showed that the public sector accounted for 92.9 percent of the national income, indicating that socialist public ownership had become the main form of ownership and that the basic socialist system had been established in China. In the socialist transformation, although experienced a tortuous process, there are "form of transformation requirements, rapid, change too fast, too simple, so that in the long run between legacy problems", "for the use of part of the original businessmen and processing is not very appropriate" and other shortcomings and deviation, "but the whole, in a big country of hundreds of millions of people relatively smooth implementation is so complicated, difficult and profound social change, promote the development of the industry and agriculture and the whole national economy, it is indeed a great historic victory. "This great social transformation has accelerated China's socialist construction and opened up broad prospects for the development of social productive forces.

With the climax of socialist transformation in the second half of 1955, by 1956 most parts of the country had basically completed the socialist transformation of the private ownership of the means of production and established the socialist public ownership, which marked that China had completed the transformation from new democracy to socialism and entered the socialist society. At the same time, the first five-year plan for the development of the national economy was implemented from 1953.

In the early years of the founding of the People's Republic of China, scientific and cultural work developed to a certain extent, but there was a tendency towards dogmatism and sectarianism. For example, in the field of genetics, there is a situation in which the Soviet Miculin-Ly take the authority and reject the western Mendel-Morgan school. Some people in the medical community think that the Soviet

Pavlovian theory is socialist medicine, traditional Chinese medicine is feudal medicine, and western medicine is capitalist medicine. In order to reverse this situation, Mao Zedong proposed to make literature, art and science flourish and develop freely. Therefore, in 1956, the Chinese government made cultural policies to encourage the development of culture and science. (Guo Dajun. 2009. PP:90)

After the founding of new China, Chinese society entered a period of stable development. Social stability and economic development provide conditions for the development of art. However, influenced by the war just ended, Chinese art in this period was full of rejection of the war and joy for China's liberation.

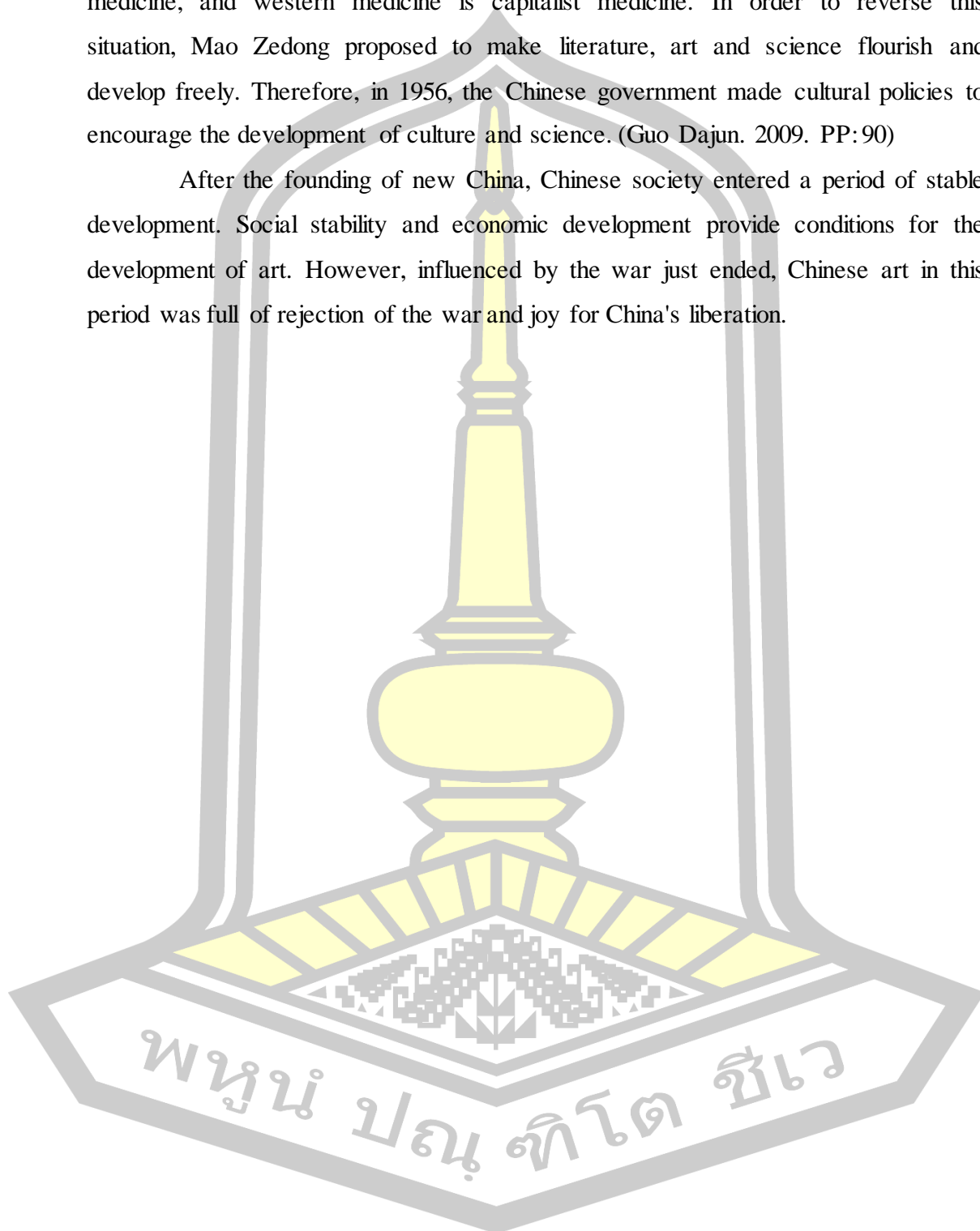




Figure 36 Beijing Liberation as the Main Body of Art Works
Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP:99

At the same time, in the early days of the founding of new China, the Chinese government used fine arts to coordinate tasks in different fields, so as to achieve various political objectives and inspire people's spirit.

Take, for example, the Korean War, which broke out in June 1950. In 1951, the Chinese government issued a proclamation requiring propaganda and cultural institutions everywhere and all public places that could be used to meet the needs of the war against the United States and aid Korea. Most artists in China have been mobilized to take part in the campaign.



Figure 37 Prints Made During the Anti-American and Pro-Korean Period
Source: National Museum of China Provide

But the stable development of the situation has not been extended for a long time. In 1966, China completed the task of adjusting the national economy and began to implement the third five-year plan for the development of the national economy. Mao Zedong launched the "cultural revolution" this year by mistake.

The "cultural revolution" was a civil unrest launched by the wrong leaders and brought severe disasters to the country and people of all ethnic groups. Its occurrence is not accidental, it is the result of multiple contradictions, multiple factors interaction and accumulation since the founding of the People's Republic of China.

First, the continuous development of the "left" wrong tendency of the communist party of China and Mao Zedong in the socialist class struggle after 1957 was the direct cause of the "cultural revolution".

Secondly, the gradual development of the autocratic style of individual and the phenomenon of personality worship in the communist party of China and in China seriously damaged the principle of democratic centralism and provided convenient conditions for the "cultural revolution".

Third, Lin Biao, Jiang Qing, Kang Sheng and others used and encouraged the errors of the communist party and Mao Zedong to carry out counter-revolutionary activities, which was also an important reason for the "cultural revolution".

Fourth, in his later years, Mao Zedong had an unrealistic thought on the theory of socialism, which he considered to be the development of Marxism and continuous revolution, and the "cultural revolution" was launched to remove the obstacles to the realization of this thought.

Fifth, there are profound social and historical roots for the "cultural revolution".



Figure 38 Burning Cultural Relics during the Cultural Revolution.
Source: Jiang Tingfu. 2017. Modern Chinese history. Beijing. PP: 220

All traditional cultures were regarded as remnants of feudal culture during the Cultural Revolution and should be completely destroyed. As a result, a large number of Chinese traditional paintings and calligraphy were burned during the Cultural Revolution. And for a long time, artists were forbidden to create Chinese traditional paintings. This caused the rupture of the development of Chinese traditional painting after the founding of new China.

Internationally, Soviet leaders provoked the Sino-soviet debate and turned the principled disputes between the two parties into national disputes, exerting enormous political, economic and military pressure on China. This caused a great shock to the central committee of the communist party of China and Mao Zedong, raised the vigilance of "anti-repair", and carried out a struggle against revisionism at home. However, the CPC central committee and Mao Zedong did not make a scientific and accurate judgment on what revisionism was. Instead, they regarded the normal differences and disputes within and outside the party as an expression of the so-called revisionist line or class struggle, which made intra-party relations increasingly tense. (Wang Huilin. 2010. PP: 68)

Domestically, on the one hand, the socialist revolution and construction in China lack the experience for reference, the communist party of China and find a meet in only in Mao Zedong's exploration of the situation of China, the road of building socialism which appears unavoidably twists and turns and errors, so that China's political, economic, ideological, cultural and other aspects of defects and shortcomings clearly exposed; On the other hand, China is a country with thousands of years of feudal society history. The idea of feudalism and equalitarianism of small-scale peasant economy is not easy to be eliminated in a short time. Therefore, it has a negative impact on the cause of socialist construction in China. (Guo Dajun. 2009. PP: 41)

Against this historical background, Mao Zedong initiated and led the "Cultural Revolution", which caused great disaster to China's socialist construction.

In the so-called "great revolution", a large number of leading cadres of the party, government and army of the CPC central committee, heads of the democratic parties, celebrities from all walks of life and the general public, including party and state leaders, were falsely accused and persecuted. Party and government organs at all

levels, people's congresses and CPPCC organizations at all levels have long been paralyzed and in an abnormal state. Public security, procuratorial, judicial and other organs of dictatorship and the maintenance of social order are in a state of chaos. (Wang Huilin. 2010. PP:73)

In the long period of social turmoil, the national economy develops slowly, the main proportion relationship is out of balance for a long time, and the economic management system is ineffective. Over the past ten years, the loss of national income would amount to 500 billion Yuan in normal years. The living standard of the people has basically not improved, and in some respects even declined. Since the 1970s, it has been a period of relaxation of the international situation and the take-off or beginning of sustained economic development of many countries. However, due to the impact of the "Cultural Revolution", China not only failed to narrow the gap with developed countries, but also widened the gap between them, thus missing a development opportunity.

The "great revolution", which started in the cultural field, had a particularly serious and far-reaching impact on education, science and culture. Many intellectuals were persecuted, schools were closed, culture was deserted, and many scientific research institutions were abolished, which caused "cultural fault", "scientific and technological fault" and "talent fault" in a period of time. According to the census statistics in 1982, illiteracy and semi-illiteracy reached 230 million, accounting for nearly a quarter of the total population of the country, seriously affecting the improvement of the cultural quality of the entire nation and the development of modernization. The "cultural revolution" caused unprecedented ideological chaos in the whole nation and seriously damaged the social atmosphere. (Central academy of fine arts. 2010. PP:43)

During the Cultural Revolution, Chinese art suffered a devastating blow. A large number of artists were sent to the countryside for labor transformation, and political direction became the only criterion for art works. During this period, the few artists who were still able to make art also suffered due to their changing social status.



Figure 39 Oil Paintings during the Cultural Revolution

Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP: 107

The above is a typical work of art during the Cultural Revolution. Artists give up their personal artistic style and aesthetic appreciation, and try their best to reflect the figure image of leaders in their artistic works, as well as the people's worship and follow for leaders.

Therefore, during the Cultural Revolution, the Chinese art appeared the rupture of development. The excessive interference of politics in art makes art lose the space for free development. The distress of artists' lives also deprives them of the energy to make more artistic creations. This led to monotonous themes and monotonous forms of art during the Cultural Revolution. This situation did not change until the reform and opening up.

To sum up, in the development of Chinese arts, Chinese arts have entered a new stage in the seventeen years after the founding of the People's Republic of China. In the early days of the founding of new China, Chinese art developed steadily. Although some artworks became the tools of political propaganda during this period, it did not affect the progress of Chinese art. Stable social outcomes and developing national economies have created a favorable social environment for the development of Chinese art. But this stable development situation was finally broken by the

Cultural Revolution. "Cultural revolution" ten years in the extreme "left" political impact, the art community has become a disaster area. Although art popularization and mass creation are very active, generally speaking, vulgar sociology is more intense, and artistic taste tends to be inferior and vulgar, without any important artistic achievements to speak of.

In the Process of China's Economic Reform and Opening Up (1978AD-Now)

The idea of China's economic reform and opening up was put forward and founded by Deng Xiaoping, the leader of the People's Republic of China. But actually in December 1978, the third plenary session of China's economic policy is implemented, China has gradually started in the liberation of the ideological and cultural aspects, 1976 years after the change of national policy to ease political pressure from top to bottom, Chinese society began to gradually out of the shadow of the cultural revolution, which is seen as the second "liberation" of the whole country. (Guo Dajun. 2009. PP: 27)

"The victory of crushing the Jiangqing counter-revolutionary group in October 1976 saved the party and the revolution from the crisis and ushered our country into a new period of historical development." (Resolution of the central committee of the communist party of China on some historical issues of the party since the founding of the People's Republic of China. 1982. PP: 767)

China's economic reform and opening up has brought tremendous changes to Chinese society in both ideological and economic terms. The reasons for the CPC's national policy of reform and opening up in the 1970s can be divided into two parts, namely, the internal reasons of China and the external reasons of the international community. (Guo Dajun. 2009. PP: 29)



Figure 40 Deng Xiaoping Announced the Emancipation of the Mind in 1978.
Source: Jiang Tingfu. 2017. Modern Chinese history. Beijing. PP: 251

On the one hand, judging from China's own situation, the Chinese communist party, China and the Chinese people suffered serious setbacks and losses due to the internal turmoil during the decade of the Cultural Revolution. When he was China's leader, Deng Xiaoping said that at the end of the Cultural Revolution, the political landscape was chaotic. Statistics show that during the decade of the Cultural Revolution, 2.3 million cadres, or 19.2 percent of the total, were investigated. Countless cadres have been wrongly detained or condemned without trial, and more than 60,000 have been persecuted to death. This is a setback for China's democracy and legal system. In terms of the overall economic situation, the Chinese economy during the Cultural Revolution was actually in a state of slow development and stagnation. The loss of national income during the decade of the cultural revolution reached 500 billion Yuan, equivalent to 80 percent of all capital investment in the 30 years after the founding of the People's Republic of China in 1949. Therefore, through reform and opening up, China must enhance the liberation and development of social productivity, promote the democratic process in China, and improve the life of the Chinese people. (Hu Jintao, 2007, Beijing)

On the other hand, from the external environment, the booming new scientific and technological revolution around the world in the 1970s promoted the world economy to develop at a faster speed.²⁶In fact, from the mid-1950s to the 1970s, China was launching a series of political campaigns. By the time of China's Cultural Revolution, China's neighboring countries and regions had created new opportunities for development by taking advantage of the new scientific and technological revolution. The western capitalist countries, in particular, saw the emergence of a second golden age. China's neighboring countries and regions have also achieved economic take-off. Statistically, China's GDP in 1957 was \$36.9 billion, and that of the United States was \$440.5 billion, 11.9 times that of China. On the eve of China's economic reform and opening up in 1978, China's GDP reached us \$122.3 billion, while that of the United States reached us \$2112.3 billion, 17.2 times that of China. Therefore, China must lead the people to achieve economic development, develop new science and technology and keep up with the trend of The Times through reform and opening up. (Hu Jintao, 2007, Beijing)

Under the national conditions of domestic and foreign troubles, a series of decisions of China's economic reform and opening up finally changed the situation that the Chinese mainland was gradually closed to the outside world for nearly 30 years after 1949, which led to the rapid development of China's economy and promoted the political and cultural development of China based on the economic foundation. (Luo Hanping. 2009. PP: 29-31)

In terms of economy, China's GDP has grown from accounting for 1 percent of the world economy to 15 percent, second only to the United States' 21 percent, making it the world's second largest economy. From 1978, when reform and opening-up began, to 2018, the per capita GDP increased from 225 us dollars to 9,700 us

²⁶ New scientific and technological revolution: since the end of 1940s, the third scientific and technological revolution marked by electronic computer, atomic energy and space technology began. This new scientific and technological revolution originated in the United States, and then rapidly expanded to Western Europe, Japan, Oceania and other parts of the world, involving all important fields of science and technology and all important sectors of the national economy.

dollars. In 1978, the per capita disposable income of urban residents was 343 Yuan, and the per capita net income of rural residents was 134 Yuan. The Engel coefficient was 57.5 percent and 67.7 percent, respectively. At the beginning of the reform and opening up, only 1 billion people lived in China, yet 20 to 30 percent of them lived below the absolute poverty line. In the four decades of reform and opening up, China's poverty population has dropped by 200 million, and the rural population living in absolute poverty has been reduced to 14.79 million. In 2010, the per capita disposable income of urban residents reached 19,109 Yuan, and the per capita net income of rural residents reached 5,919 Yuan. The Engel coefficient was 35.7% and 41.1% respectively, both of which decreased significantly. (Guo Dajun. 2009. PP: 36)

In terms of politics, market-oriented economic system reform has become the main theme of reform, opening up and modernization, and market-oriented reform will inevitably produce political impact and political consequences. Therefore, economic development also drives political changes, and democratic politics has made great progress. In the early years after the founding of the People's Republic of China, China established the basic systems and norms for socialist democracy, and established an institutional system, including the system of people's congresses, the system of multi-party cooperation and political consultation under the leadership of the communist party of China, and the system of regional ethnic autonomy, which laid the basic institutional framework and foundation for China's democratic politics. After China's economic reform and opening up, with the planned economy and "omnipotent politics" gradually withdrawing from the political arena, the market economy calls for the support and guarantee of democracy and rule of law.²⁷At the same time, citizens' awareness of political participation, which is generated by economic marketization and social diversification, is gradually increasing, which puts forward higher requirements for political institutionalization. (Guo Dajun. 2009. PP: 41)

⁹ Omnipotent politics: also known as omnipotence, it refers to the guiding ideology that "the power of political institutions can invade and control every class and field of society at any time without limit".

Cultural aspects, in the international big background of world multi-polarization and economic globalization, regional culture and regional culture barrier is broken, be incorporated into the global culture system of the national culture, the thought, culture, thoughts and intertwined, mutual reaction of complicated situation, should follow its own development of the national culture of the inherent law and trajectory, and inevitably affected by the global culture and challenges. After China's economic reform and opening up, the communist party of China and the Chinese government tried to create and develop new cultural productivity through Chinese traditional culture, and to enhance the international influence of Chinese culture with relevant cultural policies and direct economic support from the government. And the representative Chinese tradition is used to explain to the outside world "who we are", "what is China" and other issues of national identity and identity. (Guo Dajun. 2009. PP: 27-33)

In short, both socially and economically, China's economic reform and opening up process is a period of reconstruction and opening up to the west. One might think that the mass introduction of modern western ideas and technologies would lead to western cultural hegemony in China, but what is surprising is that China's frequent contact with the outside world after the economic reform and opening up has brought China a distinctive feature: obvious diversification. (Guo Dajun. 2009. PP: 39)

The characteristics of diversification are also applicable in the development of Chinese art. After the reform and opening up, a large number of Western art forms entered China, affecting the original Chinese art environment. In terms of Chinese art, not only is the art form more diversified, but also the art market and art education system have begun to develop in China. These changes have never happened before the reform and opening up.



Figure 41 Performance Art in China after the Reform and Opening Up
 Source: History of Chinese Painting in the 20st Century. Liu Xilin. 2013. PP: 199

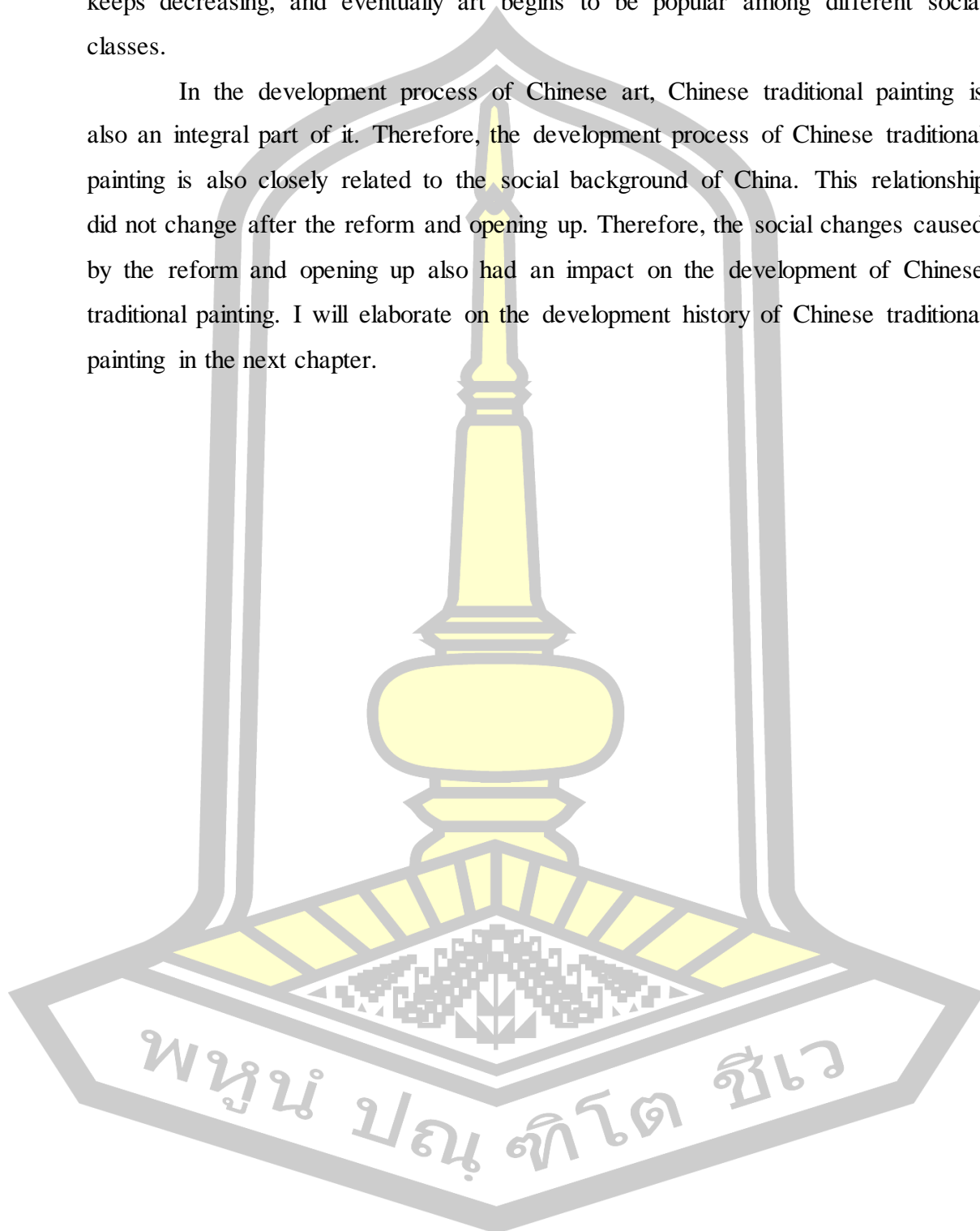
In general, the implementation of the reform and opening policy has promoted the growth of China's economy and also contributed to the changes of China's society. These changes have exerted varying degrees of influence on Chinese art, and the free and open social environment has contributed to the rapid growth of Chinese art. On the other hand, the operation mode of art market and the introduction of western art education concepts into China have also brought new development directions for Chinese art.

Conclusion

To sum up, the development of Chinese art is related to the development of Chinese society. China's social background changes, political, economic and cultural development of different levels have had an impact on the art form in different periods. For example, in feudal times, when the economic and technological level was relatively backward, art was once a luxury enjoyed by the ruling class. Therefore, the Chinese art produced during this period mostly reflected the life in the imperial palaces, and most of the painting subjects were also related to the emperors and

beliefs. With the development of science and technology, the cost of art creation keeps decreasing, and eventually art begins to be popular among different social classes.

In the development process of Chinese art, Chinese traditional painting is also an integral part of it. Therefore, the development process of Chinese traditional painting is also closely related to the social background of China. This relationship did not change after the reform and opening up. Therefore, the social changes caused by the reform and opening up also had an impact on the development of Chinese traditional painting. I will elaborate on the development history of Chinese traditional painting in the next chapter.



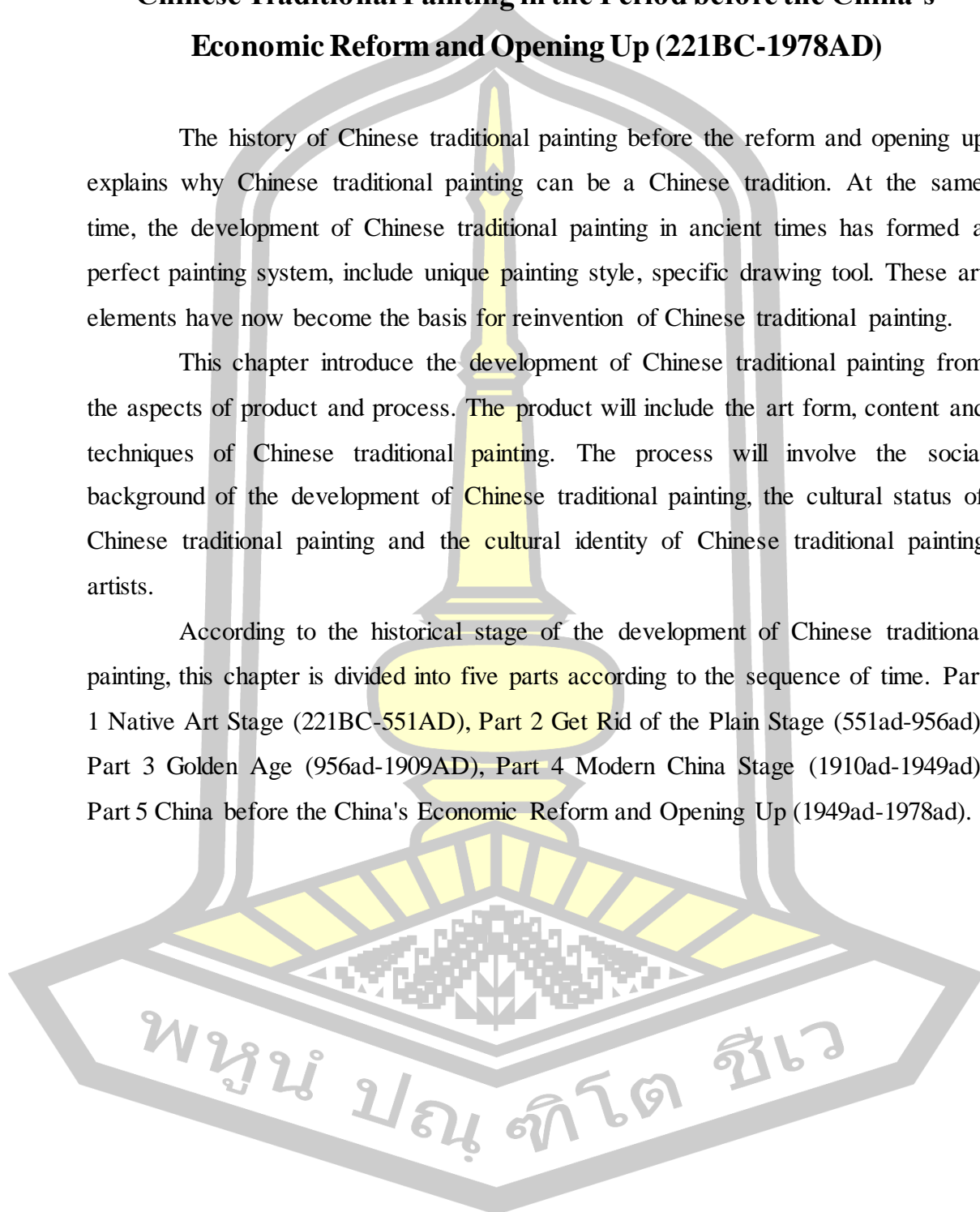
CHAPTER 3

Chinese Traditional Painting in the Period before the China's Economic Reform and Opening Up (221BC-1978AD)

The history of Chinese traditional painting before the reform and opening up explains why Chinese traditional painting can be a Chinese tradition. At the same time, the development of Chinese traditional painting in ancient times has formed a perfect painting system, include unique painting style, specific drawing tool. These art elements have now become the basis for reinvention of Chinese traditional painting.

This chapter introduce the development of Chinese traditional painting from the aspects of product and process. The product will include the art form, content and techniques of Chinese traditional painting. The process will involve the social background of the development of Chinese traditional painting, the cultural status of Chinese traditional painting and the cultural identity of Chinese traditional painting artists.

According to the historical stage of the development of Chinese traditional painting, this chapter is divided into five parts according to the sequence of time. Part 1 Native Art Stage (221BC-551AD), Part 2 Get Rid of the Plain Stage (551ad-956ad), Part 3 Golden Age (956ad-1909AD), Part 4 Modern China Stage (1910ad-1949ad), Part 5 China before the China's Economic Reform and Opening Up (1949ad-1978ad).



Chinese Traditional Painting: Painting as the Communicate Tool (221BC-551AD)

The early emergence of Chinese traditional painting is as the Communicate Tool. It covers the three historical development stages of the Warring States, Qin and Han Dynasties and the Six Dynasties. These three dynasties are the period of the establishment and consolidation of China's unified multi-ethnic feudal state, and also the very important period for the establishment and development of Chinese traditional painting art style. (Hong Zaixin. 2013. PP: 15)

In 221 BC, The First Emperor of the Qin Dynasty, Ying Zheng, unified China and made Xianyang the capital. He established the first centralized feudal empire in the history of China. He carried out a series of reforms in the political, economic and cultural fields, unified writing, currency, weights and measures, and built water conservancy, which played a progressive role in social development. The rulers of the Qin Dynasty also attached great importance to plastic arts, making them serve the political purpose of promoting the unification and showing the majesty of the royal power, and made great achievements in Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 5)

In view of the lessons learned from the collapse of the Qin Dynasty, the rulers of the early Han Dynasty took measures to ease the class contradictions, such as reducing taxes and appeasing the people, so as to restore and develop the social economy and consolidate and strengthen the centralized system. In the heyday of the Western Han Dynasty, with its strong national strength, it fought back against the intrusion of the Xiongnu, opened the road to the Western Regions and the South China Sea successively, expanded the territory of the Han Empire, promoted the integration of the Han nationality with the surrounding minorities, and strengthened the economic and cultural exchanges between China and foreign countries. (Central Academy of Fine Arts. 2010. PP: 9)

The Han Dynasty regarded Chinese traditional painting as an effective way to commend the meritorious officers, and made many achievements in monumental painting and palace Chinese traditional painting. In the late Han Dynasty, the participation of officials in the creation of Chinese traditional paintings increased. At

the same time, under the habit of advocating lavish burial, Chinese traditional paintings reflected the breadth and depth of real life. (Hong Zaixin. 2013. PP: 21)

The six Dynasties was a turbulent and war-torn period in Chinese history, with sharp class and national contradictions, divided political power and frequent wars. The actions and thoughts of officials during the war influenced the art and literature of the time. Some officials avoided the war to support the development of art, which provided artists with comfortable living conditions and creation environment. As a result, a group of excellent writers and famous Chinese painters appeared. They were either attached to the official class or were one of the officials themselves, which promoted the development of Chinese traditional painting during the war. The study and development of literature and art theory in the six Dynasties promoted the discussion of painting theory. Gu Kaizhi's Works on Painting and Shaikh's works on Painting laid the foundation for the development of ancient painting history and painting theory. (Hong Zaixin. 2013. PP:23)

The early development of Chinese traditional painting is in the rising period of China's feudal society. Chinese traditional painting Art reflects the vast and boundless cosmic consciousness and the spirit of combining romanticism and realism.

1. The Warring States Period, the Qin and Han Dynasties: The Emergence of Chinese Traditional Painting

By the Qin and Han dynasties (221bc-220ad), painting had developed into one of the most important categories of Chinese art. Although the paintings of this period have not been named after Chinese traditional paintings, they were actually in the early stages of the development of Chinese traditional painting. In terms of the content of the painting, it has involved many aspects such as historical reality, heaven and hell, astronomical geography, animal spirits and so on. In terms of expression techniques, the concept of modeling was developed with the brush as the main tool, ink as the main material and line as the main painting means. In addition to the use of silk as a carrier, all the carriers that can be used are used for painting, silk painting, murals, stone painting, shell painting, etc., became the characteristics of painting in the Qin and Han dynasties. Painting on silk in the Han dynasty not only laid a foundation for the development of Chinese traditional painting, but also became one of the types of

Chinese traditional painting in the development of later generations. The germination of Chinese traditional painting in the Qin and Han dynasties laid a foundation for Chinese traditional painting. Under the impact of the later foreign Buddhist art, Chinese traditional painting was not defeated, but took the initiative to integrate and assimilate, and achieved broader development. (Central Academy of Fine Arts. 2010. PP: 15)



Figure 42 A Chinese Painting Brush Made in the Han Dynasty.
Source: National Museum of China Provide

Figure 42, it was unearthed in Gansu province in 1972. It is well preserved, 21.9 cm long, 0.6 cm in diameter and 1.6 cm long. The tip of the pen has tawny animal hair, the core is black purple, and the root of the pen remains ink. The penholder is made of bamboo, straight and even, hollow, light brown. The front end of the penholder is tied with silk thread and painted, 0.8 cm wide. The production process and method are the same with the modern writing brush, but the material use is relatively simple compared with the modern writing brush.

However, from the perspective of the development of Chinese traditional painting in the Qin and Han dynasties, there is an insurmountable obstacle. All the

Chinese traditional paintings recorded in the literature of the Qin and Han dynasties have been lost. After hundreds of years of war between the 3rd and 5th centuries, Chinese traditional painting in the Qin and Han dynasties had completely disappeared by the 6th century. The current study of art in the Qin and Han dynasties is based on archaeological discoveries dating back to the 20th century. Therefore, the study of Chinese traditional painting in the Qin and Han dynasties can only be analyzed from the existing paintings in the Qin and Han dynasties. (Hong Zaixin. 2013. PP:31)

Most of the Chinese traditional paintings in the Qin and Han dynasties have utilitarian purposes. Among them, mainly reflected in the education function, as well as funeral supplies and pray for the soul to go to heaven after death sacrificial supplies. Chinese traditional painting, which is popular in the society, is mainly used for political education. A Chinese traditional painting found in a tomb chamber and used mainly for burial, praying that the owner of the tomb chamber can use the objects in the picture in the underworld. Chinese traditional paintings praying for heaven after death circulated in society and were buried in tombs.

Before the Qin and Han dynasties, Chinese traditional painting was attached to the arts and crafts, and the society did not have enough understanding of the potential political role of Chinese traditional painting. By the warring states period, Chinese traditional painting was more expressive than other kinds of art. Chinese traditional painting is easy to make, expressive force is rich, easier to reflect real life. On the other Hand, the rulers of the Qin and Han dynasties discovered. In the past, most of the Chinese traditional paintings were eulogized by the rulers, and a few depicted the portraits of failed emperors. While recording the achievements of the emperor, it can achieve the purpose of consolidating the rule and strengthening the centralization of power. Therefore, the rulers of the Qin and Han dynasties began to attach great importance to the development of Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 19)

The earliest surviving Chinese traditional paintings are two silk paintings of the late warring states period, silk paintings of the imperial dragon and silk paintings of the dragon and phoenix. Although there are records of earlier paintings in ancient texts. However, among the existing Chinese traditional paintings, these two silk

paintings are considered to be the earliest Chinese traditional paintings with real objects. (Central Academy of Fine Arts. 2010. PP:25)



Figure 43 Characters Dragon Silk Painting.
Source: Hunan Museum Provide

In the picture above, the early Chinese traditional painting has a strong instrumental nature. But from an artistic point of view, the Chinese traditional painting of this period has begun to possess the basic characteristics of Chinese traditional painting in terms of materials, tools and modeling.

Taking one of the earliest two Chinese traditional paintings, a painting on silk of a figure of a royal dragon, as an example, it can be found that Chinese traditional paintings in this period have the following characteristics. (Hong Zaixin. 2013. PP: 38)

First of all, the characteristics of Chinese traditional painting based on lines have been formed. The figures and other figures in this Chinese traditional painting are all represented by lines. Secondly, some areas are painted in the lines painted with ink. This proves that in the warring states period Chinese traditional painting creation has begun to gradually use the rendering techniques. Third, the creation of Chinese traditional paintings in the warring states period began to pursue realism. The

appearance of the characters in the picture and the weapons they wear are all realistic. Fourth, the artist already has the most basic imagination for the legendary things. The image of the dragon in the picture is perfectly integrated with the characters. (Hong Zaixin. 2013. PP: 42)

On the other Hand, it can be seen from the pictures that the creation of Chinese traditional paintings in the warring states period was dominated by religious concepts and funeral rites. The content of the performance can only be the soul of the dead under the guidance of the dragon into heaven. Therefore, the creator tries his best to depict the scene where imagination and reality meet. (Li Lincan. 2018. PP: 19)

It can be found by studying the paintings of the Qin Dynasty, in terms of literature records, there are mainly two kinds of contents in Chinese traditional paintings of the Qin dynasty.1) Advocating military force and fond of military subject paintings of military achievements.2)Pray for longevity, a painting of myths and legends. This reflected the Qin society's desire to conquer the outside world and pray for eternal life. (Central Academy of Fine Arts. 2010. PP: 31)

The Qin Dynasty was a short-lived dynasty in Chinese history, ruling China for only 15 years. The Han dynasty, which lasted from the 2nd century BC to the 3rd century AD, began the unification of China for 400 years. Therefore, the Han dynasty Chinese traditional painting embodies the characteristics of embracing different types and themes of painting.

The development of Chinese traditional painting in the Han dynasty was divided into two stages, with the Han rulers vigorously developing Confucianism in 134 BC as the boundary. Before 134 BC, it was the birth of Han dynasty characteristic Chinese traditional painting. After 134 BC, it was the development and improvement period of Han dynasty characteristic Chinese traditional painting. (Hong Zaixin. 2013. PP: 40)

At the beginning of the Han dynasty, Chinese traditional painting did not form the style of the Han dynasty. This was because the emperor of the early Han dynasty believed that only force was the foundation of his rule and did not pay much attention to the development of Chinese traditional painting. This makes the Han dynasty culture and the previous rulers of the cultural legacy is not significantly different. In

the early Han dynasty, the non-Han culture left over from the past had an obvious advantage in painting.

Due to the records of the early Han dynasty artists painting level of literature, in the 5th century AD has been lost. According to the 13 Chinese traditional paintings in the archaeological excavation, the Chinese traditional paintings in the early Han dynasty still took education as the main function, and praying for the soul to go to heaven was one of the expressions. The material is still based on silk and ink. (Hong Zaixin. 2013. PP: 42)



Figure 44 Han Dynasty Silk.
Source: China Silk Museum Provide

The process of making silk in Han Dynasty has been perfected and matured, and it is a high-quality carrier for painting and calligraphy. Although after the invention of rice paper, the use of silk was decreasing due to its disadvantages such as high cost and difficulty in storage. But in the childish period of Chinese traditional painting, rice paper had not yet appeared, and silk was the only material that could be used in Chinese traditional painting.

In the late Han dynasty, after the development of the Han dynasty, China's economy flourished, and the Han dynasty went from weak to strong. Therefore, in order to consolidate the rule of the feudal state and strengthen the centralization of power, the emperor of the late Han dynasty began to develop Confucianism in ideology. At this time, the rulers began to realize the influence of Chinese traditional painting in political and social education. Therefore, Chinese traditional painting, especially portrait painting, cannot be created at will. A person with the right qualifications and status can be used as a subject for portrait painting. For example,

ancient emperors, ancient sages, founding heroes and so on. Therefore, the political education function of Chinese traditional painting in this period was enlarged. At the same time, the collection of Chinese traditional paintings in the home has also become a symbol of identity and status.

The Chinese traditional paintings created during the Qin and Han dynasties were completely destroyed after hundreds of years of war after the fall of the Han dynasty. It is recorded in the literature of Chinese traditional painting researchers in Tang dynasty. In the 5th century, except for the Chinese traditional paintings buried with them, there were no Chinese traditional paintings from the Qin and Han dynasties. (Central Academy of Fine Arts. 2010. PP: 32)

2. The Six Dynasties: The Style of Chinese Traditional Painting Changes from Rough to Delicate

In Chinese history, the period 220 to 589 AD is usually defined as the six dynasties. It was the longest period of division in Chinese history since the warring states period. The great social turmoil during the six dynasties not only ended the unification of the Han dynasty with the Chinese regime, but also promoted the changes of the social life and culture and art formed during the Qin and Han dynasties. (Hong Zaixin. 2013. PP: 41)

The Confucian policies of the Qin and Han dynasties continued for more than a century. But in the social background of years of war, the original cultural policy was broken. Different cultural trends are beginning to emerge in society. Typically, as a result of the war, people began to have different understandings of life and the value of life. People began to pay more attention to the value of life itself, especially the existence value of real life. So the people of the six dynasties on the one hand they wanted life to be affirmed. On the other hand, they want their lives to be valuable in some way after they die. (Hong Zaixin. 2013. PP: 46)

The change of social background directly leads to the change of social aesthetic concept. Because of the irregular social life during the war, people had more freedom of thought, temperament and behavior. People also pay more attention to this kind of personality as the norm of the past, and the development of personality as a new culture to give affirmation. This situation promotes the artist to the individual

personality, also promotes the formation of artistic personality. Therefore, in the development of Chinese traditional painting, the change of social background also has an impact on the development of Chinese traditional painting.

Part of the influence is reflected in the works of Chinese traditional painting. First, landscape painting became an independent category of Chinese traditional painting during the six dynasties period. Before the six dynasties period, landscape painting was integrated with figure painting. Landscape elements are considered an integral part of figure painting. However, during the six dynasties period, the social culture advocated experiencing the humanistic spirit in the mountains and rivers. I believe that only by integrating my spiritual world into the landscape can I show my real emotions. Therefore, under the promotion of social ethos, landscape painting gained its independence in the six dynasties period. (Hong Zaixin. 2013. PP: 46)

In terms of creation techniques, before the six dynasties, Chinese traditional painting works were simple and omitted, and few delicate painting methods were seen. However, during the six dynasties period, Chinese traditional painting techniques began to approach delicacy and accuracy. This is because the painting technique of Chinese traditional painting before the six dynasties can no longer meet the current demand. The change of the theme of creation puts forward new requirements for the creation techniques.



Figure 45 Northern Qi Proofreading Books (Part).
Source: Museum of Fine Arts in Boston Provide

As shown in Figure 45, in Chinese traditional paintings, the facial expressions of the characters and the details of the costumes have become the objects of painting. This became the main impetus for the development of Chinese traditional painting from rough to delicate.

In terms of the concept of artistic creation, the content of Chinese traditional painting before the six dynasties is obviously utilitarian. The creation of Chinese traditional painting is mostly dependent on the written record, which is a way of expression of auxiliary writing, with obvious practical purpose. This was especially true during the Han dynasty. During the six dynasties period, the utilitarianism of Chinese traditional painting began to decrease. More inclined to express the artist's personal preferences and ideas.

The other part is embodied in the theoretical construction of Chinese traditional painting in the six dynasties period. The six dynasties period was a period when Chinese traditional painting artists realized their artistic consciousness. The theory of Chinese traditional painting written in the six dynasties not only involves the creation tools and techniques of Chinese traditional painting. What is more important is to extend the creation theory of Chinese traditional painting to a broader meaning. In the traditional Chinese traditional painting into the artist's understanding of life. (Central Academy of Fine Arts. 2010. PP: 42)

The representative of the development of Chinese traditional painting theory in the six dynasties period is the expression of spirit in Chinese traditional painting. Chinese traditional painting artists represented by Gu Kaizhi emphasize that the painting contents of Chinese traditional painting express the inner spirit. In fact, this has contributed to the creation direction of Chinese traditional painting, which pays more attention to expressing the inner meaning through the content rather than the restoration of the physical entity. (Central Academy of Fine Arts. 2010. PP: 42)

The earliest evaluation system of Chinese traditional painting was also formed in the six dynasties period. Among them, Shaikh's evaluation of Chinese traditional painting "six methods" was also completed in the six dynasties period. Some of these standards have been passed down to this day and have influenced the creation of Chinese traditional paintings today.

The theory of Chinese traditional painting in the six dynasties promoted and improved the theoretical framework of Chinese traditional painting. The theory involves specific works and some painters, which to some extent promotes the formation of different styles and schools of Chinese traditional painting. Many of these artistic ideas are still influential in modern times.

On the basis of Chinese traditional painting works and Chinese traditional painting theory, the principle of plane composition of Chinese traditional painting was formed in the six dynasties period. The difference between Chinese traditional painting and western painting in composition has already made a great difference since the early days of composition consciousness. Western culture's worship of physical entities makes it easier for western painting to become a record of physical entities. Western painting theory emphasizes representation and space, which makes western painting more interested in volume and perspective. The theory of Chinese traditional painting from the six dynasties emphasizes that Chinese traditional painting is an expression of ideas. It pays more attention to the internal expression of ideas, rather than the specific feelings caused by the picture. As a result, Chinese traditional painting does not pay attention to the reduction of the entity, and thus does not create a sense of volume and space in the picture. (Hong Zaixin. 2013. PP: 52)

In addition to the impact of social and cultural development on Chinese traditional painting techniques, the development of social productivity and science and technology also have an impact on Chinese traditional painting. Despite the war, China's economy barely developed, and some regions even went backward. However, rice paper was developed during the war because it was easy to write, store and transport. Rice paper began to be used in all fields of society.

พหุ ม ประ โท ชี เว



Figure 46 Rice Paper Map Unearthed in 1986.
Source: Gansu Museum Provide

The picture above is one of the earliest extant rice paper. The appearance of Rice paper changed the communication and recording mode of ancient Chinese culture and art. It is widely used in writing and painting because it is easy to carry and keep. At the same time, the more delicate material of rice paper also promoted the further development of Chinese traditional painting towards refinement.

Influenced by this, artists began to use rice paper as one of the materials for Chinese traditional painting. Compared with silk, rice paper is more delicate and convenient for artists to create art. This prompted the development of Chinese traditional painting towards refinement. On the surface, paper is a kind of writing material, which has influenced the creation techniques of Chinese traditional painting. The appearance of rice paper also promoted the communication of Chinese traditional painting and provided a foundation for the wide spread of Chinese traditional painting. It created conditions for the preservation of Chinese traditional paintings.

Finally, influenced by the social background of the Six dynasties, Chinese traditional painting gradually formed a corresponding stylistic tendency in terms of subject matter, technique and artistic form. "Pen", "Shape", "Bone", "spirit", "breath" and so on, which are widely from the understanding of heaven, earth, people and

things, all became the research object of Chinese traditional painting in the Six dynasties period. And is taken as the standard to measure the excellence of Chinese traditional painting. The basic theory of Chinese traditional painting is also established on the basis of these concepts. The general characteristics of the development of Chinese traditional painting in the Six dynasties made it a cultural model. Chinese traditional painting began to transform from a tool for recording reality to a social and cultural carrier. Chinese traditional painting in the six dynasties period developed into an era in which both "people" and "skills" were valued. (Hong Zaixin. 2013. PP: 59)

The Stage of Beginning Chinese Traditional Painting Style: From Recording Tools to Painting Artworks (551AD -956AD)

In the Chinese traditional painting from the get rid of the plain stage, the Chinese traditional painting creation has appeared to the new peak development signs. In the early stage of this period, the Sui Dynasty, the rulers resurrected Buddhism and restored monasteries, and many Chinese masters participated in the painting of Chinese traditional paintings on religious themes. They were the last painters to link the development of Chinese traditional painting after the Six Dynasties, such as Zheng Fashi, Dong Boren, Yang Kidan and Zhan Ziqian. These artists were good at Chinese traditional paintings with religious themes and also engaged in realistic life themes. Most of them depicted the life of the upper class, showing a tendency to pay more attention to realistic life themes than the Six Dynasties period.

From the middle of The Stage of Beginning Chinese Traditional Painting Style, the Tang Dynasty, Chinese traditional painting is gradually mature period, especially the figure painting has made a significant development. Further achievements have been made in inheriting the tradition. At the same time, there are also painters from ethnic minorities who are famous for painting foreign figures, Buddha statues and strange birds and beasts. The appearance of this new style shows that Chinese traditional painting art is constantly exploring new aspects. The Chinese traditional painting of this stage presents the situation that traditional painting style and foreign style compete to reflect each other. (Central Academy of Fine Arts. 2010. PP: 49)

Although most of the Chinese traditional paintings in Tang Dynasty are limited to the life of the royal family and aristocracy, their broad subject matter and strong ability of composition, especially their grand vision, reflect that the creation of Chinese traditional paintings adapts to the prosperity of the society. They are the epitome of the social and cultural landscape.

Around the 8th century, Chinese traditional painting was the most brilliant period in The Stage of Beginning Chinese Traditional Painting Style. In religious painting, painters with revolutionary spirit and far-reaching influence, such as Wu Daozi, appeared. The aristocratic art, which represents the life of the upper class, is generally valued, which is prominently reflected in the portraits of noble figures and court life. Zhang Xuan and Zhou Fang are the representative painters. Many painters created for the needs of the court, and depicting the life of the court became a popular painting subject, such as Chinese traditional painting works themed on the pleasure life of emperors and imperial concubines. (Hong Zaixin. 2013. PP:62)

The religious themes of Chinese traditional paintings in The Stage of Beginning Chinese Traditional Painting Style were obviously secularized. On the one hand, the painting image and expression skills were explored and accepted by the general public. On the other hand, as far as the subject matter of painting is concerned, the realistic factors gradually increase and also indicate people's love for real life. According to the classic creation of Buddha, bodhisattva and other images directly from the real people.

Due to the continuous enrichment of painting themes and performance techniques, there were obvious divisions in painting during this period, and more and more mature Chinese traditional painting artists appeared in different painting schools. Landscape painting also became independent from figure painting and became a separate Branch of Chinese traditional painting. From The Stage of Beginning Chinese Traditional Painting Style of Chinese traditional painting has been involved in all aspects of life.

Works on the history of painting emerged in large numbers during Chinese traditional painting in The Stage of Beginning Chinese Traditional Painting Style, with more diverse genres. There were theoretical works discussing the development

direction of Chinese traditional painting, as well as theoretical works criticizing individual Chinese traditional painting artists or artistic works of Chinese traditional painting. By the late stage when Chinese traditional painting broke away from The Stage of Beginning Chinese Traditional Painting Style, the theoretical system of Chinese traditional painting had been gradually complete and established. (Central Academy of Fine Arts. 2010. PP: 53)

1. Sui and Tang Dynasties: The Establishment of Painting Rules

In Chinese history, political unification and cultural unification went hand in hand. The persistence of political unity is closely related to the economic development and the degree of political enlightenment. The Sui dynasty introduced political reforms during its brief 38 years of rule, which caused great changes in Chinese society. During the period of political reform, corresponding economic and cultural policies were formulated to ensure social development. Most of the achievements of political reform in the Sui dynasty were copied and continued by the Tang dynasty, which became an important basis for the cultural unification of the Sui and Tang dynasties. On the other Hand, during the short period of rule, China's north-south traffic was basically completed. The exchange between the north and south of the Yangtze River in China has brought more than economic prosperity. And cultural communication between different regions.

In terms of Chinese traditional painting, before the Sui and Tang dynasties, Chinese traditional painting works and Chinese traditional painting artists had a low status in society. The creation of Chinese traditional paintings is considered to be unskilled work, and Chinese traditional painting artists are considered to be ordinary craftsmen. But during the Sui and Tang dynasties, the social status of artists was promoted, and some artists even became officials in the government. In terms of social culture, the political and educational functions of Chinese traditional painting are also emphasized. Although the aesthetic and entertainment functions are seldom mentioned, the importance of Chinese traditional painting is also emphasized. Therefore, Chinese traditional painting works and Chinese traditional painting artists in the community's attention has been increased. Thanks to stable social governance

and valued social status. Chinese traditional painting has developed a huge system of techniques and rules, most of which were laid in the Sui and Tang dynasties.

First of all, under the complete and unified national background, all trades in the society have reflected the characteristics of abiding by the rule of law. Chinese traditional painting creation activities also began to reflect the creation characteristics of abiding by rules. It is not only the creation of Chinese traditional paintings that complies with the cultural rules of the government and society. Artists began to create the rules of Chinese traditional painting, emphasizing that there are rules to follow and rules to be followed in the creation of Chinese traditional painting. (Hong Zaixin. 2013. PP:56)

In the Sui and Tang dynasties, painting and dyeing in Chinese traditional painting techniques developed independently. In the theory of Chinese traditional painting in the six dynasties, there was a trend of painting and dyeing. In the actual creation, also bears the relatively different function. Therefore, artists in the Sui and Tang dynasties believed that these two different techniques should have their own application specifications. The distinction between painting and dyeing was strengthened in the Tang dynasty. Painting is used to describe the shape of the object, dye is used to restore the original appearance of the object. The emergence of painting and dyeing application rules provides new painting techniques for Chinese traditional painting, and Chinese traditional painting has made a big step towards self-discipline. In the later generation of Chinese traditional painting, some artists emphasized the rationality of Chinese traditional painting. These were developed from theories that emphasized the rules of painting. (Central Academy of Fine Arts. 2010. PP: 61)

However, the law of Chinese traditional painting in the Sui and Tang dynasties also brought some negative effects. Because in the unified cultural needs, by the influence of government policies. In the Sui and Tang dynasties, they tended to emphasize the political and educational functions of Chinese traditional painting, and regarded it as a tool for political propaganda, while neglected that Chinese traditional painting was one of the art forms. This is not conducive to the development of the artistic quality of Chinese traditional painting, but also made the theory of Chinese traditional painting in the Sui and Tang dynasties separated from the scope of cultural research.



Figure 47 Palace Life.
Source: Taipei Palace Museum Provide

As shown in the figure 47 above. The Chinese traditional paintings of the Tang Dynasty, especially those about the life of the imperial palace, began to follow strict rules in the way of painting. It includes the way of drawing costumes, the arrangement of the positions of the figures in the picture, the size of the figures and so on. In the figure above, the lady in the main position is significantly larger in proportion than the maid in the lower left corner. Although it does not conform to people's visual habits, it was one of the rules of Chinese traditional painting creation in the Tang Dynasty.

Secondly, new kinds of Chinese traditional paintings began to appear in the Tang dynasty, and flower and bird paintings began to appear. In order to select talents and stabilize the society, the government set up a perfect imperial examination system. This makes it possible for everyone to hold power. This made a large number of scholars in the society strive to pass the imperial examinations. However, in the imperial examination, poetry and literature were the prescribed questions, and Chinese traditional painting was not one of them. As a result, poetry and literature developed rapidly in society and culture, while Chinese traditional painting developed

relatively slowly and had little cultural influence. In this case, the artist tried to increase the influence of Chinese traditional painting by displaying special skills and presenting a wider range of subjects. On the other hand, the schools and styles of Chinese traditional painting began to increase gradually in the Tang dynasty, and the painting content involved was also increasingly extensive. Therefore, Chinese traditional painting has further expanded the subject matter of painting, which prompted the emergence of flower and bird paintings in Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 72)

The independent appearance of flower and bird paintings not only refers to the paintings of flowers or birds. It mainly uses the theme of flowers and birds as the carrier, which reflects the special meaning given to different kinds of flowers and birds by Chinese traditional culture. And on the theme of flower and bird painting to create a special painting rules. The development of flower-and-bird painting in the late Tang dynasty was accompanied by the addition of fish, insects, and furniture and so on. In the history of Chinese art, it is generally believed that flower and bird painting in the late Tang dynasty has been a huge category of Chinese traditional painting, and in this category also formed several schools of different styles. (Hong Zaixin. 2013. PP: 62)

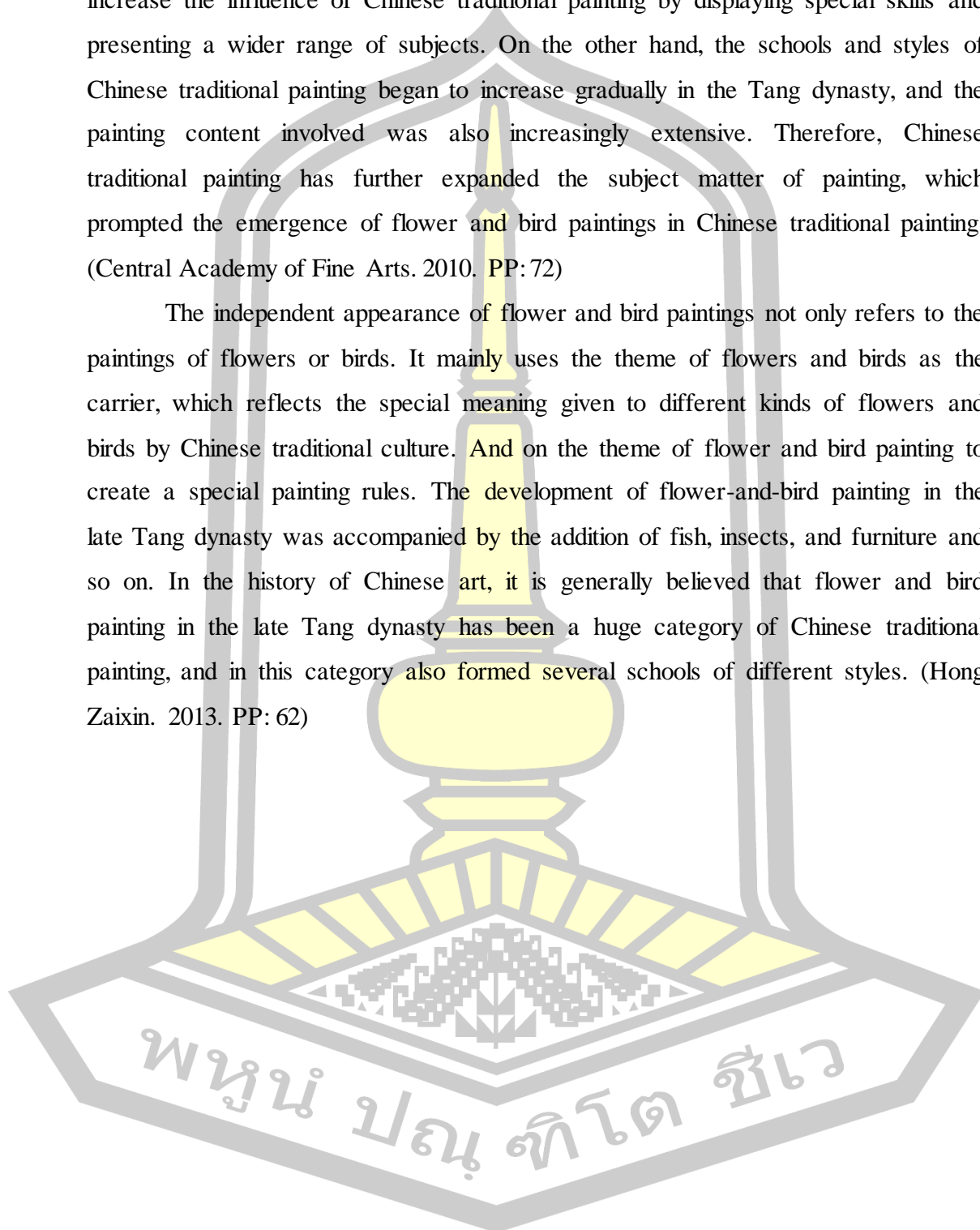




Figure 48 Bamboo Created by a Chinese Painter in the Tang Dynasty.
Source: Taipei Palace Museum Provide

The painting rule of bamboo in the picture above has been used since the Tang Dynasty. It includes blade orientation, blade combination and so on. Although in the creation of modern Chinese traditional painting, there have been some Chinese traditional painting artists are not willing to continue to follow the rules of ancient painting. But the rules of painting established by the Tang Dynasty still have a profound influence on modern Chinese traditional painting.

From the perspective of the subject matter of figure painting, due to the influence of Buddhist art and the preliminary completion of the process of chinesisization of Buddhism. In addition to the Sui and Tang dynasties gradually developed foreign exchanges, cultural exchanges on the world. In addition to Kings and meritorious officials, more immortals, monsters and Buddha figures appear in figure paintings. In terms of painting techniques of figure painting, Chinese traditional painting in Tang dynasty advocated painting rules. Most of the Chinese traditional paintings of this period have simple backgrounds, clear layouts, delicate figures,

bright colors and variations. The artists in the Tang dynasty created a special aesthetic feature for the subject matter of figure painting in Chinese traditional painting, which even influenced the development of other arts.

Compared with the gradual prosperity of flower-and-bird painting and figure painting, the development speed of landscape painting slowed down compared with that of the six dynasties period. In the early Tang dynasty, artists had initially formulated the rules of landscape painting, which paved the way for the development of landscape painting in the future. However, the perfect social system, developed economic conditions and the imperial examination system in the Sui and Tang dynasties provided political opportunities. All these made the scholars and artists of the Tang dynasty focus on the social life, without too much experience to continue to pay attention to nature. They themselves will not return to life in the mountains. At the same time, under the demand of policy, the main trend of Chinese traditional painting development is to praise the achievements of the emperor and show the development of the society. Therefore, the development of landscape painting in Tang dynasty was slower than that in the six dynasties. However, in terms of style, some of the works present brilliant and gorgeous painting characteristics. (Central Academy of Fine Arts. 2010. PP: 79)

In terms of art theory, the development of art theory in Sui and Tang dynasties was more prosperous than that in the six dynasties. There are two reasons for the flourishing of art theory. On the one hand, thanks to the development of Chinese traditional painting techniques at that time. On the other hand, people in the Sui and Tang dynasties had a unique understanding of the cultural character of Chinese traditional painting art, and some of the Tang nobles also had a hobby of collecting Chinese traditional paintings. Because the Sui dynasty existed for a short period, no works on Chinese traditional painting theory have been handed down to this day. However, in the Tang dynasty, scholars of Chinese traditional painting theory have sorted out the previous theories of Chinese traditional painting. And on the basis of sorting out the expression of their own understanding. Therefore, the theory of Chinese traditional painting in the Sui and Tang dynasties plays a role in connecting the preceding and the following for the development of Chinese traditional painting

art and the theoretical study of Chinese traditional painting. (Hong Zaixin. 2013. PP: 56)

In the Sui and Tang dynasties, under the influence of the exploration of Chinese traditional painting techniques and the increase of artistic themes, and with the support of Chinese traditional painting theory, the artist completed the improvement of Chinese traditional painting system. The complete Chinese traditional painting system formed in the Sui and Tang dynasties had rules that restricted the techniques of painting, and diversified Chinese traditional painting types were formed due to different themes. Therefore, the influence of this system has been continued to the creation of contemporary Chinese traditional painting. (Hong Zaixin. 2013. PP: 69)

2. Five Dynasties and Ten Kingdoms: The Development of Chinese Traditional Painting in Southern China

The five Dynasties and Ten Kingdoms (907-960) were a period of chaos and great division in Chinese history, including the five Dynasties (907-960) and ten States (902-979) and many other separatist regimes. Time began from the collapse of the Tang Dynasty, until the establishment of the Song Dynasty.

During the Five Dynasties and Ten Kingdoms period, most of China was plunged into wars. Since the Tang Dynasty, the prosperity and development of Chinese traditional painting had been seriously damaged. However, some painters still made contributions to the field of Chinese traditional painting, such as landscape paintings by Jing Hao and Guan Quan and religious paintings by Zhang Tu and Zhu Yao. (Hong Zaixin. 2013. PP: 71)

The area south of the Yangtze River during the war has favorable natural conditions, abundant products and prosperous economy. During the war at the end of the Tang Dynasty, some Chinese painters fled to southwest China. The middle and lower reaches of the Yangtze River also gathered a lot of Chinese traditional painting talents. The rulers of these two places were also fond of calligraphy and Chinese traditional painting.

Among them, Chinese painters in southwest China inherited more of the Tang Dynasty painting tradition and made great achievements in religious painting and

flower-and-bird painting. Temples in southwest China often keep Chinese traditional paintings created by famous artists, with Buddha statues in the subject matter, and portraits of aristocrats commemorating their ancestors. Painters of landscape, flowers and birds in this period also left Chinese traditional paintings in the temples. (Hong Zaixin. 2013. PP: 71)

The emperors in the middle and lower reaches of the Yangtze River had high literary and artistic accomplishment. Therefore, the Royal Academy was filled with talented artists, such as the religious painter Cao Zhongxuan, the portrait painters Zhou Wen-mo and Gu Hongzhong, the landscape painters Dong Yuan, Zhao Gan and Wei Xian, the flower and bird painters Tang Xiya and Xu Chong-si. Xu Xi, a literati painter active outside the academy, is unique in his flower-and-bird paintings. During this period, painting in the middle and lower reaches of the Yangtze River developed comprehensively, especially in the fields of landscape, flower and bird painting. (Central Academy of Fine Arts. 2010. PP: 81)

In the creation of figure paintings in the Five Dynasties and Ten Kingdoms Period, the subjects directly depicting the life of the aristocrats occupied a large proportion, especially the painters in the palace painting academy, who needed to record the scenes of the life of the royalty and aristocrats to show their luxurious and hedonistic life or the living state of noblewomen. In the Five Dynasties and Ten Kingdoms period, the creation of figure paintings in the ordinary plot shows the character's mental state in detail, and the realistic technique exceeds the level of the Tang Dynasty.

In the aspect of landscape painting, the late Tang Dynasty landscape painting has made remarkable progress. During the Five Dynasties and Ten Kingdoms Period, some painters went deeper into nature and created different styles of landscape painting in the north and south of China based on actual natural scenes. In the north, Represented by Jing Hao and Guan Quan, and in the south by Dong Yuan and Juran, two different styles and schools of painting formed, which reflected the great achievements of landscape painting in this period. (Central Academy of Fine Arts. 2010. PP: 85)

During the Five Dynasties and Ten Kingdoms period, the life of the emperors and nobles was aimed at luxury and magnificence. Palaces, residences and daily

utensils were decorated with luxury and magnificence as much as possible. Some officials and literati indulged themselves in gardens, planting flowers and plants, placing their affection on plants and animals, and also enhanced their interest in natural flowers and birds. Flower and bird painting made great progress on the basis of the Tang Dynasty. There appeared Zhong Yin and Guo Ganhui who specialized in painting eagles, and Li Po and Ding Qian who were famous for bamboo painting. The highest achievements were made in Huang Quan in the southwest China and Xu Xi in the middle and lower reaches of Yangtze River.

In general, the development of Chinese traditional painting in the Five Dynasties and Ten Kingdoms Period prepared for the further development of Chinese traditional painting in the Song Dynasty, and played a connecting role between the development of Chinese traditional painting from the get rid of plain stage period and the golden age.

The Stage of Golden Age of Chinese Traditional Painting Style: The Perfection and Rapid Development of Chinese Traditional Painting System (956AD - 1909AD)

After the end of the Five Dynasties and Ten Kingdoms, China ushered in a long period of stability, and the political situation and society were conducive to the development of economy and culture. At the same time, Chinese traditional painting after experiencing from the puerile period, formed a complete Chinese traditional painting art and Chinese traditional painting research theory. Under the combined action of the above two aspects, Chinese traditional painting ushered in the golden period of development under the rule of feudal society.

In the early golden age of the development of Chinese traditional painting, a large number of Chinese traditional painting artists were gathered in Bianjing, the capital of China at that time. Chinese traditional painting artists displaced during the wars of the five dynasties and ten Kingdoms returned to the capital of China, which made Bianjing become another ancient painting center after Chang 'an and Luoyang in the Tang Dynasty. At this time, the area of Bianjing painting outstanding achievements, and the formation of art exchanges with ethnic minority areas.

During this period, Chinese traditional painting maintained a close relationship with all social strata. The nobles, literati, merchants, citizens and other demands for painting in various aspects, especially the development of secular Chinese traditional painting and the prosperity of court Chinese traditional painting, make the subject matter and style of Chinese traditional painting more extensive. Chinese traditional painting artists pay attention to observe the life image, painting style rigorous, precise, there are many new creations on the technique. (Central Academy of Fine Arts. 2010. PP: 86)

In the early 12th century, ethnic tribes gradually conquered much of northern China and the Song dynasty capital was forced to move south of the Yangtze River. But the migration of the capital and the entry of ethnic groups into China did not stop the rapid development of Chinese traditional painting. In the course of their development, the minority groups occupying northern China accepted the advanced culture and laws and institutions of the Han nationality and gradually completed the transition from slavery to feudalism. Ethnic cultures and arts also absorb and integrate with each other. After learning the painting techniques and forms of Chinese traditional painting, ethnic minority artists create Chinese traditional painting works with ethnic minority colors.

In the 14th century, the unification of the Yuan Dynasty promoted the integration of different ethnic groups. However, due to the policy of ethnic discrimination adopted by the rulers, some Han officials, although in the ruling institutions, found it difficult to perform politically and could only express their feelings in Chinese traditional paintings. In the late Yuan Dynasty, politics became more corrupt and various contradictions were complicated and acute. Many literati were frustrated and often avoided reality by creating Chinese traditional paintings. In their Works of Chinese traditional painting, they attach importance to the expression of subjective interest and ink style, and poetry, calligraphy and painting are further integrated. The prosperity of ink landscape and flowers, birds, bamboo and stones pushed the literati paintings formed since the Song Dynasty to a new climax. Literati painting has played an important role in the development of painting in the Yuan Dynasty. (Hong Zaixin. 2013. PP: 80)

At the end of the 14th century, during the reign of the last two feudal dynasties in China, Chinese traditional painting declined in some aspects and achieved unprecedented development in others. Before the Opium War changed the nature of Chinese society from the Founding of the Ming Dynasty in 1368 to 1840, Chinese society was in the later stage of feudalism, but capitalism had already emerged. The development of social economy, politics, ideology and culture in this period directly and indirectly affected the ups and downs of the categories of fine arts and their inheritance. (Central Academy of Fine Arts. 2010. PP: 97)

The rulers of The Ming and Qing dynasties, which implemented the centralized system, restored the royal art institutions abandoned by the Yuan Dynasty, and recruited professional artists and artisans from the people, so that the Chinese traditional paintings of the palace could play a role in political education and create fine arts in line with the taste of the nobility. On the one hand, it made it possible for court art to combine the talents and skills of folk artists. On the other hand, it restrained the free creativity of folk artists and artisans, which led to the slow development of official Chinese traditional painting and the pursuit of elegance and beauty and less vitality.

In the 16th century, after the capitalist mode of production emerged in the middle and lower reaches of the Yangtze River, where handicraft and commerce flourished, citizen culture and citizen aesthetic consciousness gradually grew up. In the field of Chinese traditional painting, new cultural thoughts and aesthetic interest have penetrated into literati painting. The whole social contradictions, especially the intensification of the contradictions within the ruling class, the commercialization of the works of literati painters in opposition and the near professionalism of their work contributed to the development of literati painting and calligraphy in this system. (Hong Zaixin. 2013. PP: 85)

At the end of the golden development period of Chinese traditional painting, European merchants and missionaries came to China. While spreading Catholicism and science and technology, they also brought western classical works of art, which opened the eyes of the Chinese people and promoted the comparison between Chinese and Western fine arts among Chinese artists. In this period, the appointment of European painters in the Chinese Royal Art institutions was beneficial to the

exchange of Chinese and Western art to a certain extent, which made a new step in the fusion of Chinese and Western painting methods. Since Zheng He's voyages to the Western Seas in the Ming Dynasty, the continuous development of cultural exchanges with other countries not only spread porcelain, embroidery and other techniques abroad, but also had a considerable impact on Japanese and Korean paintings. (Hong Zaixin. 2013. PP: 89)

In the Qing Dynasty at the end of the feudal society, as a unified multi-ethnic country with a minority as the emperor, it was natural to strengthen the cultural ties among the fraternal ethnic groups within the region, which greatly promoted the development of ethnic minority art and also promoted the mutual reference and integration of ethnic minority art.

At the end of the feudal dynasty, in Terms of Chinese traditional painting, figure painting, especially the meticulous figure painting with great cognitive significance, declined, but landscape, flower-and-bird painting and figure painting as viewing objects, especially freehand figure painting, made great progress. Portraiture has also been greatly improved. In terms of the interrelation among different categories of fine arts, calligraphy and painting, painting and technology, architectural sculpture and painting, even brick carving and wood carving in sculpture, printmaking and ink painting in painting appeared in this period. (Central Academy of Fine Arts. 2010. PP: 99)

1. Song Dynasty: The Perfection of Chinese Traditional Painting System

In 907, the Tang dynasty collapsed. China has entered half a century of division and turmoil. During this period, more than a dozen regimes have emerged in China's territory. But without exception, it was conquered by the Song dynasty in a short time. In 960, most of the small regimes established after the Tang dynasty's fall were unified by Zhao Kuangyin. Later, Zhao Kuangyin further unified most of the territory of China and established the Song dynasty. (Central Academy of Fine Arts. 2010. PP: 102)

It took more than 370 years from the Tang dynasty to the Song dynasty, which is regarded as a turning point in the history of Chinese traditional painting. In the Sui and Tang dynasties, Chinese traditional painting was one of the tools for the

government to consolidate its rule. In the Song dynasty Chinese traditional painting, the artist emphasized the value of peace and tranquility in life through Chinese traditional painting. More emphasis on the aesthetic role of Chinese traditional painting, advocating the Chinese traditional painting to bring a pleasant lyrical feeling. Use Chinese traditional paintings to express idle, informal content.



Figure 49 Xiaoxiang Wonders Scroll (Part).
Source: The Palace Museum in Beijing Provide

Some of the landscape paintings in the Song Dynasty followed the style of the Tang dynasty, but others began to create new ones. The landscape painting in the picture above is a style of landscape painting created in the Song Dynasty. This style emphasized feeling rather than realism and became a new way of creation in the Chinese painting system in the Song Dynasty.

Specifically, the changes of Chinese traditional painting in Song dynasty mainly occurred in four interrelated aspects. 1) Entertainment of royal art; 2) Secularization of religious themes in Chinese traditional paintings; 3) Systematization of Chinese literati²⁸ painting; 4) Chinesization of minority art.

1) The entertainment of royal art.

For most of the period before the Song dynasty, Chinese traditional painting was created for the purpose of assisting politics due to the requirements of the ruling

²⁸ Literati: In Chinese culture, literati are not people who write articles or read books. A literati is a creative, thoughtful writer. Seriously engaged in philosophy, literature, the arts, and some social science work with humanistic sentiments.

class on Chinese traditional painting. Especially the creation and dissemination of royal art. In the content to the king and historical merit. By the time of the Song dynasty, the phenomenon of Chinese traditional painting serving politics still existed. But most of the royal art trend has begun to develop towards appreciation and entertainment. In 947, for example, when Emperor Li Jing and officials were enjoying the snow scene, they were composing poems. At the same time, Chinese traditional painting artists were gathered to paint the snow scene and the activity scene at that time. The function of the Chinese traditional paintings in these activities is not political education at all, but creation only for appreciation and entertainment. (Hong Zaixin. 2013. PP: 85-95)

At the same time, the Song dynasty was the peak period of the development of the royal Chinese traditional painting. However, from the spread of literature and Chinese traditional paintings, the objects of creation are mainly recreational landscape paintings, flower-and-bird paintings. These works are not meant for political education. Xuanhe Painting Spectrum, which represents the official Chinese traditional painting thoughts of the Song dynasty, symbolically starts the book with religious figure painting in the record. But at the heart of the book is a clear appreciation of the serenity of landscape painting and the beauty of flower-and-bird painting.

This in essence reflects that, under the direct promotion of the emperor, the Song dynasty royal Chinese traditional painting and the official art theory began to have the characteristics of entertainment. Strictly speaking, the weakening of the political education function of Chinese traditional painting and the entertainment tendency of the royal Chinese traditional painting began to sprout in the middle and late Tang dynasty. However, the entertainment of Chinese traditional painting in the Tang dynasty had a strong aristocratic color, while the entertainment of Chinese traditional painting in the Song dynasty was more focused on humanistic color.

2) Secularization of religious themes in Chinese traditional paintings

The secularization of religious Chinese traditional painting is actually a phenomenon caused by the change of social background.

Religious themes before the Tang dynasty, Chinese traditional painting, especially Buddhist art, had a lofty position in the history of Chinese traditional painting, attracting worship from all social strata. But since the Song dynasty, due to the social belief and the change of The Times. The creation and appreciation of religious Chinese traditional paintings by Chinese traditional paintings began to dilute the theocracy of Chinese traditional paintings.

Due to years of war during the six dynasties period, Chinese traditional paintings with religious themes focused on depicting the hardships of civilian life. The Buddha of this period was modeled on the image of the emperor, praying that he could save the lives of the common people. During the Sui and Tang dynasties, due to social stability and economic development, Chinese traditional paintings with Buddhist themes focused on the desire for a better life. The images of the Buddha during this period use the nobles in the imperial palace as a template for their creation.

In the Song dynasty, the development of the city expanded the civilian class, and Chinese traditional painting also considered the aesthetic taste of ordinary citizens. Chinese painters of religious themes in Song dynasty mostly lived among the people and were part of the urban populace. The appreciation of these Chinese traditional paintings is also dominated by civilians. Therefore, Chinese traditional paintings with religious themes in the Song dynasty were more focused on the expression of folk life, and the images of Buddha were mostly based on women from the middle and lower classes of society. Some of the Buddha's images are even modeled on village beggars. This greatly reduced the divinity of religion and accelerated the erosion of theocracy. (Hong Zaixin. 2013. PP: 86-92)

พหุมนุ ปณฺ ทิโต ชีเว



Figure 50 The Goddess of Mercy.
Source: Boston Fine Arts Museum Provide

Take the picture in Figure 50 for example. The religious theme paintings of the Song Dynasty began to show the tendency of the fusion of Buddhist images and civic images. This not only showed the new theme of Chinese traditional painting, but also reflected the decline of religious divinity in the Song Dynasty, which accelerated the weakening of theocracy.

In this case, the quantity and quality of Chinese traditional paintings in the creation of religious themes declined. The opposite is landscape painting and flower and bird painting theme of the week. At the same time, religious Chinese traditional paintings began to be replaced by ordinary secular Chinese traditional paintings, because secular Chinese traditional paintings could more directly reflect the aesthetic taste and life ideals of urban civilians. (Central Academy of Fine Arts. 2010. PP: 109)

3) Systematization of Chinese literati painting

The literati, in addition to the royal artists and folk artists in the history of Chinese traditional painting, are the third major group engaged in the creation of Chinese traditional painting. From the perspective of Chinese traditional painting alone, literati participation in the creation of Chinese traditional painting began in the six dynasties period. But the literati group is weak and has not formed enough influence. It was not until the late Tang dynasty that the literati group was mentioned in the theoretical works of Chinese traditional painting. However, it is not a part of the Chinese traditional painting system that the Chinese traditional paintings created by the literati group do not abide by the rules of Chinese traditional painting.

In the Song dynasty, under the government's policy of advocating culture and suppressing military, the cultural creativity of a large number of literati was brought into full play. Because the literati class is less constrained by the rules of the past artistic creation, they show more exploration spirit in artistic creation. At the same time, under the influence of the policy of advocating culture, the literati group had advantages in knowledge, accomplishment, prestige and social status, and their Chinese traditional painting ideas and creations began to be universally respected by all social strata. Their various artistic talents have promoted the exchange and integration of Chinese traditional painting, calligraphy and architecture. (Hong Zaixin. 2013. PP: 89-92)

Therefore, the articles, poems and arts created by the literati were widely spread in the Song dynasty society. This made the literati group contribute to the turning point of Chinese traditional painting in the Song dynasty. Chinese traditional paintings created by literati groups are also recognized as part of the Chinese traditional painting system.

4) Chinesization of minority art

In terms of military strength, the Song dynasty was wiped out by the invasion of the northern minorities in China. In terms of cultural transmission, it is the Han nationality that assimilates the minority nationalities.

Although, the cultural and artistic exchanges between the Han nationality and the minority nationalities in northern China have not been interrupted since the Tang dynasty. Especially in the Han and Tang dynasties, due to the smooth Silk Road, the

achievements of cultural and artistic exchanges even surpassed those of the Song dynasty. However, the Song dynasty was a transitional period of Chinese art and Chinese culture, which resulted in new characteristics of cultural exchanges between nations. (Central Academy of Fine Arts, 2010. PP: 125)

Before the Tang dynasty, the communication of national culture was actually a two-way cultural construction. The minority nationalities absorb nutrition from the Han culture, and the Han nationality also absorbs nutrition from the minority culture. The Han nationality shows an open mind towards cultural integration. But after entering the Song dynasty, the Han culture suddenly closed to the outside world. The cultural communication between nations has become a one-way cultural behavior. Ethnic minorities still absorb nutrition from the Han culture, but the Han culture is hardly influenced by the minority culture. From the perspective of cultural transmission, this really achieved the cultural conquest of minority groups. However, the cultural closure policy of the Song dynasty continued to the Qing dynasty, which made Chinese culture fall into a passive and difficult situation in the history of world cultural development.

In terms of Chinese traditional painting, every time the northern minorities had an ambassador to visit the Song dynasty, they would go around looking for Chinese traditional paintings by famous artists regardless of the price. After being brought back to minority areas, it is circulated among collectors and copied. This makes it possible to observe in the Chinese traditional paintings of ethnic minorities that have been handed down to the present day. Although these paintings of ethnic minorities are relatively rough in technique, they are basically the same in style as the Chinese traditional paintings of the Song dynasty. The trend of Han nationality painting in Song dynasty laid a foundation for the larger cultural Han nationality in Mongolia and other minorities after the Yuan dynasty.

The Song dynasty's refusal to learn other national arts also laid a foundation for the mentality embodied in the Ming and Qing dynasties' art exchanges between China and foreign countries. Not until the opium war, when China's borders were broken by force, did it prove that the way that Chinese culture despised force by culture alone was not always applicable to national development.

In terms of the theoretical literature of Chinese traditional painting, the literature of Chinese traditional painting in Song dynasty is smaller than that in Ming dynasty and Qing dynasty. However, due to the participation of a large number of emperors, nobles, literati and artists in the creation of Chinese traditional painting in the Song dynasty, Chinese traditional painting had a wide influence in the cultural field. The creation of Chinese traditional painting works and the writing of Chinese traditional painting literature also support each other. In addition, the social atmosphere of advocating culture in the Song dynasty actually made the theory of Chinese traditional painting in the Song dynasty reach a very high level. Together with the artistic works of Chinese traditional painting, they proved that the Song dynasty was the era when Chinese traditional painting was transformed from a tool of political education and a carrier of religious art to a work of humanistic spirit. The theoretical works before the Song dynasty paved the way for the formation of traditional Chinese aesthetics. The traditional aesthetic thought foundation of Chinese traditional painting was laid in Song dynasty. The aesthetic thoughts of later generations are basically based on the theory of Song dynasty and further developed and explained. (Hong Zaixin. 2013. PP: 90-95)

To sum up, the transformation and change of Chinese traditional painting in the Song dynasty inherited some characteristics of the art of the Tang dynasty in the past, and summarized the Chinese traditional painting activities that had taken place. And for the later development of Chinese traditional painting laid the groundwork. From the history of Chinese traditional painting, the Song dynasty is an important turning point of feudal art. (Central Academy of Fine Arts. 2010. PP: 131)

Generally speaking, landscape painting and flower-and-bird painting were more developed in the Song dynasty than in the Sui and Tang dynasties. But in the aspect of figure painting, the achievements of the Song dynasty could not reach the height of the Sui and Tang dynasties. On the face of it, this is an unbalanced development of different subjects in Chinese traditional painting. In fact, it reflects the social and cultural changes of the Song dynasty. The Song dynasty government attached importance to culture and relaxed the development of armed forces, which provided policy support for the cultural and artistic progress in the Song dynasty. With the support of national policies, population growth, economic development,

urban development and the rise of culture in the region south of the Yangtze River have all promoted social and cultural changes. In the creation of Chinese traditional painting, figure painting is more suitable for the function of political education, while landscape and flowers and birds are more suitable for the expression of a quiet and peaceful state of mind. Therefore, the development of Chinese traditional painting subjects is unbalanced. (Hong Zaixin. 2013. PP:95-99)

2. Yuan Dynasty: The Stabilization of Chinese Traditional Painting

The Yuan dynasty (1271-1368) was the first unified dynasty in Chinese history established by a Mongolian minority. In the development history of Chinese painting, when the original social pattern was broken, the whole society changed. In Chinese painting will appear a unique scene, the Yuan dynasty is no exception.

In the process of fighting with the Song dynasty, the Mongolian nationality initially adopted the barbarous and brutal policy of slaughtering the city, invading and destroying the development of the Song dynasty. This has caused serious damage to China's economy and culture. After unifying China, the Mongols came to realize that force could conquer China but not govern it. So they began to attach importance to the development of agriculture, the establishment of laws, the development of religion, the selection of officials, so that production was gradually restored, the economy was gradually developed.

However, as a nomadic people, the Mongolian people advocate force and enjoy fun, which is still their main social behavior and survival cemetery. This determines their different attitudes towards different cultures. During their rule in China, the Mongols were always more interested in the cultures of other minorities. However, he is not interested in the Han culture, and he has some political precautions against the Han people and discriminates against them in social life. All this exacerbated the cultural divide between the rulers and the Han people. (Central Academy of Fine Arts. 2010. PP: 144)

In Chinese history, the Yuan dynasty conquered the world by will and force. But at the same time the Han culture under the rule of the Yuan dynasty took advantage of the superiority of civilization to conquer the conqueror. The development of Chinese traditional painting in the Yuan dynasty was developed under

the social background of being conquered and counter conquered by culture. (Hong Zaixin. 2013. PP: 105)

The development of Chinese traditional painting in Yuan dynasty went through two stages: early stage and middle and late stage. The early period (1279-1320) was the embryonic period of Chinese traditional painting in the Yuan dynasty and the transitional period from the Song dynasty to the Yuan dynasty. The middle and late period (1320-1368) was the period when the style of Chinese traditional painting in Yuan dynasty was established and matured. The Yuan dynasty Chinese traditional painting style described in the history of Chinese art usually refers to the middle and late Yuan dynasty Chinese traditional painting style. (Hong Zaixin. 2013. PP: 115)

Chinese traditional painting in the early Yuan dynasty, which is similar to that of the Song dynasty in style, reflects the stage when the conquered nation confronted the conqueror with their own traditional art. With the emphasis of the regime on Han culture in the middle and late Yuan dynasty, the resistance consciousness of the artists group gradually eased. Chinese traditional painting continued to develop, but it still reflects the dissatisfaction of the literati group with the social status quo and their own situation. On the one hand, it defends the traditional art of the Han nationality, on the other hand, it expresses its own spiritual appeal. Finally, the literati group established the style of Chinese traditional painting in the Yuan dynasty.

During the period of the change of rulers, the peasant class pursued survival, the landlord class pursued interests, and the literati and scholar classes pursued the development of individual talents. But the Mongols carried out a policy of four - class people in China. At the same time, the Mongol rulers valued artisans more than scholars and artisans, so they lacked official support and attention in art. This makes the literati class in the Han nationality at the bottom of the society. Although the imperial examination system was reintroduced in the middle and late Yuan dynasty, Han examiners were still discriminated against everywhere. The literati group discriminated against by the regime of the Yuan dynasty did not play a role in politics, but provided a batch of main creative forces for the development of Chinese traditional painting in the Yuan dynasty. (Central Academy of Fine Arts. 2010. PP: 153)

The literati groups own wishes could not be realized, and they suffered from the national discrimination, so they gradually developed the psychology of world-weariness and escape. Therefore, the literati group chose to protect themselves and adopted the method of giving up contact with the society. In a narrow sense, the behavior of literati in Yuan dynasty was to oppress themselves and fight against the society. In a broad sense, it is a self-survival performance of Chinese traditional culture in the face of external shocks, and it is a process of being assimilated by the conqueror to the conqueror. These factors eventually contributed to the rise of literati painting, which was the main feature of the development of Chinese traditional painting in the Yuan dynasty. (Central Academy of Fine Arts. 2010. PP: 153)

Literati painting in the Yuan dynasty gradually turned painting into a means of personal lyricism, which strengthened the subject consciousness and self-entertainment function in Chinese traditional painting. It has become the main creation tendency of Chinese traditional painting to express oneself and heart. In this case, the content of Chinese traditional painting is not only the external expression of the object, but also the expression of the spirit of the creator. Literati paintings are not the external expression of enthusiasm, but more tend to be calm and introverted, reflecting the self-reflection of the creator. The formation of literati painting style in Yuan dynasty seems to be the artistic pursuit and aesthetic ideal of the Chinese people in the feudal society, but actually it is the reflection of social reality on Chinese traditional painting. This brought the artistic quality of Chinese traditional painting to a new stage.

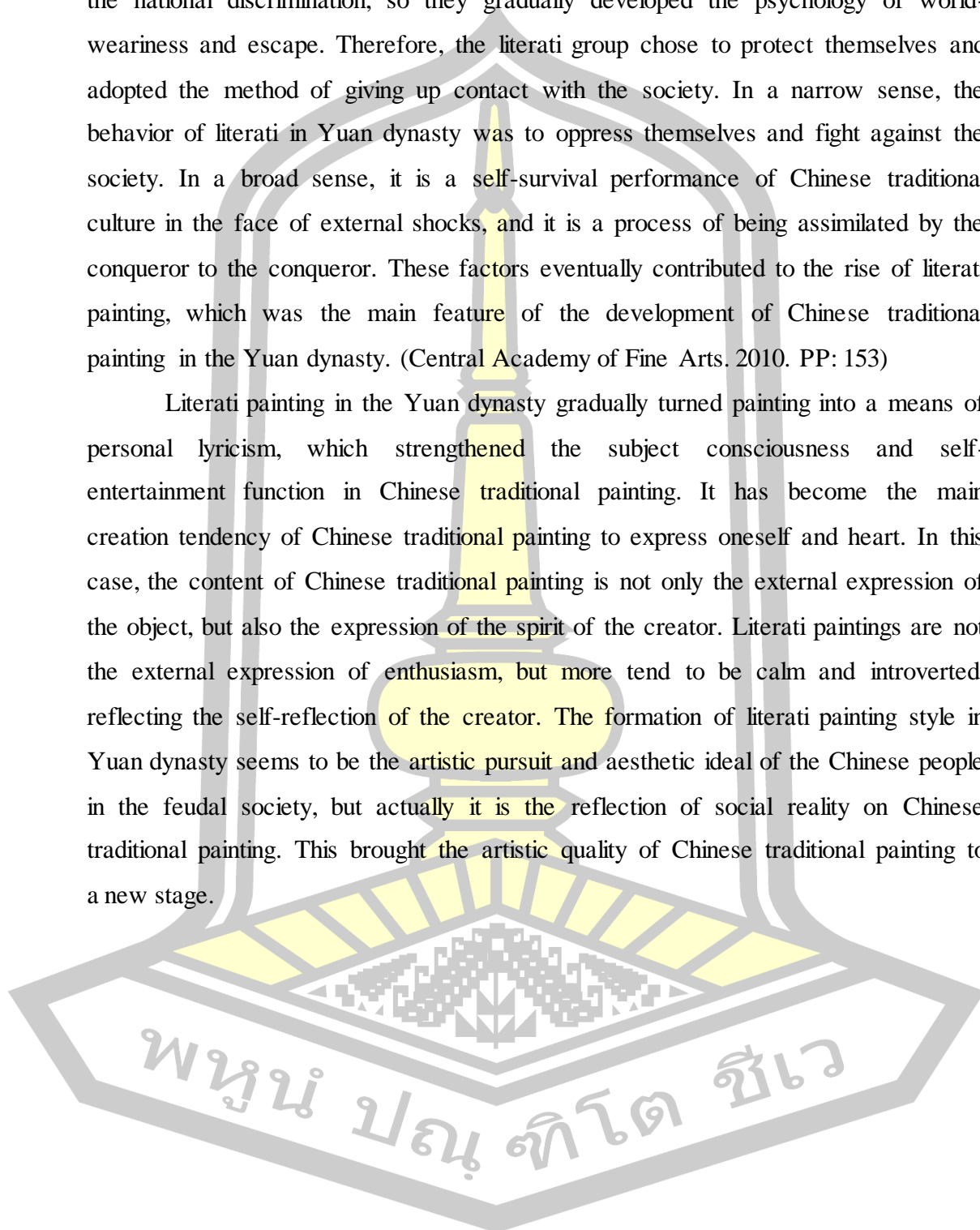




Figure 51 Landscape Painting Made in Yuan Dynasty.
Source: Taipei Palace Museum Provide



Figure 52 Riverside Scene at Qingming Festival (Part).
Source: The Palace Museum. Download from <https://www.dpm.org.cn/>

For example figure 51, the landscape painting of Ni Zan, a representative painter in the Yuan dynasty, can feel the loneliness of being far away from the society and social contact in the picture, which forms a sharp contrast with the prosperous social scene reflected in the landscape painting of the Song dynasty. Although Ni Zan's Chinese traditional painting works are not valued by the rulers for their bleak painting style, his painting style enriches the painting system of Chinese traditional painting.

Under the rule of the Yuan dynasty government, Ni Zan was oppressed because of his Han nationality identity. So he changed his address several times, tried to stay out of society, and didn't want to stay involved in politics. He put all his energy on the creation of Chinese traditional paintings, trying to express his dissatisfaction with the society and his situation through Chinese traditional paintings.

His situation was actually the representative of most Han painters in the Yuan dynasty, and even some Han painters had difficulty in ensuring the food and clothing of their families. Therefore, the development of literati painting in the Yuan dynasty is the main feature of Chinese traditional painting.

3. Ming Dynasty: Chinese Traditional Painting and Commoditization

1368-1644 is known as the Ming dynasty, which ruled China for 276 years and produced 16 emperors. During nearly three hundred years of rule, many booms and busts took place. Therefore, according to the historical point of view, the Ming dynasty can be divided into early, middle and late periods to record the rise and fall of the Ming Empire. Although the development of Chinese traditional painting history is not completely parallel to the development history of the Ming dynasty, it is also closely related to the politics, economy and culture of the dynasty. Therefore, in the study of the development history of Chinese traditional painting, the Ming dynasty has always been early, middle and late stages. (Central Academy of Fine Arts. 2010. PP: 186)

First, the early Ming dynasty (1358-1426), which was the period of the creation and consolidation of the Ming Empire. The early Ming dynasty, which had just completed the unification of China, set up a series of policies to consolidate the emerging correctness. The new imperial examination system had the greatest cultural impact. The new imperial examination system imposed strict regulations on the contents of the examination, so the intellectual thought was more and more tightly bound. So as to control the social ideology and culture. This became the early Ming dynasty when the emperor further strengthened the centralization of power. At the same time, under the premise of grasping the military and political power, China's feudal autocratic monarchy surpassed any previous era. (Hong Zaixin. 2013. PP: 119)

Zhu Yuanzhang, the first emperor of the Ming dynasty, was a peasant and a former monk. After becoming the emperor, his character became suspicious, fearing that his rule would be shaken. Therefore, he showed a distrustful attitude towards the social intellectuals. There was a widespread purge of intellectuals who disagreed with him. Many Chinese traditional painting artists in society were also affected. Countless

of them were executed, forced to commit Suicide, and exiled. Such large-scale clean-up of artists is rare in the history of Chinese art.

The harsh autocratic rule, cruel punishment and unpredictable future made the Chinese traditional painting artists feel hopeless and forced to change their way of life. They gave up their hopes of becoming officials, stopped taking part in social activities, and concentrated on the creation of Chinese traditional paintings, praying for the safety of their families. For example, Shen Cheng, the grandfather of the Ming dynasty artist Shen Zhou, gave up being an official himself, telling his children and grandchildren not to be officials any more, and took this as the family law. With the increasing darkness of the feudal autocracy, more and more artists were away from the city and society, which objectively promoted the development of literati painting in the early Ming dynasty. However, the development of Chinese traditional painting in Ming dynasty was doomed to face multiple difficulties from the very beginning. (Hong Zaixin. 2013. PP: 122)

The middle Ming dynasty (1426-1566) lasted more than 140 years. In the development history of the Ming Empire, this was the conservative development period of the Ming dynasty, and even in the 16th century, there was a regression of national power. However, in terms of the development of Chinese traditional painting, the middle Ming dynasty was a prosperous period for the development of Chinese traditional painting.

The power of the Ming dynasty reached its peak in the early 15th century. After entering the middle of Ming dynasty, it was in the most conservative state of development for a long time. For more than a century in the middle of the Ming dynasty, the power of the emperor was gradually weakened. By the sixteenth century most of the power of the state had gone to ministers and eunuchs. As a result of the emperor's incompetence, the wealth of the country began to accumulate in the hands of the nobles, the living standards of the people declined, and the society was in turmoil. The long period of thought control also bored the intellectuals. Originally devoted to the imperial examinations, the intellectual class began to devote their energies to the creation of Chinese traditional paintings. (Central Academy of Fine Arts. 2010. PP: 220)

Although there was a certain degree of social unrest in the middle of the Ming dynasty, it did not threaten the rule of the regime, but objectively stimulated the prosperity of Chinese traditional painting. The emperors and the nobles enjoyed life, kept up with the joneses, and presented a picture of the country's wealth to the outside world, so the demand for Chinese traditional paintings increased. And in the name of the royal family to encourage the creation of the royal style of Chinese traditional painting, the government has emerged a number of outstanding royal artists. At the same time, local and folk artists who are far away from the government are also actively creating Chinese traditional paintings to express their own demands and living conditions. Therefore, in the middle of the Ming dynasty, the royal and folk Chinese traditional painting creation groups developed actively and flourished. (Hong Zaixin. 2013. PP: 129)

1567-1644 is known as the late Ming dynasty, which is the period from the maintenance of the Ming empire to its demise. In Chinese traditional painting is a pursuit of novelty, the pursuit of development and change of the period.

In the late Ming dynasty, some officials had noticed the chaos in the middle Ming dynasty. Some officials advocated reform, but it failed in the late Ming dynasty. This deprived the emperor of most of his power, and the power of the eunuchs reached its zenith. The rapid change of social contradictions and political situation makes the ideological and cultural field also present a complex situation.



Figure 53 Crab.

Source: Taipei Palace Museum Provide

See Figure 53, Xu Wei's paintings of flowers and birds show a strong personal character and oppose to follow the inherent rules of Chinese traditional painting. His works reflect the characteristics of free, free and easy Chinese traditional painting creation. And became one of the branches of the Chinese traditional painting system.



Figure 54 Landscape Painting Made in Ming Dynasty.
Source: The Palace Museum Provide

Figure 54 is the work of Dong Qichang, an artist. Dong Qichang advocated the restoration movement of Chinese traditional paintings. Therefore, it can be seen from his landscape paintings that the painting style of Chinese traditional paintings before the Ming Dynasty is completely followed in terms of technique, form and content.

The three historical periods from prosperity to decline of the Ming dynasty led to the development of Chinese traditional painting. However, the development of Chinese traditional painting in the Ming dynasty also showed the common times on the basis of stages. The Ming dynasty was a historical period in which China's feudal society gradually went into decline. It's political, economic, ideological, and cultural and other characteristics reflected in the Ming dynasty restricted the overall development of Chinese traditional painting. This restriction was reflected in the artistic pursuit and aesthetic concept, and thus formed the characteristics of Chinese traditional painting in the Ming dynasty. The general characteristics of Chinese traditional painting in Ming dynasty are mainly reflected in two aspects: the first literati painting became the mainstream of Chinese traditional painting, and the second is the secularization of Chinese traditional painting in the late Ming dynasty. (Central Academy of Fine Arts. 2010. PP: 231)

Some scholars want to maintain the political rule of Ming dynasty and continue to save the feudal system of Ming dynasty. The field of Chinese traditional painting is represented by dong niching, who advocates that Chinese traditional painting should also carry out the retro movement. And advocated the establishment of literati painting in the Chinese traditional painting system of the orthodox status. In the face of the dark social reality, some literati dared to express their dissatisfaction directly and criticized the unreasonable feudal rule. Under this influence, many creative artists who are not bound by the rules of Chinese traditional painting have appeared in Chinese traditional painting. Their Chinese traditional paintings, such as Xu Wei's flower and bird paintings, all reflect a strong personal character.

Literati painting has been an art trend in the Chinese traditional painting community since the Song dynasty, but it is still not the mainstream style of Chinese traditional painting.

After the economic recovery in the early Ming dynasty, the commercial city developed, and the area south of the Yangtze River has shown a scene of commercial prosperity. Many of the literati who lived here, on the basis of a stable economy, gave up the desire to take the imperial examinations, but their material lives were still guaranteed. At the same time, the emerging merchant groups and local nobles in these cities began to communicate extensively with painters and calligraphers based on

their personal interests and following the trend. Furthermore, he became the sponsor of the painters and calligraphers, which provided superior conditions for the literati to create. In such a social environment, the social status and artistic prestige of the literati have been improved, and their social influence has been gradually expanded. Their ideas of creation, style and style, and aesthetic ideas have been widely recognized by the society. It has even penetrated into other arts such as folk painting, garden architecture and arts and crafts besides Chinese traditional painting. Therefore, literati painting has become a mainstream art form in Chinese traditional painting since the Ming dynasty. (Hong Zaixin. 2013. PP: 132)

The characteristics of The Times when literati painting became the mainstream of Chinese traditional painting are mainly reflected in three aspects.1. Changes in the themes of Chinese traditional paintings. Landscape painting and flower-and-bird painting became more popular in the Ming dynasty, and the number of figure paintings gradually decreased.2. Emphasize the individuality of the artist. It is argued that the expression of the content of the picture is actually the calligraphy of the artist's subjective feelings, and highlights the character, accomplishment, thought and character of the work, so as to make the work have distinct character characteristics.3. The relative independence of the expression form. Chinese traditional painting from the focus on content to focus on form, emphasizing the art itself. Specifically reflected in the emphasis on Chinese traditional painting techniques and materials of interest, the most formal beauty, the pursuit of calligraphy and poetry and other aspects. (Hong Zaixin. 2013. PP: 132)

After the middle of Ming dynasty, a group of secularized works appeared among professional painters. The professional artists in Jiangnan first paid more attention to the life of the lower class, and often included the images of farmers, fishermen and other laborers in Chinese traditional paintings. Even directly represent the bottom of the prostitute, in the work to add the idea of enjoying entertainment. The life interest expressed is opposite to the traditional Chinese thought. These works are contrary to the elegant ideas of Chinese traditional painting, but they convey the daily life of the citizens. As a result, it was not completely successful in art, but it also launched a challenge to tradition. (Central Academy of Fine Arts. 2010. PP: 239)

In the late Ming dynasty, the commercial city flourished, the commodity economy developed, the emerging citizen class rose, and the citizen culture flourished. Thus the secularization of Chinese traditional painting arose. In the late Ming dynasty, there was a trend of literati painter's professionalization and professional painter's development to literati. Therefore, the two different artistic pursuits and aesthetic directions of literati painting and secularization began to be compatible. Therefore, the secularization of Chinese traditional painting was further developed in the late Ming dynasty.



Figure 55 Itinerant Pedlar.
Source: Taipei Palace Museum Provide

As shown in the figure 55 above. The image of street vendors is one of the important themes in The Ming Dynasty. He showed that the aesthetic taste of citizens developed towards secularization, and the Chinese traditional painting also began to appear from the secularized subject matter.

The development of Chinese traditional painting in Ming dynasty was dominated by literati painting and secularization of Chinese traditional painting was in an auxiliary position. This development trend in the Song dynasty and the Yuan dynasty in the development of Chinese traditional painting has had a bud. After the accumulation of Ming dynasty, this trend eventually developed from subordinate factors to the dominant direction of Chinese traditional painting, so it also became the characteristics of the development of Chinese traditional painting in Ming dynasty. (Hong Zaixin. 2013. PP: 135)

4. Qing Dynasty: Chinese Traditional Painting and Self-identity of China Nation

The Qing dynasty, 1644-1911, was the last feudal dynasty in China. In the Qing dynasty, China gave birth to the capitalist mode of production and had a highly developed economy and culture. However, after the 17th century, western countries around the world have completed the bourgeois revolution. At the same time in order to find raw materials and commodity sales market, gradually began to the east of the colonial rule. In 1840, the opium war broke out, and the closed development mode of the Qing dynasty was broken by the war. Later, capitalist countries began to colonize China. Under the oppression of force, China gradually became a semi-feudal and semi-colonial society.

The Qing dynasty Chinese traditional painting under the social background and social culture changes greatly. On the one hand, it integrated the traditional foundation of Chinese traditional painting and became a new development period of ancient fine arts. On the other hand, with the change of The Times, it also became the beginning of modern Chinese traditional painting and modern Chinese traditional painting.

The development of Chinese traditional painting in the Qing dynasty can be divided into three stages, which basically coincide with the development of social culture in the Qing dynasty. (Central Academy of Fine Arts. 2010. PP: 263)

The first is the succession period. From the middle of the 17th century to the end of the 17th century is the early stage of the development of Chinese traditional painting in the Qing dynasty. Most of the Chinese traditional painting artists in this period were born in Ming dynasty, and they began to create Chinese traditional paintings even at the end of Ming dynasty. At that time, the social environment was that the Ming dynasty's rule had just ended and the Qing dynasty's rule had just begun. Since the Qing dynasty's rulers were northern minorities, the ethnic contradictions were sharp. In the process of regime change, there were many years of war and the social productive forces were destroyed. In order to stabilize the society and restore production, the early Qing dynasty also inherited the Ming dynasty system in politics. (Hong Zaixin. 2013. PP: 142)

In such a social background, there are different creative trends among Chinese traditional painting artists. Some of them have the spirit of resistance in politics, and miss the life of the Ming dynasty, thinking that their motherland has been destroyed with the demise of the Ming dynasty. They used Chinese traditional paintings to express their sad feelings. Others, in order to protect personal and family interests, and because of the fear of government persecution, lack the spirit of resistance. Politically, he was subject to the management of the Qing government and even willing to train his descendants to become government officials. Their Chinese traditional paintings are more yearning for a better life, or reflect the feelings of self-amusement. (Hong Zaixin. 2013. PP: 145)

Artists who were unwilling to obey the Qing government emphasized the expressiveness of Chinese traditional paintings and tried to express their strong feelings with Chinese traditional paintings. Most of the works fall into the category of flower-and-bird paintings and landscape paintings. Their creative behavior influenced the creation of Chinese traditional paintings in the middle Qing dynasty. However, artists who were willing to obey the government of the Qing dynasty were seldom influenced by the change of dynasties, and they paid more attention to the study of

Chinese traditional painting techniques. Despite the lack of life and real emotion in the artwork, it eventually became the official orthodoxy.

The Qing dynasty, from the early 18th century to the early 19th century, was the middle period of the development of Chinese traditional painting in the Qing dynasty. During this period, national unification, political stability, economic prosperity and the beginning of the development of capitalism provided good conditions for the development of culture and art. But official restrictions on culture and art still exist, and new social contradictions are gradually emerging. Therefore formed the new social background of the development of Chinese traditional painting. With Beijing as the center, royal and official Chinese traditional painting gradually flourished. Consciously began to serve the centralization of power and political education, while satisfying the rulers' enjoyment of life and aesthetic needs. The royal institution of fine arts gradually expanded in size, except for Chinese traditional painting artists in China. At the same time, some missionaries from foreign countries came to China, and they also engaged in Chinese traditional painting creation activities under strict management. In terms of works, in addition to the orthodox landscape painting and flower-and-bird painting, the documentary subject figure painting praising the emperor began to develop rapidly. And most of the works are integrated with the western classical realistic painting method, the western and Chinese art began to show signs of integration. It became another style of painting besides traditional Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 331)

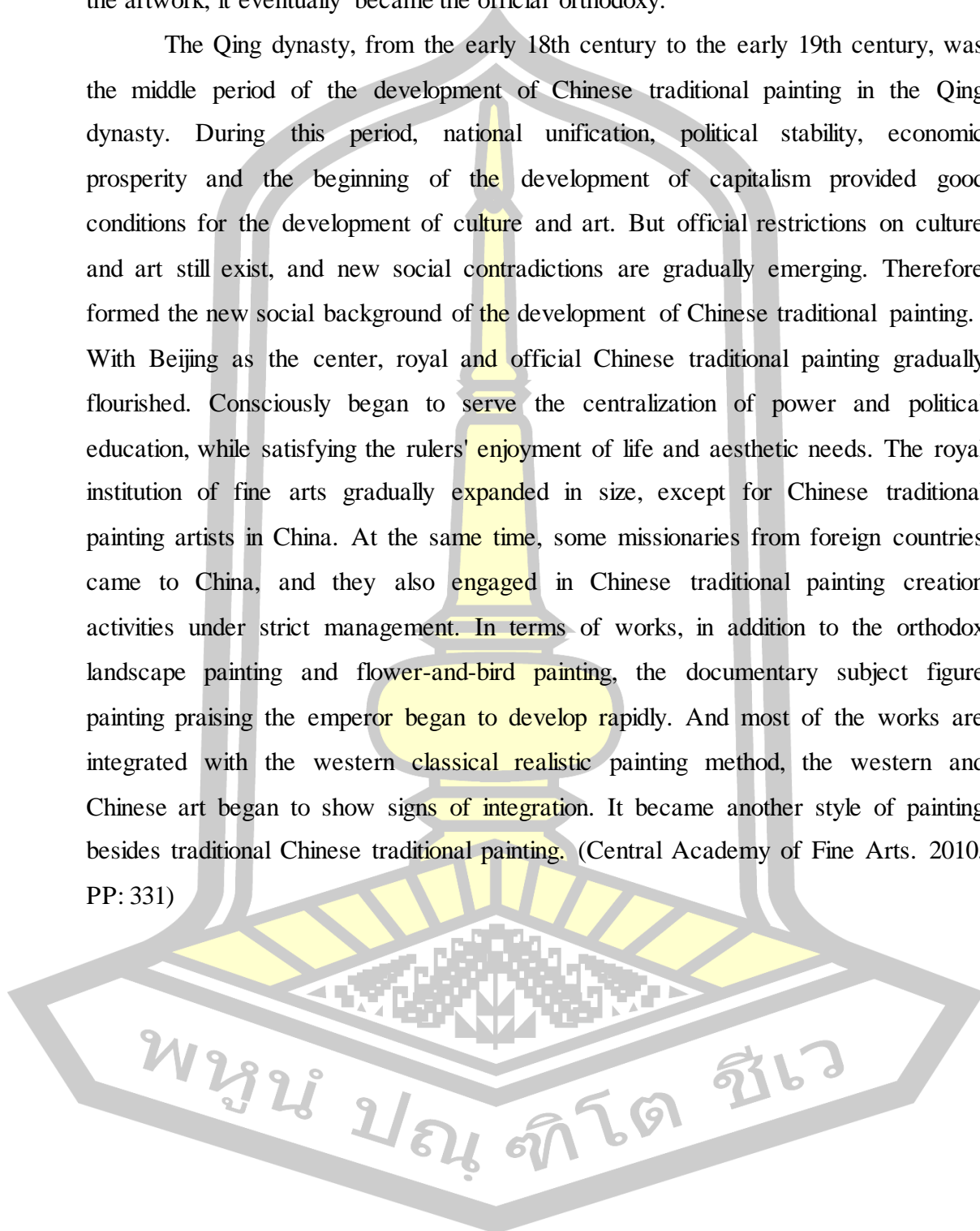




Figure 56 Daoguang Emperor.
Source: Taipei Palace Museum Provide

Take Figure 56 for example. It is obvious that the portrait of the emperor has the characteristics of Angle perspective in western realistic painting. At the same time, the face of the characters have obvious light and shadow effect, which did not exist in the past Chinese traditional paintings. The introduction of western painting made the self-identity of Chinese painting a major problem in the development of Chinese painting in this period.

While royal and official Chinese traditional painting developed rapidly, folk Chinese traditional painting also developed.

Due to the development of urban commerce and handicraft industry in the middle of Qing dynasty, there began to be different professional or non-professional groups among Chinese traditional painting creators. A number of Chinese painters entered royal institutions, became orthodox painters, and were paid by the

government. The other part lives in the private sector because they are not taken seriously by the government, and their life comes from the sale of Chinese traditional paintings in the market. Most of these folk painters were concentrated in the area south of the Yangtze River. The developed commodity economy promoted the sale of Chinese traditional paintings. Folk painters were also willing to accept financial aid from merchants, which enabled them to express their emotions while ensuring the financial support of their families. (Central Academy of Fine Arts. 2010. PP: 331)

The third period of the development of Chinese traditional painting in Qing dynasty was the transition period between ancient and modern times. From the early 19th century to the revolution of 1911 to overthrow the emperor, it was the late period of the development of Chinese traditional painting in the Qing dynasty, and also the transitional period from ancient to modern Chinese traditional painting. During this period, western capitalist countries broke the closed state of Chinese traditional painting by force. Subsequently, a number of treaties were signed, which accelerated the invasion of foreign capital and the spread of western technology and culture. China changed from a feudal sovereign state to a semi-feudal and semi-colonial country. Under such a social background, the creation and living conditions of artists have changed. In the Qing dynasty, the government's ruling power also gradually declined, and the development of the royal Chinese traditional painting began to be hindered and its influence gradually declined. (Hong Zaixin. 2013. PP: 151)

Among the folk artists, the anti-imperialism and anti-feudalism ideology began to spread, which was associated with the patriotism and national consciousness of self-improvement. In addition to Chinese traditional painting in society, foreign art forms began to spread, such as oil painting, watercolor and so on. Because of the close relationship between foreign art forms and political situation and business operation, and with the help of modern media and technical means, they are more popular than Chinese traditional paintings. The prevalence of western art forms and theories in China has promoted the rise of fine arts education in Chinese schools and accelerated the transformation of Chinese traditional painting to modern fine arts.

The development history of Chinese traditional painting in Qing dynasty experienced three different stages. And because of the different social background, the style and subject matter of Chinese traditional painting show different

characteristics. However, Chinese traditional paintings in different stages were all under the government rule of the Qing dynasty, and were inseparable from the common cultural tradition, so there were still many similarities. These similarities can be used as the main features of Chinese traditional painting in Qing dynasty.

The first is the Chinese traditional painting of the Qing dynasty to the Chinese feudal society period of Chinese traditional painting summary. There are three reasons for this phenomenon. First, traditional Chinese art, including Chinese traditional painting, ended in the Qing dynasty. The rise of the bourgeois revolution placed Chinese traditional painting at the intersection of Chinese and western cultures. Second, the Qing dynasty was a dynasty dominated by ethnic minorities. In the early years of the Qing dynasty, the rulers discriminated against the art of the Han nationality, which led to the resistance of the artists. This made the rulers realize that only by taking the Han art as the representative of the whole nation's art and recognizing the formal status of Chinese traditional painting could they guarantee their own rule. Third, the development of Qing dynasty Chinese traditional painting has a history of 2000 years, in aesthetic psychology, thinking mode, artistic techniques, artistic style and other aspects of the mature system. Different kinds of Chinese traditional paintings have reached their peak, and Qing dynasty artists think it is very difficult to make innovations. Therefore, they are more inclined to summarize the ancient Chinese traditional painting and inherit the ancient Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 331)

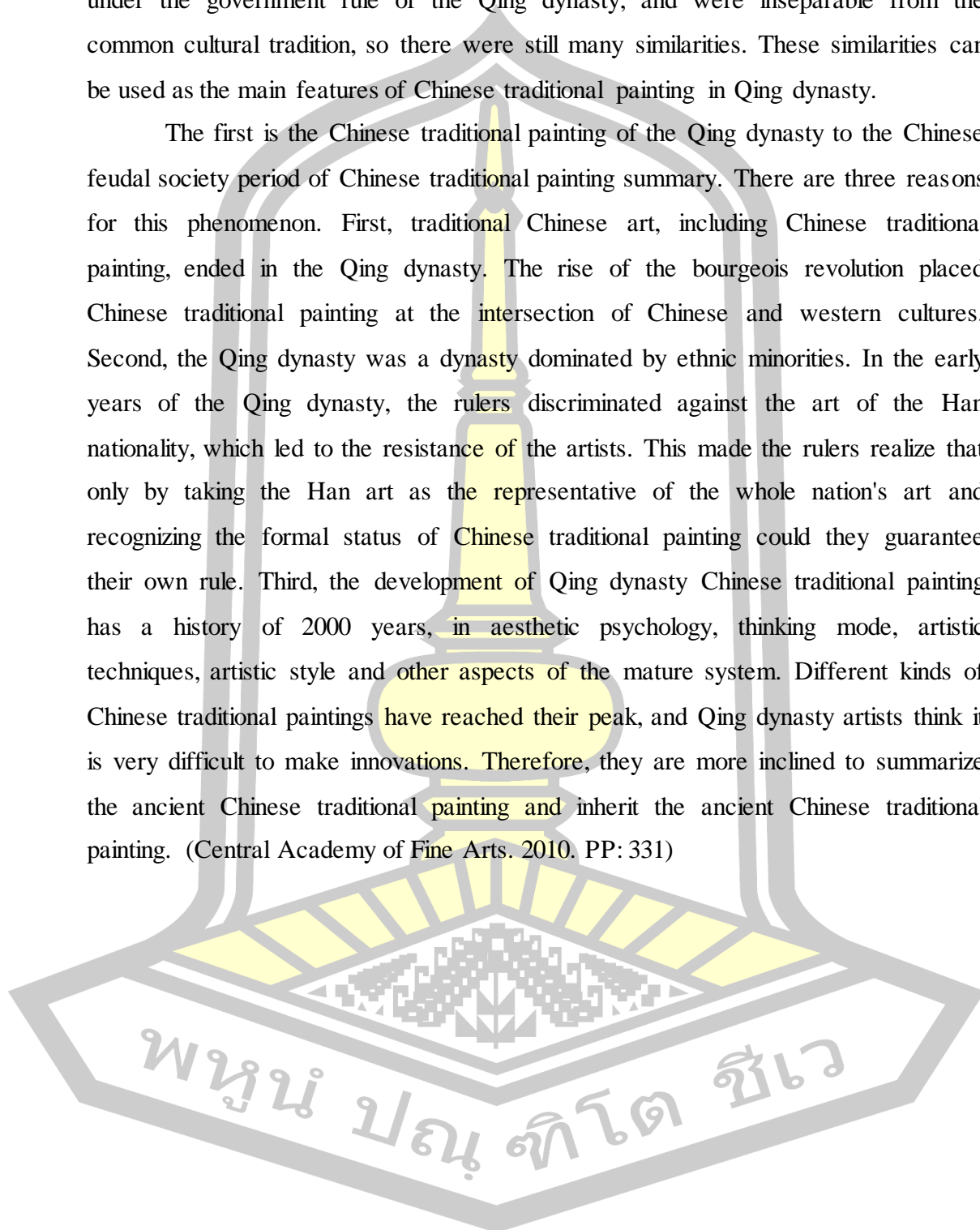




Figure 57 Lotus Made in Qing Dynasty.
Source: The Palace Museum Provide

As shown in the figure 57 above. The spread of Western art in China promoted the integration of Chinese traditional painting with other art forms. Some Chinese traditional paintings show the characteristics of watercolor painting in painting form and painting techniques.

The second is the integration of Qing dynasty Chinese traditional painting with other paintings. The Qing dynasty was a multi-ethnic dynasty. When Chinese traditional painting became the main body of art, the cultures of other ethnic groups were also valued and developed. The art forms of different nationalities were integrated in the process of communication, which also became an opportunity for the development of Chinese traditional painting. At the same time, the Qing dynasty was an era when the world cultures communicated with each other. The massive introduction of western culture promoted the transformation and leap-forward of Chinese traditional painting to modern times. Although early Chinese painters did not pay enough attention to the introduction of western art forms. But by the end of the

Qing dynasty, they had begun to realize the importance of the integration of art forms. (Hong Zaixin. 2013. PP: 161)

Modern China Stage: Invention of Tradition of Chinese Traditional Painting (1910AD -1949AD)

In ancient China, painting was called water ink painting. Since the introduction of western painting in modern times, the name "Chinese traditional painting", which specifically refers to traditional Chinese traditional painting, appeared to show the difference between Chinese traditional painting and foreign painting. Due to the impact of foreign art, the single pattern of traditional Chinese traditional painting dominating the world has changed and gradually developed into pluralism and diversification. According to the requirements of The Times, although modern Chinese traditional painting was suppressed and rejected, it still developed with vitality in accordance with its own artistic law while absorbing and drawing on the influences of various arts.

The end of Qing dynasty rule in 1911 and the abolition of the imperial system marked the complete destruction of feudalism in China. From the end of the Qing dynasty in 1911 to the founding of the People's Republic of China in 1949, the nature of Chinese society changed fundamentally in the short forty years. The development of Chinese traditional painting also produced great changes due to the change of social nature.

During the 1920s and 1930s, China began various forms of anti-imperialist and anti-feudal movements. At the same time, western democratic and scientific ideas began to be introduced into China, and western artistic thoughts and western paintings also began to enter China. Artists who went to western countries to study art began art education after returning to China, and spread painting skills such as oil painting, drawing, watercolor and sketching. In more than ten years, Nanjing, Shanghai, Beijing, and other places have opened special art schools. The dissemination of western art in China is mainly in the form of art education. From then on, the position of art education was established in the national education of Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 341)

The spread and penetration of western art in China has intensified the requirements for the reform of Chinese traditional painting itself. In 1917, Kang Youwei declared that Chinese traditional painting had reached its lowest point in modern times. They believe that since the Qing dynasty, Chinese traditional painting, especially Chinese literati painting, only emphasized the imitation of Chinese traditional painting before the Ming dynasty, which led to the content of the painting being divorced from reality. Scholars in the society also believe that the spirit of The Times and the development of The Times have new requirements on Chinese traditional art, and Chinese traditional painting should have the responsibility to conform to The Times. This kind of thinking had a great impact on the artists at that time, but it was also strongly opposed by different opinions. Therefore, there was an argument about whether Chinese traditional painting needed reform among the Chinese traditional painting artists at that time. It can also be seen from here that in the era of great social changes, art cannot be isolated from the real environment and self-closed. (Hong Zaixin. 2013. PP:168)

In the context of the wide spread of western painting, Chinese modern painting was gradually divided into two different schools.1. Chinese traditional painting based on tradition; 2. Chinese traditional painting integrated with western painting techniques.

Chinese traditional painting based on tradition has a strong cultural background and a broad social foundation. These painters generally have a high level of education and solid painting skills. Most of them were very good at writing poetry and calligraphy. A few of them have studied abroad, but most still belong to China's literati community. Their works mainly focus on the creation of traditional flower-and-bird paintings and landscape paintings, which show the protection of tradition, but they are also open to the western painting techniques.

Traditional Chinese traditional painting groups are mainly concentrated in Beijing and Tianjin. One of them was Chen Shizeng, who made his views clear at the beginning of the debate over the reform of Chinese traditional painting. He supports the improvement of Chinese traditional painting, but does not agree with the improvement of western painting. He thought that Chinese traditional painting should

improve itself based on the original basis, taking the social status or the nature as the expression object.



Figure 58 Figure Painting.

Source: National Art Museum of China Provide

Above is a work by artist Chen Shizeng. Chen Shizeng draw a group of Chinese traditional paintings with bright local color to express the local conditions and customs of Beijing. It can be seen from these works that he tried to use the elements of western painting sketch. This is one of the ways of invention of tradition in Chinese tradition painting.

Western painting was introduced into China in the early 20th century and gradually became popular. Subsequently, China's war of resistance against Japanese aggression broke out in full force, and the whole country was plunged into chaos. The development of Chinese traditional painting once fell into a low ebb, after the social stability, Chinese traditional painting has been developed again. Qi Baishi, one of the most influential painters in China. He also supports Chen's view on the improvement of Chinese traditional painting. Qi Baishi tried to integrate the interest of folk art into the creation of literati paintings and succeeded. He combined the aesthetic consciousness of folk art with the cultivation of various aspects of literati painting,

and added strong personal feelings in his works, forming a distinct personal style. His creative ideas added new expressions to Chinese traditional paintings, but he did not absorb elements from western paintings, which made him another representative of the improvement of Chinese traditional painting based on tradition. (Hong Zaixin. 2013. PP:195)



Figure 59 The Plum Blossom Magpie.
Source: Rongbaozhai Art Museum Provide

For example, figure 59, blossom and magpie are auspicious symbols in traditional Chinese culture. Qi Baishi was the first to incorporate these cultural symbols commonly used in folk art into his Chinese traditional paintings and achieved great success.

From the painting ideas of these artists, we can know that the improvement of Chinese traditional painting based on tradition is not without innovation. Although most of them refuse to learn from western paintings, their innovations can seek new elements from traditional Chinese culture or from social life. From a certain aspect to strengthen their artistic personality, which makes their works always maintain the spirit of Chinese traditional painting and the core of the concept.

Artists who integrate western paintings have all had the experience of studying abroad in the west or Japan. By the end of the 19th century, there were already artists from China who went to western countries to study western painting. By the 1930s, there were about 200 artists studying abroad. After returning to China,

these early overseas students not only created art, but also actively promoted art education, which also laid a foundation for Chinese art education. In terms of Chinese traditional painting, due to the different degrees of absorption of western paintings, there are also differences in Chinese traditional painting works. According to their differences, they can be divided into four categories. 1. The absorption of western realistic techniques; 2. The use of western classical realism; 3. The influence of western impressionism and expressionism; 4. The influence of western modernist painting. (Central Academy of Fine Arts. 2010. PP: 341-349)

The first is the Chinese traditional painting which mainly absorbs the western realistic techniques. On the eve of the 1911 revolution, Gao Jianfu, Gao Qifeng and Chen Shuren began to absorb the techniques of perspective and light and shadow in western paintings. At the same time, it combines the original characteristics of Chinese traditional painting, emphasizes the characteristics of Chinese traditional painting materials, and establishes the Lingnan painting school with local characteristics. After the 1940s, Lingnan painting school further increased its membership and formed a certain influence among Chinese traditional painting artists.

The second category is artists who borrowed from the western classical realism. The representative of these artists is Xu Beihong. Xu Beihong's artistic creation thought, expression technique, art education thought are deeply influenced by the western academic school's classical realism. His achievement in art education is more remarkable. While establishing the academic teaching system, he also advocated his realistic art thought systematically. The author of this kind of Chinese traditional painting works pays more attention to social reality and has a strong sense of patriotism. Therefore, works can meet the needs of special national conditions and special groups. After the outbreak of China's war of resistance against Japanese aggression, other art schools were in a state of stagnation because of the war, but Xu Beihong's art department is still active and constantly adding artists. It has played an active role in spreading the word against aggression. (Hong Zaixin. 2013. PP: 201)

The representative painter influenced by western impressionism and expressionism is Liu Haisu. He gave priority to by landscape painting, pay attention to the performance of light, color has a jumping sense. This kind of artists pay

attention to the expression of personality, also pay attention to the painting itself, and appropriate absorption of modernist techniques of expression, but the work still has a realistic basic style. In this category, there are some painters who are more influenced by the western modernism, and their representatives are the Jue Lan Society and the China independent art association. They explicitly oppose the realistic online and naturalistic painting of objects, and advocate that painting is an expression of subjective will and mood. They absorbed some of the western impressionist and modern schools, borrowed from other western modern schools, and tried to add the characteristics of eastern art to them. (Central Academy of Fine Arts. 2010. PP: 361)

Although the painters influenced by the western modernism have different pursuits and achievements, on the whole, they belong to a reflection of the modern art trend in the Chinese traditional painting artists. It shows the dissatisfaction with realism, advocates to strengthen the subjectivity of Chinese traditional paintings and pursues artistic forms, which is an opposition and supplement to realism. From an objective point of view, different factions have played a role in promoting the development of Chinese traditional painting. However, with the outbreak of the Anti-Japanese War, China was plunged into chaos. The discussion of almost pure art among various categories has lost the necessary social conditions and cultural environment, and it is difficult to meet social needs. Therefore, the discussion on the development of Chinese traditional painting has come to a standstill again. (Hong Zaixin. 2013. PP: 205)

Chinese Traditional Painting in the Process of Beginning of New China: The Politicization of Chinese Traditional Painting (1949AD -1978AD)

On October 1, 1949, the People's Republic of China was founded. This historic transformation brought the development of Chinese traditional painting to a new stage.

The 17 years from the founding of the People's Republic of China in 1949 to the Cultural Revolution in 1966 were a period of rapid development of Chinese

traditional painting.²⁹The Chinese traditional paintings of this period epitomized the people's enthusiasm for building a new life after the founding of the People's Republic of China, and reflected the scene of China's socialist revolution and socialist construction. The political, economic and cultural construction of new China started afresh. Therefore, the Chinese traditional paintings after the founding of the People's Republic of China also had a certain innovative nature. The two characteristics of Chinese traditional painting before the "cultural revolution" are: 1. the popularization of Chinese traditional painting; 2. the establishment of the dominant position of realistic art in Chinese traditional painting.

The first seven years of the founding of new China were the first stage of the development of Chinese traditional painting. Economically it was a period when the new Chinese government carried out socialist transformation of the means of production. The Chinese people who have just emerged from the war are basking in the joy of victory and full of confidence in the new life. At the same time, it is aware that the development of new China still faces a test. Therefore, in this period of Chinese traditional painting, on the one hand, reflects the people's feelings of celebrating victory. On the other hand, the propaganda and educational function of Chinese traditional painting works is valued. To some extent, Chinese traditional painting plays a propaganda role in coordination with major political tasks. (Hong Zaixin. 2013. PP: 215)

Under this social background, Chinese traditional paintings created by artists no longer aim at pure artistic expression. Artists are also willing to use Chinese traditional paintings to express their joy of leaving the war. And the Chinese traditional paintings that express the joy of victory and praise the people's leaders are also widely welcomed in the society. The appearance of these Chinese traditional paintings promoted the popularization of Chinese traditional painting after the founding of new China. On the other hand, the communist party of China and the Chinese government began to support artists in their artistic creation. And in the name

²⁹ The Cultural Revolution: The Cultural Revolution, or "Proletarian Cultural Revolution" in its full name, was a civil unrest initiated by Mao Zedong, exploited by the counterrevolutionary clique, and brought severe disasters to China.

of the government organized a fine arts research institute, the establishment of fine arts publications. Artists were asked to publicize the government's policies and the history of the war. Artists are also required to make the government's policies easier to be understood and accepted by the public with the help of artistic images. I hope to inspire the enthusiasm of the people to build the new China and strengthen their sense of identity with the new government. This reflects the educational and propaganda function of Chinese traditional painting in this period.

After entering the 1960s, China's economic and political situation improved further, providing better conditions for the development of Chinese traditional painting. At the beginning of the founding of the People's Republic of China, the development of Chinese traditional painting was characterized by popularization. After entering the 1960s, the development of Chinese traditional painting was characterized by the establishment of the dominant position of realism. (Central Academy of Fine Arts. 2010. PP: 370)

In the 10 years after the founding of new China, the group of Chinese traditional painting artists has changed. Some of the old artists began to accept the new artistic ideas, realism, sketch and other artistic concepts began to be integrated into their artistic creation. Their works mainly show the natural scenery of the motherland, but also the life of the people. Another group of young artists are mainly students trained by fine arts colleges. They have received brand-new art education, and most of them have established realistic art concept. All of them are directly or indirectly influenced by Russian painting, and most of them follow the principle of realistic creation and use realistic techniques of expression. (Hong Zaixin. 2013. PP: 239)

In general, Chinese traditional painting, especially figure painting, made great progress in the early days of the founding of new China. On the one hand, figure painting occupies a larger proportion in Chinese traditional painting works. On the other hand, new China's figure painting to a certain extent borrowed from the western painting techniques of expression, breaking through the traditional figure painting in the customary way of expression. The combination of realism and Chinese traditional painting makes Chinese traditional painting not only inherit the essence of traditional

art, but also absorb the advantages of foreign art. All these factors promoted the development of Chinese traditional painting.



Figure 60 Chairman Mao Traveled All Over the Country.
Source: National Art Museum of China Provide

Figure 60 is a representative work of the artist Li Qi. Li Qi's figure painting works are a combination of Chinese traditional painting methods, painting materials and western painting three-dimensional, color techniques. His work of figure painting is one of the representative works of the fusion of Chinese and Western painting in the early years of the founding of New China.

In the summer of 1966, China began its cultural revolution. This lasted for 10 years of turmoil, greatly limited the normal development of Chinese traditional painting. On the one hand, Chinese traditional painting became a propaganda tool for

the gang of four to usurp the rule and create public opinion.³⁰ On the other hand, it has become a way for artists and the masses to express the revolutionary spirit and praise leaders. The political criterion has become the only criterion to evaluate the excellence of Chinese traditional painting. In this special historical period, the development of Chinese traditional painting was seriously distorted and became a deformed cultural phenomenon.

During the Cultural Revolution, the range of subjects in Chinese traditional painting gradually narrowed. Most of the works exclude natural themes and focus on social content. In the intense political atmosphere during the Cultural Revolution, subject matter became the most direct and important criterion for judging the quality of Chinese traditional paintings. Therefore, the creation of Chinese traditional paintings is completely restricted to the political creation with thematic significance. The scope of his works is basically not beyond the following four aspects: 1) the theme of praising leaders and propagandizing revolutionary history; 2) the theme of carrying out criticism; 3) the theme of reflecting the rapid development of industry, agriculture, army and other industries; 4) the theme of praising new things and heroic achievements. The excessive emphasis and restriction on the subject matter of Chinese traditional painting was a reaction to the implementation of the policy of "the subject decides everything" in the development of Chinese traditional painting. (Central Academy of Fine Arts. 2010. PP: 379)

The development of Chinese traditional painting has fallen into a dilemma under the guiding ideology that does not conform to the law of artistic development. Chinese traditional paintings of nature, such as landscape paintings and flower-and-bird paintings, have been criticized for being out of touch with reality and politics. Only a few works were recognized for adding terraced fields, high-voltage wires to represent a new vision of the motherland, or for creating red plum blossoms to represent revolutionary zeal. At the same time, the development of figure painting is smoother than landscape painting and flower-and-bird painting. Figure painting has absorbed some western painting techniques since the 1950s. Supported by realistic

³⁰ The gang of four :The gang of four refers to the gang formed by Wang Hongwen, Zhang Chunqiao, Jiang Qing and Yao Wenyuan during the cultural revolution

techniques, it can fully express the content of class struggle, so it has been fully developed. (Hong Zaixin. 2013. PP: 242)

However, although the development of figure painting is relatively smooth, the creation principle and expression style are also subject to strict reality. The policy stipulates that positive tasks should be highlighted in Chinese traditional paintings, heroes should be highlighted among positive characters, and major heroes should be highlighted among all heroes. This became the core theory of Chinese traditional painting during the Cultural Revolution, which led to the formulation and conceptualization of Chinese traditional painting. For example, in the painting of leaders, in order to make the leaders more prominent, folk gods and ancient emperors were even used to deify the central figures. (Hong Zaixin. 2013. PP: 242)

In this case, the aesthetic value of Chinese traditional painting is almost completely replaced by the political need, resulting in many works divorced from the reality of life. In order to educate the masses and inspire the people, the works strive for the beauty of the image, the integrity of the composition, bright colors, and warm atmosphere. In addition, Chinese traditional paintings are required to be easy to understand, which makes Chinese traditional paintings begin to have the style characteristics of Chinese New Year paintings. All works of expression must be based on realism and reject all non-realism. (Central Academy of Fine Arts. 2010. PP: 380)

In general, the Cultural Revolution was a disaster for the development of Chinese traditional painting, which totally negated the development of Chinese traditional painting. It sets back the development of Chinese traditional painting, and its requirements for the development of Chinese traditional painting violate the development law of Chinese traditional painting and lose the value of Chinese traditional painting itself. However, the development of Chinese traditional painting shifted after the Cultural Revolution. And to correct the wrong attitude, China's economic reform and opening up after the development of Chinese traditional painting. (Hong Zaixin. 2013. PP: 255)

The decade-long Cultural Revolution was a disaster for Chinese culture and painting. After 1976, Chinese traditional painting and the whole country ushered in a new liberation. However, as a traditional art, Chinese traditional painting cannot achieve freedom and liberation independently from the social background. During the

Cultural Revolution, Chinese artists became accustomed to the demands of the Chinese communist party as the ideological norm. For two years after the end of the Cultural Revolution, the communist party's guiding ideology still effectively controlled the development of Chinese culture and art. During this period, the development of Chinese traditional painting continued the artistic thinking of the Cultural Revolution. Therefore, the two years from the end of the Cultural Revolution in 1976 to China's economic reform and opening up in 1978 are known as the post-cultural revolution period.

The creation of Chinese traditional paintings in the post-cultural revolution period did not get rid of the thinking mode of serving for politics. Although the political environment in post-cultural revolution China has gradually begun to relax, artists are not clear about the political direction of the Chinese communist party. Therefore, it still continues the creative mode of the Cultural Revolution. Artists still hold a conservative attitude towards their artistic thinking and personality, and dare not release their enthusiasm for artistic creation. However, artists have not given up on artistic creation completely, and some Chinese painters have begun to quietly engage in normal landscape painting and flower-and-bird painting. During the two-year transition period, they dare not show their works to the public, and they are still waiting for the communist party of China's policy of ideological emancipation to be promulgated. (Central Academy of Fine Arts. 2010. PP: 382)

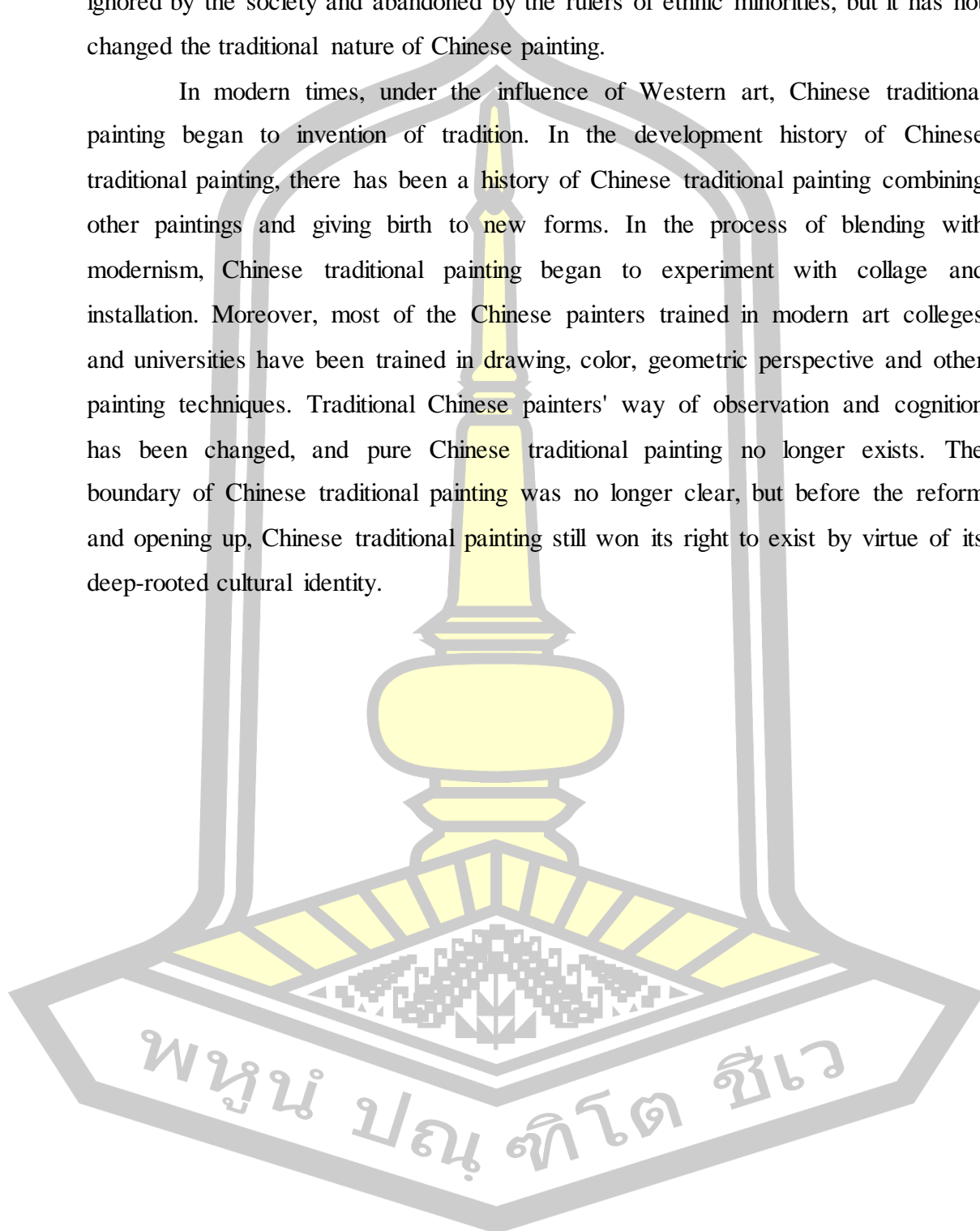
Conclusion

Chinese traditional painting has a long and rich history of development. Figure paintings with elegant lines appeared in the 5th century AD, landscape paintings with rigorous structure and integrity emerged in the 10th century AD, and literati paintings began to flourish in the 12th century AD in terms of the development of painting theory, the rule of paying equal attention to the artist's emotion and painting techniques was put forward in the 6th century AD, and the rules of painting were recorded in the 9th century AD. In the 13th century AD, literati paintings had matured and formed a new concept of artistic creation.

During the changes of dynasties, Chinese painting adapted to the changes of social background and developed continuously. After repeated by many dynasties, it

became a Chinese tradition. During this period, it has experienced periods of being ignored by the society and abandoned by the rulers of ethnic minorities, but it has not changed the traditional nature of Chinese painting.

In modern times, under the influence of Western art, Chinese traditional painting began to invention of tradition. In the development history of Chinese traditional painting, there has been a history of Chinese traditional painting combining other paintings and giving birth to new forms. In the process of blending with modernism, Chinese traditional painting began to experiment with collage and installation. Moreover, most of the Chinese painters trained in modern art colleges and universities have been trained in drawing, color, geometric perspective and other painting techniques. Traditional Chinese painters' way of observation and cognition has been changed, and pure Chinese traditional painting no longer exists. The boundary of Chinese traditional painting was no longer clear, but before the reform and opening up, Chinese traditional painting still won its right to exist by virtue of its deep-rooted cultural identity.



CHAPTER 4

Chinese Traditional Painting in the Period of China's Reform and Opening Up (1978AD-2019AD)

The reform and opening up in the new period, the fundamental changes in the scene and the international situation, and the determination to reform from top to bottom provide realistic conditions for the development of Chinese traditional painting in the new period. This chapter will introduce the development of Chinese traditional painting from the aspects of product and process. The product will include the art form, content and techniques of Chinese traditional painting. The process will involve the social background of the development of Chinese traditional painting, the cultural status of Chinese traditional painting and the Cultural identity of Chinese traditional painting artists.

After the reform and opening up, the Chinese cultural policy was gradually relaxed, and Chinese traditional painting gained full artistic freedom. On the other hand, after entering the 21st century, the Chinese government began to pay attention to the protection of Chinese traditional paintings, to avoid the Chinese traditional paintings losing their original artistic features due to the influence of Western paintings. Therefore, in this chapter, researchers classify Chinese traditional painting works according to the characteristics of Chinese traditional painting under the influence of different cultural policies.

Based on Chinese culture after reforming and opening policy and the development of Chinese traditional painting, Chinese traditional painting development after the reform and opening up can be divided into five stages, Part 1 Early Stage of Reform and Opening Up: The revival and Reconstruction of Chinese Traditional Painting (1978-1985), Part 2 Invention of Tradition by Integration with Western Modernism (1985-1989), Part 3 Re-Invention by Return to the Tradition (1989-1999), Part 4 Cultural Representative Role Based on Historical and Classic Themes Chinese Traditional Painting (2000-2009), Part 5 Cultural Confidence Building: The Development of Regional Chinese Traditional Painting (2010-2019).

Early Stage of Reform and Opening up: the Revival and Reconstruction of Chinese Traditional Painting (1978-1985)

Influenced by the Cultural Revolution, Chinese traditional painting artists at the beginning of the reform and opening up were skeptical of the news that Chinese traditional painting creation had returned to freedom. Therefore, the Chinese traditional painting in the early stage of reform and opening up is characterized by revival and reconstruction.

1. Scar Art: the Exploration of Free Creation and the Criticism of the Cultural Revolution in Chinese Traditional Painting

In the early stage of reform and opening up, Chinese traditional painters were still ideologically influenced by the art policy of the Cultural Revolution, and their skeptical attitude towards the state policy restricted the development of Chinese traditional painting. It was not until the emergence of scar art that such concerns about the creation of Chinese traditional painting gradually disappeared.

After China's economic reform and opening up, the revival of Chinese traditional painting first began by correcting the wrong policies during the Cultural Revolution.



Figure 61 The Gang of Four on the Bench.
Source: Modern Chinese History. Guo Dajun. 2013. PP:91

The trial of the Gang of Four represented the end of China's Cultural Revolution. The wrong policies made during the Cultural Revolution were overturned, and restrictions on the development of Chinese traditional painting and other cultural traditions were lifted from the national policy level.

The Cultural Revolution ended in 1976, but most Chinese are still stuck in the past, and few can quickly understand the historical changes. The development of Chinese traditional painting in the early days after the end of the Cultural Revolution is still the Cultural Revolution during the creation of the habit. Content and subject matter are still pursued with the goal of political correctness, rather than the artistry of Chinese traditional painting and its characteristics as a traditional culture. This continued until the early days of China's economic reform and opening up. (Guo Dajun. 2018. PP:29)

February 1978: "Warmly celebrate Comrade Hua Guofeng's appointment as Chairman of the CPC Central Committee and Chairman of the CENTRAL Military Commission; Warmly celebrate crushed "the gang of four" the great victory of the plot to usurp party art exhibition " in the national art museum of China. The works displayed in Jin Shangyi's and Peng Bin's "I can count on you ", Gao Hong's and He Kongde's "President Hua and we are heart to heart" as representatives. No new change, except that the subject matter was changed from Mao Zedong in the "Cultural Revolution" to Hua Guofeng, the then leader.

On May 10th, the central party school founded by internal publication "the theory of dynamic" for the first time issued by the examination and approval of Hu Yaobang's "practice is the sole criterion for testing truth", and in the People's Daily, Guangming Daily and liberation army newspaper reprinted in succession, show a reappraisal of the "cultural revolution", rehabilitate "errors" in the "cultural revolution" of the wind. (Lv Peng. 2013. PP: 62)

After months of preparation by public opinion, on December 13 of that year, at the closing meeting of the Central Work Conference, Deng Xiaoping urged people to "emancipate the mind, seek truth from facts, unite as one and look forward". He pointed out that the four modernizations had no hope unless ideological rigidity was broken. (Bo Songnian. 2009. PP: 185)

Under such a political wind, the creation of Chinese traditional painting shows signs of recovery, and it is no longer the primary purpose of Chinese traditional painting creation to serve politics completely. As a traditional art form, Chinese traditional painting has begun to reflect the characteristics of expressing artists' emotions and reflecting traditional Chinese aesthetics again. (Li Lincan. 2018. PP:49)

The revival of culture and art was first reflected in the field of literature, which developed to Chinese traditional painting works. On August 11, 1978, a Shanghai newspaper published the novel "Scars", which tells a story about a girl's family tragedy brought by the "Cultural Revolution". After that, the upsurge of national discussion and reflection on the "Cultural Revolution" was also named as "scar literature", "scar film" and "scar drama" respectively. In terms of Chinese traditional painting, it was called "scar art" (also known as "scar painting").

The representative artists of scar art express a similar connotation. At that time, Chinese traditional painting works were not created for the purpose of catering to the "scar art". However, Chinese traditional painting artists at that time wanted to express similar ideas and had a lot in common with questions about society and life. Therefore, reflected in Chinese traditional painting works, Chinese traditional painting works of scar art also have similarities in content and style. (Guo Dajun. 2018. PP:220)

Artist Shao Zenghu talk about the scar art period of art creation said: "I finished" the death of an expert in agricultural machinery "in a strong feeling of grief and anger, I am sad and angry, so many ordinary people died. And some who have committed heinous crimes against the people are still alive and healthy...When we begin a new long March, we particularly miss those who can no longer go forward with us by the side of the comrades and loved ones.I cannot but apologize, therefore, for having endured a decade of misery, and for having once again touched the wounded heart of a man whom literary artists ought to have

sown so much joy in their lives as to lead them forward."

In the period of "scar art", Chinese traditional painting appeared to lag behind western painting in aesthetic transition, and did not reflect enough modernity in content and form. Oil painting shows a sharper and more profound reflection than Chinese traditional painting. In a sense, it is precisely because of the contribution of oil painting that "scar art" has the same historical status as "scar literature". Although Chinese traditional painting produced a large number of artistic works in the scar art period, it was far less influential than western painting.

The appearance of scar art brings hope for the reconstruction of Chinese traditional painting system. Scar art is actually an attempt by Chinese traditional painting artists to get rid of the shackles imposed by policies during the Cultural Revolution. The scar art works prove that the national policy is inclusive for the creation freedom of Chinese traditional painting, and artists can abandon the shackles of Chinese traditional painting creation in the past.

2. Reconstruction of Chinese Traditional Painting Creation System: The Support of National Policy for Chinese Traditional Painting Creation

In this period, China's national policy once again emphasized the liberation of Chinese traditional painting, hoping to eliminate Chinese traditional painting artists' concerns about the creation of Chinese traditional paintings, hoping that Chinese traditional painting could return to the track of normal development. Therefore, after the worries of Chinese painting artists disappeared, the Chinese painting system began to rebuild after the reform and opening up.

In February 1979, the Publicity Department of the Communist Party of China approved the decision of the Ministry of Culture to correct the wrong trials carried out during the Cultural Revolution. In March of the same year, the Chinese Artists Association officially resumed its work.³¹In October, Deng Xiaoping delivered

³¹ Chinese Artists Association: Chinese artists Association is led by the Secretariat of the CPC Central Committee, the Publicity Department of the CPC Central Committee management by the Chinese ethnic artists composed of people's organizations, is one

a speech on behalf of the Communist Party of China and the State Council at the fourth Congress of Chinese literary and art workers. In his speech, Deng once again repudiated, on behalf of the Communist Party of China, the art policies of the Cultural Revolution and affirmed the achievements of the early 17 years after the founding of the People's Republic. For the first time, the theory that art is subordinate to class and art is subordinate to politics was opposed. (Institute of Contemporary China. 2019. PP: 175)

“The leadership of the Communist Party of China over literature and art work is not to issue orders, nor to require that literature and art be subordinated to temporary, specific and direct political tasks, but to help literary and art workers to obtain conditions to continuously prosper the cause of literature and art according to the characteristics and development laws of literature and art. What and how to write can only be written by literature and artists in art practice to explore and gradually solve. In this regard, do not interfere.”

Deng Xiaoping's speech has gained wide acceptance among Chinese traditional painting artists. His speech rekindled the enthusiasm of Chinese traditional painting artists for artistic creation, and broke the creation restrictions set by the Cultural Revolution, thus truly liberating the thoughts of Chinese traditional painting artists. (Lv Peng. 2013. PP: 52)

At the moment when the aesthetic standard and political situation changed, Chinese traditional painting also changed. The works of the younger generation of artists (mainly figure painters) gradually get rid of the aesthetic mode of political priority in terms of composition and language, and tend to express the real

of the initiators of the CPPCC National Committee, and is the China Federation of Literary and Art Circles group members.

and sincere emotions of the characters, which appear plain and moving. Although this kind of work focusing on sketch shape and narrative plot did not have the strong social influence as the landscape works in the early 20th century, it also presented the periodical exploration of the transformation of Chinese traditional painting into modern language. In addition, in the way of narrative also gradually get rid of the previous political thematic expression, and gradually turn to literary scene description and inner narrative, into a more humanistic aesthetic world. (Guo Dajun. 2018. PP: 173)



Figure 62 The Chinese Traditional Painting Artist is Sketching from Life.
Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP:462

Figure 62, teachers and students of Chinese traditional painting at the Central Academy of Fine Arts draw from life in the countryside after China's reform and opening up. In the new era, Chinese traditional painting creation is no longer just for political service, but more close to real life Chinese traditional painting creation has re-emerged. Chinese traditional painting artists began to pay attention to the life around them, and the normal creation system of Chinese traditional painting began to be rebuilt.

After the liberation of the idea of artistic creation, Chinese traditional painting artists began to discuss such issues as art democracy, art law, artistic personality and art form. The representative is Wu Guanzhong, an artist who created both Chinese and Western paintings. In 1979 and 1980, Wu Guanzhong published articles such as "The Formal Beauty of Painting" and "About the Abstract Beauty", which not only involved the Aesthetics of Chinese traditional painting, but also opened a window to understand western modern art, and thus launched the debate about formal beauty and abstract beauty. After this, Chinese traditional painting also expanded from the perspective of materials, tools, techniques and other experimental expansion. On this basis, the form, space and composition of Chinese traditional painting also have a new exploration. These explorations in Chinese traditional painting are the symbol of the liberation of the Chinese mind, and also pave the way for the development of Chinese traditional painting after China's economic reform and opening up. (Institute of Contemporary China. 2019. PP: 236)

In the new period, the discussion about the future and development direction of Chinese traditional painting and the diversity of Chinese traditional painting intermingled, which led to the prosperity of Chinese traditional painting after the Cultural Revolution. Among Chinese traditional painting works and artists, it is mainly reflected in the restoration of the enthusiasm of old artists, the development of young and middle-aged painters, the innovation of Chinese traditional painting themes and the revival of fine brushwork. In the early stage of reform and opening up, the restoration of the enthusiasm of the old Chinese traditional painting artists was the first development feature of Chinese traditional painting in the new period. (Guo Dajun. 2018. PP: 99)

The ideological emancipation brought by the reform and opening up is in sharp contrast to the strict ideological control during the Cultural Revolution. This prompted the old Chinese traditional painting artists who had experienced the Cultural Revolution to be particularly excited after their liberation. The first time they got the liberation of their minds was to express their joy of defeating the Gang of four with the help of Chinese traditional painting. (Lv Peng. 2013. PP: 42)

Jiang Zhaohe is one of the representative artists of the group of old Chinese traditional painting artists. On the basis of Chinese traditional painting, he

integrated the strength of Western painting, creatively expanded the skills of Chinese ink figure painting, and reached a new height in the history of Chinese traditional figure painting. He was a professor at Nanjing National Central University (renamed Nanjing University in 1949) and the Central Academy of Fine Arts. He is known as a grandmaster of modern Chinese ink painting in the 20th century.

He was called a traitor during the Cultural Revolution, and his "refugee map" during the Anti-Japanese war was regarded as a work against the rule of the Communist Party of China, which also persecuted Jiang Zhaohé. After the reform and opening up, he created figures such as "Firecrackers" to express his joy. In 1979, when Jiang Zhaohé was officially rehabilitated, he wrote in his Chinese traditional painting "Self-Portrait" that he had suffered from nightmares for ten years and was very lucky to be able to return to normal life. Time passes too fast, I need to cherish the little life left, take the old brush, record people's life. (Guo Dajun. 2018. PP: 145)

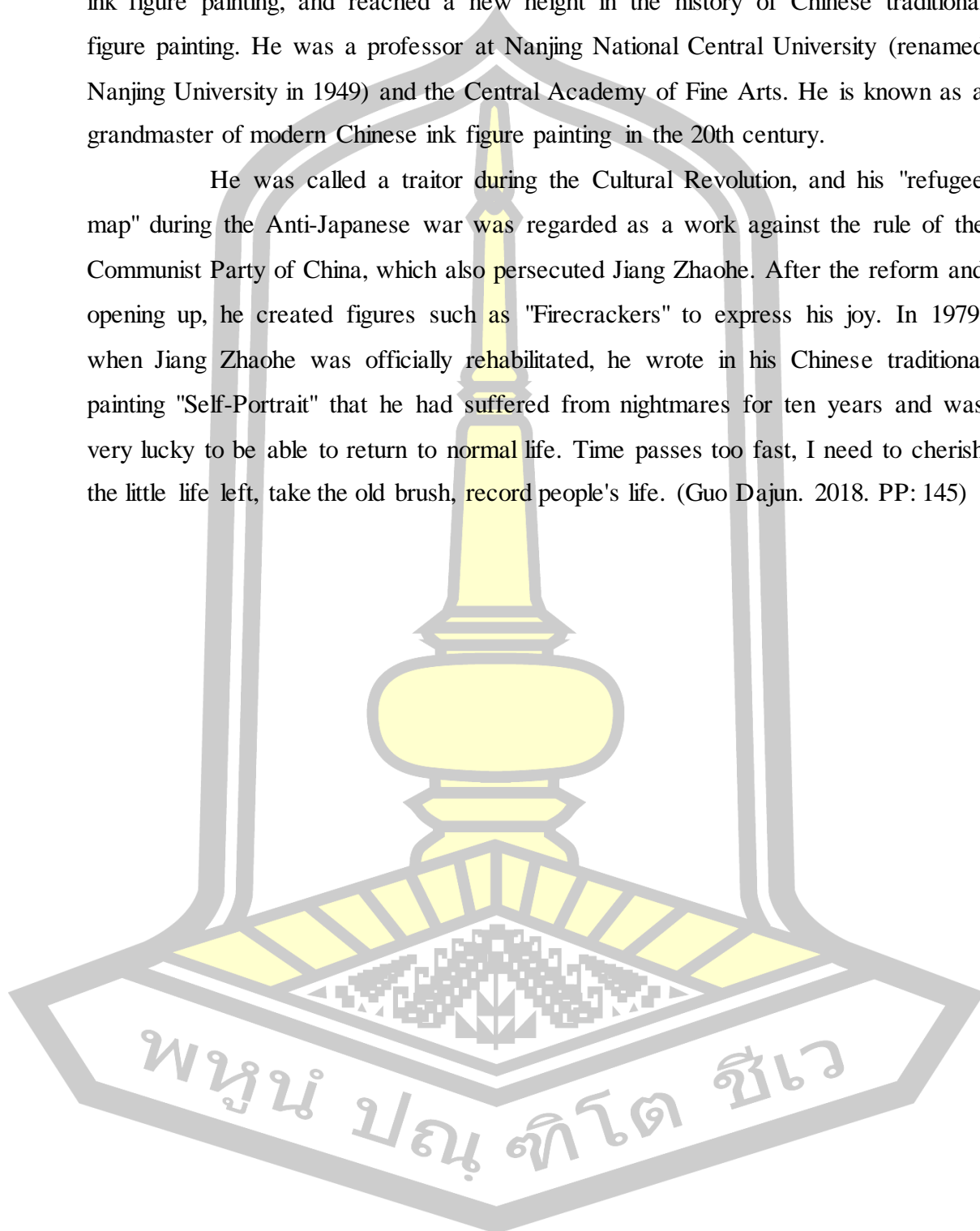




Figure 63 Set Off Firecrackers.

Source: National Art Museum of China Download from <https://image.baidu.com/>

As shown in the figure 63 above. During Chinese traditional festivals or important activities, Chinese people like to set off firecrackers to express their joy. After the end of the Cultural Revolution, Jiang Zhaohe created firecrackers themed Chinese traditional paintings to express his personal feelings in celebration of the end of the Cultural Revolution. Chinese traditional painting on any subject except politics was forbidden during the Cultural Revolution. However, there is no political meaning in this work, which adopts traditional expression in technique, form, content and other aspects. Therefore, the appearance of this Chinese traditional painting also marks the gradual return of Chinese traditional painting creation to normal.

Jiang Zhaohe's experience is one of the classic examples of an older group of artists. Born before 1930, these old artists experienced the Cultural Revolution in their middle age, which suppressed their creative passion. But after the reform and opening up, they regained their enthusiasm for creation. Although they had reached the old age of their lives, they had reached their peak in art. They tried to create new Symbols and techniques of Chinese traditional painting, especially in landscape and flower-and-bird painting. (Bo Songnian. 2009. PP: 145)



Figure 64 Landscape Painting in 1979.

Source: Collection of Works of Yang Taiyang. 2019. PP: 157

After the Cultural Revolution, there were more landscape paintings like the figure 64 above. This painting represents the natural landscape of the author's hometown. The composition of the composition continues the rules of ancient Chinese painting, and the most traditional materials of water and ink are used in the techniques. This type of landscape painting emphasizes more on the painting

techniques and aesthetic taste of Chinese traditional painting, and no longer has the strong political meaning of Chinese traditional painting works during the Cultural Revolution. The creation system of ancient Chinese traditional painting has returned to the creation of Chinese traditional painting after the reform and opening up. Political factors are no longer the purpose of Chinese traditional painting creation.

The Cultural Revolution made landscape painting and flower-and-bird painting become political propaganda tools and lost their artistic quality. However, the aesthetic characteristics of traditional art have been widely recognized by the Chinese people, and this aesthetic tradition has been rapidly revived after the arrival of the new era. In 1980, the Beijing Landscape Painting Research Association and the Beijing Flower and Bird Painting Research Association were founded successively, and artists' organizations engaged in landscape painting and flower and bird painting creation also began to emerge in other provinces of China. This symbolizes the revival of landscape painting and flower-and-bird painting. In the new period, the old art group inherited the modern sketching formed in the first half of the 20th century, but returned to the tradition in painting techniques and materials. New forms of Chinese traditional painting were created between sketching and creation, tradition and modernity. (Lv Peng, 2013. PP: 296)

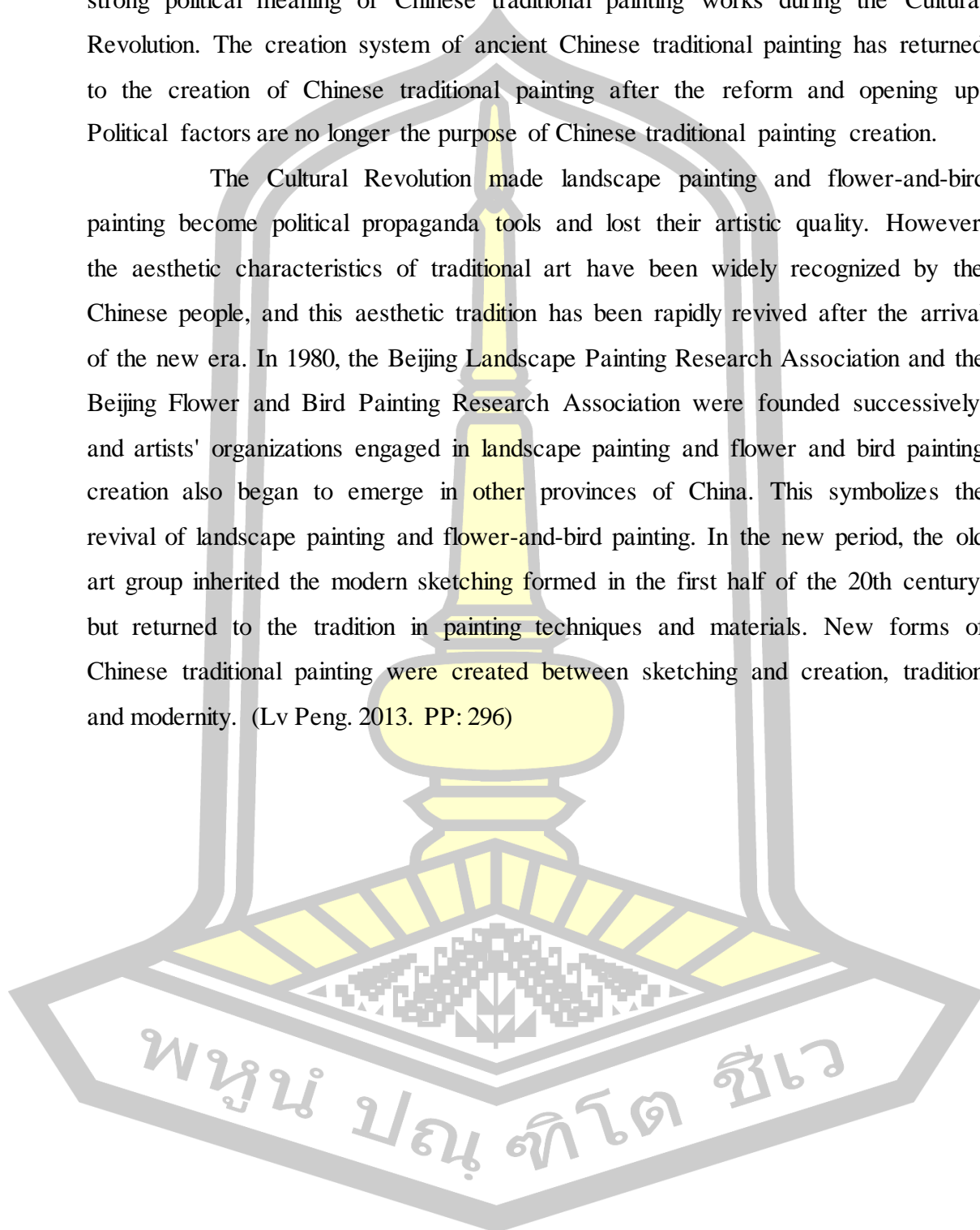




Figure 65 The Edge of Lijiang River.

Source: National Art Museum of China. Download from <http://www.namoc.org/>

Around 1979, Chinese traditional painting artist Li Keran created works "on the edge of Lijiang River", "Lanting map", etc. Figure 65 is also one of his works. These works got rid of the dull and rigid paint sense of revolutionary themes during the "Cultural Revolution", and also got rid of the visual meaning of propaganda painting. Instead, he focused on the study of Chinese traditional painting, which obviously became loose and lively. Chinese traditional painting in the theme and composition of re-invention of tradition in this work has begun to reflect. This period is also the peak of Li Keran's landscape painting art.

On the other hand, in addition to the group of old artists, the mainstream of Chinese traditional painting creation gradually began to incline to the group of young and middle-aged painters. Especially in the aspect of figure painting with

realism as the main development direction, young and middle-aged painters gradually began to become a representative group of artists in the new era.

Figure painting is the most concerned Chinese traditional painting branch in the era of Chinese socialism. Under the background of rapid recovery of landscape and flower-and-bird painting in the new era, figure painting is still the key development direction of the government. In the spring of 1980, the Group of Chinese traditional painting creation under the Ministry of Culture of China and the Chinese Artists Association gathered dozens of figure painting artists in Beijing and had a discussion on the development direction of Chinese figure painting for dozens of days. It can be seen that the Chinese government attaches great importance to the creation of figure paintings. After the meeting, the Chinese government believed that figure painting should be linked to the status quo of society and should not exist only to praise leaders. Artists believed that Chinese traditional painting should show the character and enhance the artistic quality. After this meeting, the artists engaged in figure painting creation began to sprout ideological liberation. (Lv Peng. 2013. PP: 249)

In fact, before the Cultural Revolution, figure painting had already formed a combination of Chinese traditional painting techniques and Western painting techniques, and had begun to show real life and modern figures. But this trend was interrupted by the Cultural Revolution and replaced by a trend of praising politics and leaders during the Cultural Revolution. After the reform and opening up, figure painting advocates the connection with real life and people. It is the return of realism and the trend of Chinese traditional painting to modern times. (Bo Songnian. 2009. PP: 213)

To sum up, within less than ten years after the beginning of the reform and opening up, Chinese traditional painting has been rejuvenated and rebuilt in social process and art product. In this aspect, the foundation for the continuous development of Chinese traditional painting was rebuilt, and the creation system of Chinese traditional painting was restored. At the same time, it also builds the confidence of the artists, and the artists restore their enthusiasm for the creation of Chinese traditional paintings. All these laid the foundation for the further re-invention of Tradition of Chinese traditional painting.

3. The Sixth National Art Exhibition of China: Recognition of Chinese Traditional Painting Creation by the Official Exhibition of the Chinese Government

The sixth National Art Exhibition is the largest art exhibition after China's reform and opening up and before entering the 21st century. Chinese traditional painting became an integral part of this exhibition after the restoration of freedom of creation, which symbolized the official recognition of Chinese traditional painting creation and accelerated the development of Chinese traditional painting after the reform and opening up.

On October 1, 1984, the sixth China National Art Exhibition was held on China's National Day and was held in nine cities across the country. The scale and scope of the exhibition, as well as the variety and number of works on display, are the most abundant since the founding of new China. Although it still follows the principle of realistic creation method as in previous art exhibitions, many works are quite different from the past in subject matter selection and expression methods.

In the sixth National Art Exhibition, different characteristics appeared from previous national art exhibitions. The picture is more concise, such as the large gray-black composition in Tang Yongli's Chinese traditional painting "Miner's Wife". Expressive techniques are more varied, such as the statue-like figures in Tian Liming's traditional Chinese traditional painting Stele. The pursuit of change in composition form breaks the conventions, such as the parallel linear composition of Xu Wenhou's Fishing Song. Painters express their subjective feelings more delicately and try to embody a certain philosophy, such as the patterning technique in Chen Mingliu's Traditional Chinese traditional painting New Painting. Most of his works are realistic and have solid skills in expression. For example, The Chinese traditional painting Swallow by Chen Xiangxun presents a new artistic conception in freehand brushwork, reflecting the new direction of form exploration and reform.

The development of this kind of freedom of Chinese traditional painting is of great importance to the "85 New Trend of Art", which not only opened the first voice of free exploration for the latter, but also made a summary of Chinese

traditional painting in the early period of reform and opening up, opening up a space for multi-direction exploration of Chinese traditional painting. Therefore, the sixth art exhibition has the historic function of connecting the preceding and the following.



Figure 66 The Sixth National Fine Arts Exhibition Figure Painting Works.

Source: National Art Museum of China Download from <http://www.namoc.org/>

Figure 66 represents Chinese traditional painting works, which are closer to real life in terms of subject matter and restore the application of traditional techniques. These characteristics showed that Chinese traditional painting broke the limitations of traditional themes and techniques, began to explore new forms of painting, and paved the way for the re-invention of tradition of Chinese traditional painting. From the perspective of the development history of Chinese traditional painting, the Sixth National Art Exhibition played a connecting role in the development history of Chinese traditional painting after the reform and opening up. Since then, Chinese traditional painting has been liberated from the restrictions of the Cultural Revolution and realized the revival and reconstruction after China's economic reform and opening up.

To sum up, although in the early stage of reform and opening up, Chinese traditional painting artists still had a tentative attitude towards the creation of Chinese traditional painting and doubted about the emancipation of polices. But generally speaking, in the early years of reform and opening up, the creation of Chinese traditional painting has been restored and rebuilt. This laid a foundation for the development of Chinese traditional painting after the reform and opening up, and restored the confidence of Chinese traditional painting artists to create new Chinese traditional painting.

Invention of Tradition by Integration with Western Modernism (1985-1989)

In the trend of ideological liberation, the tendency to learn from western art gradually opened up. The idea of maintaining tradition was overridden. Western modern art had been introduced into China in large quantities and had also begun to arouse attention and controversy. The sudden liberation of mind and the sudden outbreak of free art had given rise to new artistic and social problems.

In terms of Chinese traditional painting product, although Chinese traditional painting is influenced by a lot of Western art, and the artistic style of Chinese traditional painting has changed to different degrees, the expressive content of Chinese traditional painting still adheres to the system of ancient Chinese traditional painting.

1. 85 Art Trend: Debate on the Development Direction of Chinese Traditional Painting under the Influence of Western Modernism

After China's reform and opening up, the most frequently used words were emancipating the mind, reform and opening up, followed by modernity and innovation. These keywords summarize the development direction of Chinese traditional painting after China's reform and opening up. Under the social background of emancipating the mind and opening to the outside world, there had been a nationwide trend to learn Western art, the new thought of fine arts was born.

After the reform and opening up, the ideological resources of the new generation of intellectuals have also changed, and the non-Marxist theory from the West has become an important element in their ideological composition. These ideas

are very obvious in young poets and modernist painters. During this period, art publications began to systematically introduce western modern art and became the main channel to introduce foreign art information. Newspapers of central Academy of Fine Arts, Zhejiang Academy of Fine Arts and other universities have introduced impressionist painters, expressionist painters, Vienna Secessionist and other Western paintings.

In 1980s, China's Ministry of Culture had just resumed its work, and no national policy had been enacted to protect traditional Chinese art. In this case, some Chinese art researchers proposed that Chinese art should be fully westernized and developed on the basis of this. Influenced by this, in 1985, the trend of Chinese traditional painting learning from western painting rose. This trend is known as "85 Thoughts of Fine Arts" in the art circle, which is the largest artistic transformation in the history of Chinese traditional painting that integrates with western modernism. (Lv Peng. 2013. PP: 112)

In July 1985, the artist Li Xiaoshan published a paper entitled "My View on Contemporary Chinese traditional painting", which basically denied the achievements of Chinese traditional painting in the 20th century and proposed that Chinese traditional painting had come to an end. He believed that Chinese traditional painting could only be preserved and criticized living Chinese painters, including Li Keran, by name. Li Xiaoshan's views had a great impact on the society. Dozens of newspapers had reported his views, and dozens of discussions had been held among artists. (Bo Songnian. 2009. PP: 97)



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Figure 67 Li Xiaoshan's Views are Reproduced in The China Art Newspaper.
Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP:462

The above is a photo of Li Xiaoshan's article. After Li Xiaoshan's theory on the future of Chinese traditional painting was put forward, it was reprinted by The China Art Newspaper. As one of the most well-known art publications in China, China Art Newspaper has made Li Xiaoshan's theory of the development of Chinese traditional painting widely spread in China. Finally, it caused a discussion about the development of Chinese traditional painting in the whole Chinese art circle.

Under the influence of the view of the end of Chinese traditional painting, the overall westernization was once again put forward as a development direction. Some Chinese traditional painting artists believed that only through the total westernization can the local culture be transformed. Although the total Westernization was a relief to abandon some traditional culture, it was a necessary relief. Under the influence of reform and opening up, western philosophy, aesthetics and modern painting schools were introduced to China on a large scale. Therefore, the view of overall westernization had occupied the mainstream position in "85 Art Trend", and had become an avant-garde thought trend. (Li Lincan. 2018. PP:42)

During the "85 Art Trend", the fusion of Chinese traditional painting and Western modernism was not only a revolution of Chinese traditional painting works,

but also an important cultural phenomenon in China in the 1980s. Its spontaneous and comprehensive transplantation of Western modernism was a typical case of Westernism in Chinese traditional painting in the 20th century. As a result of the reform and opening up, "85 Thoughts of Fine Arts" broke the original pattern of the Chinese traditional painting system and reflected the Chinese traditional painting artists' longing for modernization and their yearning for Western modernism. At the same time, it also triggered a series of debates about the development of Chinese traditional painting. On the other hand, "85 Thought of Fine Arts" promoted the diversified development of Chinese traditional painting, and initiated the discussion of the artistic standard of Chinese traditional painting and the macro trend of Chinese traditional painting. (Guo Dajun. 2018. PP: 45)

During the years of the rise of "85 Art Trend", the theoretical researchers of Chinese traditional painting focused their studies on the development of Chinese traditional painting on the relationship between western modern art and Chinese traditional painting. The focus of the study shifted from the relationship between art and politics to the relationship between Chinese and Western art.

Contrary to the pessimists of the development of Chinese traditional painting and the supporters of total westernization, the Chinese traditional painting artist Pan Gongkai put forward the idea of green painting. Pan Gongkai believed that, from the perspective of the development of Chinese traditional painting itself, there was no sign of internal rupture, disintegration, alienation and self-denial, and there was no development crisis in Chinese traditional painting itself. After the reform and opening up, Chinese culture and Western culture had been more widely exchanged. However, in the process of communication, Chinese traditional art was in a passive position while Western culture was in an expanding position. This cultural background led to the passive situation of the development of Chinese traditional painting in cultural ecology and social psychology. In the long run, it was not necessary to westernize completely, and Chinese traditional painting would not die out. Learning from each other was the right direction for the development of Chinese traditional painting. (Bo Songnian. 2009. PP: 108)

Although the development trend of Chinese traditional painting in the 21st century has proved the correctness of Pan Gongkai's green painting idea, the mainstream view in "85 Art Trend of Thought" is still anti-tradition and overall westernization.

Supporters of different views not only hold different views on the development direction of Chinese traditional painting, but their essence is that young artists and old artists have different positions and perspectives on the understanding of culture. Li Xiaoshan was born in the 1960s, while most of the artists who opposed Chinese traditional painting at the end of its life were born in the early 20th century. (Guo Dajun. 2018. PP: 129)

Under the intense pressure of the drastic changes in modern Chinese society, even the temporary age difference will open up the cultural generation gap that is difficult to overcome. After the reform and opening up, the antagonism between the new and the old cultural camps was intensified due to the diversity of value orientation. Whether in literature or politics, generation gap had become a common social and cultural problem, and the young and the old were either fighting for the right to speak or engaging in cultural defense -- thus giving birth to a tense and heated era. In the cultural ecology of that time, the dialogue across the generation gap was undoubtedly emotional, and to a certain extent also reflected the questioning of authority by "new wave art", and the tension brought about or created by the debate did trigger the generation of independent value and suspicion of authority of modern art. (Institute of Contemporary China. 2019. PP: 133)

The essence of the "85 Thought of Fine Arts" movement is the study and imitation of Western art. "85 Thought of Fine Arts" has hindered the stable development of Chinese traditional painting to some extent, but it is still of positive significance. "85 Thoughts of Fine Arts" has expanded the artists' international vision, provided a new experience for the creation of Chinese traditional painting, and demonstrated the desire of Chinese artists to participate in the development of international art. It is an important part of the fusion of Chinese traditional painting and Western modernism painting in the 20th century. (Institute of Contemporary China. 2019. PP: 31)

After 1985, under the trend of Chinese art circle against tradition and the trend of integration with Western modernism, Chinese traditional painting had made new development in concept, technique, material and other aspects. The spread of western modern and postmodern art in China had also exerted a profound influence on the creation of Chinese traditional painting. In addition, overseas Chinese painters took the lead in the attempt to integrate Chinese traditional painting with western painting. These factors contributed to the revolution of Chinese traditional painting in the 1980s and the rise of modern ink painting. (Bo Songnian. 2009. PP:42)

2. Ink painting: A New Branch Born after the Fusion of Chinese Traditional Painting System and Western Art Forms

Ink painting, in ancient China, specifically referred to the creation of only ink painting, no color Chinese traditional painting. But after the name of Chinese traditional painting was put forward, ink painting was gradually abandoned by the society. But after "85 Thoughts of Fine Arts", referring to the naming method of western painting, the name of ink painting was mentioned again. In 1988, the 88 International Ink painting Exhibition was held in Beijing, and ink painting officially became one of the representative names of Chinese traditional painting. And on this basis derived the modern ink, contemporary ink, expressive ink, experimental ink, abstract ink, conceptual ink and so on. These names appear to distinguish them from Chinese traditional painting and to represent an attempt to transcend Chinese traditional painting. It also reflects the rebellion and inheritance of young artists to different degrees to Chinese traditional painting in the 1980s. (Li Lincan. 2018. PP: 250)

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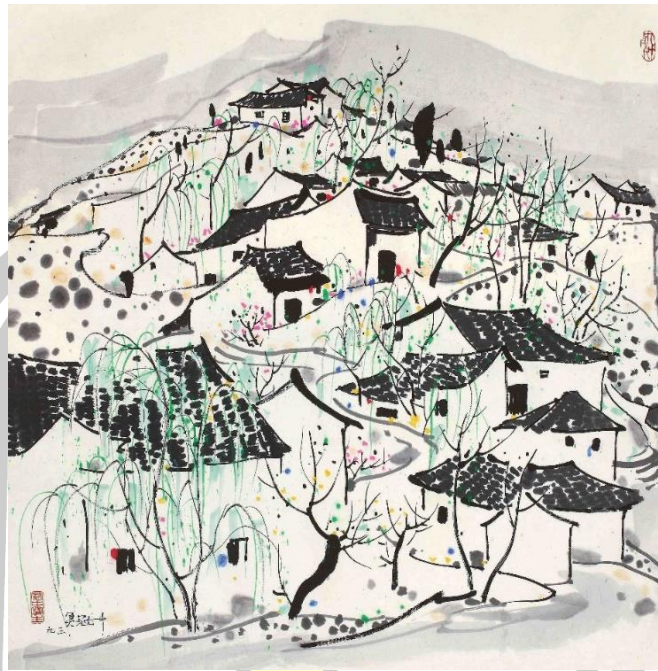


Figure 68 Village Sketch Created by Wu Guanzhong in 1989.

Source: Beijing Art Academies Download from <https://image.baidu.com/>

Figure 68 is one of Wu Guanzhong's representative works. After the reform and opening up, his works integrated the painting methods of Western painting. Elements of Western modernism and abstract painting appeared in his Chinese paintings. His style of painting is completely different from the traditional way of painting, but it is still accepted by Chinese painting artists eventually. This indicates that Chinese traditional painting has entered the re-invention of tradition after the reform and opening up.

Wu Guanzhong, the representative artist who put forward the improvement plan of Chinese traditional painting at the beginning of the reform and opening up. At the end of the 20th century, a new perspective was put forward on the development of Chinese traditional painting. He represented the creation trend of young and middle-aged ink painting artists in the new era. The emphasis on making art an emotional carrier of personal aesthetics was in sharp contrast to Chinese traditional painting during the Cultural Revolution, and the development of ink painting also broke through the shackles of Chinese traditional painting on the creation of modern artists.

Wu Guanzhong's ink painting in the 1980s was probably no longer considered as Chinese traditional painting by traditionalists. This style had already pushed the traditional painting close to the edge of destruction. But this appeared to be the traditional form of extreme reaction which surprisingly found a strange visual creation, in the form of half an abstract symbol to construct a brisk lyric style, the dimensional feeling of the Chinese and western painting color charm of skillfully fused together. (Li Lincan. 2018. PP:255)

Wu Guanzhong's cross-media and cross-language achievements were due to his learning experience. In 1940, at the age of 21, Wu Guanzhong learned traditional Chinese traditional painting from Pan Tianshou due to lack of oil painting materials during the Anti-Japanese War. Wu Guanzhong used to work hard in Chinese traditional painting and was extremely diligent. However, because of his open visual experience and flexible artistic concept, he was not intoxicated in traditional or narrow memory of local culture. Therefore, in the field of Chinese traditional painting, there are few people who are as capricious and highly excited as Wu Guanzhong and treat traditional art with an active and even slightly aggressive attitude, while his relaxed and flexible cultural temperament cannot be reflected in the gentle and honest traditionalists. (Li Lincan. 2018. PP:265)

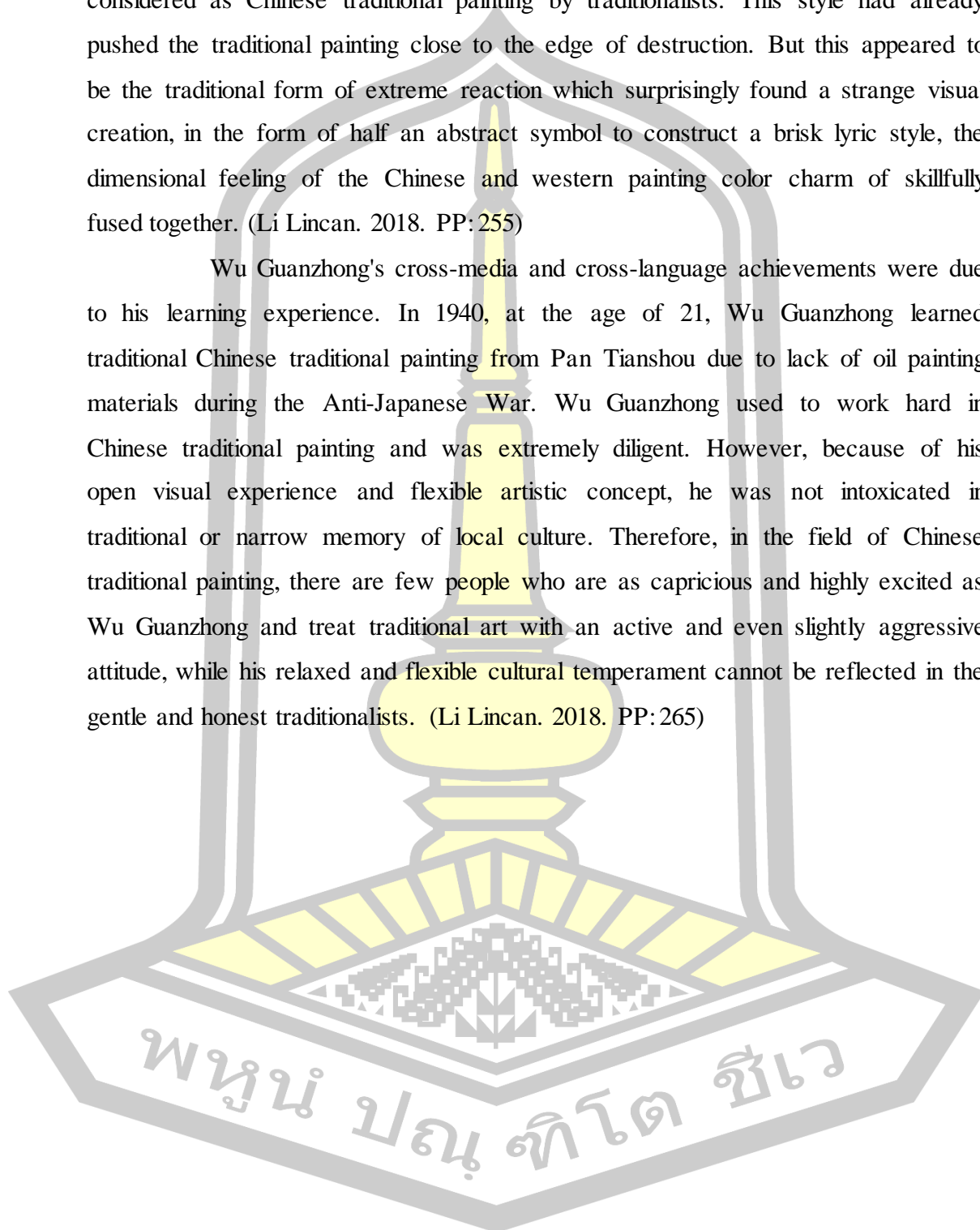




Figure 69 Chinese Landscape Paintings Exhibited at the International Ink Painting Exhibition in 1988.

Source: National Art Museum of China Provide

The Chinese traditional paintings on display at the 1988 International Ink painting Exhibition were not significantly different from the Chinese traditional paintings in art form, content and techniques. However, the only difference was that some of the works attempted to use new forms of composition, or introduce light and shadow effects from Western painting into Chinese traditional painting. On the other hand, the international nature of this exhibition does not merely mean that the artists participating in it come from all over the world. More importantly, it symbolizes that Chinese traditional painting has been able to raise questions and make an impact internationally, and Chinese traditional painting has begun to join international artistic exchanges.

Zhang Shizeng, a Chinese painting artist, said of the exhibition: "It is the first time for such a large international exhibition of ink and wash paintings to be held in China. Therefore, the

primary significance of this exhibition is international. By international, I mean not only that the authors of the exhibition and the delegates to the conference come from all over the world, but more importantly that the event can raise questions and make an impact on an international scale. Some of these effects are superficial, some are deep, and have profound implications."

After the "85 Thoughts of Art", in 1988 the International Ink painting Exhibition was held in Beijing, although the works exhibited were not different in artistic expression from Chinese traditional paintings. The change of appellation was aimed at reaching a better agreement with ink painters around the world. However, in international cultural exchanges, the title of Chinese traditional painting was more likely to represent the national cultural identity and had more national cultural connotation. Therefore, within the group of young artists, there was also a suggestion to establish a cultural identity with ink painting, but it was not implemented in the end. (Li Lincan. 2018. PP:312)

In 1989, Chinese Modern Art Exhibition, modern ink painting was exhibited as a branch of Chinese contemporary avant-garde art. Modern ink painting had become the only Chinese contemporary avant-garde art that can distinguish western styles. However, modern ink painting had not become the mainstream of avant-garde art, and Chinese modern art exhibition still focused on installation, behavior and conceptual works. (Luo. 2012. PP:285)

In the 1980s, the attempt to integrate Chinese traditional painting with western modernism was just at the embryonic stage. It was only an experiment on the basis of Chinese traditional painting with the modern style of ink and wash material. After the 1990s, when the new generation of artists full of individualism began to play a role, the attempt to integrate Chinese traditional painting had gained initial influence. More Chinese traditional painting artists began to learn from the performance of modern ink, new materials, new techniques, and integrate them into the creation of other types of Chinese traditional painting. On this basis, some artists

had proposed that the inheritance of Chinese traditional painting techniques was no longer the key point, and techniques were only a means for artists to create and an optional creation element. (Institute of Contemporary China. 2019. PP: 110)

At the end of the fusion of Chinese traditional painting and Western modernism, the ink painting produced by the fusion was still one of the branches of Modern Chinese painting, a marginal art in the transformation of Chinese traditional painting from classical form to modern form, and an experimental stage for young artists to explore on the basis of old artists. Most artists engaged in the creation of modern ink painting were unwilling to admit that ink painting is equivalent to Chinese traditional painting, nor that ink painting was born because of the rebellion against Chinese traditional painting, nor were they willing to exclude ink painting from the Chinese traditional painting system. This actually reflected the contradiction between the national cultural system formed by Chinese traditional painting and the ink and wash painting which advocates the characteristics of materials. The development of ink painting to today, art theorists generally believe that ink painting is a school of Chinese traditional painting, is one of the modern forms of Chinese traditional painting. (Li Lincan. 2018. PP: 19)

Chinese traditional painting in the 1980s has just emerged from the shadow of the Cultural Revolution and has been influenced by western art forms as well as a comprehensive learning from the West. During this period, there appeared the theory that Chinese traditional painting had come to the end of the development, but Chinese traditional painting was a traditional Chinese art widely recognized by the society and the people, and it was not destroyed because of the emergence of Western painting .On the contrary, in the open social environment, it absorbed the creative elements of Western painting, formed a new Style of Chinese traditional painting, and expanded the artistic system of Chinese traditional painting. The emergence of new Chinese traditional painting forms in this period created conditions for the integration of Chinese traditional painting into world art and provided a new direction for the continuous development of Chinese traditional painting.

Re-Invention by Return to the Traditional Cultural (1989-1999)

The idea of opposing tradition and advocating radicalism was directly criticized by the government after the political storm in May 1989. The idea of opposing the development of Chinese traditional painting also caused controversy. Since then, avant-garde art began to change from active to silent, and the traditional art ushered in a new attention to the upsurge.

1. Intervention of National Policy on the Westernization of Chinese Traditional Painting

After the reform and opening up, China's social system, economic model and art form were all influenced by the Western society under the upsurge of learning from the West in an all-round way. As a result, the Chinese government is worried about the disappearance of Traditional Chinese culture due to westernization.

The most remarkable development in Chinese society in the 1990s was the rise of China's economic power. After the reform and opening up in 1978, China began to explore the road of industrialization under the condition of market economy. In the 1990s, China's GDP grew at an average rate of 9%. After 1997, the world was plunged into the situation of economic growth decline due to the financial crisis in Southeast Asia, while China ushered in a new stage of rapid growth. The achievements of China's socialist market economy are considered to be the DE facto rise of China, in contrast to the economic recession and political cycle of the Soviet Union and Eastern Europe in the same period. Since the late 1990s, the terms "China's peaceful rise" and "The great rejuvenation of the Chinese nation" have appeared more and more frequently in academic circles and official speeches. (Institute of Contemporary China. 2019. PP: 25)

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Figure 70 Chinese Traditional Painting at the National Fine Arts Exhibition in 1994.

Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP:501

As can be seen from the work figure 70 above, this Chinese traditional painting has obvious characteristics of Western painting. From the perspective of art product, it has changed the original aesthetic characteristics of Chinese traditional painting in terms of composition, content and techniques. The winning of this work in the National Art Exhibition shows that the Westernization of Chinese traditional painting has been widely recognized. Therefore, the Chinese government began to formulate active policies to protect the traditional aesthetic characteristics of Chinese traditional paintings in the 1990s.

Under this social background, the state policy began to intervene in the trend of the overall westernization of Chinese traditional painting, the most prominent feature of the development of Chinese traditional painting in the 1990s was the trend of the return of traditional culture. Both inside and outside the college, avant-garde and conservative had shown a strong interest in traditional art. Although different genres and groups of artists had different motives, the trend towards a return to tradition served as a counterbalance to the overall trend towards westernization. Under this cultural background, Chinese traditional painting adhering to the

traditionalism had stepped out of the trough of development and gained continuous development. At the same time, due to the change of cultural background, the traditional form and appeal of Chinese traditional painting also changed.

In 1991, Jiang Zemin, in a speech to celebrate the 70th anniversary of the founding of the Communist Party of China, listed cultural construction, political construction and economic construction as the socialist capital construction, and emphasized the importance of culture again from the perspective of the ruler. At the same time, he put forward that the cultural construction should not leave the history, not only should retain the essence of national traditional culture, but also should be further developed in combination with the characteristics of the times. (Lv Peng. 2013. PP:96)

In the spring of 1992, Deng Xiaoping toured Shenzhen and delivered a speech. Deng's visit marked a new stage in China's economic reform and opening up. With the rapid economic development, the deepening of market economy and modernization, China had been more and more deeply integrated into the process of globalization. With the improvement of comprehensive national strength and international status, China's cultural autonomy had begun to be valued, and the relationship between globalization and regional culture had been further highlighted. In August of that year, China's Ministry of Culture issued a notice to read Deng's speech in Shenzhen and give 10 suggestions on how to implement it. It is required to create an atmosphere of support, protection, promotion and deepening of reform in cultural development. (Guo Dajun. 2018. PP:41)

In September 1992, the Communist Party of China again promulgated its policy on the development of the arts. It held that after the Cultural Revolution there was one - sidedness in the function, purpose and evaluation criteria of art. Art should play a role in entertainment, aesthetics, cognition and education. Continue to encourage the creation of works that were useful for political propaganda, as well as works of art that were artistic but not political.

In this case, with the growth of economy and the strength of the country, there was a demand for national cultural self-identity. Therefore, although western art forms still exerted an important influence on the development of Chinese traditional painting, a trend of learning Chinese traditional painting was gradually emerging in

China. During this period, Chinese traditional painting and Chinese contemporary art developed alternately. At the same time, under the clear cultural policy, artists inclined to completely westernize Chinese traditional painting began to reconsider the westernization theory. Chinese traditional painting artists began to consider adhering to their own cultural identity and national characteristics, but also in the context of world globalization to the evolution of modern forms. (Bo Songnian. 2009. PP: 49)

In fact, as early as the end of 1981, when the Beijing Academy of Chinese traditional painting was founded, Li Keran stressed the importance of studying cultural traditions.

Now the main problem of Chinese traditional painting is the lack of traditional learning. The key to learning traditions is to understand the basic spirit.

Not only the painting, the whole culture and art, the biggest drawback at present is the lack of traditional learning. Of course, tradition includes both China and foreign countries. We should learn from both east and west, but we should be measured and put Chinese tradition first. Over the past century, Chinese culture has been disrupted by government chaos and national wars. The tendency towards the total westernization of Chinese culture is wrong. But the effect continues to this day.

In such an environment, with the support of national policy and the appeal of Chinese traditional painting artists, paying attention to tradition, studying tradition and returning to tradition has become the main content of returning to traditional culture, and has become a new era trend of Chinese fine arts in the 1990s. After the early stage of reform and opening up, especially the period of "85 Thoughts of Art", people began to view tradition rationally after yearning for western modern art and blindly denying the trend of Chinese tradition.

In this return to the traditional trend of thought, not only traditionalism began to revive, but also some artists and avant-garde artists in the transition to the modern era began to realize the importance of tradition. The creation, teaching, scientific research, exhibition, publication, academic conference and other aspects of Chinese traditional painting clearly show the tendency to attach importance to tradition. (Lv Peng. 2013. PP: 191)



Figure 71 Hot Blood.

Source: National Art Museum of China Download from <http://www.namoc.org/>

Chinese traditional paintings returning to the traditional period show a tendency of restoring ancient ways in art form and content. For example, the figure painting in the above picture, although the processing of the figure's face still has the light and shadow effect of western realism. But in the treatment of clothing, still use the most typical Chinese traditional painting, the most primitive way of line modeling.

To sum up, Chinese traditional painting has found a balance point between westernization and following tradition after the debate of comprehensive westernization in the last stage and the return to tradition in the 1990s. Under the influence of national cultural policies, Chinese society has become more tolerant to the diversified development direction of Chinese traditional painting, and Chinese traditional painting artists have also begun to develop Chinese traditional painting from a new perspective. In terms of artistic works, Chinese traditional painting also reflects the characteristics of the integration of Chinese and Western painting, and

western perspective methods and composition patterns begin to be more applied in Chinese traditional painting.

2. The Rise of Traditionalism in Chinese Traditional Painting

Although returning to tradition was the trend of Chinese traditional painting creation in the 1990s, not all the works returning to tradition were called traditionalism. Although many artists sought creative elements from traditional culture, they had different starting points and creative goals. The intention of traditionalism is to look for the growth point of Chinese traditional painting and emphasize that Chinese painters should find their own way of modern art.



Figure 72 Works of Traditionalists.

Source: National Art Museum of China Download from <http://www.namoc.org/>

Traditionalists hold the view that Chinese traditional painting should be developed in accordance with the social background in respect of tradition, rather than simply continuing the original Chinese traditional painting system or learning from the West in an all-round way. For example, in the Chinese traditional painting figure 72, the main figure is an ancient Chinese traditional painting artist, and the background is the work of this ancient Chinese traditional painting artist. The way an artist's image appears in the same frame as his work has never been seen before. But although this work uses the new form, but in the painting technique completely follows the original Chinese traditional painting technique. Therefore, this kind of Works is referred to as works of traditionalists. It is undeniable that such works have completed the Re-invention of Tradition of Chinese traditional painting on the basis of all painting elements from ancient Chinese traditional paintings.

The outstanding performance of Chinese traditional painting artists who adhere to traditionalism in this period was deeply discuss the systematicness of tradition, insist on the creation of Chinese traditional painting instead of ink painting, and emphasized the cultural noumenon of ink painting. The representative phenomenon is that the group of new literati painting artists began to flourish. They were very active in the early 1990s, constantly publishing books and holding exhibitions. Most of them switched from fine brushwork to ink painting. (Institute of Contemporary China. 2019. PP: 211)

The integrative approach is mainly embodied in college ink painting, abstract ink painting and urban ink painting which appeared in the mid-1990s. On the one hand, they still represented real life, and their methods of expression tried to change from realism to freehand brushwork. On the other hand, these artists tried to combine Chinese traditional painting with western abstract art. The supporters of integralism were in the process of integration and innovation in terms of expression techniques, artistic concepts and creative ideas. However, it also brought about the confusion of cultural identity, which had become the main issue discussed by theorists in the process of the fusion of Chinese traditional painting and western painting. (Li Lincan. 2018. PP: 141)

The orientation of westernism was mainly reflected in the creation of avant-garde art such as conceptual ink painting and experimental ink painting. In

order to modernize and internationalize the art of ink painting, this kind of artist emphasized that ink painting is only a kind of painting material and strives to eliminate the original cultural meaning of ink painting. The final result was to cooperate with western curators to realize Chinese modern art, which was essentially Chinese art creation under the western centralism.

On the other hand, after the mid-1990s, Chinese society began to seek new value orientation and identity with the continuous growth of economic strength.

On October 10, 1996, the sixth Plenary Session of the 14th CPC Central Committee was held in Beijing. At the meeting, new requirements were put forward for the development of Chinese culture, which called for carrying forward the main melody, advocating diversification, setting up the consciousness of high-quality goods and implementing the strategy of high-quality goods.

“How to absorb foreign outstanding civilization achievements, carry forward the essence of traditional Chinese culture, prevent and eliminate the spread of cultural waste, and resist hostile forces' westernization and separatist plots under the circumstances of opening wider to the outside world and welcoming the world's new scientific and technological revolution? This is a historical topic that must be seriously solved in the process of socialist modernization.”

In 1997, the 15th National Congress of the Communist Party of China was held, which for the first time elaborated cultural construction alongside political and economic construction. It reaffirmed the importance of culture in the development of a country and believed that culture has an important power to unite and inspire people of all ethnic groups in China and is an important symbol of comprehensive national strength. It emphasized that culture originates from the history of the Chinese nation and had distinct characteristics of the times. Culture can reflect the basic characteristics of China's socialist economy and politics, and has a huge role in promoting the development of economy and politics.

Exploring the modern value of traditional culture will become the strategic premise of China's rise in the future. At the end of the 20th century, with the support of government policies, attaching importance to tradition became one of the

development strategies of mainstream culture. In this case, the return of Chinese traditional painting tradition had also turned from the Chinese traditional painting itself to the exploration of the value standard, identity, boundary and other issues. (Li Lincan. 2018. PP: 102)

To sum up, Chinese traditional painting returned to the main line of Chinese traditional culture in the 1990s with the support of the policy. During this period, Chinese traditional paintings learned from the west and found their own development path of traditionalism. Since then, the works of Chinese traditional painting artists began to innovate on the basis of inheriting the tradition, which made Chinese traditional painting in the new era not lose its original cultural identity. After the return to the traditional Chinese traditional painting began to have Chinese traditional painting as a representative of Chinese culture and the ability to build Chinese cultural identity.

Cultural Representative Role Based on Historical and Classic Themes Chinese Traditional Painting (2000-2009)

The fusion of Chinese traditional painting and world art started at the beginning of reform and opening up. Since then, the development of Chinese traditional painting began to correspond with the modernization and internationalization of the country. After entering the 21st century, the change of China's cultural policy has further accelerated the representation of the Chinese traditional painting Representative Role

1. Change of Chinese Government's Development Strategy for Chinese Traditional Painting

After entering the 21st century, under the background of globalization, world culture, economy and politics blend with each other. The status and function of cultural development in the competition of comprehensive national strength are more obvious. Therefore, the Communist Party of China had put forward the strategic tasks of rising the new climax of cultural construction, promoting the great development of culture and improving the soft power of national culture.

After the 16th CPC Congress held in 2002, the CPC attached more importance to the construction and development of culture and issued a series of documents. In the seven years from 2002 to 2009, four cultural development policies were issued. This reflected the importance attached to cultural development from a national perspective. In addition to promoting the soft power of national culture, the international influence of Chinese culture should also be enhanced. In terms of policy, the outward export of Chinese culture had a clear purpose. It required the enhancement of the appeal and influence of Chinese culture in the world, the enhancement of the international community's understanding of China, and the display of a beautiful image of Chinese civilization.

From 2000 to 2009, under the influence of the policies of the Communist Party of China and the Chinese government, investment in artistic creation and the cause of art increased continuously and the environment for artistic creation became more relaxed. During this period, there was a new boom in the creation of art. At the same time, the artistic works of this period also had distinctive features of the times and national characteristics.

Especially in Chinese traditional painting, under the leadership of the Chinese government, the national major historical theme art creation project had been carried out. The main direction of painting was China's new democratic revolution, socialist revolution, major historical events and other contents, and had received financial support of 100 million yuan from the government. After the completion of all Chinese traditional painting worked in 2009, the exhibition were held in China and overseas, which was the largest thematic Chinese traditional painting creation activity in Chinese history. (Bo Songnian. 2009. PP: 177)

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Figure 73 Chinese Traditional Paintings in the Creation of Major National Historical Themes.

Source: Chinanews Download from <http://www.chinanews.com/>

Figure 73, this Chinese traditional painting shows the political events that took place in China at the end of the 19th century, which is the beginning of the mass political movement in China. Because Chinese traditional painting has a broad audience in China, with the support of the government, Chinese traditional painting artists use traditional techniques to create some of China's major historical events. This further strengthened the role of cultural representation of Chinese traditional painting, and the expression of major historical themes in China further expanded the audience of Chinese traditional painting.

After Chinese traditional painting returned to the tradition at the end of the 20th century, in the early 21st century, Chinese traditional painting became a traditional art form representing Chinese culture again. On this basis, the Chinese government has changed the development strategy of Chinese traditional painting. On the one hand, the Chinese government does not restrict artists' free creation; on the other hand, the Chinese government is willing to provide funds to support the creation of Chinese traditional painting with political and historical themes.

To sum up, under the new art policy in the early 21st century, the social function of Chinese traditional painting is more abundant. Some Chinese traditional

painting works pursue the promotion of artistic value, while some Chinese traditional painting works can be created with historical or political themes by responding to the call of the government. Diversification of the purpose of the creation of Chinese traditional painting for the development of Chinese traditional painting to create new favorable conditions.

2. The Outward Dissemination of Classic Themes Chinese Traditional Painting with Official Support

In the early 21st century, the Chinese government's policy of supporting the overseas dissemination of Chinese traditional paintings was timely and necessary. Therefore, in the long course of development, Chinese traditional painting entered the period of active export to overseas for the first time.

Chinese traditional painting is a part of Chinese traditional culture. Only through external communication can it expand its world influence and radiation power and enhance the influence of Chinese culture. Since modern times, China had been spreading Chinese traditional paintings and related information abroad, which had made Chinese traditional paintings attract overseas audiences to a certain extent and enhanced the popularity of Chinese artists and their works of art. But the fact is that the international influence of Chinese traditional painting was still far from that of western painting.

Under the influence of the policy of encouraging Chinese traditional painting to spread abroad, Chinese traditional painting exhibition and gift of Chinese traditional painting works have become an indispensable and important link in international communication. And. On the other hand, Chinese traditional painting began to pay more attention to the establishment of "brand" awareness. The capital International Airport, the Great Hall of the People, Chinese embassies overseas and other public venues are also hung and displayed mainly Chinese traditional paintings. (Guo Dajun. 2018. PP: 57)



Figure 74 A Chinese Traditional Painting Hangs in Terminal 3 of Beijing International Airport.

Source: Beijing News Provide

See figure 74, Beijing International Airport is one of the airports with the largest passenger flow in China. In addition to decoration and meeting the aesthetic needs of passengers, the hanging of Chinese traditional paintings in the airport is more important to convey China's cultural identity to the outside world. This display of Chinese traditional paintings has never been seen before.

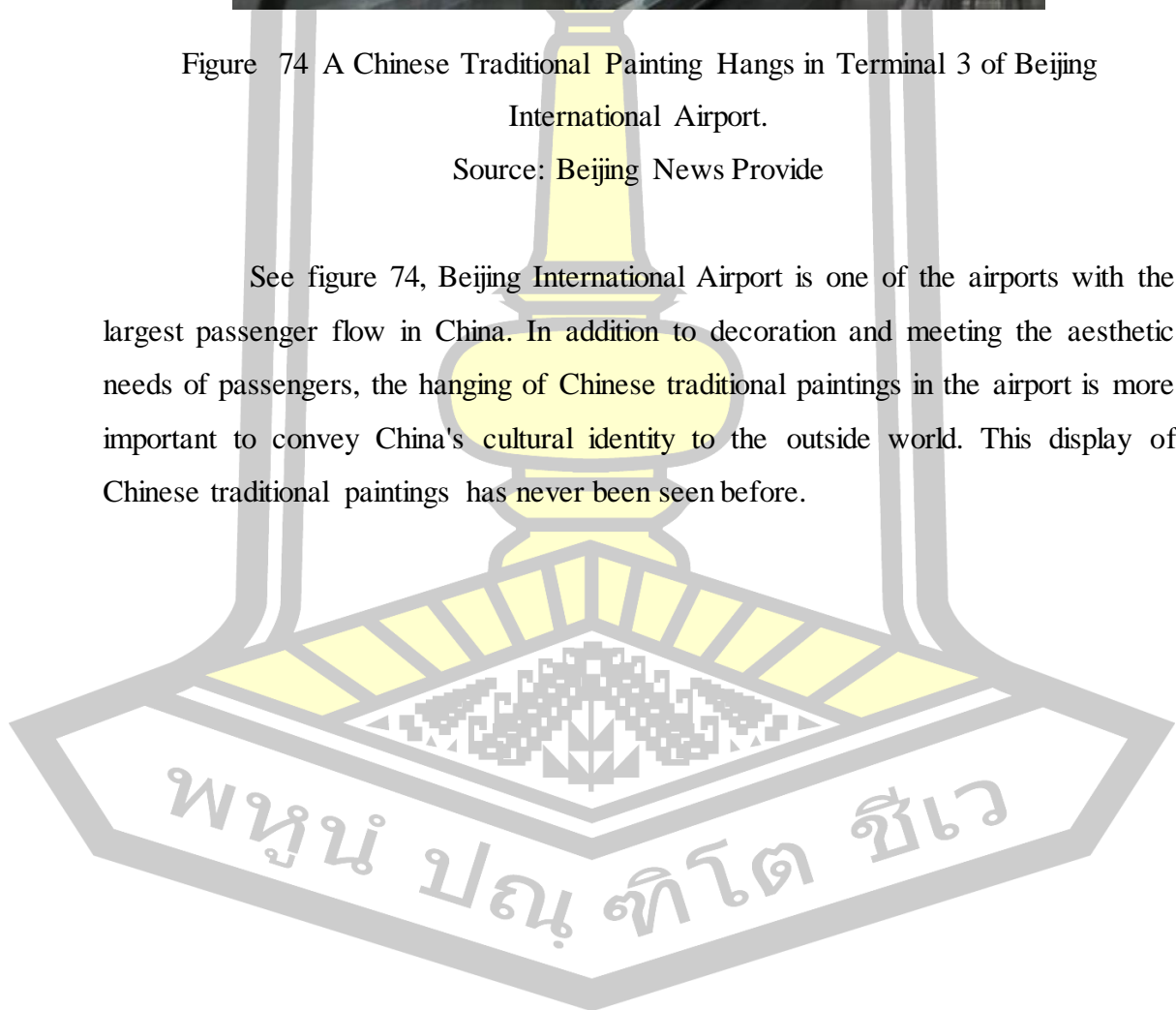




Figure 75 Shanghai Jiao Tong University Presented Chinese Traditional Paintings to British Prime Minister David Cameron.

Source: Chinanews Download from <http://www.chinanews.com/>

As shown in the figure 75 above. Under the social background of Chinese traditional painting exported to the outside world, Chinese traditional painting works have replaced ceramics and silk as new international exchange gifts.

After entering the 21st century, galleries have also become one of the important ways for Chinese traditional paintings to spread abroad. The word "gallery" has been in Chinese since the 1980s. The concept of a gallery was first introduced to mainland China from Hong Kong and Taiwan. The first galleries to appear in Beijing were opened by Westerners around 1991. The introduction of galleries brought the game rules and operation modes of western artworks to Chinese traditional paintings, gradually connecting different roles such as artists, critics, brokers, daily, expositions and auction houses. (Zhang Yinlin. 2015. PP: 301)

It wasn't until 2000 that local Chinese galleries began to emerge. The gradually improved gallery system has become the most authoritative and influential institution in displaying and managing Chinese art to the world. With the help of the perfect gallery system, it provided a new way for the dissemination of Chinese traditional paintings to the world. International exhibitions of Chinese traditional paintings organized by the gallery have also attracted more attention in the world of art. (Li Lincan. 2018. PP: 209)

One of the important ways for Chinese traditional painting to spread abroad is the education of Chinese traditional painting. In terms of Chinese traditional painting education, with the internationalization of China's higher education, the number of foreign students in China has soared. The Chinese traditional painting course has been introduced into Chinese teaching as an optional course or cultural extension course for foreign students in China. At the same time, the Chinese traditional painting major of Chinese art colleges or comprehensive universities also directly began to recruit students overseas. Foreign students can study Chinese traditional painting directly in Chinese universities. (Bo Songnian. 2009. PP: 144)

In terms of overseas education, Confucius Institutes, Chinese cultural centers and foreign universities have offered courses on the creation practice and theoretical research of Chinese traditional painting, and held various educational exchange activities on Chinese traditional painting art to spread and promote the art of Chinese traditional painting. (Bo Songnian. 2009. PP: 152)

From the perspective of international tourism, China, as one of the four ancient civilizations, has rich historical sites and cultural heritage. China itself is an ideal destination for international tourists looking for ancient Oriental civilization. Foreign tourists travel to China while creating a good way for Chinese traditional paintings to spread abroad. Chinese traditional painting works, as well as the derivative products of Chinese traditional painting works, convey the artistic message of Chinese traditional painting to foreign tourists.

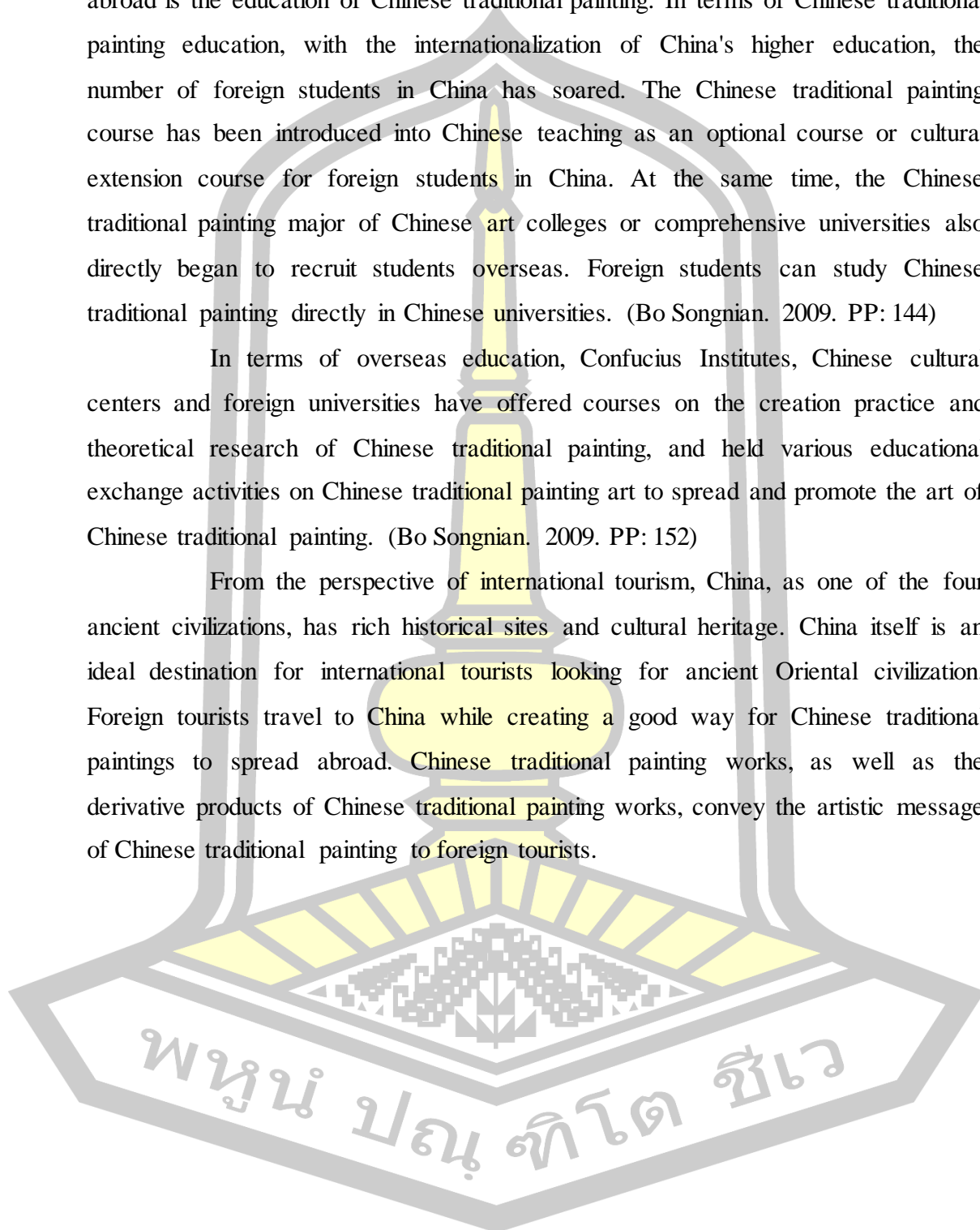




Figure 76 The Confucius Institute has Started Teaching Chinese Traditional Painting in Romania.

Source: Ministry of Education of China

The Confucius Institute is one of the important institutions for overseas teaching of Chinese traditional painting. At present, most of the Confucius Institutes set up by the Chinese Ministry of Education in various countries offer Chinese traditional painting courses, and some of them even offer Chinese traditional painting competitions only for foreigners. This has also become one of the important ways for Chinese traditional painting to export actively.

From the perspective of Chinese traditional painting products, in the process of active dissemination of Chinese traditional painting, due to the different purposes of dissemination, the types of Chinese traditional painting products transmitted outward can be divided into two categories.

One type is ancient or archaized Chinese traditional painting works. The outward dissemination of this kind of Chinese traditional painting works is mainly supported by Chinese cultural policies to meet the needs of the Chinese government for the dissemination of Chinese culture. Although this type of Chinese traditional painting also frequently appears in the international Chinese traditional painting market, it is used in almost all official government activities.

These Chinese traditional paintings play a representative role in foreign exchanges and international teaching of Chinese traditional painting, conveying the traditional Culture of China and the traditional aesthetics of Chinese people. Therefore, from the perspective of artistic works, such works use techniques, materials, forms and other aspects as far as possible follow the aesthetic characteristics of ancient Chinese traditional painting. Although these works may have been created after the reform and opening up, the atmosphere created by the pictures is almost the same as that of ancient Chinese traditional paintings.



Figure 77 Works of Chinese Traditional Painting Once Exhibited in Times Square (Partial).

Source: Guilin Art Museum Download from <http://www.bcia.com.cn/>

Figure 77 above was once a representative of Chinese traditional painting on display in Times Square in the US. Although this work was created after the reform and opening up, it still follows the creation rules of ancient Chinese traditional painting in technique, content and form. The selected content is also symbolic of China's natural landscape. What these works convey is not only the aesthetic characteristics of Chinese traditional paintings, but more importantly, the traditional Culture of China and the traditional aesthetic of Chinese people.

The other kind of Chinese traditional painting works cover a wider range, including ink and wash painting, heavy color painting, new literati painting, comprehensive material painting that contains elements of Chinese traditional painting, and so on. These Chinese traditional painting works are different from ancient Chinese traditional painting in content, form, technique and other aspects, but as a modern form of Chinese traditional painting, they still have a wide audience. The international dissemination of this kind of Chinese traditional painting is mainly facilitated by individuals or private institutions, aiming at creating a new international market for Chinese traditional painting or communicating with Western art.



Figure 78 Chinese Traditional Paintings at the Venice Biennale.

Source: National Art Museum of China Download from <http://www.bcia.com.cn/>

For example, the Chinese traditional painting work in the picture above uses traditional Chinese traditional painting materials, but it is quite different from the ancient Chinese traditional painting in terms of composition, form and content. This kind of Chinese traditional painting works no longer have the task of cultural propaganda, more important is to show the modern form of Chinese traditional painting to the outside world, to win the discourse right of Chinese art in international art.

In general, in the process of active dissemination of Chinese traditional painting, on the one hand, it enhances the influence of Chinese culture and enhances the understanding of Chinese traditional painting to the outside world. At the same time, Chinese traditional painting frequently appears in official activities in China, which also increases the influence of Chinese traditional painting in China and the

recognition degree of Chinese people to Chinese traditional painting. On the other hand, the international community was tolerant of different types of Chinese traditional painting, so all types of Chinese traditional painting developed during this period.

3. Chinese traditional Painting Enters the International Art Market

After the reform and opening up, China, as an emerging economic and cultural power, has become more and more deeply affected by the world and is affecting the world. Chinese culture is driven by economic development, and the global scope of attention is increasing. The value of Chinese art has also increased as the process of globalization in China has accelerated. As an important part of Chinese culture, Chinese painting is becoming an important resource for Chinese culture to export abroad, which is concerned by the world, and the international market of Chinese traditional painting is formed.

Although the creation of Chinese traditional paintings in the early period of reform and opening up aroused domestic discussion on the development direction and also led to the attempt of artistic creation, it lacked the support of the Chinese government. The way in which Chinese traditional painting had gone to the world has been greatly restricted. Chinese works created during this period could only gain recognition by introducing Chinese traditional paintings to the western world through unprofessional diplomats, foreign journalists, and some members of multinational corporations. (Guo Dajun. 2018. PP: 9)

Although Chinese traditional paintings entered the international market in the early stage of reform and opening up, the globalization of Chinese traditional paintings in the early stage of reform and opening up was a passive participation. Most overseas Chinese traditional painting activities were conducted by western planners under the support of western art institutions and in the eyes of westerners. During this period, the value of Chinese traditional paintings exported to the outside world and the quality of artworks were based on western artistic evaluation standards. (Institute of Contemporary China. 2019. PP: 211)

The Chinese traditional paintings fused with Western paintings have lost some of their original artistic features, so they are not popular in the international

market. Although this part of Chinese traditional painting works integrates the characteristics of ancient China, it is still considered to have lost the original aesthetics of Chinese traditional painting in the international art market.

In this case, foreigners' aesthetic and capital controlled of Chinese traditional paintings in overseas exhibitions and markets. But Chinese traditional painting artists had no say in this situation. With the increase of international artistic communication, Chinese traditional painting had a sense of cultural identity crisis in art. The cultural identity of artists began to blur. In this case, the archaized Chinese traditional painting entered the category of creation of Chinese painting artists. (Lv Peng. 2013. PP: 31)



Figure 79 Works of Antique Chinese Traditional Painting.

Source: Download from <http://www.bcia.com.cn/>

For example, figure 79, the works of archaized-style Chinese painting are subject to the system of archaized-style Chinese painting in all aspects such as subject matter, content, technique and form. This caused some Chinese painting theorists to think that this is the development of Chinese painting stagnation or even retrogression. But because of the market demand, the practitioners of traditional Chinese painting are still increasing. At the same time, the archaized Chinese painting has also become an important part of the Chinese painting market. This has become a

re-invention of tradition of Chinese traditional painting in terms of social process without changing art style.

Influenced by the international art market, the creation of antique Chinese traditional paintings is popular among Chinese traditional painting artists. In the transaction of Chinese traditional painting market, it is generally believed that Chinese traditional painting should have Chinese characteristics, and it is Chinese traditional painting works created with brush, ink and special pigments. It is clearly different from contemporary art.

However, after the reform and opening up, Chinese traditional painting gradually drew closer to western painting in form after the influence of western painting. Although Chinese traditional painting in the 1990s set off a return to the traditional upsurge, but produced Chinese traditional painting works are still different from ancient Chinese traditional painting. Driven by the demand of the international art market, a group of Chinese traditional painting artists with the characteristics of antique Chinese traditional painting artists emerged.

On the one hand, the creators of the archaized Chinese traditional paintings are meeting the market demand. On the other hand, the creators of antique Chinese traditional paintings think they are continuing the characteristics of ancient Chinese traditional paintings. They think that the timely reproduction of ancient Chinese traditional painting in the subject matter, form and other parts of the current society has not adapted to the requirements of Chinese traditional painting, but the ancient Chinese traditional painting still has advantages worth continuing. Some Chinese traditional painting theorists also support this view, which although the antique Chinese traditional painting is due to the rise of the market, but still have artistic value, not entirely rely on the Development of Chinese traditional painting trade. (Bo Songnian. 2009. PP: 147)

In general, the entry of Chinese traditional painting into the international market has given a new impetus to the development of Chinese traditional painting. At the same time, the expansion of the influence of Chinese traditional painting in the international community has accelerated the process of Chinese traditional painting becoming the representative of Chinese culture.

4. Application of New Media in the Development of Chinese Traditional Painting

After entering the 21st century, the process of globalization accelerated, and Chinese traditional painting developed towards a more diversified direction with the support of the government. Chinese traditional painting began to learn from all forms of visual art, in the material, technology, means and other aspects of the reconstruction of the era. Chinese traditional painting's pursuit of new media is a new cultural ideology.³²

Under the influence of new media, Chinese traditional painting materials began to diversify, and traditional painting materials were no longer the only choice for artists. Although Chinese traditional paintings created under the fusion of diverse materials are again called comprehensive materials paintings, artists still prefer to classify them into the category of Chinese traditional paintings.

³² New media: Compared with traditional media means, new media art is represented by installation, behavior, digital, image and other forms. In a broad sense, it also includes works with non-traditional concepts created by traditional media means such as Traditional Chinese painting, oil painting, print and sculpture.



Figure 80 A Giant Chinese Traditional Painting from the Opening Ceremony of the 2008 Beijing Olympics.

Source: 2008 Beijing Olympic Games Download from <https://image.baidu.com/>

As shown in the figure 80 above. With the support of modern science and technology, the opening ceremony of the 2008 Beijing Olympic Games became a stage to show Chinese traditional culture to the world. Chinese traditional painting became an important part of the opening ceremony performance, including stage style, ink painting effect of clothing, lighting effect and other aspects. Although the performance is not about restoring a single Chinese traditional painting, the elements used are all based on Chinese traditional painting. This is a re-invention of tradition of Chinese traditional painting supported by modern science and technology.

On the other hand, Chinese traditional painting creation began to use photography, projection, computer and other techniques to assist creation. Special image processing can help artists create works on rice paper more quickly, which speeds up the production frequency of works. A large number of Chinese traditional paintings are imitated and copied. Artists try to create more novel Chinese traditional paintings, but they are still quickly imitated. As a result, some contemporary Chinese traditional paintings are full of vulgar commercial characteristics.

Artists hold different attitudes towards the achievements and problems of Chinese traditional painting in the period of active export. Some artists make full use

of the achievements of scientific and technological development and actively try to integrate into the international community. Another part of artists do not want the globalization of Chinese traditional painting to break their own quiet painting state, always adhere to retain the traditional painting methods and techniques to create. There are still a few artists who are afraid that Chinese traditional painting will be exported and die out with the acceleration of globalization and the progress of science and technology. (Guo Dajun. 2018. PP:99)

In the early 21st century, the active export of Chinese traditional painting, like all cultural communication activities, had a purpose, and it was expected to achieve certain communication effects. The external communication effect of Chinese traditional painting is the sum of its influence on the psychology, attitude and behavior of foreign audiences and its social effect. At the artistic level, the active export of Chinese traditional painting can help foreign audiences understand and understand Chinese art forms. But the more far-reaching significance lies in that it can enhance the overseas appeal of Chinese traditional paintings and the international influence of Chinese artists, promote Chinese culture and art to gain wider international recognition, and enhance China's cultural soft power. (Xin Huashe. 2018. PP:35)

After entering the 21st century, Chinese traditional painting has been given a new mission in the social process. After returning to the traditional thread in the 1990s, Chinese traditional painting has become a new representative of Chinese culture in the early 21st century. In this period, Chinese traditional painting was widely used in international communication and traditional culture display, which played a role in the construction of cultural identity.

Cultural Confidence Building: The Development of Regional Chinese Traditional Painting (2010-2019)

Chinese society has been integrated into the process of globalization after the economic reform and opening up. The development of Chinese traditional painting also needs to adapt to the process of globalization, otherwise there will be no progress of Chinese traditional painting. But Chinese traditional painting also needs to retain

the national character of culture and art, otherwise Chinese traditional painting will lose its self-identity. (Institute of Contemporary China. 2019. PP: 74)

1. Chinese Traditional Painting in the International Community to the Construction of Chinese Cultural Confidence

For a long time, when discussing the development of contemporary Chinese traditional painting, Chinese artists generally start from culture, ideology, personalization and experiment, and consciously or unconsciously cater to western aesthetic taste, without actively continuing and developing the original artistic features of Chinese traditional painting. Therefore, there are typified, formulaic works of Chinese traditional painting appear constantly. The overuse of some universal symbols makes Chinese traditional painting lack of cultural confidence on the international art stage in the 21st century. (Xin Huashe. 2018. PP: 15)

The development of Chinese traditional painting needs the support of local culture and spirit. The development of tradition is not only a return, but also a reconstruction to adapt to the trend of globalization. The changes of Chinese traditional painting since the reform and opening up have a strong color of learning from the west, and fall into the background of western cultural colonialism. Under the background of globalization, the development of Chinese traditional painting after the reform and opening up shows that the development of Chinese traditional painting needs to break away from the attachment to western art. Taking Chinese culture as the background of development, we should set up the regional characteristics of Chinese traditional painting, pay attention to our own tradition and reality, and rebuild the local value. On this basis, create the international discourse power of Chinese traditional painting art, and conduct positive communication with western art forms. (Guo Dajun. 2018. PP: 79)



Figure 81 Chinese Traditional Painting with Chinese Characteristics.

Source: Guilin Art Museum Provide

Figure 81 above is called the welcoming Pine. After the reform and opening up, Chinese painting has made a lot of changes to cater to the aesthetic taste of international art, and the boundary between Chinese painting and Western painting is becoming less and less obvious. However, under the premise of building cultural confidence, the iconic elements of Traditional Chinese culture began to appear in Chinese paintings. The welcoming pine, pictured above, is considered one of China's tourist landmarks. But the need to build cultural confidence began to reappear in Chinese paintings.

Art Researcher Li Xianting said: “As a form of human culture, art not only gives people aesthetic enjoyment, but also is a part of a nation's self-consciousness from the perspective of cultural

identity. And in a sense, it's the most important part.”

The development process of globalization is also a process of communication between various cultural groups. China needs to build cultural confidence that matches its economic strength and cultural identity. Chinese traditional painting is an important part in the construction of Chinese cultural confidence. Chinese traditional painting needs to start from its own social and cultural context, create works with Chinese standpoint and serve Chinese society. In addition, from the perspective of the constantly changing international situation, the exchange, penetration and integration of contemporary international culture are considered to express the confidence of Chinese culture represented by Chinese traditional painting. (Li Lincan. 2018. PP: 274)

In July 2011, in celebrating the 90th anniversary of the Communist Party of China Hu Jintao put forward in the conference, "In the face of cultural factors to the comprehensive national strength competition of the new situation, we must start with a high cultural awareness and cultural self-confidence, to improve the national quality and shaping noble personality, and constantly create a creativity of the whole nation culture to the continuous explosion, social and cultural life more colorful... We need to give ourselves cultural soft power, implement the strategy of going global, enhance our international influence and make greater contribution to human civilization." (Institute of Contemporary China. 2019. PP: 220)

In 2012, the 18th CPC Congress was held. The Communist Party of China believed that the world had undergone major changes, with rapid development of world multi-polarization, economic globalization, cultural diversity and social informatization. China had become the second largest economy in the world, and its

reform and opening up had entered a new stage. On this basis, the Communist Party of China put forward a new direction for the development of culture. It emphasized the role of culture in national rejuvenation, and put forward that national rejuvenation must promote the development of culture, enhance the soft power of national culture, give play to the role of culture in leading fashion, educating the people, serving the society and promoting development. It has deepened the reform of the cultural system, encouraged the liberation of cultural creation, and carried forward academic democracy and artistic democracy.



Figure 82 Chinese Traditional Paintings by the Vice President of the Chinese Artists Association.

Source: Beijing News Download from <http://www.bcia.com.cn/>

The Chinese traditional painting above is based on a rural scene in Guangxi, China. In the process of building confidence in international and regional culture, Chinese traditional paintings with local landscape as the subject are increasingly appearing in the society. National and local governments hope to use Chinese traditional paintings to show the landscape characteristics of different regions in China. Ancient rural buildings are not a symbol of poverty and backwardness, but an embodiment of regional culture.

In 2013, Xi Jinping expressed the idea of enhancing cultural confidence again on different occasions. The role of cultural support has been put forward for

many times, and it is necessary to maintain confidence in Chinese traditional culture and enhance cultural confidence and value confidence from the perspective of Chinese traditional culture. In 2016, Xi Jinping again stressed the importance of culture, which he believes can be related to the rise and fall of a country and the independence of the national spirit.

Under the influence of the new national policy, the importance of Chinese traditional culture has been put forward again. The Chinese government was aware that traditional Chinese culture is an excellent cultural resource for the Chinese people. The rejuvenation of China need to take the development of Chinese traditional culture as the condition and inherit the traditional culture under the new social background. The national culture is taken as a symbol to distinguish from other nationalities. It is necessary to spread Chinese traditional culture to the world. It also requires that the inheritance of traditional culture should be based on the tradition rather than the restoration or innovation. In 2016, the Communist Party of China clearly stated the need to carry out popularization activities of traditional culture and add traditional culture to national education. (Guo Dajun. 2018. PP:30)

In 2017, spending on traditional culture development was included in the national budget for the first time. And for the first time in the form of a central document to answer the question of the inheritance and development of traditional culture. It was pointed out that traditional culture should run through national education, cultural heritage should be protected and traditional artistic creation should be encouraged and supported. With the support of national policies and funds, China has set up a National Art Fund to support traditional artistic creation and encourage artistic activities abroad. Over the past few years, more than 400 exhibitions of Chinese traditional painting, calligraphy and arts and crafts have been held, covering 46 countries and regions.

To sum up, Chinese painting became one of the tools to build confidence in Chinese culture during this period. Under the promotion of government policy, Chinese painting has a new social function. China's representative natural landscape has become more of a subject of Chinese painting, and spread in the international community and the international art circle. In this way, the international community can get to know China through Chinese painting. On the other hand, the recognition

of Chinese painting by the international community also enhances the confidence of Chinese painting artists, and further enhances the confidence of Chinese society in local culture.

2. Chinese traditional painting forms the construction of cultural confidence in different regions within the country

The national policy of cultural confidence and promotion of cultural soft power, in addition to its influence at the national level, also had a broad influence among the provinces of China. In the aspect of Chinese traditional painting, a large number of painting schools and artist groups were formed in different provinces and regions of China. (Lv Peng. 2013. PP: 120)

The Chinese traditional painting school is usually a group of Chinese painters with similar styles in certain areas. Under the common cultural background and social conditions, artists engaged in the creation of Chinese traditional paintings in the same region often hold similar artistic concepts, pay attention to similar themes, adopt similar forms and materials, and then form similar artistic styles and jointly form a certain artistic influence.

Chinese traditional painting school had appeared in the feudal period of China, but the old Chinese traditional painting school was mostly formed spontaneously or named by later generations. However, in the new era, the Chinese traditional painting school was supported and created by the cultural policies of the Chinese government or local governments. The emergence of the school of local painting further makes Chinese traditional painting a tool for local culture propaganda, and at the same time gives local Chinese traditional painting works more distinct regional characteristics and styles. To create and promote images of Chinese traditional paintings for regional artistic and cultural development.

For example, the Lijiang painting school and the Loess painting school, which have long been active in Chinese art circles, belong to different provinces of China. Geographically, one is in the south and the other in the northwest. Under the circumstance of emphasizing the difference of cultural characteristics, the difference of Chinese traditional painting works is also gradually expanding. (Lv Peng. 2013. PP: 45)

Lijiang painting school is a group of artists with a common ideal pursuit and distinct artistic style, mainly representing the beautiful landscape of Guangxi, taking traditional Chinese traditional painting as the main body and contemporary Guangxi painters as the main force. Although the Loess painting school also takes Chinese traditional painting as the main body of creation, it is the artist group of Chinese traditional painting artists in Shaanxi province who mainly express the cultural and geographical features of Shaanxi.



Figure 83 A Landscape Painting of an Artist by the Loess Painting School.

Source: Collection of Loess School Paintings

Figure 83, the works of The Loess School of Chinese traditional painting take the landscape of western China as the main object of expression. Although the rural scene in the picture is no longer common in real life, modern lifestyle and the government's transformation of the countryside have replaced the original countryside. However, these old scenes still appear as Chinese traditional painting themes, and show their regional culture to the rest of China through Chinese traditional painting.



Figure 84 Landscape Paintings by the Representative Artists of the Lijiang Painting School.

Source: Guilin Art Museum Provide

There are obvious differences in style and subject matter among the works of different schools of painting. Chinese traditional painting artists in different regions hope to show their own recognized aesthetic characteristics with the help of Chinese traditional painting. In this case, Chinese traditional painting has become a tool to build cultural confidence and identity between different regions.

In this case, although there are no significant changes in techniques, themes, forms and other aspects of Chinese traditional painting, the differences in styles of Chinese traditional painting works between different regions gradually increase. While Chinese traditional painting has become a tool for building regional cultural confidence, it is also developing towards diversification.

In terms of Chinese traditional painting works, the Chinese government emphasizes the inheritance and development of traditional culture and the enhancement of traditional culture. Chinese traditional paintings that have appeared since 2010 have roughly continued the traditional classification of subject matter. Landscapes, flowers, birds and figures are all intended to reflect the current real life, positive life attitude and spiritual outlook. (Li Lincan. 2018. PP: 18)



Figure 85 Chinese traditional paintings on ethnic Minorities.

Source: Guilin Art Museum Provide

After the reform and opening up, the ethnic minority areas were far away from the developed cities and had great differences with modern life in many aspects, such as clothes, hairstyles and living habits. Therefore, they once became the representative of poverty and backwardness. Since the beginning of the 21st century, Chinese traditional painting artists have been constantly expanding the themes of Chinese traditional painting, and the theme of ethnic minorities has become an ideal object of expression. At the same time, the government in the minority areas also urgently needs the minority culture to be recognized by the mainstream culture. Therefore, Chinese traditional painting has become a good medium for building cultural confidence in minority areas.

In the process of building regional cultural confidence, Chinese traditional painting also serves as a communication tool. Through the creation of scenery with regional characteristics by Chinese traditional painting artists, local culture has a

wider dissemination opportunity. At the same time, the creation of Chinese traditional painting with cultural characteristics also makes the audience of Chinese traditional painting realize that they are in the local characteristic culture, so as to enhance regional cultural confidence.

From a macro point of view, the number of fine brushwork painting is higher than that of freehand brushwork painting in Chinese painting creation since 2010. This is because the realistic expression of fine brushwork is easier to be interpreted by the audience, and it is easier to express the theme than freehand brushwork. These characteristics provide convenience for the Chinese government to build cultural confidence and spread traditional culture with the help of Chinese traditional painting. Among the free painters, the literati paintings of Chinese traditional painting dominated the mainstream. Although the two different painting methods have the same emphasis on the painting subject matter, the number of works in different exhibitions of Chinese traditional paintings will be obviously different due to the different purposes of creation and audience groups. (Lv Peng. 2013. PP: 140)

In the aspect of landscape painting, traditional landscape painting has always reflected the harmonious coexistence between man and nature. The perspective of ink and wash language in contemporary landscape painting has changed. In addition to the objective description of nature, artists pay attention to the subjective expression in their creation, and integrate the modeling language of western painting. Landscape painting works since 2010 have continued the traditional techniques. Some Chinese traditional painting works began to be highly integrated with western painting modeling language, and the light and shadow effect in western painting was introduced into Chinese traditional painting creation. In terms of subject matter, although traditional landscape painting still has great influence and a large number of practitioners in the field of Chinese traditional painting. But the urban theme began to become a new landscape painting theme, and has been recognized by the society and artists. (Guo Dajun. 2018. PP: 39)

In the aspect of figure painting, traditional techniques, composition forms and themes of traditional figure painting have not been excessively influenced by contemporary art and replaced. However, in Chinese traditional paintings after 2010, new forms of expression, unique perspectives of observation and diversified

techniques of expression have become new features. The regional and national character of figure painting is also more obvious, influenced by the theme of the times, the figure painting works with young themes began to increase. In the new era, under the more free creation environment, the inclusiveness of figure painting and the wide range of creation are greater than in the past. (Bo Songnian. 2009. PP: 150)

In terms of flower-and-bird paintings, the flower-and-bird paintings since 2010 are quieter than landscape paintings and figure paintings. Although some flower-and-bird paintings can be widely recognized by society and officials, their influence is still limited. One reason has to do with the extent of Chinese government funding. Traditional flower-and-bird paintings have been regarded as an important part of literati paintings since they were born, and for a long time they were not paid much attention by the authorities due to the inconvenient thematic creation. Therefore, the development rate is relatively slow. (Lv Peng. 2013. PP: 210)

To sum up, Chinese traditional paintings in the 2020s play a role in building cultural confidence. On the one hand, Chinese traditional painting in this period is a representative of Chinese culture in the world, representing Chinese culture and forming Chinese cultural identity. On the other hand, in China, groups of Chinese traditional painting artists from different regions have successively formed schools of Chinese traditional painting and become representatives of regional culture. Although there was no breakthrough in the work of Chinese traditional painting in this period, the social function of Chinese traditional painting was expanded in this period and was no longer limited to education or recording. Building cultural confidence and forming cultural identity became the new social function of Chinese traditional painting in this period.

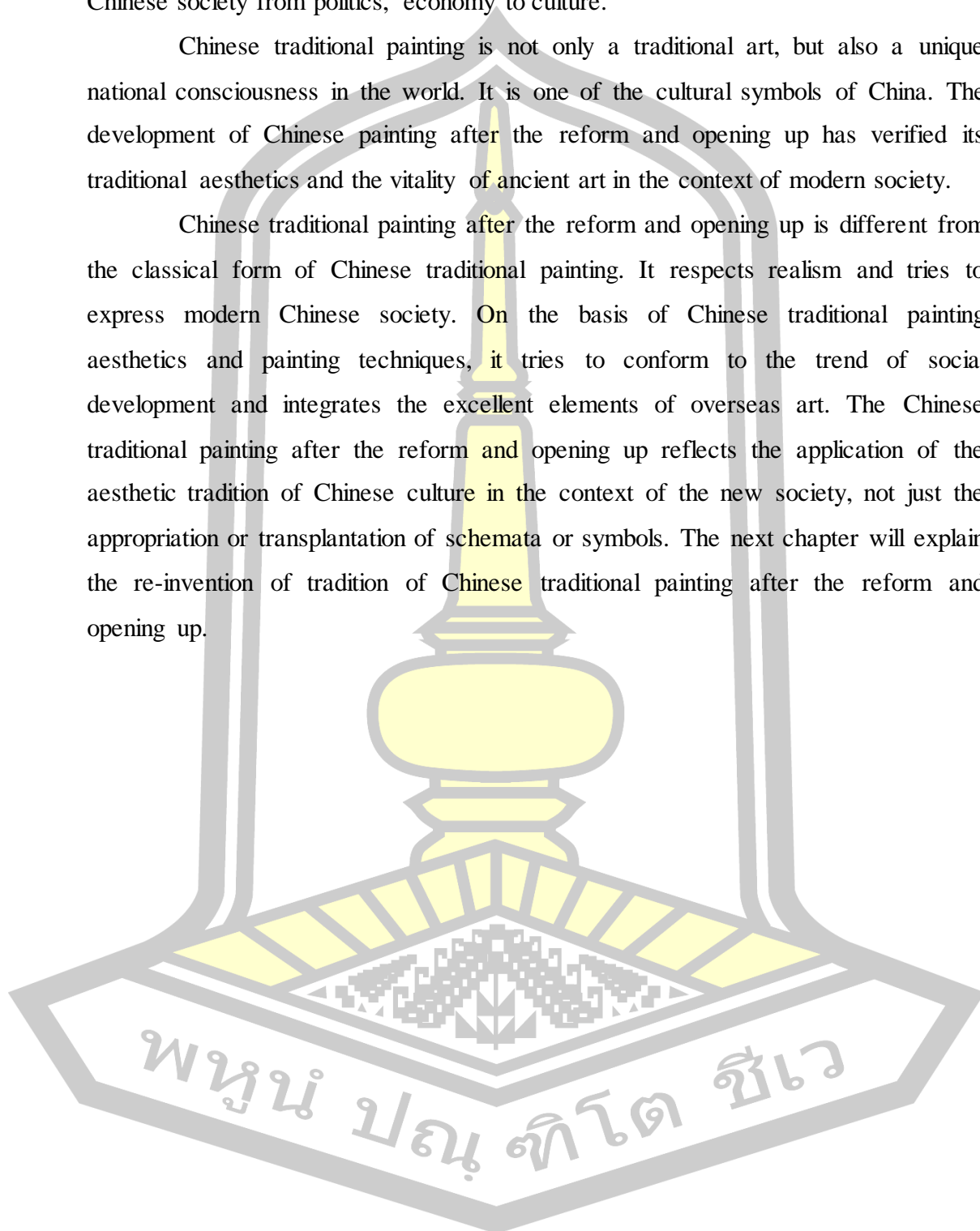
Conclusion

After the reform and opening up, China has gone from an agricultural society to a modern society, from a closed society to an open one, and finally walked out of the shadow of the Cultural Revolution, realizing the prosperity of culture and art after the reform and opening up. Chinese traditional painting is a small part of the reform

and opening-up plan, but it truly reflects the contradictions and entanglements of Chinese society from politics, economy to culture.

Chinese traditional painting is not only a traditional art, but also a unique national consciousness in the world. It is one of the cultural symbols of China. The development of Chinese painting after the reform and opening up has verified its traditional aesthetics and the vitality of ancient art in the context of modern society.

Chinese traditional painting after the reform and opening up is different from the classical form of Chinese traditional painting. It respects realism and tries to express modern Chinese society. On the basis of Chinese traditional painting aesthetics and painting techniques, it tries to conform to the trend of social development and integrates the excellent elements of overseas art. The Chinese traditional painting after the reform and opening up reflects the application of the aesthetic tradition of Chinese culture in the context of the new society, not just the appropriation or transplantation of schemata or symbols. The next chapter will explain the re-invention of tradition of Chinese traditional painting after the reform and opening up.



CHAPTER 5

Chinese Traditional Painting and Re-invention of Tradition in the Process of China's Economy Reform and Opening Up (1978AD-2019AD)

The change of national policy after the reform and opening up has accelerated the development of Chinese society, which has entered the process of modernization. The rapid economic development has changed the social structure and people's way of life, thus affecting the development of social process and art product of Chinese traditional painting and contributing to the re-invention of Tradition of Chinese traditional painting in the new era.

The implementation of China's reform and opening policy has not only affected Chinese society, but also the development of Chinese traditional painting. However, the impact of reform and opening up on Chinese traditional painting can be divided into two parts. Part 1, re-invention of Tradition in the social Process of Chinese traditional painting. Part 2, re-invention of Tradition in the Art Product of Chinese traditional painting.

Therefore, this chapter is divided into three parts to introduce the re-invention of tradition of Chinese traditional painting after the reform and opening up. Part 1, re-invention of tradition in the social process of Chinese traditional painting. Part 2, re-invention of tradition in the art product of Chinese traditional painting. Part 3, influence of changes in social process of Chinese traditional painting on art product of Chinese traditional painting.

Re-invention of Tradition in the Social Process of Chinese Traditional Painting

After the reform and opening up, the first liberation is the development of China's economy. Subsequently, Chinese society and Chinese culture began to open up to the outside world in an all-round way. In this case, the western art system, art management mode and western education mode began to influence the inherent social structure and society process of Chinese traditional painting.

1. Re-invention of Educational Mode of Chinese Traditional Painting after the Reform and Opening up

After China's reform and opening up, the new social background has a new demand for Chinese traditional painting. The old education mode of Chinese traditional painting no longer adapts to the new social development. At the same time, the western education mode has also been introduced into China after the opening up of Chinese society. As a result of various factors, Chinese traditional painting education has re-invented of tradition.

1.1 Application of College Model in Chinese Traditional Painting

Education: Re-invention Based on Mentor - Apprentice Model

Chinese traditional painting education under the mentor-apprentice mode is the traditional education mode of ancient Chinese traditional painting. The formation of the mentor-apprentice mode promotes the development of Chinese traditional painting and ensures the formation of the Chinese traditional painting system and the inheritance of the system by contemporary artists. However, since the reform and opening up of China, the education of Chinese traditional painting under the mentor-apprentice mode has been unable to meet the needs of social background in terms of teaching mode and creation of Chinese traditional painting works. Therefore, in the process of reform and opening up, the education of Chinese traditional painting under the mentor-apprentice mode has gradually integrated with the college mode, forming the re-invention based on the mentor-apprentice mode.

1.1.1 Formation of Chinese Traditional Painting Education in Mentor - Apprentice Mode

The formation of Chinese traditional painting education of mentor-apprentice model is closely related to the social background of ancient China. The social status of Chinese traditional painting artists and the audience groups of Chinese traditional painting contributed to the formation of the mentor-apprentice mode of Chinese traditional painting education. However, in the process of social development, the mentor-apprentice mode of Chinese traditional painting education was gradually integrated by the college mode due to its drawbacks and formed re-

invention of Tradition.

After the establishment of private ownership in ancient China, the difference of social classes gradually formed, and the privileges of the ruling class and the social elite class began to be reflected in the social life. In order to maintain their privileged status in politics and economy, the ruling class and the social elite continue to strengthen the educational function of fine arts in the process of social development, hoping to consolidate the role of rulers by conveying their thoughts through Chinese traditional paintings. (Huang Mengying. 2012. PP:12)

Under this influence, Chinese traditional painting is divided into creation and appreciation. That is, the material and spiritual parts of Chinese traditional painting creation are separated, and the division of material and spiritual labor is reflected in the field of art. The production of Chinese traditional painting is regarded as a kind of lowly work that must be done by the lower class workers, while the aesthetics of Chinese traditional painting is regarded as a kind of noble spiritual enjoyment that only the aristocrats can possess. The aristocracy of the upper social class possessed these spiritual products and directed and regulated the production of Chinese traditional painting products. But the Chinese traditional painting production itself, is handed over to servants, artisans, artists and other "inferior people" to complete.

In this way, the education of Chinese traditional painting is divided into two kinds: one is the education of the possessor of the spiritual products of Chinese traditional painting, whose main contents are artistic appreciation and the cultural policies of the ruler. One is to educate the producers of Chinese traditional painting material products. The main content of education is the skills and skills of making Chinese traditional painting products. (Lv Yizheng. 2011. PP:72)

The education of the possessors of the spiritual products of Chinese traditional painting runs through the whole feudal era. On the one hand, it emphasizes the cultivation of the refined taste and aesthetic sentiment of Chinese traditional painting, so as to create a noble and upright personality. On the one hand, it does not pay much attention to the material production and operation skills of Chinese traditional painting art products. Its purpose is not the development and prosperity of Chinese traditional painting itself, but to serve the interests of the ruling class, so its

educational object is limited to the aristocracy. Producers of Chinese traditional painting material products were regarded as menial jobs, which were mainly transmitted by teachers to apprentices and by parents to children. (Huang Mengying. 2012. PP: 11)

With the continuous expansion of the influence of Chinese traditional painting in ancient China, the audience of Chinese traditional painting turned from the aristocracy to the folk. The aesthetic trend of Chinese traditional painting is no longer dominated by the ruling class and the elite class, and the folk aesthetic of Chinese traditional painting has also become a part of the Chinese traditional painting system. Therefore, with the improvement of the Chinese traditional painting system, the creators and audiences of Chinese traditional painting are expanding, and the number of artists learning Chinese traditional painting is increasing. However, constrained by the economic conditions of ancient China and the traditional education mode of ancient China, the mainstream of Chinese traditional painting education throughout the feudal period was the mentor-apprentice mode. (Huang Mengying. 2012. PP: 53)

The mentor-apprentice mode of Chinese traditional painting education ensures that the complex creation system and aesthetic concept of Chinese traditional painting are inherited. In the long development process of Chinese traditional painting, Chinese traditional painting has persisted and developed its own unique aesthetic ideas, modeling features and various brush and ink techniques. Therefore, it is the result of inheritance and development that the aesthetic thought, modeling theory and techniques of traditional Chinese traditional painting can achieve such brilliant achievements. Mentor - apprentice mode of Chinese traditional painting education ensures that Chinese traditional painting is not too much influenced by the outside world in the development process, and keeps the creation and aesthetic characteristics of Chinese traditional painting for a long time.

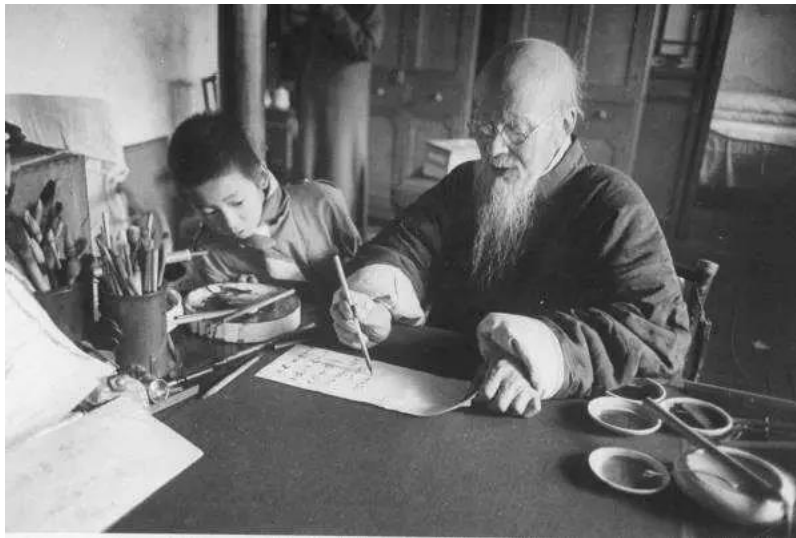


Figure 86 Mentor - Apprentice Model of Chinese Traditional Painting Education.

Source: General History of China. 2016. PP: 109

Mentor - apprentice model of Chinese traditional painting education is usually initiated by the artist himself, adopting a point-to-point teaching mode. Affected by economic conditions, the teaching place is not fixed, usually in the teacher's home. As shown in the above figure, in part of the mentor-apprentice mode of Chinese traditional painting education, apprentices learn from the master from childhood. In addition to learning the knowledge of master's Chinese traditional painting, master also acts as master's foster son. In addition to educating the knowledge of his disciples, master is also responsible for part of their living expenses.

Mentor - apprentice Chinese traditional painting education simplifies the inheritance of fine arts, and achieves the inheritance of the most complex culture on the simplest basis. It makes each category of Chinese traditional painting system inherit to modern times, leaving us a lot of rich and valuable cultural heritage. At the same time, it also promotes the emergence and development of systematic art theory and provides valuable spiritual wealth for the latter. But, the mentor-apprentice model is also largely limited to the propagation and innovation of art in a wider range. (Lv Yizheng. 2011. PP: 127)



Figure 87 Chinese Traditional Paintings Created under the Mentor-Apprentice Mode.

Source: The Palace Museum provide

Take the two Chinese traditional paintings above for example. The Chinese traditional paintings on the left are by a Chinese artist from the 7th century, and on the right are by the artist's apprentice. As shown in the figure above, the Chinese traditional painting education under the mentor-apprentice mode is highly similar in painting techniques, styles and forms because teachers require students to inherit and disseminate their creation techniques and artistic aesthetics.

Mentor - apprentice mode teaches teachers' morality, culture, skills and creative experience in practice through point-to-point teaching between teachers and students, which is advantageous to the further development of professional skill teaching and the inheritance of tradition. However, the emphasis on inheritance in the mentor- apprentice mode of teaching tends to put students in a passive accepting position, which restricts the display of individuality in the learning process. At the same time, the barriers and faction differences between different Chinese traditional painting teachers have, to some extent, affected the learning of diversified knowledge of Chinese traditional painting students in the learning process, resulting in the narrow vision of Chinese ancient painting education, information is not available, conservative, cautious characteristics. (Huang Mengying, 2012. PP:47)

The backwardness and narrowness of the education mechanism of Chinese traditional painting under the mentor-apprentice model are obvious. It can cultivate artists with a higher level than previous generations, but it is difficult to promote the innovation of Chinese traditional painting. The artist cultivated in this

mode is because what he has received from his master or father is the mode of oriented thinking, rather than the creative thinking ability. It is the habit of keeping up with the peak of the former, rather than the courage to go beyond the peak. Therefore conservative, inheritance has become the key word of Chinese ancient painting education, the development of Chinese traditional painting has therefore been limited to a certain extent.

In the early days of the founding of the people's republic of China, Cai Yuanpei (then President of Peking University) once put forward, "The current learning of Chinese traditional painting must be guided by scientific educational methods, and systematic learning must be carried out. Instead of continuing to follow the dissemination mode of artisan skills in the past, the learning of Chinese traditional painting should be guided by educational science." He advocated reforming the mentor-apprentice model of Chinese traditional paintings and actively learning scientific education methods from Europe or Japan. (Liu Dawei. 2002. PP: 104)

In addition, the pragmatic education thought of John Dewey, a representative of the American progressive education movement, has influenced Chinese education, and it is difficult to form a systematic, scientific and large-scale Education system of Chinese traditional painting based on individual teaching and small-scale mentor-apprentice teaching. Mentor - apprentice mode cannot adapt to the trend of reform of traditional education, so as to jointly led a group of artists study in Europe and the United States or Japan, such as Xu Beihong, Lin Fengmian, Liu Haisu and others the built at the beginning of the school of fine arts, follow the way of western academy of fine arts education, establish colleges and the class, the development of the ancient mentor - apprentice mode to class, the specialized teaching system, so that more students accept the education of fine arts. However, the

development trend of Chinese traditional painting education based on the college model was soon broken by the Cultural Revolution. Therefore, before the reform and opening up, the Chinese traditional painting education based on the college model remained in the theoretical stage without the support of national policies and funds. (Lv Yizheng, 2011. PP: 21)

In this case, the western college education system introduced after China's reform and opening up reflects its adaptability to social background. However, the uniqueness of Chinese traditional painting education in the mentor-apprentice mode is still worth preserving, which contributes to the re-invention of Chinese traditional painting education system based on the mentor-apprentice mode after the reform and opening up.

1.1.2 The Application of College Model in Chinese Traditional Painting Education after the Reform and Opening up

After the reform and opening up, with the continuous improvement of China's social opening to the outside world, China's social and economic level has been greatly improved, and the western education model has also begun to be introduced into China. In the past, the mentor-apprentice mode of Chinese traditional painting was no longer suitable for large-scale Chinese traditional painting education under the new social background, while the western academy mode of education was more suitable for the Chinese society after the reform and opening up. Therefore, the education of Chinese traditional paintings based on the mentor-apprentice model begins to draw closer to the academy model, and the re-invention based on the mentor-apprentice model begins.

After reform and opening up, since 1980 the ministry of culture, the Ministry of Education issued "on the current art education career's opinions on several issues, colleges began to think about education" facing the modernization, the world and the future ", to develop the professional teaching plan, and to choose teachers especially in young and middle-aged backbone teachers to study abroad, to visit, investigate, to the domestic well-known art college, education, training, view, all kinds of exhibitions, seminars, and other academic activities are held. Through these forms of popularization and institutionalized, it has given rise to the improvement of

the fine arts education in the new period, formed the doctoral, master's graduate students, undergraduates, students, graduate students, especially immortal of multi-level education system, to establish the environmental art, industrial design, animation, visual communication, packaging design, modern art disciplines such as enrollment also multiplied year by year. (Huang Mengying. 2012. PP: 71)

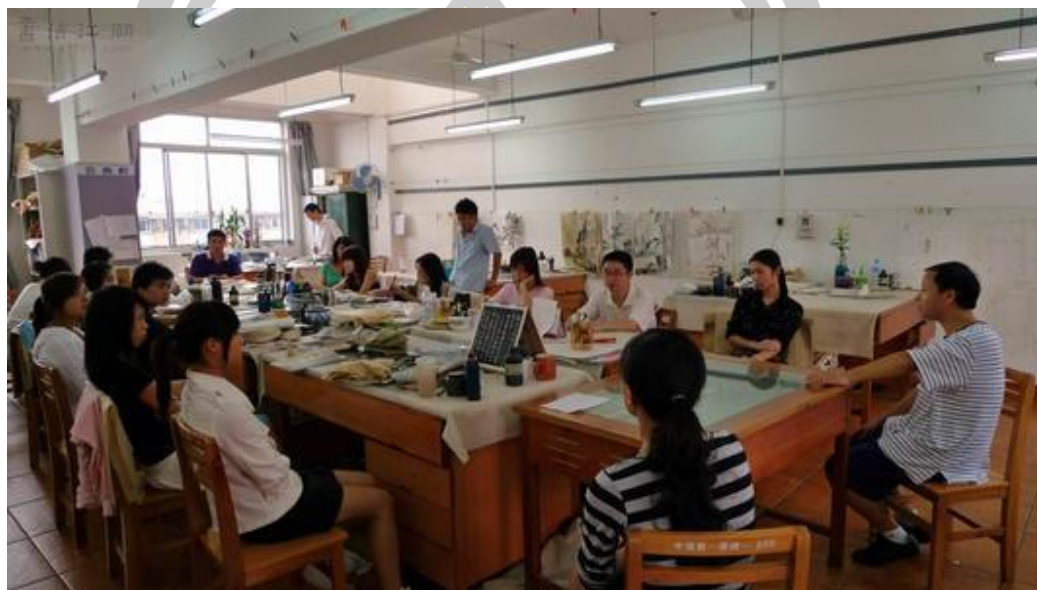


Figure 88 College Model of Chinese Traditional Painting Teaching.

Source: Guangxi Arts University Provide

Figure 88, the teaching mode of college Chinese traditional painting has set up the teaching mode of class system. According to the different subjects and categories of Chinese traditional painting system, different classes are divided into different classes, and different teaching activities are carried out for different classes. Teachers only play the role of teaching, and the management of students' daily life is unified by the administrative department of the college.

Under this social background, the college education of Chinese traditional painting also began to rise rapidly. Higher education institutions such as specialized fine arts colleges and comprehensive universities throughout China have set up Chinese traditional painting major, Chinese traditional painting department and Chinese traditional painting teaching and research office. At the same time, the newly established Chinese traditional painting education system follows the teaching system

of other subjects, establishing a four-year undergraduate education system, and a two-year or three-year master's education system. (Lv Yizheng. 2011. PP: 157)

At the end of the 20th century, the trend of the industrialization of Chinese education and the implementation of the national policy of "merging colleges and universities" and "expanding the scale of enrollment" made Chinese traditional painting education shift from elite education to mass education. Social transformation and economic development have created great demand for Chinese traditional painting education among the public, and higher requirements have been put forward for Chinese traditional painting education in colleges and universities. The traditional closed and elite fine arts education in colleges and universities has been increasingly unable to adapt to the development of the times. With the increase in the number of academic-mode Chinese traditional painting teaching institutions, how to improve the quality of Chinese traditional painting education has become a new issue that cannot be avoided in Chinese colleges and universities. (Lv Yizheng. 2011. PP: 64)



Figure 89 Graduation Exhibition of Chinese Traditional Painting in University.

Source: Guangxi Arts University Provide

In addition to the introduction of the western education system, art gallery, exhibition and other art exhibition modes have also been introduced into the Chinese traditional painting education. At present, the graduation mode of most

Chinese traditional painting education institutions adopts the way of graduation exhibition and graduation defense at the same time to judge whether students have reached the qualification of graduation and obtaining the degree.

June 8 to 10, 2001 by the China academy of fine arts and the central academy of fine arts department of Chinese traditional painting Chinese traditional painting "the teaching of Chinese traditional painting elite summit" held in Hangzhou, the major national professional art colleges and universities teaching principal is reviewing the history of Chinese traditional painting teaching, how and present situation are reviewed in the development of Chinese traditional painting in the new period launched has deep academic discussion on subject construction. Hong Huizhen, a professor of Chinese traditional painting at Xiamen University, and Kang Shuzeng, deputy dean of the academy of Fine Arts at Xinjiang Normal University, both pointed out the need to establish an independent academy of Chinese traditional painting.

"Chinese traditional painting has a glorious history of thousands of years and has exerted a profound influence on the world, yet no one has set up a school of her own in her hometown for her," Hong Huizhen, a professor of Chinese traditional painting at Xiamen University, said at the conference. Is it the people who do not have this power? Or does she not deserve it? Why not establish a Chinese traditional painting university or an Oriental Art University? Chinese traditional paintings are facing the danger of losing their schooling and are in urgent need of help from Project Hope."

Under the promotion of various aspects after the reform and opening up, the development of Chinese traditional painting education is no longer limited to the introduction of college education system, and the establishment of Chinese traditional painting academy has begun to enter the vision of Chinese traditional painting educators.

1.1.3 Guilin Academy of Chinese Traditional Painting: First Academy of Chinese Traditional Painting Established

On March 1, 2002, Guilin school of Chinese traditional painting, this is the first Chinese traditional painting so named after the name of higher learning, will be in fine arts colleges in the country for the first time from enrollment to the teaching of Chinese traditional painting big changes every aspect, so as to explore a succession of traditional Chinese traditional painting and adapt to era development teaching ideas. This is a milestone event after the introduction of Chinese traditional painting into western college education after the reform and opening up. (Liu Dawei. 2002. PP: 47)

In the early days of the establishment of the college, Huang Gesheng, the President and master tutor of Guangxi Arts University, served as the president concurrently. Chen Huanxiang, deputy director of the Institute of Fine Arts and doctoral supervisor of the Chinese academy of Arts, served as academic advisor. (Lv Yizheng. 2011. PP: 39)

In June 2004, "Contemporary Chinese traditional painting Teaching Seminar" was held in Guilin sponsored by Guangxi University of the Arts. At the meeting, the famous experts and scholars in the field of Chinese traditional painting affirmed the great significance of the establishment of Guilin Institute of Chinese traditional painting, focused on discussing the development direction of contemporary Chinese traditional painting teaching, and determined the historical position of Guilin Institute of Chinese traditional painting in the history of Chinese traditional painting school. People's Daily, Guangming Daily, Xinhuanet.com and other media and websites timely reported the establishment, significance and role of Guilin Chinese traditional painting academy. (Huang Mengying. 2012. PP: 117)

'The most important thing I understand is the cultural revival of the great rejuvenation of the Chinese nation in the new century and the new era,' said Dean Huang Gesheng. It is the reform of the education mode of Chinese traditional painting, not just a small change to abandon sketch

in teaching. We emphasize tradition, but we are modern in our teaching methods. Our aim is to cultivate modern Chinese traditional painting talents with Chinese temperament. (Huang Mengying. 2012. PP:117)

Guilin Institute of Chinese traditional painting mainly focuses on the three directions of Chinese traditional painting landscape, figure and flower and bird, and has expanded the major directions of Chinese traditional painting, calligraphy, Chinese traditional painting and ink animation design, Chinese folk art design application, Chinese calligraphy and painting decoration design, etc.

The establishment of Guilin academy of Chinese traditional painting provides the material basis and economic support for the teaching of the academy model, which proves the feasibility of the academy model in the education of Chinese traditional painting. The establishment of Guilin academy of Chinese traditional painting is one of the signs of the successful re-invention based on the mentor-apprentice model of Chinese traditional painting education. (Huang Mengying. 2012. PP: 17)

In general, the re-invention of Chinese traditional paintings based on the mentor-apprentice model is a success. The introduction of the model of western college provides a better foundation for the tradition of Chinese traditional painting. The increasing number of people who understand and learn Chinese traditional painting provides a new impetus for the development of Chinese traditional painting. At the same time, with the support of economic foundation, the integration of western college model and traditional model provides a perfect teaching system for the education of Chinese traditional painting. The perfect and scientific teaching system makes it possible for Chinese traditional painting to inherit and develop more rapidly.

1.2 The Rise of Nostalgic Chinese Traditional Painting Education

Institutions

At present, a large number of educational institutions of nostalgic Chinese traditional painting have been born in Chinese society. They rely on the policy support of the government for the purpose of spreading traditional culture and

art. We can learn from the ancient traditional education mode in terms of educational mode, educational content and educational objective, but at the same time, it can meet the consumption demand of Chinese traditional painting in modern society.



Figure 90 Nostalgic Chinese Traditional Painting Education.

Source: Wei Jiande Provide

Like the Chinese traditional painting education shown in figure 90 above, nostalgic Chinese traditional painting education not only focuses on ancient Chinese traditional painting in terms of educational content. They carry on the nostalgic change in the classroom decoration, the student's dress, the teacher's name, the institution's name and so on. Therefore, the nostalgic Chinese traditional painting education on the one hand to spread the skills of Chinese traditional painting, on the other hand also in the dissemination of Traditional Chinese culture.

At present, most educational institutions of nostalgic Chinese traditional painting take this comprehensive experience of nostalgia as their main educational mode. There are two main reasons for the rise of educational institutions of nostalgic Chinese traditional painting after the reform and opening up.

First of all, after China's reform and opening up, along with China's economic development and social opening to the outside world, Chinese society and traditional Chinese traditional painting culture are constantly influenced by western

modern culture. Before entering the 21st century, due to the lack of government guidance and policy support, the influence of Chinese traditional culture and art has been declining. Since the beginning of the 21st century, the Chinese government has issued protection policies related to culture and art many times to encourage and support the development of traditional culture and art, which has promoted public and private educational institutions to attach importance to traditional culture and art. The educational institutions of nostalgic Chinese traditional painting are part of the private education, and the educational institutions of old-style Chinese traditional painting are gradually rising under the promotion of national policies and private funds. (Huang Mengying. 2012. PP: 107)

Nostalgia, on the other hand, is an emotion that most people have. It is the remembrance of someone or something that was good in the past. Nostalgia runs through the whole process of the development of human society, especially in the period of high social development, change and turbulence. This is because when society develops rapidly or changes or even becomes unstable, people will miss their past peaceful and tranquil life more and regard nostalgia as spiritual sustenance. Since China's reform and opening up, the society has been developing rapidly and scientific and technological innovation has been changing with each passing day. While people are enjoying highly developed scientific and technological civilization, they are also facing great pressure from work and life. At this point, the nostalgia for the slow pace of life in the past will naturally emerge and become a social phenomenon. (Liu Dawei. 2002. PP: 187)

Since the reform and opening up, Chinese society has been changing all the time, and entering the 21st century has come to a critical period of transformation. With the continuous advancement of urbanization, the aging of the population, the white-hot social and economic issues, and people's nostalgia is becoming more and more prominent.

Urbanization brings a fast-paced, high-stress life. At the same time, the aging population also expands the nostalgia group. Social and economic transformation has brought about changes in people's work and lifestyles and values. This kind of life is very different from the farming life in China for more than two thousand years, and it is also very different from the Chinese society at the beginning

of the reform and opening up in the last century. Keeping up with the pace of technological change is not easy for most people. (Lv Yizheng. 2011. PP:52)

At such times, memories of childhood and even the imagination of "ancient" life help people escape the present for a while and return to the familiar past, thus providing a psychological comfort. Therefore, in contemporary society, nostalgia provides people with a spiritual destination. This has created a huge audience for the education of nostalgic Chinese traditional painting, and the government and society are willing to provide financial support for the education of nostalgic Chinese traditional painting. (Liu Dawei. 2002. PP:32)



Figure 91 Adult Students in a Nostalgic Chinese Traditional Painting Education Institution.

Source: Wei Jiande Provide

As shown in the figure 91 above. Due to economic development, aging society and other factors, on the premise of ensuring the basic life, more and more middle-aged and elderly people are willing to study in nostalgic Chinese traditional painting education institutions. They have free time and plenty of money after retirement, and their recognition of educational institutions of nostalgic Chinese traditional painting accelerates the rise of educational institutions of nostalgic Chinese traditional painting.

In terms of educational objectives, the educational objectives of nostalgic Chinese traditional painting educational institutions are quite different from those of universities or colleges. The purpose of educational institutions of nostalgic Chinese traditional painting is to meet the aesthetic needs of students, their curiosity about Chinese traditional painting and the needs of nostalgic consumption. (Lv Yizheng. 2011. PP:25)

As a result, nostalgic Chinese traditional painting education institutions cover a wider range of students, usually without strict examination and age restrictions. The age of students in such institutions can usually be covered from preschoolers to retired adults.

To sum up, nostalgic Chinese traditional painting education institutions are the result of Chinese traditional painting education adapting to social background after China's reform and opening up. The educational institution of nostalgic Chinese traditional painting is different from the educational mode of ancient Chinese traditional painting. The students who participate in the study are more interested than professionals. At the same time, it is different from the mainstream college model of Chinese traditional painting education. It does not aim to train Chinese traditional painting artists or obtain a degree for the purpose. It is a special educational model to meet the needs of Chinese society to spread traditional culture and meet the needs of social nostalgia business.

1.3 Internationalization of Chinese Traditional Painting Education

After the emergence of modern art schools, their influence and artistic dissemination are more extensive than that of the Mentor-Apprentice Model. At the same time, the Chinese government is working to establish a larger foreign art education program to cultivate more young foreign people who understand and love Chinese traditional painting. Under the influence of these reasons, the internationalization of Chinese traditional painting education has been deepening.

1.3.1 International Education of Chinese Traditional Painting in China

Since the 1990s, with the evolution of globalization, countries have become more closely connected, and the education of foreign students has increasingly become an important link in the cultural, political and economic exchanges between countries. After the reform and opening up, China has gradually opened up its higher education market and continuously strengthened exchanges and cooperation with other countries, so as to promote the internationalization of China's higher education. At the same time, we will strive for more overseas students at a higher level, so as to expand the country's cultural influence and enhance its soft power. During this period, an increasing number of international students came to China to study Chinese traditional painting.

As the largest developing country in the world and one of the countries with the fastest economic growth, China attaches great importance to expanding the size and level of international students in China. Attracting and cultivating overseas students to receive education in China is not only an integral part of China's educational reform, diplomatic strategy, economy and trade, but also an important way to spread China's culture, art and values and gain international recognition. (Zhang Anhua. 2015. PP: 25)

According to Professor Jiang Guohua, foreign students in China can not only bring better economic benefits, but also serve as a bridge for cultural communication and political ties between countries. To accept and cultivate foreign students is an internationalist obligation of our country, and an important work to promote cultural exchanges between our country and other countries and enhance the friendship between our people and other countries.

From the objective point of view, the improvement of China's economic level and the rise of China's international status, the policy opening of the

Chinese government, and some foreign government agencies also actively encourage, so that the number of foreign students who study Chinese traditional painting in China has been increasing. On the other hand, the spread of Chinese traditional painting in the international community through other ways has formed a certain influence, and the artistic value of Chinese traditional painting itself is also one of the reasons to attract overseas students to study.

1.3.2 Overseas Chinese Traditional Painting Education

Overseas, Chinese traditional painting education is mainly divided into two parts. First, The Confucius Institutes distributed all over the world have become the main teaching and communication platform of Chinese traditional painting overseas. In addition to Confucius Institutes, Chinese cultural centers established by the Chinese government overseas also organize short-term Chinese traditional painting training courses. In addition, Chinese traditional painting courses offered by overseas Chinese, Chinese traditional painting art association, Chinese traditional painting art groups or individual artists will also offer some Chinese traditional painting training courses. (Zhang Anhua. 2015. PP: 75)



Figure 92 Chinese traditional painting artists teach Chinese traditional painting at Mahasarakham University in Thailand.

Source: Li Yingfeng Provide

Due to the recognition of the artistic value of Chinese traditional painting and the wide audience of Chinese traditional painting in the region, some international universities will directly invite Chinese traditional painting artists to carry out teaching activities. The direct communication between Chinese traditional painting artists and foreigners enhances the convenience of international education of Chinese traditional painting.

Second, there have been many scholars in well-known universities and research institutes abroad who specialize in the theory of Chinese traditional painting and are engaged in relevant courses. They not only disseminate Chinese traditional painting with the help of their own classroom teaching, but also undoubtedly play an important role in promoting Chinese traditional painting to the world through their published writings. (Zhang Anhua. 2015. PP: 41)

And, as in recent years, continuously strengthen cooperation and exchanges between Chinese and foreign universities, overseas colleges and universities, primary and secondary school education institutions such as the invitation or employment abroad of China's traditional Chinese traditional painting artist, traditional Chinese traditional painting art theorist as academic lectures on teaching, as a visiting professor at short-term teaching, experience, open art exhibition, art education exchanges. To some extent, these have promoted the education and promotion of Chinese traditional painting overseas.

2.1 The Commercialization of Chinese Traditional Painting in the Process of Reform and Opening up

After the reform and opening up, the Chinese government gradually changed the development mode of planned economy, and the operation of market economy made commodity trading freer. After the Chinese people meet their material needs, spiritual needs become a new consumption trend. Therefore, in the process of reform and opening up, the degree of commercialization of Chinese traditional painting has been increasing.

2.1.1 Gallery - A New Chinese Traditional Painting Trading Venue after the Reform and Opening Up

In the process of commercialization of Chinese traditional painting, the trading mode of Chinese traditional painting has been learning from the mature art trading mode in the west. In this process, galleries were introduced to China as a place for displaying and trading Chinese traditional paintings after the reform and opening up.

Referring to the history of the Chinese traditional painting market, the ancient Chinese traditional painting market was formally formed around the 8th century. There was no fixed place for Chinese traditional painting trade in ancient times, but the appearance of Chinese traditional painting dealers made possible the appearance of Chinese traditional painting shops later on.

Chinese traditional painting shops first appeared around the 11th century. Around the 11th century, there were fixed places and time markets for Chinese traditional painting trading. Chinese traditional paintings can be sold not only on consignment in shops, but often in the homes of Chinese artists and picked up by visitors. These transactions have come to resemble galleries in the modern sense. (Liu Dawei. 2002. PP: 87)

After the founding of new China, before the reform and opening up, the art industry was under the control of the government, and the mode of selling art shops as trading places still existed. Most art shops were privately owned, dealing in antiques or Chinese traditional paintings. During the Cultural Revolution, when Chinese traditional paintings were traded mainly for foreign exchange, such shops were clustered in tourist spots and downtown areas, and the bulk of the art trade took place at China import and export fairs.

After the reform and opening up, under the trend of learning from the west in an all-round way, the operation mode of the gallery was officially introduced to China. The emergence of galleries has changed the trading mode of Chinese traditional paintings in the past. As an intermediary, galleries provide consumers with reasonable purchase Suggestions and artists with price references, which greatly increases the success rate of transactions. The development of the gallery after the reform and opening up can be divided into the following three stages.

The first stage, from the early stage of reform and opening up to the whole 1980s, can be said to be the preparatory period for the development of the Chinese traditional painting gallery industry. In the early stage of reform and opening up, with the adjustment of national policies in culture, politics and economy, the traditional art sales mode of Chinese traditional painting shops was restored. However, due to the absence of relevant supporting laws and regulations or the restriction of old policy provisions, the scale and speed of development were greatly restricted. (Liu Dawei. 2002. PP: 77)

In the 1980s, a number of galleries and Chinese traditional painting shops attached to the tourism industry operated Chinese traditional painting reproductions and Chinese traditional paintings produced by assembly lines for foreign tourists. Although these galleries had the name of galleries, they were quite different from today's galleries. On the other hand, the number of galleries aimed at mass consumers has increased. (Liu Dawei. 2002. PP: 24)

At the same time, foreign galleries began to enter the Chinese market and raised the prices of Chinese traditional paintings in the international market. The high prices that foreign galleries charged for Chinese traditional paintings shocked artists of the time. They are eager for more galleries to work with artists, which also gives prospective Chinese gallery owners a glimpse of the possibility of success. At the same time, consumers are also getting ready. As the economy develops, some wealthy people begin to decorate their homes with original works of art, making the sale of art profitable despite the low demand for artistic value.

The second stage, the 1990s, was the beginning of professional galleries in China. Before the 1990s, there was no real commercial gallery in China. The modern art exhibition in 1989 was of great significance to Chinese contemporary art. With this exhibition, the artists broke through the constraints of policy and hoped to become professional artists. In the same year, the French Druao auction house held an international art auction in the Great Hall of the People, where all the works were sold, showing the strength of Chinese collectors at that time. The emergence of professional artists and collectors was a prelude to the emergence of professional galleries in the 1990s.



Figure 93 Red Gate Gallery.

Source: Red Gate Gallery Provide

Red Gate Gallery was founded in 1991 by Australian Brown Wallace. It is the first gallery in Beijing to represent the works of young contemporary artists, and has adopted the contract agency system. This was the dawn of commercial galleries, and the Chinese traditional painting gallery industry started from there.

In short, in the 1990s, China's contemporary Chinese traditional painting art attracted the attention of the west through exhibitions, and some western galleries began to try to represent the works of Chinese traditional painting artists, which exposed artists to the mature gallery agency system. The operation of foreign-funded galleries provides a standard sample for the development of the Chinese gallery industry. (Huang Mengying, 2012. PP: 101)

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Figure 94 An Exhibition of Chinese Traditional Paintings at the Beijing Gallery.

Source: Red Gate Gallery Provide

As is shown in the figure 94 above, Chinese galleries after the 1990s have been similar to western galleries in terms of display mode and gallery form. On the one hand, the gallery provides a new exhibition space for Chinese traditional painting; on the other hand, the regular visitors also add a new audience group for Chinese traditional painting.

The third stage: Since the 21st century, China's gallery industry has grown rapidly. In 2004, the China International Gallery Fair was successfully held, which defined the art fair as a stage for galleries in the primary market. In the same year, in the fifth China Art Industry Forum, galleries from all over the country jointly initiated and issued the Declaration of Gallery Integrity, which means that the Chinese gallery industry has realized the importance of norms. (Huang Mengying. 2012. PP: 10)

Between 2005 and 2006, the number of galleries in China grew rapidly. The outstanding performance of contemporary Chinese traditional painting artists has brought a large number of foreign-funded galleries to China, such as the Blank space in Germany, The Canopy Gallery in Denmark and the Pace Gallery in New York.

Major cities with developed culture and economy, such as Beijing and Shanghai, have seen the emergence of professional gallery parks, such as 798 in

Beijing and M50 in Shanghai. In addition to these galleries with fairly standard operation and agency system, there are also many non-main galleries in China, namely a group of galleries that mainly provide supporting services for art trading and activities, supplemented by art trading and related activities.

In general, the development of gallery mode in China provides a more standardized operation mode for the transaction of Chinese traditional paintings, and also expands the economic interests of the Chinese traditional painting industry. Under the reasonable and standard gallery mode, Chinese traditional painting artists see the possibility of Chinese traditional painting works producing greater economic benefits. The development of the gallery industry has stimulated the expansion of the professional Chinese traditional painting artist community and the creation of more Chinese traditional painting works.

2.2 Formation of the International Market of Chinese Traditional Painting after the Reform and Opening Up

After the reform and opening up, China, as a newly emerging economic and cultural power, has been more and more deeply influenced by the world. Driven by economic development, Chinese culture is attracting increasing attention around the world. The value of Chinese art has also increased with the acceleration of China's globalization process. As an important part of Chinese culture, Chinese traditional painting is becoming an important resource for Chinese culture to export to foreign countries, thus attracting the attention of the world and forming the international market of Chinese traditional painting.

2.2.1 The Promotion of the International Status of Chinese Art Promoted the Formation of the International Market of Chinese Traditional Painting

In the Asian art market, Chinese art has been rising in stature and welcomed by international buyers. By August 2006, the auction market share of Chinese artworks had reached more than 70%. According to the auction data of Christie's: in 2001, the total amount of Asian art auction of Christie's was 120 million US dollars, among which the turnover of Chinese art reached 96 million US dollars,

accounting for 80% of the total amount of auction. By 2005, Christie's had sold nearly \$300 million worth of Chinese art. In addition to the rapid growth of China's economy, which has promoted the development of its artworks, there are mainly the following reasons for the growing status of Chinese artworks.

First of all, the scale and price of the Chinese art market has expanded. Since 1993, the Chinese art auction market has become increasingly active, and the amount of auction turnover has been on the rise year by year. Especially since entering the 21st century, the Chinese art auction market has accelerated its development, reaching a peak in 2005. According to the statistics of the China Association of Auctioneers, the turnover of art auctions rose to 15.5 billion Yuan in 2005 from 2.5 billion Yuan in 2003. In 2006, the top 100 auction houses in China sold 10.56 billion yuan worth of art at auction, with 670 sales from the top 100 companies. In just a few years, the Chinese art auction market has entered the stage of rapid development. (Liu Guixiu. 2015. PP: 88)

Second, the Chinese art market environment has changed. China's art market has developed from domestic to international, and the internationalization trend of Chinese art market is becoming more and more obvious.

In the past, the Chinese art market was built in a relatively closed economic and market environment. With the gradual opening of the Chinese market, the introduction of foreign capital and China's entry into the WTO, China must consider the development of Chinese art industry in accordance with global resource allocation in the context of economic globalization. In 2006, the volume of Chinese art on the global market increased dramatically compared with the past. First, China is emerging as an economic power on the stage of the world art market. On the other hand, the process of Chinese art's participation in the global market is accelerating, and the huge attraction of Chinese art market to global capital will become an important factor to promote the development of the market, and the gap between the domestic and international markets of Chinese art will be smaller and smaller. (Xi Mu. 2007. PP:92)

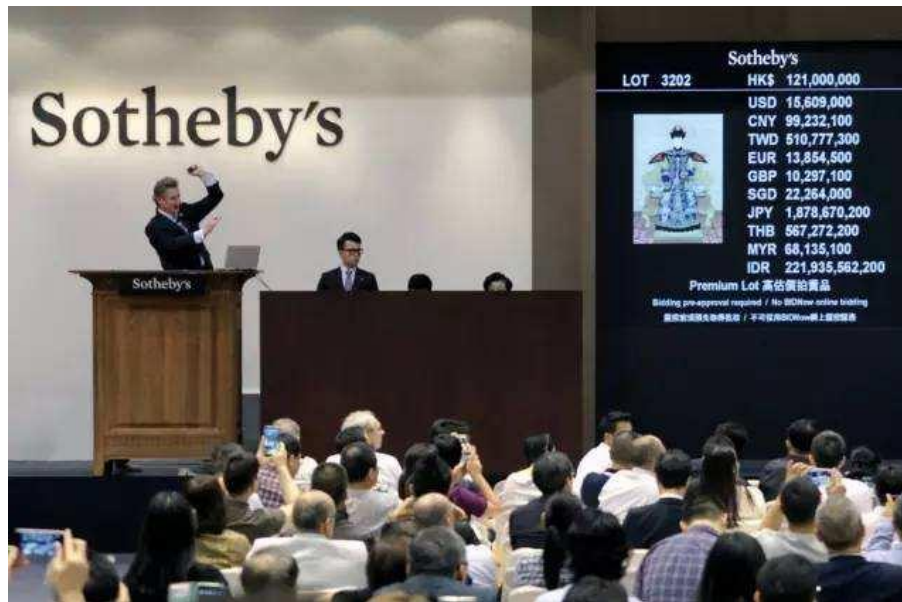


Figure 95 Chinese Traditional Paintings are on Sale at Sotheby's.

Source: Sotheby's Provide

After the reform and opening up, the loose policy for overseas companies attracted overseas auction companies to enter China. The arrival of overseas auction companies not only stimulates the development of the Chinese traditional painting market, but also provides a model for the development of Chinese traditional painting operators and an international trading model. This further accelerated the development of the Chinese traditional painting market and accelerated the integration of the Chinese traditional painting market into the international art market.

Chinese buyers, meanwhile, prefer to collect Chinese art. In the global art market, Chinese buyers have become an important group to consume traditional Chinese art and become a huge driving force for Chinese art in the global market. Reform and opening up took only a few decades to create a new and growing class of wealthy people. Among China's new wealthy class, many believe that owning expensive art is a sign of status, wealth and success. Not only that, they also take art collection as a new way of investment, and continuously drive up the price of Chinese art in the auction field, thus driving up the price of Chinese art market greatly. (Liu Guixiu. 2015. PP:51)

In the international market, Chinese buyers pay more attention to Chinese art because of their love for Chinese culture. Chinese buyers are making hefty bids for Chinese art around the world, according to a Wall Street Journal article. In many art auctions, Chinese buyers bid as much as 30 percent more than U.S. buyers, driving up prices for Chinese art on the global market.

2.2.2 In the Process of Globalization, Capital's Investment in the Chinese Traditional Painting Market Has Expanded the Market Scale

In the boom of global art investment, the development of China's economy after the reform and opening up makes China's art market, especially the Chinese traditional painting market, more and more investors are optimistic. Driven by the strong wealth effect and the appreciation of global artworks, domestic and foreign capital constantly enters the investment market of Chinese traditional painting, thus driving the upsurge of investment in Chinese traditional painting. This made the Chinese traditional painting market also entered the stage of rapid development. (Liu Guixiu. 2015. PP: 139)

On the basis of the formation of the new bourgeoisie, the investment trend of the Chinese traditional painting market is gradually financialized, and it has been a development trend for enterprises to collect, institutions and funds to get involved in the field of art investment. At present, a large number of art investment institutions have entered the Chinese traditional painting market, and many large Banks, private Banks and other financial institutions have provided investors with art-related investment and financing services. What they value is not only the aesthetic value of the painting itself, but also the surplus capital in the hands of a large number of financial institutions and individual investors. (Xi Mu. 2007. PP: 153)

On the other hand, after China's reform and opening up, with the accumulation of corporate wealth and the expansion of strength, the power of corporate collection cannot be ignored. Enterprises collect Chinese traditional paintings for the purpose of increasing profits, but also to use art investment to enhance corporate image and brand awareness. China's Wanda Group, for example, has bought Chinese traditional paintings at many international auctions. In addition to using the appreciation of artworks to boost profits, Wanda also claims that it is using

the power of private companies to prevent the outflow of Chinese art and that it is committed to protecting Chinese art and culture. The move has boosted Wanda's image in Chinese society and won the trust of more consumers.

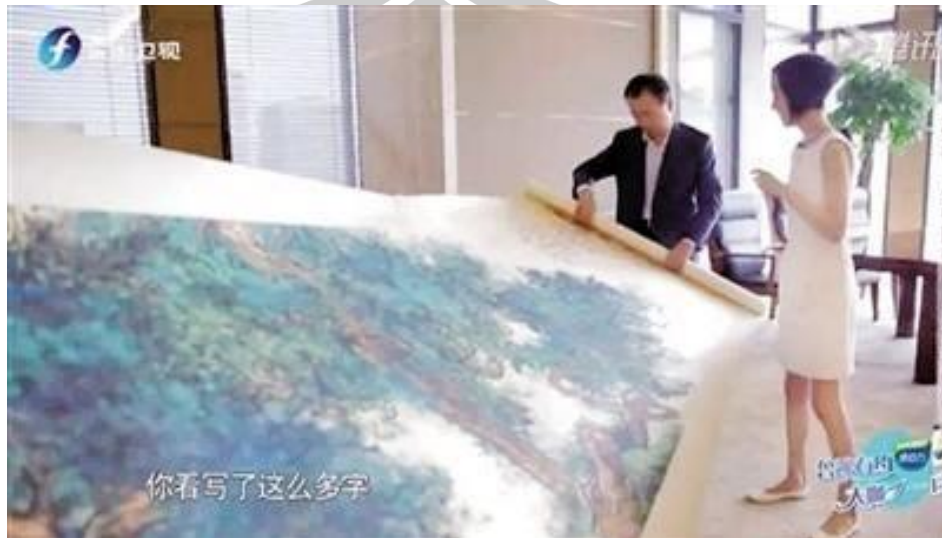


Figure 96 China's Richest Man of 2016 Shows His Collection of Chinese Traditional Paintings to the Media.
Source: Fujian TV Station Provide

As shown figure 96 above, Chinese business owners are willing to show off their Chinese traditional painting collections through the media. On the one hand, they hope to gain additional economic benefits by investing in art. On the other hand, they hope to establish the image of the protector of ancient Chinese traditional paintings and artworks, and enhance the popularity and recognition of enterprises.

"The original purpose was just for hobby" Wang Jianlin said of his Chinese traditional painting collection. "Over the years the business has grown and grown, but the respect and love for traditional culture that existed many years ago has never changed. I was offered 8 million Yuan to buy a Chinese traditional painting from me. At that time, 8 million Yuan was enough for the start-up capital of the company, but I thought this painting was the only one that could not be

copied, so I did not sell it. It had nothing to do with economic interests."

The article from Sotheby's also notes: "There has been an increasing trend towards corporate investment and collection in the international art market. "These investments are becoming more and more aggressive both in terms of the size of the capital and in the areas involved."

At present, Chinese traditional painting investment market is facing a rare historical opportunity. Chinese traditional painting investment is more and more recognized and valued by people. In the face of a more open economic and financial environment, artworks are in urgent need of a standardized operation and an expanding capital market. However, there are still some drawbacks in the current Chinese traditional painting market. For example, buyers and sellers have asymmetric information. Sellers do not know much about the painting market and have limited understanding of painters and artworks. And the lack of transparency of the Chinese traditional painting market, the behavior that market manipulation, and so on. All these have brought about the blindness of investment in the Chinese traditional painting market. (Liu Guixiu. 2015. PP: 241)

In general, the Chinese traditional painting market has experienced a relatively short development mileage, market operation is still not standard, the integrity system to be further night. The Chinese traditional painting market as a whole is still in the initial stage of development and needs further reform and breakthrough. (Liu Guixiu. 2015. PP: 221)

2.2.3 The Inevitability of the Formation of the International Market for Chinese Traditional Painting

The development of the global economy has promoted the international art market generally. Under the background of the prosperity of global art market, China's economy kept growing continuously for many years after the reform and opening up, which led to the essential breakthrough of Chinese people's demand for art. This makes the development potential of the Chinese traditional painting market clear.

With the deepening of China's reform and opening up, the increasingly frequent cultural exchanges between China and foreign countries, the easing of China's policy environment and the gradual improvement of economic strength, China entered the first climax of art investment and collection after the founding of new China. This also attracts a large amount of capital to enter the market, and more and more gallery dealers, collectors and artists come to China to seek new development opportunities. At the same time, many western art museums began to collect Chinese contemporary art works, and they entered the Chinese traditional painting market directly or participated in the Chinese traditional painting market through branches. Western art museums value new market opportunities after the full launch of the Chinese traditional painting market. For these institutions, the potential of appreciation of Chinese traditional painting cannot be ignored.

In the last years of the 20th century, the huge market potential and profit margin of the Chinese traditional painting market attracted more and more capital for investment. The share of overseas capital in the Chinese traditional painting market keeps increasing. Gallery institutions and world auction companies in the United States, South Korea, Singapore, Germany, Italy and other countries have entered the Chinese traditional painting market, and invested a large amount of capital and manpower to focus on the development of the Chinese traditional painting market, and through investment into the Chinese traditional painting market penetration. Therefore, in the early 21st century, the Chinese traditional painting market entered the pattern of international competition has been formed. (Xi Mu. 2007. PP: 76)

In general, after China's economic reform and opening up, with the growth of China's economy, the introduction of market economy, the influence of western art business model and other reasons, Chinese traditional painting quickly formed its own art market. The development of the Chinese traditional painting market has now expanded from collectors and artists to galleries, auction companies, large enterprises and other social groups. On the one hand, the value of Chinese traditional painting has provided a new growth point for China's economy. On the other hand, the prosperity of Chinese traditional painting market also provides impetus for Chinese society to protect ancient Chinese traditional paintings and artists

to create new Chinese traditional paintings. Good operation of the Chinese traditional painting market will be conducive to China's economic growth after the reform and opening up, and also to the continued re-invention of Tradition of Chinese traditional painting.

Re-invention of Tradition in the Art Product of Chinese Traditional Painting

With the deepening of China's reform and opening up, the impact of Western art on Chinese traditional painting is also deepening. At the same time, the Chinese government's restrictions on the creation of Chinese traditional paintings have been relaxed. Under the influence of these two factors, Chinese traditional painting artists have carried out reform to adapt to the social background of Chinese traditional painting works, thus forming the Re-invention of Tradition of Chinese traditional painting art products.

1. Art Content -- An Extension of Chinese Traditional Painting Themes

After China's reform and opening up, the process of economic development and urbanization is accelerating. Great changes have taken place in the living environment and social environment of Chinese people, and the contents that did not appear in the past began to enter the vision of Chinese traditional painting artists. Therefore, formed after the reform and opening up of Chinese traditional painting in the subject matter of the expansion.

1.1 Landscape Painting -- Introduction of Urban Themes

Traditional Chinese landscape paintings always focus on the natural landscape and try to show the harmonious relationship between Chinese traditional painting artists and nature. The humanistic spirit of traditional landscape painting also comes from the aesthetic view of self-reflection and avoiding noise in traditional culture. Therefore, traditional landscape paintings mostly show artists or ancient politicians living in seclusion in mountains and mountains, avoiding the life of busy towns, which has also become one of the characteristics of traditional landscape paintings.

With the economic development of ancient China, the urbanization

process appeared slowly in the history of China. Therefore, there were a small number of urban theme landscape paintings appeared in ancient Chinese traditional painting. For example, "Riverside Scene at Qingming Festival" by Zhang Zeduan in the Song Dynasty depicts the scene of the capital streets in the Song Dynasty, and this painting has become a representative work of ancient city-themed landscape paintings. (Lv Zai. 2010. PP: 33)

However, most of these works, which focus on palace, street and city life, are completed for political tasks or attached to figure paintings as the background of the picture. This hindered the mainstream landscape artists' emotional expression and personality publicity, so it was not welcomed by the artists at that time. At the same time, due to the limited scale of ancient Chinese cities, only a few artists had the opportunity to live in cities. Therefore, urban landscape painting has not formed enough influence in the development history of Chinese traditional painting. (Pan Gongkai. 2012. PP: 12)

After China's economic reform and opening up, with the development of economy, China's urbanization process accelerated. Urbanization has become one of the most obvious characteristics of China's economic development after the reform and opening up. Eastern coastal cities, special economic zones, capitals, municipalities directly under the Central Government and provincial capitals began to modernize and develop toward metropolises. Small and medium-sized cities throughout China have also entered the modernization drive. After the reform and opening up, the planning and construction of the city, based on the traditional Chinese architectural style and drawing lessons from the western modern style, has formed a modern urban architecture which is different from the traditional Chinese architectural style for thousands of years. The overall scope of China's countryside is gradually shrinking, and the modern and urbanized way of life is being accepted by more and more people.



Figure 97 Shenzhen before the Reform and Opening up.

Source: Download from <https://image.baidu.com/>



Figure 98 Shenzhen after the Reform and Opening up.

Source: Download from <https://image.baidu.com/>

As shown in Figure 97 and Figure 98. China's eastern coastal cities were among the first beneficiaries of the reform and opening up, and most of them quickly urbanized after the reform and opening up. Some areas have transformed

from villages to economic development zones and then to modern cities in just a few years. Therefore, urban landscape paintings appeared earlier in these cities.

Under such circumstances, traditional themes are more and more difficult to reflect the current living situation of contemporary people, and the expression of traditional landscape painting is also more and more difficult to express the feelings of contemporary people. The contemporary urban landscape and the living conditions of urbanites begin to become a new expression object of landscape painting. The urban theme of landscape painting breaks through the limitation of traditional landscape painting, which makes the traditional landscape painting subject begin to contain more contents in line with the aesthetics of the times. Landscape painting in aesthetic concept, subject range, expression and other aspects began to have a new expansion. The garden in the city center, the tall buildings, the crowds of people, the billboards of the business district and the night view of the city have all become the new theme of landscape painting after the reform and opening up.

After the development of urban landscape painting in the early stage of reform and opening up, with the acceleration of China's urbanization process, there began to be Chinese traditional painting exhibitions with the theme of urban landscape painting. In 1995, in Shenzhen, one of the first cities of China's reform and opening up, The Shenzhen Painting Academy launched the creation activity of "Shenzhen painters paint Shenzhen", which was highly praised by Chinese scholar Qian Xuesen, who first put forward the concepts of "city landscape" and "landscape city" in urban construction in landscape painting. Chinese traditional painting artists began to advocate the practice and exploration of the new subject of urban theme that reflects the real life and the spirit of the times. (Pan Gongkai. 2012. PP: 271)

Qian Xuesen says: "The themes of today's landscape paintings belong to the past, or have not yet entered the reform and opening up of China We should create a kind of urban landscape painting based on Chinese socialist urban architecture. Transferring landscape painting to modern cities is a trend that China has started and should continue to develop."

In 2000, Shenzhen held the "First Urban Landscape Painting Exhibition" again, which became a grand event in the field of theoretical discussion and artistic practice of urban landscape painting. In December 2006, the Shenzhen Art Museum held the fifth Shenzhen International Painting Biennale "Chinese Urban Landscape Painting". In November 2009, the Shenzhen - Hong Kong Urban Ink painting exhibition was held. In the same year, the Ningbo Art Museum held "Impression • City -- Contemporary Urban Landscape Painting Nomination Exhibition". These activities not only promoted the continuous development of urban landscape painting, but also expanded the influence of urban landscape painting. (Lv Zai. 2010. PP: 31)

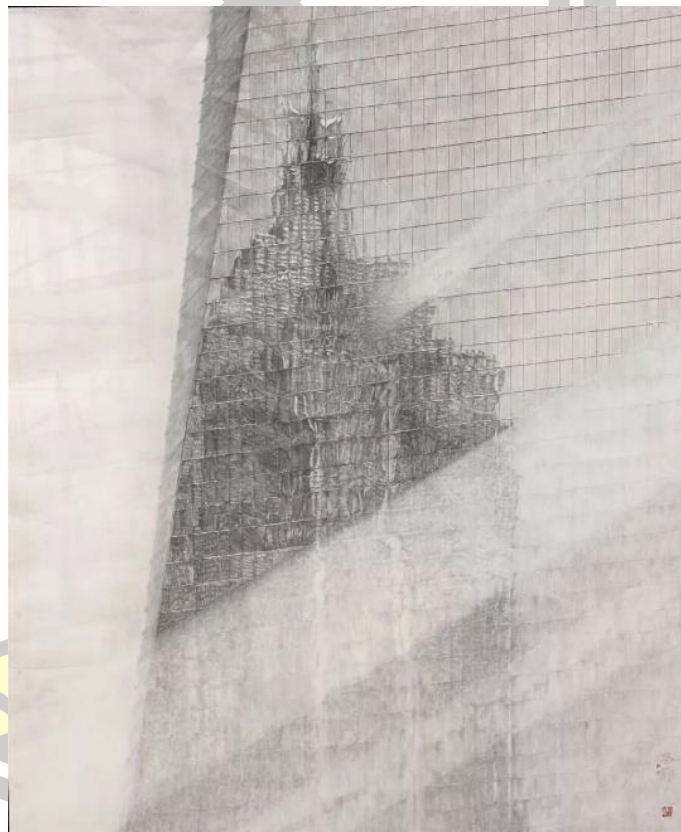


Figure 99 Urban Landscape Paintings in the 13th National Art Exhibition in 2019.

Source: National Art Museum of China Provide

In the Chinese traditional painting work above, the glass curtain wall of modern architecture is taken as the main body of the picture, reflecting the image of ancient Chinese traditional architecture on the curtain wall. In art content, it realizes the combination of modern urban theme and traditional theme. In Art Technique, light

and shadow effects in western paintings are absorbed, which increases the sense of space in the picture. However, traditional Chinese traditional painting materials are still used in painting.

After decades of development, urban landscape painting inherits the freehand spirit of Chinese traditional painting and integrates some creative methods of Chinese and western painting. It absorbs some modeling methods and color elements of western paintings, such as sketch, watercolor and oil painting, so as to enrich the theme of Chinese traditional paintings and construct its own new creative form and aesthetic conception.

Based on the characteristics of urban landscape paintings, the urban landscape paintings after the reform and opening up show the following similarities in their works. Combining traditional aesthetics with modern aesthetics, the works retain the characteristics of Chinese traditional painting techniques, and have a strong aesthetic sense of the times and a new aesthetic artistic conception. Color has broken the good use of black and white form of Chinese traditional painting, forming a more colorful art form of expression. (Pan Gongkai. 2012. PP:41)

Contemporary urban landscape painting is the evolution of the theme of ancient Chinese traditional painting, promoting the re-invention of Tradition of Chinese traditional painting theme. However, this re-invention of tradition is not rebellious or anti-traditional, but on the basis of tradition. The emergence of urban-themed landscape paintings is not a departure from traditional art, but an enrichment and development of traditional art. It is an exploration of the law of traditional art, a better expression of real life, and a true reflection of individual unique thoughts, emotions, and aesthetic interests. It is the embodiment of Chinese traditional painting's re-invention of tradition in the process of reform and opening up.

1.2 Flower-and-Bird Painting -- the Rise of Tropical Rainforest Theme

Rainforest-themed flower-and-bird paintings are emerging themes in Chinese traditional paintings after the reform and opening up. After China's reform and opening up, based on the development of economy and the convenience of transportation, flower and bird painting artists group on the subject of new

exploration. Before the reform and opening up of China, the rainforest-themed flower-and-bird paintings were ignored by Chinese traditional painting artists because of the closed traffic and harsh living conditions in the rainforest-themed areas. Since China's economic reform and opening up, the tropical rainforest-themed flower-and-bird paintings have achieved unprecedented development, frequently appearing in major art exhibitions, books and magazines. Its appearance filled in part of the flower-and-bird painting theme blank, and formed re-invention of tradition in the theme of flower-and-bird painting.

The theme of tropical rain forest in flower-and-bird paintings began in the mid-20th century and matured in the 1990s. The rise of rainforest-themed flower-and-bird paintings is closely related to the economic development of China. Most of China's tropical rain forests are located in border areas. At present, the most well-preserved and typical tropical rain forests and the largest area in China are located in the border areas of southwest China. This part of the country only had the first simple road in 1956. Before the reform and opening up, only two simple roads entered and left the rainforest area. Closed traffic and harsh weather conditions have limited the development of Chinese traditional paintings in the rainforest areas. (Guo Lili. 2010. PP: 189)



Figure 100 Tropical Rain Forest Distribution in China (Black).

Source: Download from <https://image.baidu.com/>

As shown in the figure 100 above. China's most representative tropical rain forest area is located in southwest China's frontier area, bordering Myanmar and Laos. Before China's reform and opening up, southwest China was poor and backward for a long time, with slow economic development and closed traffic. Therefore, although the tropical rain forests in southwest China are rich in animal and plant resources, they rarely appear in Chinese traditional paintings.

After China's economic reform and opening up, under the background of China's vigorous development of economic construction, the construction of transportation in remote areas has been given more responsibilities. The transportation construction in the tropical rain forest area develops rapidly under the planning and promotion of the government. During the decades of reform and opening-up from 1978 to 2019, modern transportation measures such as railways, expressways and airports have been opened in the rainforest areas of southwest China. The development of transportation not only drives the country's economic growth, but also promotes social and cultural exchanges. China's remote areas began to establish more contacts with the developed regions, and the cultural and artistic exchanges became closer and more frequent.

With the deepening of reform and opening up, the development of modern transportation has made it more convenient for artists from all over the country to travel to and from China's tropical rain forest areas. With the support of convenient transportation, the rich and diverse plant types in the tropical rain forest area provide more painting materials for the creation of Chinese traditional paintings, and the theme of tropical rain forest has further developed into a new theme of flower-and-bird painting. (Guo Lili. 2010. PP:19)

Su Sheng, flower-and-bird painting artist, said: "Traditional flower-and-bird painting adopts the method of folding branches, which focuses more on representing a single flower or a cluster of flowers. The diversity of plants and animals in the rainforest prompted me to adopt new ideas for painting. Rainforests gave me new

subjects and gave me the idea of creating new forms of flower-and-bird paintings."

In the early days of the rise of rainforest-themed flower-and-bird paintings, artists such as Wang Jinyuan, Bi Jinji, Guo Yizhong and Zhao Ningan were represented. In the creation process of tropical rainforest flower-and-bird paintings, Wang Jinyuan tried to express the theme of tropical rainforest with traditional painting techniques on the basis of traditional painting methods. It can be seen from his landscape work *Green Shade* created in 1979 and his flower-and-bird painting *The March of Rainforest* in 1980 when he first came into contact with the theme of tropical rain forest. He began to adopt a more intensive way of composition, trying to directly express his feelings about the tropical rain forest environment. This laid the foundation for his later tropical rainforest painting of flowers and birds. After moving to southwest China, Wang devoted himself to the creation of flower-and-bird paintings on the theme of rainforests. His rainforest-themed flower-and-bird paintings have formed distinct artistic characteristics, which established his status as a representative figure of rainforest-flower-and-bird paintings. (Guo Lili. 2010. PP: 52)



Figure 101 The March of Rainforest.

Source: National Art Museum of China Provide

Take figure 101 for example. In addition to the addition of tropical animals in the content of the flower-and-bird paintings on the theme of tropical rain forest, the composition of the picture and the use of color have also made corresponding adjustments. However, in terms of painting materials, traditional flower-and-bird painting materials are still used. The basic painting method still USES the traditional flower-and-bird painting method.

Chinese traditional painting artist Guo Yicong sketched in the rainforests of southwest China for the first time after the reform and opening up, but he was quickly drawn to their unique landscapes. Through sketching, he accumulated a lot of materials for the creation of flower-and-bird paintings, thus trying to get rid of the theme of traditional flower-and-bird paintings. On the basis of Chinese traditional painting aesthetics and traditional techniques, with many years of trying, Guo Yicong has formed his "big flower and bird" spirit and the thematic flower-and-bird painting of tropical rain forest.

As the hylaea-themed flower-and-bird paintings by Wang Jinyuan, Guo Yicong and Bi Jinji were spread through exhibitions and media, more Chinese traditional painting artists were attracted by the hylaea-themed painting materials. With the support of convenient transportation, more groups of artists came to the tropical rain forest to collect creative materials. Therefore, in all kinds of national art works exhibition after the reform and opening up, the tropical rainforest-themed flower-and-bird paintings are increasing skillfully year by year. (Wu Shiyong. 2011. PP: 245)

In the 21st century, the airport in southwest China's rain forest region was expanded, and the rain forest region welcomed more artists from all over China. With the increase of the number of artists and the enrichment of the age structure, the rainforest-themed flower-and-bird paintings have become more diversified, and the quantity and quality of their works have been greatly improved. The influence of rainforest-themed flower-and-bird paintings in Chinese traditional paintings has also been further expanded. Published in August 2002, the complete collection of Modern Chinese Flower-and-bird Paintings for the first time included flower-and-bird

paintings with the theme of tropical rain forest. The tenth National Art Exhibition in 2004, the first Chinese traditional painting line drawing art Exhibition in 2008, and the eleventh National Art Exhibition in 2009, etc., rainforest-themed flower and bird paintings have attracted more artists' attention in these national exhibitions because of their novel themes and rich visual effects. (Wu Xiaodong, 2019. PP: 245)

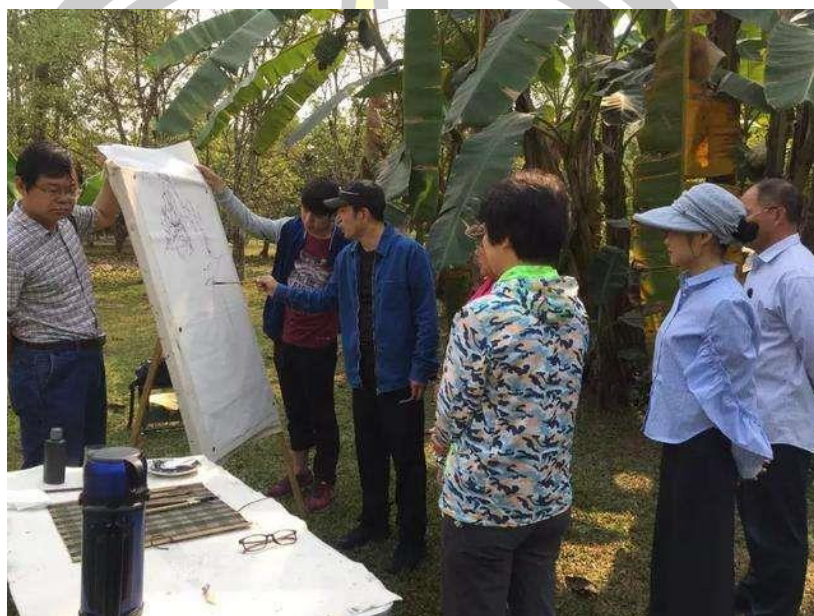


Figure 102 Chinese Traditional Painting Artists from China's Capital Normal University Paint from Life in a Rainforest Area.

Source: China's Capital Normal University Provide

With the expansion of the influence of rainforest-themed flower-and-bird paintings, Chinese traditional painting artists in northern China began to go to the rainforest-themed areas for sketching. It also promotes the spread of tropical rainforest-themed flower-and-bird paintings throughout China, and enriches the art technique and form of tropical rainforest-themed flower-and-bird paintings.

The interest in rainforest-themed flower-and-bird paintings is based on the ease of transportation brought about by China's reform and opening up. This proves that the economic development and social changes brought about by China's reform and opening up have in fact affected the development of flower and bird painting. And with the deepening of reform and opening up and the further acceleration of economic development, this influence is still continuing and gradually

expanding. At present, flower-and-bird painting has experienced decades of development after the reform and opening up, and has formed re-invention of Tradition in the theme of flower-and-bird painting.

1.3 Figure Painting -- Return and Development of Realistic Themes

In the course of the development of the subject matter of Chinese traditional painting, there have been many realistic subject matter creations, including figure paintings that record the life of the court, portraits of emperors, portraits used for sacrifice, etc. But during the Cultural Revolution, figure painting became a propaganda tool for politics, and it was banned except for portraits of leaders. Therefore, the creation of realistic subject matter of figure painting was fractured during the Cultural Revolution.

With the beginning of China's reform and opening up, the political constraints on artistic creation are gradually reduced, which also makes the creation of Chinese traditional paintings freer. After the reform and opening up, the realistic subject works of figure painting also began to be diversified and innovated. With the change of times and the active market economy, Chinese traditional painting artists began to change in material life and aesthetic concepts. Chinese traditional painting artists hope to inherit the tradition, but at the same time, they begin to pay attention to realistic subject matter creation in line with contemporary aesthetics. Therefore, the time atmosphere of figure painting works is also constantly strengthened. Chinese traditional painting works began to gradually return to the reality of the subject. (Wu Xiaodong. 2019. PP: 170)

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Figure 103 The People and the Premier.

Source: The Palace Museum Provide

Figure 103, the People and the Premier, created by Chinese painter Zhou Sicong in 1979, is a realistic figure painting in memory of Premier Zhou. The work shows the Xingtai earthquake premier Zhou Enlai rushed to the scene of condolence in the first time. The painter placed Premier Zhou Enlai among ordinary peasants and created his works with traditional techniques, focusing on the solemn expression of the citizens and premier. The work is sincere and close to real life, without the drawbacks of politicizing themes in the past. After that, Zhou Sicong created "The Memory of the Cleaner", "Mining diagram" and other realistic subject figure painting works, making a contribution to the development of realistic subject figure painting.

After the trend of thought in fine arts, due to the introduction of the western trend of thought in art, realistic subject figure painting presents a development state of diversified styles, techniques and contents. The way of composition and the use of color in western painting began to have an influence on realistic figure painting. During this period, artists engaged in the creation of realistic figure paintings are also looking for more performance objects from China. In this case, the subject of ethnic minorities began to enter the vision of Chinese traditional

painting artists in the late 1980s. (Pan Dong, 2012. PP: 212)



Figure 104 Figure Paintings *with Ethnic Minority Themes*.

Source: National Art Museum of China Download Provide

Figure 104, the development of ethnic minority subject figure painting further enriches the content of realistic subject figure painting. The realistic subject of figure painting extends from the daily life of Chinese people to the ethnic festivals and the way of dressing of ethnic minorities.

With the deepening of reform and opening up, the realistic subject figure painting, with heroes, model workers, leaders and other figures as the main body and serving politics completely, has disappeared. With the development of the times, the development of urbanization and the internationalization of social life are the new trends of China's social development. Affected by this, the theme of modern urban life began to appear in real figure painting. This part of the work describes the modern urban life after the reform and opening up as the main work, and the modern

life of young people as the main object of expression. It shows the living habits and status quo of the current young people. This part of the work shows the urban life of modern people from multiple perspectives of actual life, which has a broad identification basis with urban people. Therefore, after China entered the 21st century, modern urban life subject figure painting works occupied an important position in the development of realistic subject figure painting and became one of the components of realistic subject figure painting. (Pan Dong. 2012. PP: 42)

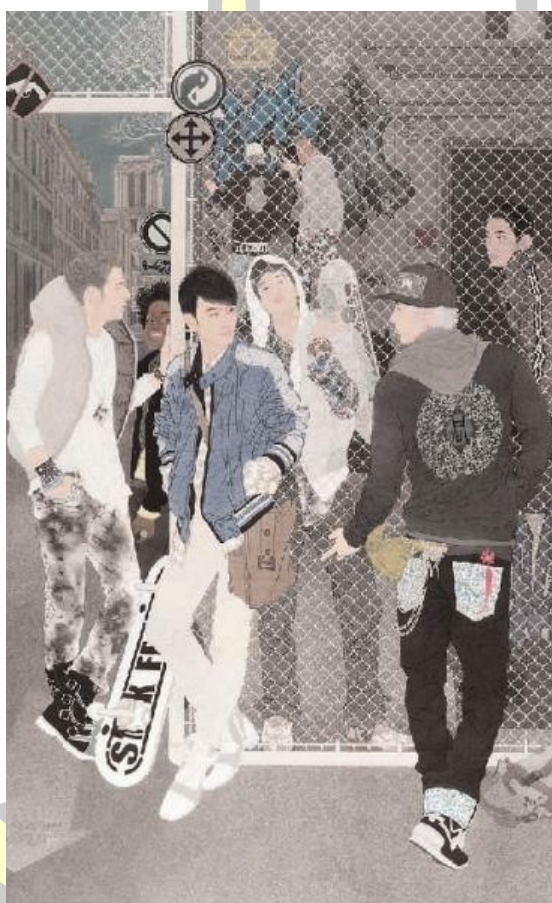


Figure 105 Work of Youth Subject Figure Painting.
Source: National Art Museum of China Provide

As shown in the figure 105 above. After the development of figure painting into the 21st century, realistic themes occupy the mainstream in figure painting works. The daily life of the youth group began to become one of the objects of realistic themes. Fashionable clothes, novel toys and the image of foreign students began to become a new subject of Chinese traditional painting.

After the reform and opening up, the realistic subject figure painting

began to change from politicization and simplification to diversification and individuality. Due to the development of modern science and technology, the application of cameras, projectors and other equipment also makes the creation of realistic subject figure painting more efficient. Although some Chinese traditional painting artists believe that the application of modern technology will destroy the artistic value of Chinese traditional painting. But there is no denying that the application of modern technology makes it easier for artists to obtain creative materials, and also makes the modeling and accuracy of figure painting more vivid. On the other hand, realistic figure painting advocates realistic painting to a certain extent, which limits the aesthetic expression of Chinese traditional painting, but it is still a popular theme among Chinese traditional painting artists. These factors jointly contributed to the return and development of realistic subject matter of figure painting after the reform and opening up, and realized the re-invention of tradition of figure painting.

2. Art Technique- Art Technique Re-invention Based on the Application of New Materials in Chinese Traditional Paintings

From the perspective of history, the development and innovation of Chinese traditional painting are inseparable from the dependence on materials. With the improvement of writing tools and materials, especially the appearance of paper, it accelerated the development of Chinese traditional painting and promoted the gradual perfection of Chinese traditional painting system. Since ancient times, most Chinese traditional paintings have been painted with a brush dipped in ink and diluted with water on rice paper or silk cloth. Therefore, the brush, ink, paper and inkstone have become synonymous with the traditional materials of Chinese traditional painting.

In the early days of reform and opening up, all aspects of Chinese society strongly advocated comprehensive learning from the west. In the aspect of Chinese traditional painting, the theory of the end of the day of Chinese traditional painting and the theory of the fusion of Chinese and western art have been demonstrated. "Improvement", "anti-tradition" and "going out of tradition" have become the key words in the development of Chinese traditional painting in the new era. In the trend of learning from the west, some Chinese traditional painting artists began to explore,

hoping to make Chinese traditional painting adapt to the new social background after the reform and opening up as soon as possible, hoping that Chinese traditional painting can follow China's modernization to achieve re-invention of tradition. The first step for Chinese traditional painting artists to learn from western art is to integrate materials and techniques from western art into Chinese traditional painting. They hoped that the application of emerging materials and techniques could further enrich the system of Chinese traditional painting, meet the aesthetic needs of modern people, and make Chinese traditional painting adapt to the development of China in the new era. (Yang asman. 2015. PP: 95)

2.1 Innovation of Chinese Traditional Painting Pigments -- the Decline of Traditional Pigments and the Rise of Chemical Pigments

Ancient Chinese traditional painting artists were good at applying natural colors to Chinese traditional painting. The pigments used in ancient Chinese traditional paintings are mainly divided into mineral and plant colors, most of which are directly obtained from the natural environment, and only a few cinnabar colors are artificially produced to replace natural colors. The traditional pigments used in Chinese traditional paintings have the advantages of bright colors, not easy to change color and special texture characteristics. However, it is also inconvenient to use, difficult to carry, expensive and other disadvantages.

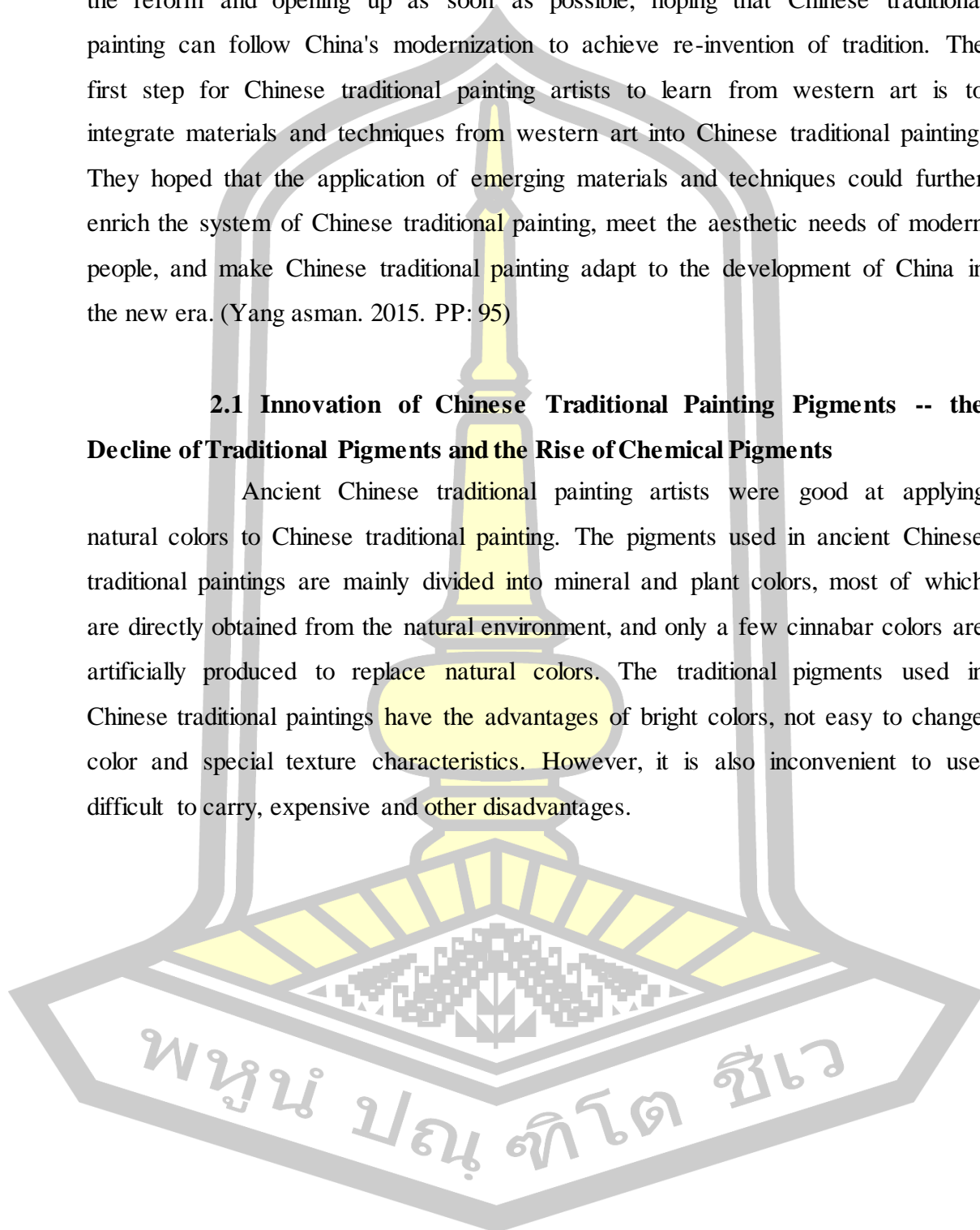




Figure 106 No.3 Green is one of the Traditional Pigments in Chinese Traditional Painting.

Source: Shanghai Industrial Mali Co., LTD Provide

The raw material used in the green above is natural ore, which cannot be directly used in Chinese traditional painting before being artificially treated. Before use, it needs to be ground into powder of different thickness according to the needs of the artist. In the process of painting, glue and water are added to the pigment powder to make the powder have adhesion. It takes at least a few minutes for even the most skilled artist to complete these steps. On the other hand, these steps require special tools to complete, which makes the use of traditional Chinese pigments complicated and tedious, and increases the cost of using traditional pigments.

Liang Yiquan, a teacher at Guangxi Arts University, said of the change in Chinese pigments: "In terms of color expression and the degree of reduction of color, ancient Chinese pigments still have advantages. But now the creation of Chinese traditional painting encourages sketching from life, which is close to reality, and

the new pigments are easier to carry and use. Even if we want to stick to using ancient Chinese pigments, there are limits. After all, the way ancient Chinese traditional paintings were created was fundamentally different from the way they are created today."

After China's reform and opening up, with the development of industrial production, a large number of Chinese paint pigments emerged in the form of mass industrial production. New chemical pigments in tubes are easy to use, cheap, easy to buy and easy to carry. Although chemically-produced Chinese pigments are less saturated and rich than traditional pigments, their low price and quick use have won over most Chinese traditional painting artists. This greatly influenced the use of traditional pigments as well as the development of Chinese traditional painting. (Yang asman. 2015. PP: 98)



Figure 107 A Common Chinese Traditional Painting Pigment on the Market at Present.

Source: Shanghai Industrial Mali Co., LTD Provide

The new tubular chemical pigments are cheap, as shown in the figure above, which cost only 1 / 5 to 1 / 10 of the same weight of traditional pigments. The new tubular chemical pigment has better portability and ease of use. As shown in the figure above, the sealed tube chemical pigment can avoid overturning or leaking during transportation. After China's reform and opening up, under the background of Chinese painting advocating sketching, the portability and ease of use of painting tools and materials have become one of the factors that affect artists' choice. Tube mounted chemical pigments are obviously better than traditional pigments in this respect.

Traditional pigments play a pivotal role in the development history of Chinese traditional painting and are the most representative painting materials. However, due to the defects of traditional pigments, they are facing the crisis of losing their use. Although many artists still use traditional paints, the number of people who use them continues to decline.

2.2 Re-invention of Tradition in Chinese Traditional Painting

Creation of Metal Materials

In the Chinese traditional painting before the reform and opening up, there were works using metal materials in painting. However, due to the limited economic level and technological productivity level of ancient China, metal materials are not one of the traditional creation materials of Chinese traditional paintings. Ancient Chinese metal materials are more used in crafts, sculptures, lacquer paintings, and play a decorative beautification role.

On the other hand, the creation techniques of ancient Chinese traditional painting are against the application of metal materials. In the traditional aesthetic standard of Chinese traditional painting, the degree of control over brush, ink and water is regarded as the performance of Chinese traditional painting artists' skills. The use of any material other than ink, color, and water is considered to undermine the aesthetic appeal of Chinese traditional painting. Therefore, brightly colored metal materials in the creation of ancient Chinese traditional paintings are considered to destroy the essence of Chinese traditional painting, and the skilled use of metal

materials in the creation of Chinese traditional paintings is not considered to reflect the artistic level. (Wu Xuelian. 2011. PP: 109)

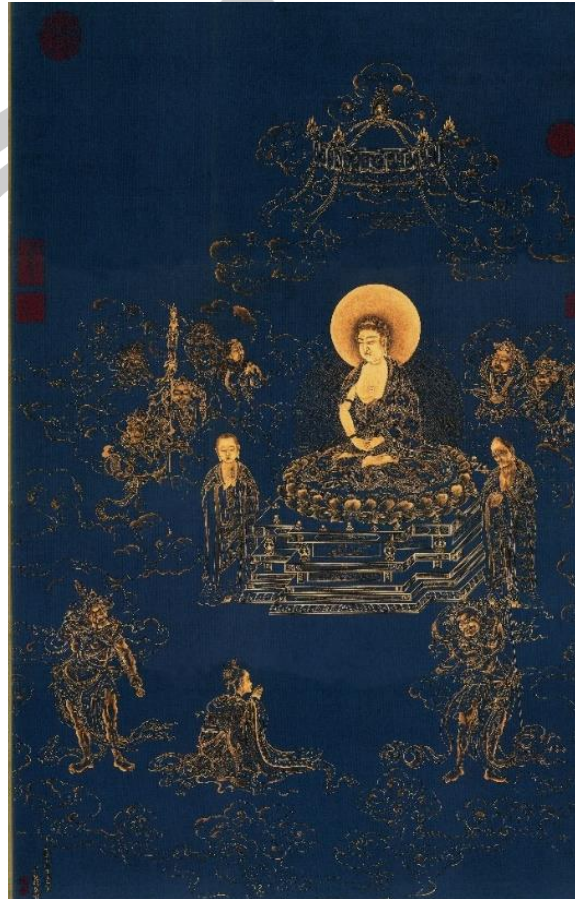


Figure 108 A Late 18th Century Chinese Traditional Painting Made of Powdered Gold.

Source: The Palace Museum Provide

There were precedents of using metal materials to draw Chinese traditional paintings in ancient times. However, because of the high cost and scarce production of metal materials, in ancient China, it was a luxury that could only be used by court painters or upper-class artists. On the other hand, under the influence of traditional Chinese religious concepts, the common application of metal materials is to apply gold powder to the creation of Chinese traditional paintings with Buddhist themes.

After the reform and opening up, with the improvement of economic level and industrial productivity, the production technology of metal materials is

gradually mature and the production cost is constantly reduced. More Chinese traditional painting artists began to have the economic strength to use metal materials. In addition, after the reform and opening up, western art ideas were introduced into China. One of the influences was the liberation of the creative medium, especially the use of metallic materials in Japanese ink painting. Chinese traditional painting began to expand the application of metal materials, metal materials are no longer rejected by the aesthetic system of Chinese traditional painting.



Figure 109 A Work of Chinese Traditional Painting Created on Gold-plated Rice Paper.

Source: The Palace Museum Provide

Figure 109 is Chinese traditional paintings that won prizes at the 13th China National Fine Arts Exhibition in 2019. This work uses gold-plated rice paper as the creation material, and absorbs some watercolor painting creation methods in painting techniques. The award of this work in the national art exhibition represents that the application of metal materials and new techniques in Chinese traditional painting has been accepted by the mainstream Chinese traditional painting community.

After the application of metal materials in Chinese traditional painting gradually expanded, the industrial production chain and new techniques continued to expand the application of metal materials. For example, the animal glue industry production, the metal foil application, the gold plated rice paper application and so on. These new metal materials provide different characteristics for metal materials, and Chinese traditional painting artists have more choices for metal materials. Therefore, it further promotes the application of metal materials in Chinese traditional painting after the reform and opening up. (Wu Xuelian. 2011. PP: 53)

After the reform and opening up, China's performance is diversified and inclusive. The application of new materials and techniques in Chinese traditional paintings after the reform and opening up has provided more possibilities for re-invention of tradition.

2.3 Application of Collage Techniques in Chinese Traditional Painting

Collage, as a handicraft technology, was first used by human to make handicrafts and decorate space environment. It is one of the behaviors of human to transform the living environment. There are different collage techniques and forms in different countries. The styles of making artworks through collage are different, but the application of collage techniques is basically similar.

Collage technology has become one of the techniques of art creation in the modern western art system. Collage has been regarded as one of the most spiritual and dynamic art forms in the 20th century in the history of modern world art, and has been confirmed and supported by theories.

Collage in the western art system usually involves sticking all kinds of flat materials, such as newspaper fragments and cloth blocks, onto the drawing board, canvas or other materials. Among the collage artworks appearing in the 20th century, some works are combined with paintings to become new paintings. Robert Rauschenberg, a representative of American pop art, made artistic creations with collage techniques. He combined ready-made dada art with action painting of abstraction to form a unique artistic style, which is known as integrated painting or comprehensive painting in the history of art. He is good at making abstract works of

art by collage of real things in life and news pictures in newspapers. Therefore, Robert Rauschenberg's works are considered to break the boundaries of traditional painting, sculpture and arts and crafts, and form their own unique artistic expression. (Yu Yang. 2012. PP: 15)

In China before the reform and opening up, collage technique was an important part of traditional handicraft. Early collage techniques were mainly used in wood products, cloth products, jewelry, utensils and other handicrafts. Collage handicrafts belong to the category of arts and crafts, commonly used materials are shells, feathers, bark, cloth, fur, straw and so on. Although China had developed a mature collage art system before the reform and opening up, collage techniques are only used in the creation of handicrafts and have nothing to do with painting. Collage techniques had never been used in the creation of Chinese traditional paintings before the introduction of western artistic concepts into China.

After China's reform and opening up, Chinese traditional art is in line with world art. The rich artistic language and the formation of artistic viewpoints under various new things and ideas have influenced the development of Chinese traditional art. After the art trend of 85, inspired Chinese traditional painting artists began to apply collage techniques to the creation of Chinese traditional painting under the influence of western art. The collage technique applied to the creation of Chinese traditional paintings uses Chinese traditional painting materials as materials for collage, so it is called ink collage.

Ink collage is an artistic creation in which paper with water, ink or other Painting elements of Chinese traditional painting is used as the creation material to cut and collage according to the needs of picture composition. It is different from Chinese traditional painting, which is created with a brush dipped in water on rice paper. (Yu Yang. 2012. PP: 35)

Ink collage originated from the learning of western painting after the reform and opening up, but in fact, ink collage is inseparable from Chinese traditional painting. All the elements used in the ink collage are derived from Chinese traditional painting. First, the material selected for the collage is based on the traditional Chinese traditional painting material rice paper. Before the ink collage, traditional techniques were used to create the rice paper, and then the paper was cut and collaged according

to the needs of the picture. Although there are many new materials such as gold foil, chemical dye and powdered metal pigment in the creation process of ink collage, the essence of ink collage has not been separated from the creation system of Chinese traditional painting. Ink collage is a re-invention of Chinese traditional painting after the reform and opening up.



Figure 110 A Collage of Chinese Traditional Paintings.

Source: National Art Museum of China Provide

In essence, ink collage is not divorced from the aesthetics of the Chinese traditional painting system, but based on traditional materials, techniques and production techniques. Re-invention of tradition, a technique inspired by western painting after the Chinese traditional painting entered the reform and opening up.

In the context of economic development and the country paying more attention to the development of traditional art, some professional art colleges and universities have also begun to set up special studios for materials and techniques. More and more highly educated Chinese traditional painting artists begin to

participate in the materials of Chinese traditional painting (Wu Xuelian. 2011. PP: 114)

Experiment and technique exploration. At the same time, in the process of exploring Chinese traditional painting materials and techniques, some art schools have formed a teaching system of Chinese traditional painting materials and techniques innovation, and the Chinese traditional painting works created have also been accepted by the mainstream Chinese traditional painting groups. (Yu Yang. 2012. PP:207)

From the exhibition of Chinese traditional painting in recent years, we can see that the application of new materials and techniques is more and more extensive, and its influence is also gradually expanding. Some special exhibitions on the innovation of Chinese traditional painting materials and techniques have also begun to appear and become popular. This fully shows that the application of new materials and techniques in Chinese traditional painting after the reform and opening up is in line with the law of art. The application of these materials and techniques enriched the expression of Chinese traditional painting system and enhanced the expressive power of Chinese traditional painting. It is a re-invention of Chinese traditional painting on the basis of tradition after the reform and opening up.

3. Art Form

Under the trend of social opening and learning from the west, the Art form of Chinese traditional painting has been integrated with the western painting form to varying degrees. Therefore, another key point for the development of Chinese traditional painting in the aspect of artwork after the reform and opening up is the re-invention of Tradition of art form.

3.1 The Experimental Ink Painting

The reform and opening up in 1978 brought new changes to the whole Chinese society. A large number of modern western art entered China and exerted a huge influence on the Chinese art circle, which was both an opportunity and a

challenge. In 1993, Huang Zhuan³³ and Wang Xiangsheng³⁴ first proposed the concept of experimental ink painting, which generally refers to all new Chinese traditional painting creations that try to transcend traditional ink painting (referring to ancient Chinese traditional painting) and orthodox realistic Chinese traditional painting creation framework.

Experimental ink painting faces the conflict between western culture and Traditional Chinese culture, and creates a new language system based on the ontology of Chinese traditional painting, reflecting the diversified and open perspectives of eastern culture and western culture, traditional art and modern art. The new language mechanism of experimental ink painting includes two meanings. One is to draw lessons from western modern art and re-examine the Chinese traditional painting system. The second is the expansion of Chinese traditional painting materials and techniques.

Art critic Guo Yaxi defined experimental ink painting as "It has been impacted by western modernism, but it is not western. It is rooted in traditional culture, but not traditional. It is a creative expression of the special feeling, state of feeling and state of mind of the Chinese people in contemporary society."

Experimental ink painting is under the background of reform and opening up, based on the exploration of the art form of Chinese traditional painting, showing the experimental, active and forward-looking artistic creation. Therefore, the experimental ink painting and Chinese traditional painting developed together and built a pattern of diversified artistic environment. Experimental ink painting broke the

³³Huang Zhuan: He graduated from the History Department of central China Normal University in 1982. He is currently teaching in Guangzhou Academy of fine arts.

³⁴Wang Huangsheng: He is an expert and first-class artist with special allowance from the State Council. He was editor of Lingnan Art Publishing House, full-time painter and theorist of Guangdong Academy of painting, and director of Art Gallery of Central Academy of fine arts.

inherent cultural order of Chinese traditional painting, and to a large extent, based on western modern art as a reference, through the renewal of ideas and the expansion of expression means, the form of Chinese traditional painting has a subversive change.

(Guo Lei. 2009. PP:49)

Most of the artists who experimented with ink painting came from a group of Chinese traditional painting artists. Traditional painting, as an abstract consciousness, enlightened them and played an invisible role in the creation of new ink art. This kind of abstract consciousness not only extracts the essence of traditional art, but also includes their understanding of the form of Chinese traditional painting. Therefore, experimental ink painting actually began to develop from within the Chinese traditional painting system.

In the 1980s, experimental ink artists in the early stage of reform and opening up insisted on using abnormal Chinese traditional painting materials to create, and continued to blaze a new trial on the tools used in the original Traditional Chinese ink painting. From the material and technology, image structure and symbol organization to form a new spatial consciousness and structure.

In 1983, the exhibition of Taiwan painter Liu Guosong was held at the National Art Museum of China in Beijing and then toured various cities in the mainland, causing quite a stir in China. Liu Guo-song pays attention to texture making, abandons traditional Techniques of Chinese traditional painting, transplants modern art form, and pursues new and different visual language to make bold innovation for the development of ink painting. He is known as the "father of modern ink painting". His new idea of changing the form of Chinese traditional painting had a great influence on a large number of young and middle-aged painters. He got rid of the shackles of the traditional creation mode of Chinese traditional painting and broke the inherent pattern of Chinese traditional painting. (Qi Lan. 2014. PP:198)

Liu Guosong, an artist, said in an interview, "In this era of frequent cultural exchanges between China and the West, Chinese traditional painting cannot be completely immune to Western influences. To show the spirit of this era, it should be a blend of Chinese and Western.

In the culture of Chinese traditional painting, we should selectively preserve and develop it, and selectively absorb and digest western art.

Traditionally, the biggest difference between Chinese traditional painting and Western painting is that Chinese traditional painting is a combination of points and lines, and Western painting is a combination of the relationship between the surface and the surface. However, the dots and lines of Chinese traditional painting are mainly black. My initial starting point is to enhance the expressiveness of Chinese traditional painting and add more elements into it."

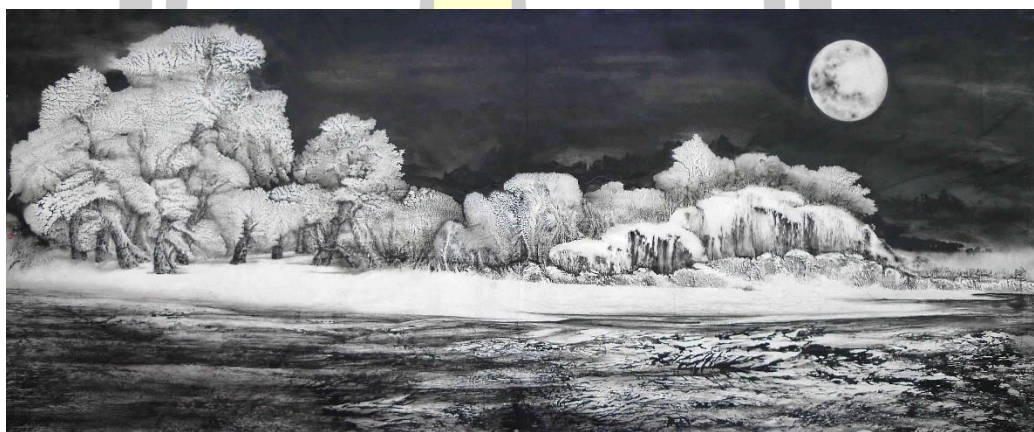


Figure 111 Liu Guosong's Experimental Ink Painting Works.

Source: Liu Guosong Provide

Figure 111, Liu Guosong's ink painting is a combination of rich techniques of expression. Compared with the Chinese traditional painting techniques, he gave up the brush completely and developed the texture effect of the picture in the form of production. Pioneering exploration and practice of various ink painting techniques. His main methods in the use of ink painting include penetration, spraying, collage and so on.

With the deepening of reform and opening up, reform and opening up have created good conditions for the development and innovation of Chinese

traditional painting. New artistic concepts and "anti-tradition" artistic practice continue to stimulate the re-invention of Tradition of Chinese traditional painting. Wu Guanzhong's artistic view of formal beauty and abstract beauty negates the content determinism that art serves politics. Liu Guosong's artistic practice of not following the traditional pattern of ink painting provides the spirit of exploration for the re-invention of Chinese traditional painting. The development of Chinese traditional painting form in this period is the beginning of the development of modern ink painting, which provides a warm atmosphere and effective inspiration for the bolder innovation of Chinese traditional painting art form. (Guo Lei. 2009. PP: 159)

In 1985, the Chinese art circle 85 art trend began, the pursuit of democracy in artistic creation, the pursuit of individual expression, and the pursuit of open exhibition mode of the voice more intense. At that time, young artists believed that western modern art expanded new aesthetic fields and had great practical significance in spreading modern ideas, enlightening new ways of thinking and reforming national consciousness. They have created a large number of fine arts with the concepts and techniques of western modern art. Chinese traditional painting artists have tried all the forms and concepts that can be transplanted to Chinese traditional painting through the context of western modern art, from expressionism to surrealism to abstraction.

The worship of new art to the west and the radical attitude of rebellion and destruction to the tradition were replaced by another cultural idea in the 1990s. Young Chinese traditional painting artists are more and more aware that imitating western modern art completely will lose their own cultural identity, and they should make new creations based on national cultural tradition and reality. In order to realize the modernization of national art, the artists who pursue the modernization of Chinese traditional painting neither simply inherit the tradition nor simply copy the western modern art, but try to combine the two skillfully, to transform the tradition from the level of art form, until the establishment of local art form with contemporary significance. (Qi Lan. 2014. PP: 89)

Through the reconciliation and development in many aspects, experimental ink painting finally completed the language transformation from traditional to modern, thus participating in the contemporary art with the identity of

national art. To solve the problem of the value category between contemporary culture and reality becomes the contemporary art with national art identity in international cultural exchange. (Qi Lan, 2014. PP: 99)

Experimental ink painting is not only active in the development of Chinese local art field, but also plays an important role in cultural construction under the background of promoting cultural consciousness and cultural confidence in the new era. In international cultural exchanges, experimental ink painting is rooted in the artistic characteristics of Chinese local painting, and has become an important part in the construction of the world's national art development and diversification.

With the close international exchanges and cooperation as well as the deepening of China's internal reform and development, the new historical situation has brought new requirements for the improvement of the comprehensive quality of experimental ink painting. The ink painting experiment should not only study and explore from the ontology of Chinese traditional painting, but also pay attention to the trend of subjects. From the perspective of anthropology, sociology, ethnology, communication, etc., the multi-disciplinary perspective provides new guidance for the experimental direction of ink painting. From the perspective of the overall development of contemporary art, experimental ink painting will continue to be in the forefront of art development with its pioneering characteristics, sensitive to the characteristics of social development, and follow the pace with the times.

On the other hand, experimental ink painting is also of great significance in the development of art education. Its successful experience in the transformation of Chinese traditional painting provides reference for students who pursue art to explore artistic expression. At the same time, in the difference between the traditional culture and the contemporary culture, a harmonious and pluralistic coexistence of ecology has been achieved. So that Chinese traditional painting in education, teaching also presents a pluralistic state of development. The material of Chinese traditional painting shows its contemporary side and inspires students to learn Chinese traditional painting and develop their passion for artistic creation based on Chinese local culture. (Guo Lei, 2009. PP: 54)

Experimental ink painting has completed the transformation from Chinese traditional painting to contemporary art. It has gone through the process of

drawing lessons from the western modern art language, basing itself on the Context of Chinese ink painting, and showing the diversified culture of modern society. It is a successful experience for Chinese native art to realize modernization and transform into contemporary art. In the concrete painting practice, the experimental ink painting has produced the Chinese traditional painting form matching this information age and mass culture consumption age.

Through re-invention of the inherent form of Chinese traditional painting, experimental ink painting opens a new stage of development of Chinese traditional painting and forms a systematic way of creation through the exploration and study of materials, ideas, visual tension and contemporary culture. Experimental ink painting USES Chinese traditional painting materials to keep internal connection with the cultural origin of Chinese traditional painting, which provides a new way for inheriting and studying Chinese traditional painting.

3.2 New Literati Paintings

New literati painting appeared after the "85 Art Trend", which was a revolt against the national nihilism and the overall westernization thought at that time. In terms of art, the new literati painting advocates to reflect on tradition, call for the return of tradition, and call for the inheritance and development of traditional aesthetic spirit, especially the aesthetic spirit of Chinese traditional painting.

From its birth to its development up to now, new literati painting has received mixed reviews. On the one hand, the new literati paintings are not accepted by the mainstream artists in Chinese traditional painting. The mainstream Chinese traditional painting artists accuse them of paying too much attention to the material of Chinese traditional painting but losing the original aesthetic characteristics of Chinese traditional painting. The artists who advocate the westernization of Chinese traditional painting criticize the new literati painting as too traditional, which is an abnormal art form that Chinese traditional painting refuses to learn from the west but is forced to be influenced by western art. On the other hand, it is also said that the new literati paintings awaken the consciousness of Chinese traditional painting artists to the traditional culture and reflect the characteristics of the times after the reform and opening up. New literati paintings were regarded as the contemporary form of

Chinese traditional painting in some exhibitions at the early stage of its birth, and were exhibited in western art museums on behalf of Chinese traditional painting. (Lv Zhengping. 2015. PP: 53)

In the 21st century, most Chinese traditional painting artists thought that new literati painting was a new art form of Chinese traditional painting, and recognized the re-invention of new literati painting on the form of Chinese traditional painting. It is not only the inheritance of ancient Chinese traditional painting, but also the abandonment of the part of ancient Chinese traditional painting that is not suitable for contemporary society.

In terms of the artistic features of the new literati paintings, the new literati paintings are not satisfied with the traditional themes of Chinese traditional painting and strive to achieve the modern transformation of the theme of creation. This is first shown as the new literati painting of the renewal of the Chinese traditional painting theme, many new literati painting artists from imitating ancient Chinese traditional painting to creating contemporary Chinese traditional painting. For example, Zhou Jingxin's works shifted from the early painting of ancient figures to the painting of ethnic minorities. On the one hand, they pursue innovation in traditional themes; on the other hand, they directly explore new themes. Such as Lin Haizhong landscape paintings in the telegraph poles, motorcycles, and so on, full of the atmosphere of the times. In addition, part of the new literati painting artists painting subject matter from the ancient Chinese traditional painting, but show a strong modern personal consciousness. These are the new literati painters to realize the transformation of Chinese traditional painting from ancient to modern and in the creation of themes made an exploration. (Lv Zhengping. 2015. PP: 201)

Secondly, the theme of creation is changing from single to multiple. The creative themes of ancient Chinese traditional paintings are relatively single and fixed, while the new literati paintings add many new themes reflecting the characteristics of the times and local customs in addition to the traditional themes of landscape, flowers and birds, etc. Take figure painting as an example. The new literati paintings not only depict ladies in ancient costume, but also women of ethnic minorities. Not only the clothed figures, but also the naked human body. Wang Mengqi's Chinese traditional paintings, for example, are about women, but he paints

them naked. The figures lie flat on the grass or hide behind stones. With dead trees, pavilions, and catering supplies, it looks like you're having a picnic. His new literati paintings have completely lost the beauty and dignity of the figures in ancient Chinese traditional paintings, and have formed a new aesthetic way simply for the purpose of displaying the female body.



Figure 112 New Literati Paintings by Wang Mengqi.

Source: Wang Mengqi Provide

Images of nude women were rarely seen in Chinese traditional paintings before the advent of new literati paintings. In the ancient Chinese traditional painting system, the naked female body was not considered as a subject because it did not conform to the implicit and introverted traditional Chinese culture. Wang Mengqi's new literati paintings take nude women as the creative theme of Chinese traditional painting, and break the original composition of figure painting, creating a new form of expression for Chinese traditional painting.

Ancient Chinese traditional painting in the use of materials, techniques processing has its own unique. Most of the Chinese traditional paintings show the aesthetic taste of the elite class and reflect the characteristics of the elite class, so Chinese traditional paintings pay attention to the use of pen and ink. The application of painting technique is an important standard to evaluate the painter's painting skill. In addition, in terms of the use of pigments, the folk Chinese traditional paintings rarely use rich and bright colors, and most of the works are created directly with ink.

Most ancient Chinese traditional painting artists believe that ink can be divided into many colors in use, and excellent Chinese traditional painting artists can only use ink to create instead of pigment.

New literati paintings are not limited to the expression techniques of ancient Chinese traditional paintings. They pursue to break the traditional painting procedures and explore new artistic language and expression methods, so as to achieve re-invention of tradition in expression techniques of new literati paintings.

This is first shown as the application of writing brush and ink re-invention of tradition, so that the traditional writing brush and ink to create a new form. In the use of writing brush in ancient Chinese traditional painting, the use of lines similar to calligraphy was emphasized, and the use of writing brush was standardized. However, the new literati paintings have broken the traditional artists' requirements and norms for the use of brush in their creation. They believe that brush is only a painting tool that should serve the effect of the picture, and there should be no requirements on the use of brush. In the use of ink, new literati painting artists dare to try a variety of techniques, for different colors of ink, different types of ink in the painting to try. (Chen Xiaoting. 2016. PP: 29)

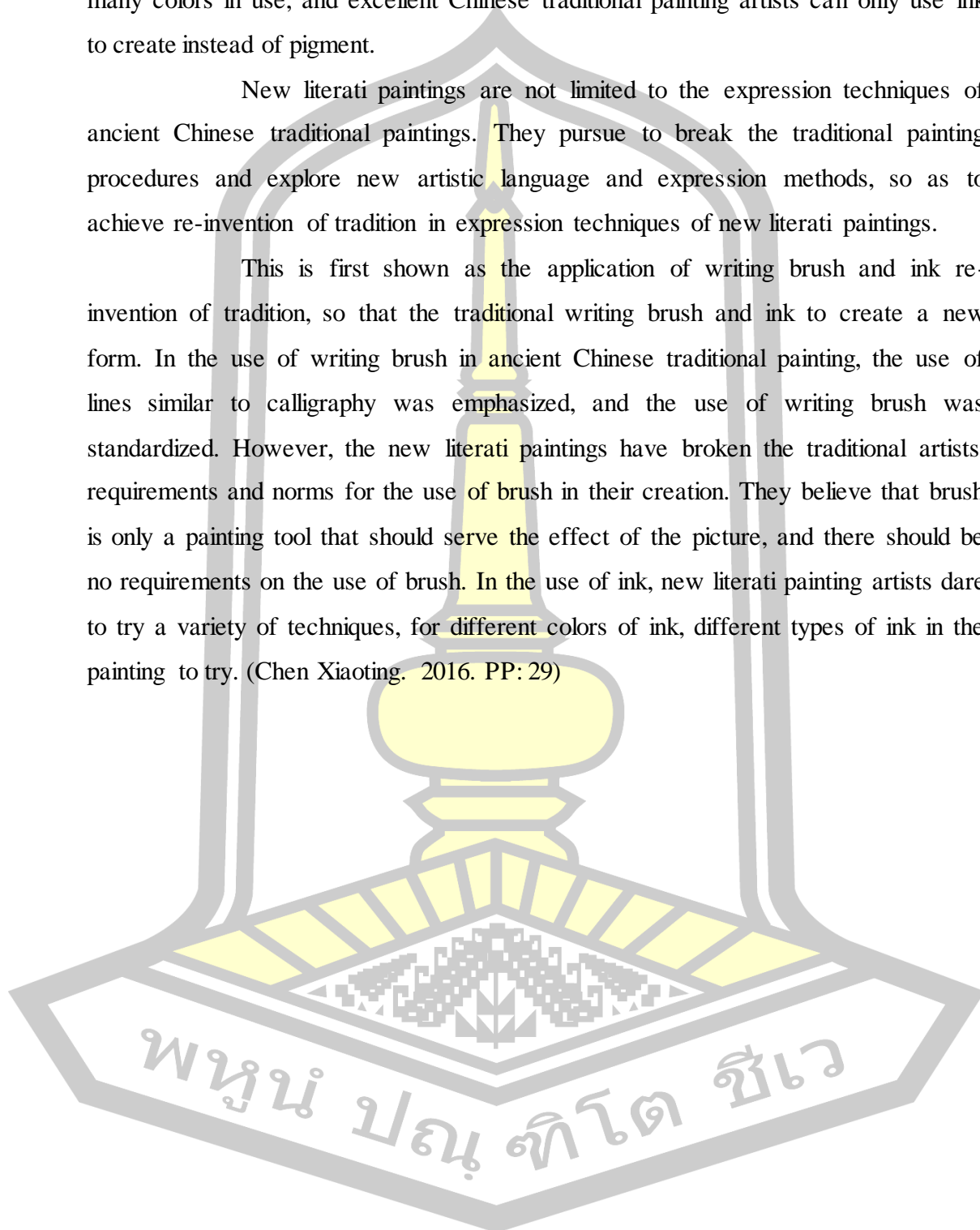




Figure 113 New Literati Paintings by Zhu Daoping.

Source: Zhu Daoping Provide

The new literati paintings above no longer emphasize the richness of lines or ink colors. Almost all the lines in the picture are drawn with the top of the brush. The lines are thin and dry. In the use of ink, all the points in the picture use almost the same ink color, only depending on the different density to distinguish the color. In the plot of the picture, only the boat appears at the bottom of the picture for decoration. This work has a connection with tradition and a certain sense of modernity, presenting a completely different art form from the ancient Chinese traditional painting.

The new literati paintings pay attention to the transformation and development of traditional styles in the form of expression and pursue to give a new look to Chinese traditional painting. For example, the works of the new literati painting artist Fan Yang are good at changing the scattered perspective of Chinese traditional painting into the focus perspective of the west in composition and introducing the western light and shadow performance effect. His works have the

style of sketching, inherited the tradition, but also have a unique innovation. Zhou Jingxin, another representative of the new literati, calls his Chinese traditional paintings "ink sculpture." His work is a new form of expression based on Chinese traditional painting materials. His Chinese traditional paintings are no longer completed by lines in terms of shape and structure. But through the arrangement, combination and contrast of the ink. It visually gave the audience a sense of richness that comes from "shaping." He tried to use the surface of ink instead of lines to represent "a Kind of Chinese traditional painting without lines", which not only kept the traditional spirit of ink painting, but also full of the flavor of the times. (Chen Xiaoting. 2016. PP: 97)



Figure 114 New Literati Paintings by Zhou Jingxin.

Source: Zhou Jingxin Provide

Figure 114, Zhou Jingxin is one of the representative artists of the new literati paintings. He advocated the use of ink painting on rice paper to replace the

special effect of ancient Chinese traditional painting with lines, and called his Chinese traditional painting works ink sculpture. His works provide a new form of expression for Chinese traditional painting, which is based on the traditional materials of Chinese traditional painting and the re-invention of tradition in art form.

With the development of new literati paintings, artists began to try to use comprehensive materials to create Chinese traditional paintings. Try to strengthen the visual impact and create visual freshness. The tools and materials used in Chinese traditional painting are mainly brush, ink, paint and rice paper. On this basis, the new literati painters continuously enriched and reformed them. New materials and tools are used to enhance visual impact and texture performance. For example, some artists have used advertising pigments to create new literati paintings. The combination of opaque advertising pigment and transparent ink painting creates a unique tonal contrast in the picture and creates a new style of Chinese traditional painting. Other painters use propylene, oil paint or even tin foil, alum water, plaster and so on. Apply collage, scratch and partial plastic stacking to create texture, creating a new sense of Chinese traditional painting and rich layers.

Thus, it can be seen that new literati painting artists pursue change and innovation on the basis of inheriting tradition. In the aspect of expression techniques made a variety of exploration, gradually formed with the characteristics of the era of ink program. It injects modern genes into Chinese traditional painting, adds new vitality, makes it take on a new look, and realizes the re-invention of tradition, an art form from tradition to modern.

At the same time, new literati painters promoted traditional Chinese art under the guidance of inheriting traditional Chinese culture, but they had many differences from ancient Chinese painters in aesthetic taste. First of all, the new literati painting artists' aesthetic taste changes from negative to positive, and aesthetic style changes from detached to realistic. On the one hand, the new literati painting artists divert their interest from the "quietness" advocated by the traditional culture in personality and seek for the ideal world in writing and ink, enjoying themselves. On the other hand, they face the real society and have the courage to show the ugliness and helplessness of reality. The theme is changed from negative avoidance to thinking or criticism. (Lv Zhengping. 2015. PP:43)

For example, the women in Zhu Xinjian's "Beauty" are beautiful, carefree, languid. But they appear in the plot as lazy, stupid, carnal, and willing to be a man's pet. The depiction of soulless bodies without faith in them is an expose and attack on the sexual indulgence and self-depravity of today's society. Commenting on Zhu Xinjian's paintings, Li Xiaoshan said: "The women in his works have no soul and no personality, only desire, just playthings." (Chen Xiaoting. 2016. PP: 186)

The aesthetic taste of the new literati painting further makes the Chinese traditional painting move from elegance to popularity, and the aesthetic object develops from elite to public. In the new literati paintings, not only elegant people, elegant subjects can be included in the painting, ordinary scenes more into the performance of Chinese traditional painting works.

Chen Sash Xiang, the spiritual leader of the new literati paintings, pointed out in About New Literati Paintings, "We are convinced that paintings are for people to see, and many years of misdirection have made us forget this common truth... We cannot equate ignorance of the masses with excellence. These phenomena have made art far from the masses, far from the laws of art... We believe that the Chinese people know Chinese traditional painting best, and we are willing to listen to them earnestly. We drink to their appreciation and affection, and drink to their creation and survival."

Liu Ergang also said in the article "Talking about Painting and Watching Painting", "In the exhibition, people criticize you all the time. If someone who looks at a painting says, 'I don't understand', the word 'I don't understand' is actually the biggest embarrassment to an artist. Can painting really be beyond people's vision?"

Above national conditions and humanity? No matter what the picture is, it should not be taken so seriously as to be incomprehensible." (Lv Zhengping. 2015. PP: 22)

Therefore, most of Liu's paintings had inscriptions. For example, the title of "Looking at the Mountains" reads: "The mountain looks higher than the mountain." These inscriptions break the theme and reveal the meaning of the painting, and make Chinese traditional painting both easy to understand and interesting. These paintings that the common people can understand enable Chinese traditional painting to have more audiences, with a greater market potential. Under the influence of the new creation concept, the aesthetic taste of the new literati paintings changed from the painter's self-entertainment to public enjoyment, and the aesthetic orientation changed from single to multiple. (Lv Zhengping. 2015. PP:22)



Figure 115 New Literati Paintings by Liu Ergang.

Source: Liu Ergang Provide

Figure 115, Liu Ergang was one of the major artists after the birth of the new literati painting. His new literati paintings are popular, humorous and close to life. His Chinese traditional painting works no longer pay attention to the use of skills and materials, composition and painting methods are more relaxed and casual, which is never seen in ancient Chinese traditional painting. This emerging aesthetic interest makes the aesthetic orientation of Chinese traditional painting change from single to multiple, and also promotes the emergence of re-invention, an art form of Chinese traditional painting.

With the development of the times, the art form of Chinese traditional painting lies in constant innovation. While inheriting the tradition, the new literati painting artists are also striving to create a new form of the new literati painting. They boldly made new explorations and practices on the re-invention of Tradition of Chinese traditional painting under the background of reform and opening up in terms of creative themes, presentation techniques and aesthetic interests. In this process, although critics once pointed out that "innovation is not enough" or "innovation is insufficient level ". However, new literati paintings have realized re-invention of tradition in art form under the new background of reform and opening up.

The Relationship between Art Process and Art Product in the Process of Chinese Traditional Painting Re-invention

1. Influence of College Model Chinese Traditional Painting Education on Chinese Traditional Painting works of Art

The mode of college has changed the education mode of Chinese traditional painting in the past. Although the teaching content is still dominated by Chinese traditional painting, the mode of education, teaching system and enrollment mode are modeled on the western education system. Therefore, the educational model of college also has an impact on the art product of Chinese traditional painting after the reform and opening up.

1.1 Influence of Primary and Secondary School Education on Chinese Traditional Paintings under the College Model

The current college model of Chinese traditional painting education has neglected the education of Chinese traditional painting in primary and secondary schools. Although some private educational institutions have contributed to the deficiency of this part, it still leads to the deterioration of the quality of Chinese traditional paintings from a macro perspective. (Lin Ying. 2012. PP: 17)

The mentor-apprentice mode of ancient Chinese traditional paintings was re-invented of tradition after the reform and opening up. The part suitable for contemporary society in the mentor-apprentice mode of Chinese traditional painting education is integrated with the Chinese traditional painting in the college mode, but most of the educational methods are abandoned in the process of re-invention.

Among them, the family-style education mode, the mentoring relationship between teachers and apprentices who are both teachers and foster fathers, and the education mode of Chinese traditional painting cultivated since childhood have disappeared in the current Chinese traditional painting education. At the same time, because of China's current education system, primary and secondary education serves as the basis for students to receive college education in the future. Therefore, Chinese traditional painting education has been greatly neglected in China's primary and secondary school education. (Chen Xiaoting. 2016. PP: 55)

Most of the teaching of Chinese traditional painting is only used as after-class entertainment after students finish their regular classes. The virtual art classes make students increasingly far away from the Chinese traditional painting art, and gradually lose the nourishment and edification of their own culture, and Chinese traditional painting almost loses the opportunity to get priority recognition in China.

At present, primary and secondary school students in China are exposed to rich and chaotic information in their learning process. With the frequent cultural exchanges between the east and the west and the popularization of network technology, cartoon art with short learning cycle, simple, quick and easy to produce effects is more widely spread and applied in student groups than Chinese traditional painting. The reason for this phenomenon is not only that Chinese traditional painting has its own artistic characteristics, but also the neglect of art education in primary and

secondary school education system.



Figure 116 High School Classrooms in China.

Source: Li Yingfeng Provide

As shown in the figure 116 above, limited by the educational venues of senior high schools, most senior high schools in China maintain a high student density, and fundamentally do not have the hardware conditions for Chinese traditional painting education. At the same time, China's high school education is entirely for students to be able to pass the college entrance examination service, high school learning content is completely subject to the college entrance examination content. Therefore, in high school, except Chinese, mathematics, English and other subjects, all the education in sports, art, and etiquette and so on are abandoned.

Like most art classes, Chinese traditional painting requires a long learning cycle, which includes not only the basic theories and techniques of Chinese traditional painting, but also the aesthetic orientation of Chinese people towards nature and society. In this case, the majority of students currently enrolled in universities to study Chinese traditional painting have gone through primary and secondary education under the existing education system. Under the heavy study pressure, they have no time to focus on Chinese traditional painting. It is even harder to have a clear understanding of Chinese traditional painting. The only accumulation is only in a vague state of understanding. They don't have the basic conditions for the

creation of Chinese traditional paintings at the beginning of their college life.

In the early stage of Chinese traditional painting education, most colleges offering Chinese traditional painting majors need to start teaching from the aspects of how to use writing brush and how to mix the proportion of water and ink. The weak foundation of Chinese traditional painting greatly increases the difficulty for college students to learn Chinese traditional painting, so that most students cannot finish a complete Chinese traditional painting work independently before their second year in university. (Chen Xiaoting. 2016. PP: 352)

In this case, compared with those under the mentor-apprentice model, the Chinese traditional painting students under the college model lag behind in the basic skills of Chinese traditional painting. Four years of undergraduate study is not enough for Chinese traditional painting students to fully master Chinese traditional painting techniques.

This makes the current stage of excellent Chinese traditional painting works in the picture performance gap. Some of the Chinese traditional painting works in the exhibition are still immature, although the authors have received a complete education in academic-style Chinese traditional painting. In the composition of the originality, the use of Chinese traditional painting techniques, color collocation and other aspects have great defects.

Wu Xiaodong, a professor from Guangxi Arts University, said: "The current Chinese traditional painting education lags behind the traditional education model in terms of quality, but the current Chinese traditional painting education is more suitable for the development of society and can also cultivate more professional talents in Chinese traditional painting. The ideal Chinese traditional painting education should start from childhood, but clearly the current social environment does not support this model."

Compared with the students of the same age under the mentor-apprentice mode of Chinese traditional painting education, the students under the college mode of Chinese traditional painting education are obviously in a weak position in terms of their work level.

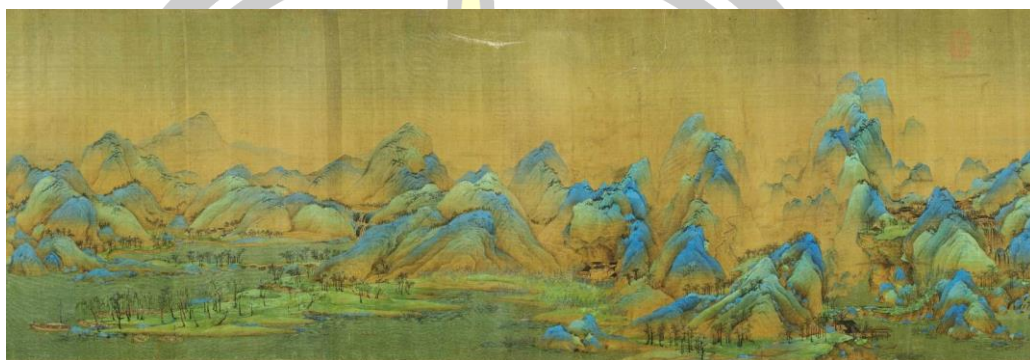


Figure 117 Chinese Traditional Painting by an 18-Year-Old Artist in the Early 12th Century (Partial).

Source: The Palace Museum Provide

Figure 117 above is an early 12th century Chinese traditional painting by Wang Ximeng (partial), which took half a year to create and was completed when he was 18 years old. The composition of this work is complete, the color is rich, the scenery processing is reasonable, conforms to the Chinese traditional painting esthetic sense. This work was collected by the royal family when it was finished and remains one of the classic works of Chinese traditional painting to this day.

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Figure 118 Chinese Traditional Painting Works of Students from Guilin Chinese Traditional Painting Institute.

Source: Guangxi Arts University Provide

Figure 118, a third-year undergraduate student at the Guilin Institute of Chinese traditional painting, who was 21 when the work was completed. This Chinese traditional painting has already possessed the basic composition ability, but it is obviously deficient in color processing, application of Chinese traditional painting techniques, and the completion degree of some elements in the picture is also insufficient.

Through the comparison of Chinese traditional paintings created by peers under different education modes above, it can be found that Chinese traditional painting artists under the mentor-apprentice mode of Chinese traditional painting education have already acquired perfect Chinese traditional painting creation ability in their youth, and their Chinese traditional painting works also fully meet the aesthetic standards of Chinese traditional painting. The Chinese traditional painting works created by Chinese traditional painting artists in their youth still have obvious deficiencies. This discrepancy is a common phenomenon in current Chinese traditional painting education. (Lin Ying. 2012. PP: 84)

In general, the new mode of education has accelerated the spread of Chinese traditional paintings and expanded the audience. However, from the perspective of works, the number of Chinese traditional paintings under the new education mode has increased greatly, but the quality of works has decreased

significantly. At the same time, under the trend of education industrialization, the society demands to see the achievements of Chinese traditional painting education quickly, which makes the creation cycle of Chinese traditional painting works shorten continuously. Therefore, traditional techniques, traditional materials and other more complex ways of Chinese traditional painting creation in the present Chinese traditional painting works almost disappear.

1.2 Influence of College Enrollment on Chinese Traditional Painting

Works

The existing college mode of Chinese traditional painting education and most of the western painting recruitment of students in the same way, drawing, gouache, watercolor as the examination subjects. As a result, students majoring in Chinese traditional painting receive pure western painting education before entering the academy of Chinese traditional painting. Therefore, the quality of Chinese traditional painting students' works is lower than that of western painting students.

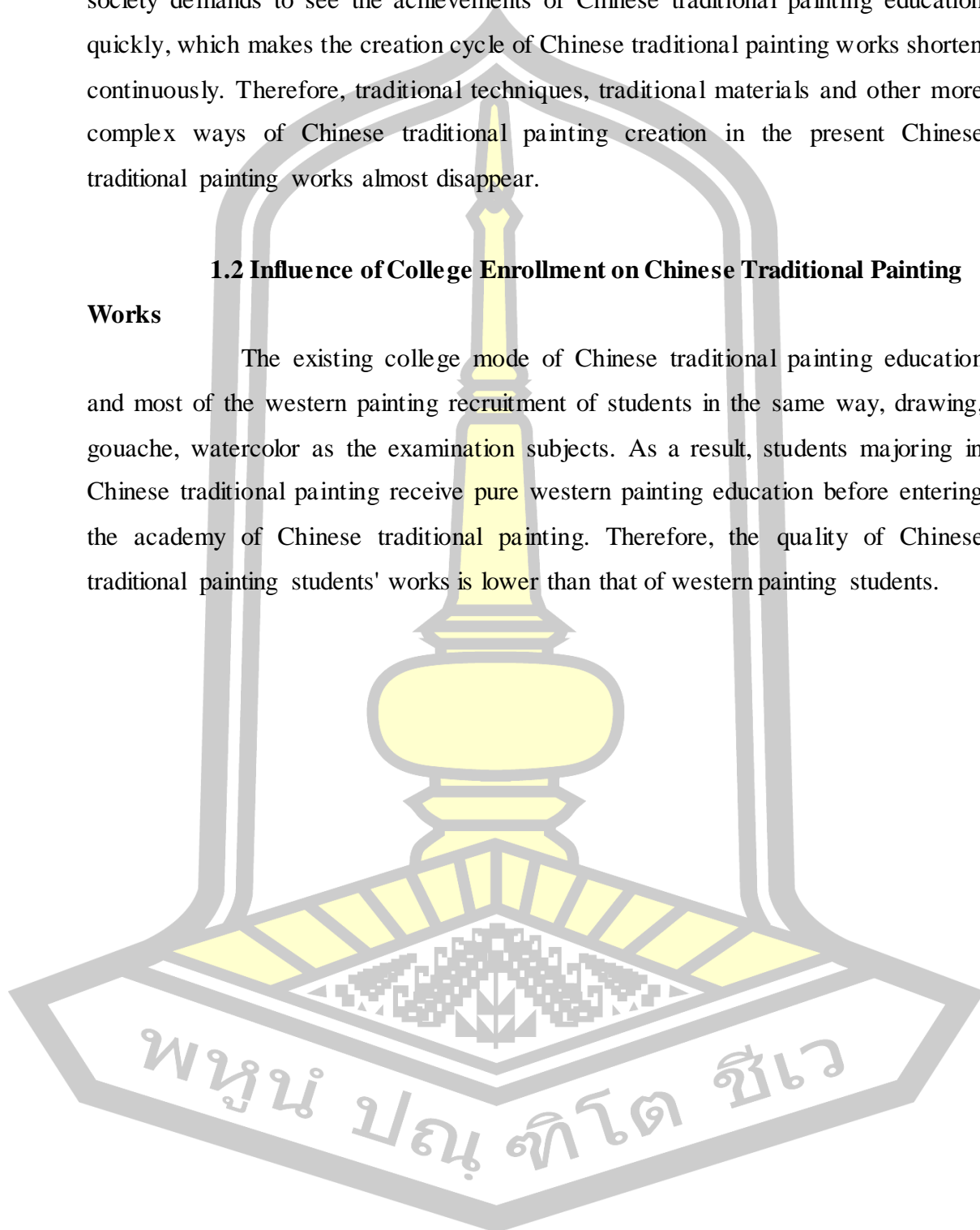




Figure 119 China's Art College Entrance Examination.

Source: Download from <https://image.baidu.com/>

As shown figure 119, China's existing art examination system is based on the former Soviet Union, so the content of the examination is mainly western painting. Even colleges and universities that take Chinese traditional painting as their educational content consider the artistic level of students based on the quality of western painting when recruiting students.

For students in the college model of Chinese traditional painting education, the content and procedures of the examination also affect the establishment of learning awareness of Chinese traditional painting. The two stages closely related to the college education, namely the subjects of the college entrance examination and the content of the basic training before the examination, are both based on the expression consciousness of western painting. Although this has achieved the effect of building students' modeling ability and aesthetic awareness to a certain extent, it is easy for students to misunderstand that western painting is the main focus of art education in colleges and universities, which hinders their comprehensive understanding of Chinese traditional painting and restricts their creative thinking and expression. In particular, it has a great negative impact on the establishment of professional aesthetic thinking rules in Chinese traditional paintings. (Chen Xiaoting.

2016. PP:99)

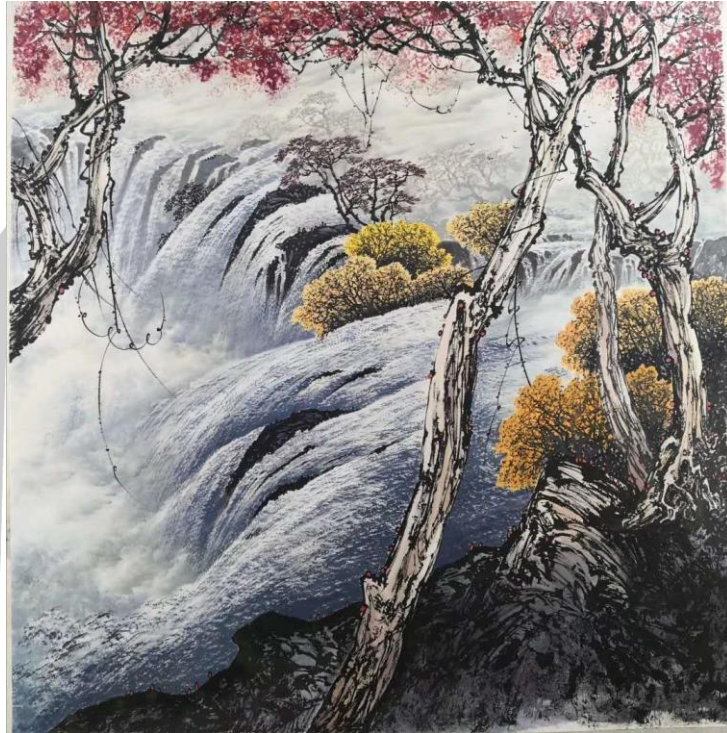


Figure 120 Student Work of Guilin Academy of Chinese Traditional Painting.
Source: Guangxi Arts University Provide

Figure 120, in terms of content, form, composition, color and other aspects, the work above is more similar to western painting, which completely deviates from the aesthetic system of Chinese traditional painting. Some artists believe that such Chinese traditional painting works, which are closer to western painting in form, are not conducive to the normal development of Chinese traditional painting and are the assimilation of western painting to Chinese traditional painting. The emergence of this type of work has much to do with the western painting education that students receive before entering the academy of Chinese traditional painting.

In this case, while ensuring normal teaching, the departments should also focus on correcting the negative impact of the western painting system on Chinese traditional painting. At the same time, in order to alleviate the brain drain of Traditional Chinese traditional painting, it is necessary to spend some time and energy to create an environment conducive to the teaching of Traditional Chinese traditional painting, strengthen the publicity, professional guidance, strengthen the improvement

of teaching environment, etc., thus increasing the pressure on the education of traditional Chinese traditional painting. It is difficult to ensure the stable quality of Chinese traditional painting students' works because of the educational environment. (Lin Ying, 2012. PP:43)

On the other hand, the low threshold requirements for fine arts candidates affect the accumulation of cultural knowledge and the candidates' emphasis on culture. Especially before the college entrance examination of art and waiting for the results of the process, so that students cannot concentrate on the study of cultural courses. Whatever the outcome, it cannot change the objective fact that culture is missing. For the Chinese traditional painting education based on a certain cultural accumulation, it will encounter a certain degree of passivity, which eventually leads to the decline of the quality of Chinese traditional painting works under the college model of Chinese traditional painting education.

The weakness of cultural accumulation hinders the further study of Chinese traditional painting. It is of great importance and urgency to improve the current situation of Chinese traditional painting education, strengthen the supplement of cultural quality, and improve the cultivation of cultural awareness at the starting point of education for the guarantee of professional education in later colleges and universities. Due to the faults in early education, there is no step-like knowledge transition in college education (that is, the lack of necessary professional and research foundation), which makes it difficult for the college model Chinese traditional painting education to achieve the expected goal of training. (Chen Xiaoting, 2016. PP: 179)

To sum up, the current college model of Chinese traditional painting education audience is expanding, and the influence of Chinese traditional painting is also expanding. However, in terms of works, the decline of Chinese traditional painting works and the trend of westernization of Chinese traditional painting works are caused by the change of education system.

2. The Impact of the Development of the Chinese Traditional Painting Market on Chinese Traditional Painting Works

The investment of Chinese traditional painting market and the evaluation standard of Chinese traditional painting works influence the creation orientation of some Chinese traditional painting artists. Therefore, the evaluation standard of Chinese traditional painting directly affects the creation of Chinese traditional painting works.

In the period of rapid development of the Chinese traditional painting market, the appearance of inferior quality, imitation and speculation has laid a hidden danger for the development of the Chinese traditional painting market. Some practitioners in the Chinese traditional painting market obtain profits by selling fake paintings in order to obtain high profits, which makes the Chinese traditional painting market fall into a downturn for a time, and investors in the Chinese traditional painting market enter the wait-and-see state many times.

In the period of rapid development of Chinese traditional painting market, due to the lack of unified evaluation standards, there is no good development direction for the market value of Chinese traditional painting. This led to a mixture of good and bad works of Chinese traditional painting in this period. Driven by interests, some artists without professional training have started to create Chinese traditional paintings. However, these Chinese traditional paintings may have market value, but they have no aesthetic value from the perspective of Chinese traditional paintings. (Xi Mu. 2007. PP: 213)

Professor Yang Shan, from Guangxi Arts University, said: "There are a number of Chinese traditional paintings that have a clear trend towards handicrafts and do not possess the aesthetic qualities or characteristics of Chinese traditional painting. But for most people who have never been exposed to Chinese traditional paintings, they can also be called Chinese traditional paintings. From a professional point of view, these works are at a low level, but from a market point of view, their presence clearly wins recognition at the lower end of the market."



Figure 121 Production Line of Chinese Traditional Painting.
Source: Download from <https://image.baidu.com/>

During the period of rapid development of Chinese traditional painting market, a large number of Chinese traditional painting production lines have been produced due to the undifferentiated demand of Chinese traditional painting works in the Chinese traditional painting market. Most of the Chinese traditional painting producers on these production lines have no artistic foundation and aim only to produce marketable Chinese traditional paintings. Therefore, these works of Chinese traditional painting do not conform to the aesthetic taste of Chinese traditional painting and cannot even be called Chinese traditional painting works of art. They are more like handicrafts made on rice paper with brush and color.

During the wait-and-see period, Chinese traditional painting investors began to treat the real artistic level of artists seriously, to Chinese traditional painting works for analysis, research, which makes the really excellent Chinese traditional painting works continue to be popular in the Chinese traditional painting market. And the artistic level is relatively low, and even fake Chinese traditional painting works are crowded out by the Chinese traditional painting market. (Lin Ying. 2012. PP: 35)

This makes the Chinese traditional painting market appeared the phenomenon of polarization, excellent Chinese traditional painting works continue to appreciate, and inferior Chinese traditional painting works are in the situation of no one to consult. Excellent Chinese traditional paintings can achieve ideal transaction

prices regardless of the size of the artist's popularity, while auction companies focused on the operation of low-quality Chinese traditional paintings once fell into the verge of bankruptcy. This lays a good foundation for the new development of Chinese traditional painting market. (Xi Mu. 2007. PP: 179)

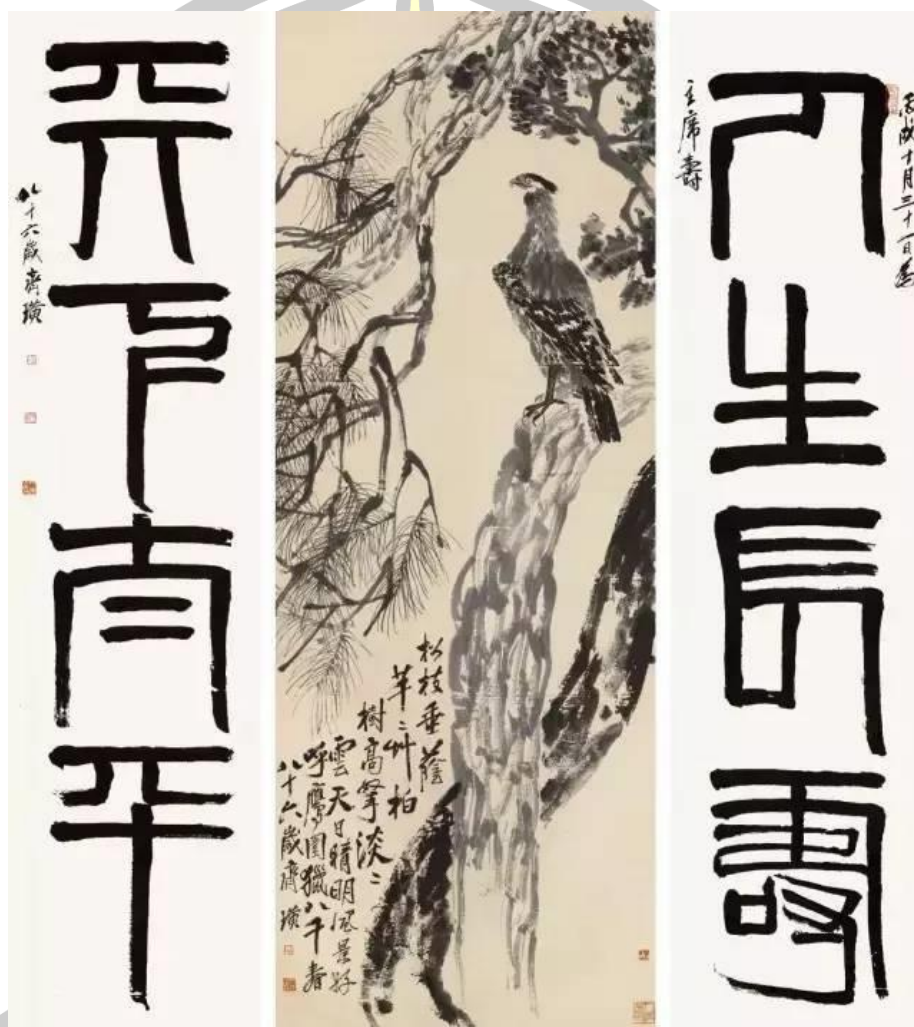


Figure 122 Chinese traditional paintings by Qi Baishi.

Source: National Art Museum of China Provide

The work in figure 122 sold for 60137,500 at a Chinese traditional painting auction in 2011. China has experienced decades of development after the reform and opening up, and there has been sufficient investment in the Chinese traditional painting market, but what is lacking is excellent Chinese traditional painting works and a good Chinese traditional painting evaluation system. Excellent

Chinese traditional paintings of artistic and historical value, such as the one above, are very popular in the Chinese traditional painting market.

Survival of the fittest is the key to promote the development of the Chinese traditional painting market. The improvement of the market value of Chinese traditional painting will also lead to the improvement of the artistic value of Chinese traditional painting. The fluctuation of the transaction price in the Chinese traditional painting market not only makes the economic behavior, but also ACTS as the role of the Chinese traditional painting art selector and judge. When the market value of Chinese traditional painting conflicts with the artistic value of Chinese traditional painting, the market value needs to follow the artistic value to promote the birth of better Chinese traditional painting works. (Chen Xiaoting. 2016. PP: 99)

To sum up, the current Chinese traditional painting market has gone through the initial period of fanaticism and blind pursuit, and entered the period of calm and rational investment. The good market value of excellent Chinese traditional painting works stimulates the creation desire of Chinese traditional painting artists and guides the production of more excellent Chinese traditional painting works.

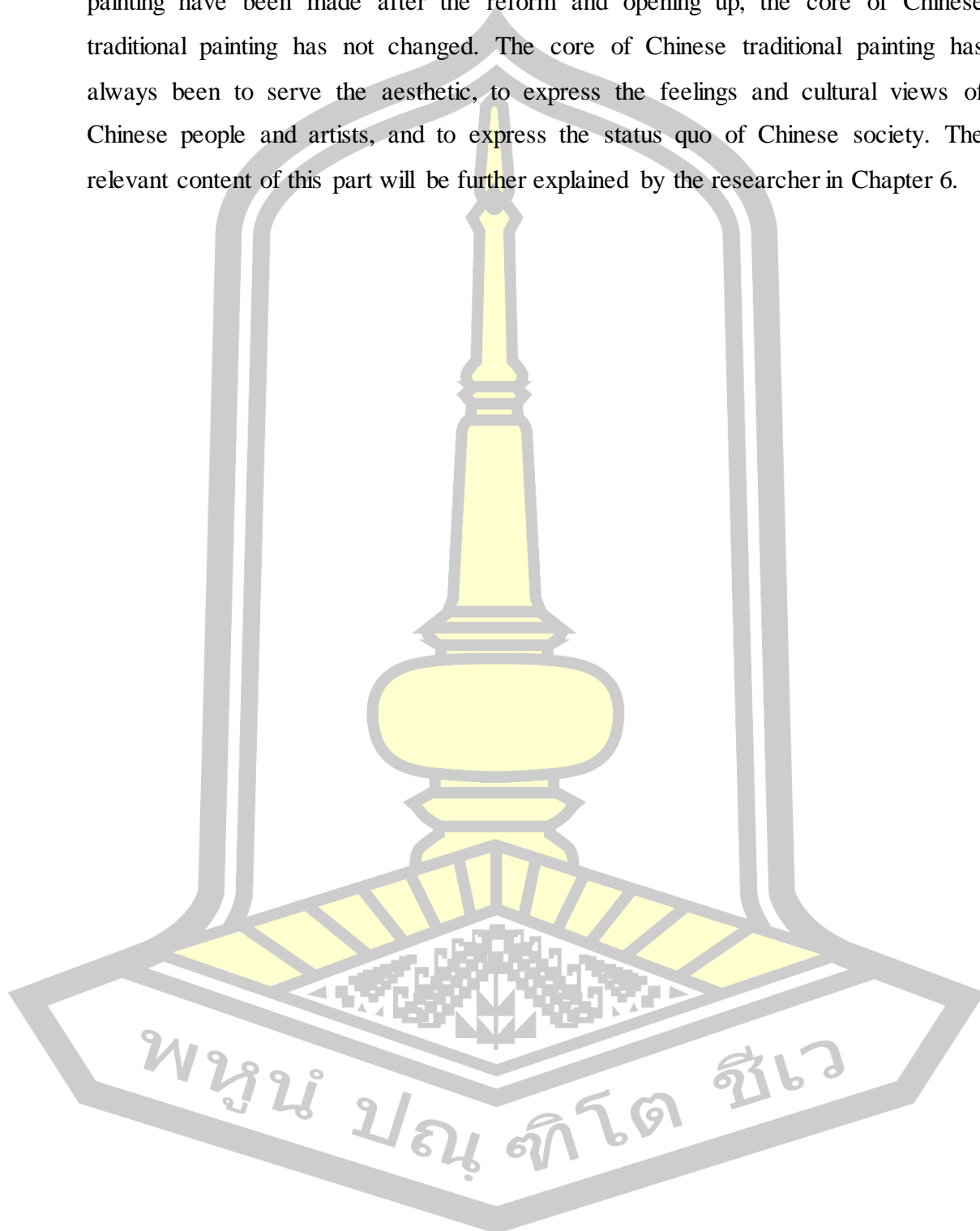
Conclusion

In the social background after the reform and opening up, Chinese traditional painting is in need of re-invention of tradition. So far, Chinese traditional painting in order to adapt to the new social background after the reform and opening up is a success. In both social process and artwork, Chinese traditional paintings after re-invention are more suitable for the development of current Chinese society.

The current Chinese traditional painting has a complete artist education system in the aspect of social process and more trading opportunities in the Chinese traditional painting market, which all encourage the continuous development of Chinese traditional painting. In the aspect of artwork, the changes made in content, technique and form of Chinese traditional painting make it easier for modern people to accept and appreciate it. This re-invention of tradition laid a foundation for the continued development of Chinese traditional painting.

However, no matter how the social background of China changes, how different is the difference between ancient Chinese traditional painting and current

Chinese traditional painting, and how many re-inventions of Chinese traditional painting have been made after the reform and opening up, the core of Chinese traditional painting has not changed. The core of Chinese traditional painting has always been to serve the aesthetic, to express the feelings and cultural views of Chinese people and artists, and to express the status quo of Chinese society. The relevant content of this part will be further explained by the researcher in Chapter 6.



CHAPTER 6

Artist Yang Taiyang : Case of Life History of Artist and Artworks of Chinese Traditional Painting

Yang Taiyang is a famous Chinese traditional painting artist in China. During his artistic career, he experienced a series of changes in The social background of China, including the second Sino-Japanese War, the founding of new China, the Cultural Revolution, the reform and opening up and so on. Through my interviews with his family, I learned about his basic information and personal experience. As can be seen from his life, Chinese painting became a re-invention of tradition after the reform and opening up.

On the other hand, Yang Taiyang is one of the four artists to receive the highest honor from the Chinese government after China's reform and opening up. This means that his career and works of art are officially recognized. Of these four artists, two are engaged in Chinese traditional painting, but only Yang Taiyang continues to paint after the reform and opening up. Therefore, I choose artist Yang Taiyang as my unit of analysis.

In this chapter, the researcher will divide the chapter into 4 parts to analyze Yang Taiyang's artistic career and artworkss. Part 1 Yang Taiyang's Artistic Career and Artworkss (1909-2009), Part 2 Analysis of the Artistic Characteristics of Yang Taiyang's Chinese Traditional Painting Works, Part 3 Re-invention of Tradition of Yang Taiyang's Artistic Career and Artworkss after the Reform and Opening up, Part 4 The Transformation of the Relationship between the Government and Artists: Chinese Traditional Painting Artists have become the Representative Role of Chinese Culture.

Yang Taiyang's Artistic Career and Artworks (1909-2009)

Yang Taiyang is a Chinese artist and art educator. He is good at Chinese and western painting, calligraphy and poetry. He is a highly respected and outstanding artist. Yang Taiyang is a pioneer, flag-bearer and leader of the 'Lijiang Painting School'.

Yang Taiyang's Artistic Career and Artworks is provided by Professor Yang Shan, professor of Guangxi Art University. Professor Yang Shan is the third son of Yang Taiyang and is currently Director of the Yang Taiyang Centre for Art Studies.



Figure 123 Photo of Yang Taiyang in 2006.

Source: Pro. Yang Shan Provide

1. Yang Taiyang's Achievements before the Reform and Opening up (1909-1978)

Before the reform and opening up, Yang Taiyang's Chinese traditional painting creation was interrupted many times due to the outbreak of the Anti-Japanese War and the Cultural Revolution, and he spent several years as a refugee. Therefore, due to the social background, most of Yang Taiyang's Chinese traditional paintings before the reform and opening up followed the creation system of ancient Chinese traditional paintings. The influence and cultural representation of Yang Taiyang was also ignored due to the social unrest.

1.1 Yang Taiyang's Student Period: The Foundation of Artistic Creation (1917-1936)

Yang Taiyang spent most of his student time studying Chinese traditional painting and some western painting, which laid a foundation for his later creation of Chinese traditional painting and the formation of his painting style combining Chinese and western.

According to information provided by his family, Yang attended Guilin Model Primary School in 1917 and studied Chinese traditional painting with a private school teacher in his spare time. After finishing primary school, Yang Taiyang passed the examination and was admitted to Guilin Second Normal School to study western painting. The study experience in Guilin Second Normal School was the first time that Yang Taiyang came into contact with western painting. Although he came into contact with western painting later than he did with Chinese traditional painting, the systematic education of western painting enabled him to quickly master the basic creation methods of western painting.



Figure 124 A Work of Chinese Traditional Painting by Yang Taiyang in 1926.

Source: Pro. Yang Shan Provide

As shown in the figure 124 above. The Chinese traditional painting works of Yang Taiyang in his youth follow the creation method of ancient Chinese traditional painting in content, technique and form. Although Taiyang was exposed to the education of Western painting in his youth, he did not transform the painting

mode of ancient Chinese traditional painting in his works due to the mainstream creation trend of Chinese traditional painting.

After graduating from Guilin Second Normal School, Yang left his hometown Guilin in 1929 and arrived in Shanghai. Shanghai was one of the most developed cities in China in the 1940s because of its convenient transportation. Most European countries set up concessions in Shanghai. Under such circumstances, although the whole of China was still in a closed state, western art had begun to spread locally in Shanghai at that time.

After arriving in Shanghai, Yang Taiyang's first school was a private school, the western painting department of Shanghai Academy of fine arts. In 1931, he transferred to the department of western painting, a newly established Shanghai Art College. Shanghai Academy of fine arts advocates the development of artists' personality, pursues spiritual freedom, and does not attach to political ideology. Most of the professors in the western painting department of the university highly praised the western modern painting school. Yang Taiyang's painting style at that time was also influenced by his teacher. His classmates once said that Yang Taiyang was once addicted to the world of surrealism painting.

After graduation, he was recommended by his teacher to work as an editor in Shanghai World Book Co., LTD. During this period, the main founder of the new art group "Jue Lan Club" invited Yang to set up the "Jue Lan Club".

"Jue Lan Club" is one of the most influential art associations in China. It first put forward the theory of developing new painting in the 1940s. It emphasized that fine arts should adapt to the development of the times, and should make corresponding changes at the same time of social reform.

"Jue Lan Club" was first exhibited in 1932 and was dissolved in 1935. "Jue Lan Club" had held four exhibitions of paintings. Yang Taiyang as one of full members always had works on display. According to the images published in the publications at that time, there were seven paintings, namely, the first (1932): "Two Naked Women"; the second (1933): "Mandolin and Chimney", "Mountain Road"; the third (1934): "Jiming Temple"; the fourth (1935): "Portrait of Ms. L.", "Naked Woman by the Sea" and "still life" (also known as "Meditative Universe"). After the fourth exhibition of "Jue Lan Club", the artists of "Jue Lan Club" were scattered all

over the world because of their different personal pursuits, and “Jue Lan Club” was dissolved.

After the dissolution of the “Jue Lan Club”, he went to Japan in 1938 and studied oil painting in the art department of Japan University in Tokyo. When He studied in the Japan University, the influential Japanese western painters Kenichi Nakamura, Yasutaka Yasuda and Higashi Okuda all served as oil painting teachers here. During this period, two pieces of Yang Taiyang were recorded. "Young Woman" was selected in Japan independent art exhibition, "Love" was selected in Japan "23rd second Science Art Exhibition".

In general, Yang Taiyang received both Chinese traditional painting and western painting education when he was a student, which laid the foundation for the formation of his personal artistic style later. Meanwhile, the experience of studying abroad in Japan and the artistic goals of “Jue Lan Club” have broadened Yang Taiyang's artistic vision and concept, which also paved the way for his re-invention of Chinese traditional paintings after the reform and opening up.

1.2 Sino-Japanese War and Chinese Civil War Period: Stagnation of Yang Taiyang’s Chinese Traditional Painting Creation (1937-1948)

On the eve of the second Sino-Japanese War, Yang Taiyang was forced to return home from Japan to Guilin, Guangxi. Although Yang Taiyang's hometown is located in southern China, the war soon affected Yang Taiyang's normal life. During the Second Sino-Japanese War, Yang moved his family many times to escape the war. Therefore, it resulted in the stagnation of Yang Taiyang's artistic creation during the war, as well as the loss of Yang Taiyang's artistic works during his student period.

Yang Taiyang's hometown Guilin was the only anti-Japanese cultural center in China during the Second Sino-Japanese War. After Yang Taiyang returned from Japan in August 1937, he joined the anti-Japanese and national salvation movement in Guilin. During this period, as a well-known figure in the art world, Yang Taiyang was first a member of the anti-Japanese movement and then a professor, painter and poet.



Figure 125 A Work of Chinese Traditional Painting by Yang Taiyang in 1938.

Source: Pro. Yang Shan Provide

Figure 125 can be seen from this picture that the buildings in this work have the feature of focal perspective. This is related to Yang Taiyang's experience of learning Western painting, but the artistic features of this Chinese traditional painting still conform to the aesthetic features of ancient Chinese traditional painting.

During the second Sino-Japanese War, Yang Taiyang held two personal exhibitions in Guilin Academy of Fine Arts and Guilin Chamber of Commerce, but all his works in the two exhibitions were lost in the war. In 1939, He was invited to work as a teacher in Hunan, and during his short teaching career, he created some sketches in the country.

At the end of the second Sino-Japanese War, the war spread to southern China. In 1944, Guangxi and Hunan were evacuated due to the war. Yang Taiyang and his family continued to flee to the south of Guangxi, hiding in the countryside to make a living by teaching. After 1947, during the Chinese Civil War, Yang went to Guangdong, China, where he became the director and professor of the teacher education department of the Guangdong Provincial Art College.

On the eve of the founding of the People's Republic of China, Yang went to Hong Kong to take part in the "World painting Society" of the leftists in the

majority. The society was a civic group of left-wing artists, mostly cartoonists and wood carvers, who fled to Hong Kong during China's civil war to unite. From its inception in 1947 to its conclusion in 1950, most of the exhibitions and publications were cartoons and woodcuts. China's civil war was drawing to a close when Yang Taiyang entered the "World Painting Exhibition". So Yang Taiyang painted some large portraits of Marx, Engels, Lenin, Stalin and Mao Zedong for the rally and parade to welcome the liberation of Guangzhou. During this period, I have no energy to paint those works of art that belong to my own free will.

To sum up, the war in the 12 years before the founding of the People's Republic of China broke the stability of Chinese society and changed the life of Yang Taiyang. During this period, affected by the war, the focus of Yang Taiyang's life changed from artistic creation to maintaining a normal life for himself and his family. Therefore, during this period of war, the artistic creation of Yang Taiyang was almost at a standstill, and the few works of art were also related to political themes.

1.3 Early Days of the Founding of New China: Mature Techniques of Yang Taiyang Chinese Traditional Painting (1949-1965)

After the founding of new China, under the control of the new China government, the Chinese society gradually stabilized, and the basic life of the Chinese people returned to normal. During this period, Yang Taiyang's life, work and artistic creation gradually returned to normal. In the first 17 years after the founding of the People's Republic of China, the creation of Chinese traditional paintings by Yang Taiyang increased greatly, making Yang Taiyang more proficient in the ancient Chinese traditional painting techniques.

After the founding of the People's Republic of China, Yang Taiyang returned to Guangzhou. He took part in the reception of the Guangzhou Art Academy and the preparation of the South China Academy of Arts. He also served as the professor, director of education, and director of the department of Fine Arts.

During this period, in addition to a number of cuff portraits, he also produced large oil paintings "Go on" and "The Morning of my Motherland." In the previous one, a soldier was dressing the wounds of a wounded soldier on the battlefield. The wounded soldier held his gun sideways and was ready to leap

forward. The painting was published in the sixth issue of the People's Fine Arts, 1950. The latter, a portrait of a revolutionary leader on the Tiananmen Rostrum, won a prize for artistic creation in South China.

With the gradual expansion of Yang Taiyang's influence, the Guangxi people's government invited Yang Taiyang to return to Guangxi as the president and professor of Guangxi Art College. In 1953, the national colleges and departments were adjusted, and Guangxi Art College was merged into the Central South Art College. Yang Taiyang went to Wuhan as vice president, dean of education and dean of painting department of Central South Art College. He was also elected as the people's representative of Wuhan city to attend the second National Literary Congress.



Figure 126 A Work of Chinese Traditional Painting by Yang Taiyang in 1952.

Source: Pro. Yang Shan Provide

Figure 126 can be seen from the Chinese traditional paintings in the picture above that Yang Taiyang was very skilled in using the materials and tools of ancient Chinese traditional paintings in his Chinese traditional paintings of this

period. The application of color is also more harmonious. The overall style and composition of the picture have been very perfect in the aesthetic system of ancient Chinese traditional painting.

During his stay in Wuhan, Yang Taiyang created two famous watercolors, "Rain" and "Li River Raft". "Rain", written in 1953, expresses the painter's optimistic and cheerful feelings and praises the wonderful spring scenery with rich lyrical tone. "Rain" reflects a prominent feature of Yang Taiyang's art, attaching importance to emotional expression and connotation. The painting was well received at the National Art Exhibition and was collected by the National Art Museum of China.

"Li River Raft" was made in 1954. This work combines the beautiful natural scenery of the Li River with the production activities of people on both sides of the river, which makes the work have a distinct flavor of the times. The techniques of watercolor painting and Chinese traditional painting are organically integrated, and the works have distinct personal style and Chinese style.

The "Li River Raft" is a milestone in the artistic path of Yang Taiyang and an important symbol of his achievements in exploring the nationalization of foreign art forms since the Anti-Japanese War. As early as when he studied abroad in Japan, with the expansion of his vision, he was prompted to think more deeply about art. He saw with his own eyes that although Japanese painting had been greatly influenced by Chinese traditional painting, it now has its own artistic characteristics and exerts a great influence on Chinese traditional painting. This gave Yang Taiyang great inspiration to realize the importance of nationalization of oil painting, watercolor painting and other foreign art forms. From the content to the form of his works, from tools and materials to the application of various techniques, he has made various attempts, and gradually formed his own artistic style in the exploration. Combined with Chinese traditional painting, he has formed a set of unique watercolor painting techniques. These are well reflected in the "Li River Raft".



Figure 127 A Work of Chinese Traditional Painting by Yang Taiyang in 1960.

Source: Pro. Yang Shan Provide

Figure 127 is a Chinese traditional painting by Yang Taiyang on the eve of the Cultural Revolution. The perspective and color application in this work have developed on the basis of ancient Chinese traditional painting. It even has the characteristics of a few watercolors. However, this trend of blending Chinese and Western painting was soon broken by the arrival of the Cultural Revolution.

In the 1960s, Yang taught his art theory and painting skills while working at Guangxi University of the Arts. At the same time, he continued to sketch from life and collect wind in Guangxi. In this process, he created a large number of Chinese traditional paintings with Guangxi scenery as the theme, and proposed the idea of establishing a “Lijaing Painting School”. But his vision was interrupted by the arrival of the Cultural Revolution before it could be realized.

To sum up, in the early days of the founding of the People's Republic of China, Yang Taiyang had more time and experience to create Chinese traditional paintings based on social stability and good living guarantee. In this period, he tried to integrate Chinese and Western paintings. It laid the foundation for his re-invention of Chinese traditional painting after the reform and opening up, and at the same time,

made forward-looking attempts to further expand his influence in the field of Chinese art.

1.4 Influenced by the Cultural Revolution Period: The Interruption of Yang Taiyang's Social Activities and Creation of Chinese Traditional Paintings (1966-1977)

After the Start of the Cultural Revolution, the stability of the early days of new China was quickly shattered, and Chinese society plunged into a frenzy of class struggle. During this period, Chinese traditional paintings were identified as decadent remnants of feudalism and should be completely destroyed and eliminated. Under this influence, Chinese traditional painting artists were also regarded as the supporters of feudalism. A large number of Chinese traditional painting artists were criticized, confiscated and exiled, thus interrupting the creation of Chinese traditional painting in society.

As one of the famous Chinese traditional painting artists at that time, Yang Taiyang also became one of the objects of criticism. During the Cultural Revolution, Yang Taiyang went through searching house and confiscating property eight times and was sent to work in the countryside. During this period, a large number of Yang Taiyang's works of art, articles and books were destroyed and lost.

The unfair treatment suffered by Yang Taiyang during the Cultural Revolution not only destroyed the conditions of Yang Taiyang's Chinese traditional painting creation, but also greatly discouraged Yang Taiyang's enthusiasm for Chinese traditional painting creation. During the 10 years of the Cultural Revolution, Yang created only a small number of Chinese traditional paintings, and these Chinese traditional paintings were related to political themes.



Figure 128 A Work of Chinese Traditional Painting by Yang Taiyang during the Cultural Revolution.

Source: Pro. Yang Shan Provide

The outbreak of the Cultural Revolution interrupted the normal work of Chinese traditional painting artists and forced the suspension of Yang Taiyang's Chinese traditional painting work. During the Cultural Revolution, Yang Taiyang's Chinese traditional paintings mainly focused on political themes and served for the government's political propaganda. His personal artistic style disappeared completely.

The Cultural Revolution ended in 1976, but its impact on Chinese society did not end in 1976. After 1976, the government's cultural policy has been gradually relaxed, but artists are still skeptical about the relaxation. Therefore, the two years between 1976 and the beginning of China's reform and opening up is called the post-Cultural Revolution period.

During this period, Yang returned to Guangxi University of the Arts, but his position as a teacher and related posts did not receive a reply. Under the environment of gradually relaxed cultural policy, Yang Taiyang experimented with a small number of Chinese traditional paintings and sketched the scenery in Guilin.

To sum up, Yang Taiyang's Chinese traditional painting creation and related social activities were interrupted by the outbreak of the Cultural Revolution. The social attitude towards artists during the Cultural Revolution also made Yang Taiyang lose his enthusiasm for Chinese traditional painting creation. Although a small number of Chinese traditional paintings were produced by Yang Taiyang in the late period of the Cultural Revolution, they were all done for political purposes rather than artistic exploration. Yang Taiyang also lost his artistic style during the Cultural Revolution.

2. Yang Taiyang's Achievements after the Reform and Opening up (1978-2009)

After the reform and opening up, China's economic development and social stability laid a foundation for Yang Taiyang's artistic creation and social activities. With the implementation of the new national policy, Yang Taiyang recovered his position as a teacher and dean in the university and became a tutor for postgraduate students, which enhanced his enthusiasm in creating Chinese paintings. With the deepening of reform and opening up, the Chinese government attaches great importance to Yang Taiyang's personal identity and artistic value, which makes Yang Taiyang still appear in many social activities after retirement.

2.1 Guangxi Arts University Tenure: Restoration of Chinese Traditional Painting Creation (1978-1986)

After the third Plenary Session of the eleventh Central Committee of the Communist Party of China was held, and the policy of reform and opening up was formally implemented. State leaders at the meeting again emphasized the policies that China was implementing, which led to the complete elimination of the effects of the Cultural Revolution and the return of Chinese painting artists to normal production.

The implementation of the reform and opening policy has also brought Yang Taiyang new hope for life and impetus for artistic creation. At 69, He was already past the retirement age set by the Chinese government (60 years old). However, due to his social influence and artistic level, Yang was successively appointed as the vice president and president of Guangxi Art College and the president of Guangxi Painting and Calligraphy Academy. Under the guarantee of stable economic resources, Yang Taiyang completed a large number of Chinese paintings in his spare time of administrative work and social activities.



Figure 129 A Work of Chinese Traditional Painting by Yang Taiyang in 1978.

Source: Pro. Yang Shan Provide

Figure 129 is a Chinese traditional painting by Yang Taiyang at the time of the reform and opening up policy. It is not different from the ancient Chinese traditional painting in subject matter and technique. But in the sense, he takes the sun as one of the main bodies of the picture, implying that the reform and opening up has brought a new dawn to China.

On the other hand, after the reform and opening up, with the continuous easing of Chinese cultural policies, western art forms and art education models have been introduced into China in large quantities. Yang Taiyang became the first batch of tutors for postgraduate students in Guangxi when he was the president of

Guangxi University of the Arts, influenced by the western educational model. In the 1980s, Yang led his graduate students to Hangzhou, Wuhan, Chongqing and other areas for exploration, spreading his own artistic concept and also carried out part of the Chinese painting creation.



Figure 130 A Work of Chinese Traditional Painting by Yang Taiyang in 1982.

Source: Pro. Yang Shan Provide

Figure 130, one of Taiyang's works of Chinese traditional painting created after the reform and opening up. In this work, Yang Taiyang pays more attention to the special effects made by using Chinese traditional painting materials and tools. This is different from the aesthetic way of ancient Chinese traditional painting, and the content of the picture is more abstract.

In terms of Chinese painting works, a prominent feature of Yang Taiyang art in the late 20th century was its return to Chinese painting, mainly engaged in the creation of Chinese painting. Since the reform and opening up, Yang Taiyang's Chinese painting works have not been limited to traditional composition and color, but actively integrated some elements of western painting, making his works show a different artistic style from the past. In this period, Yang Taiyang also continued to make part of watercolor paintings, but he incorporated more Chinese painting

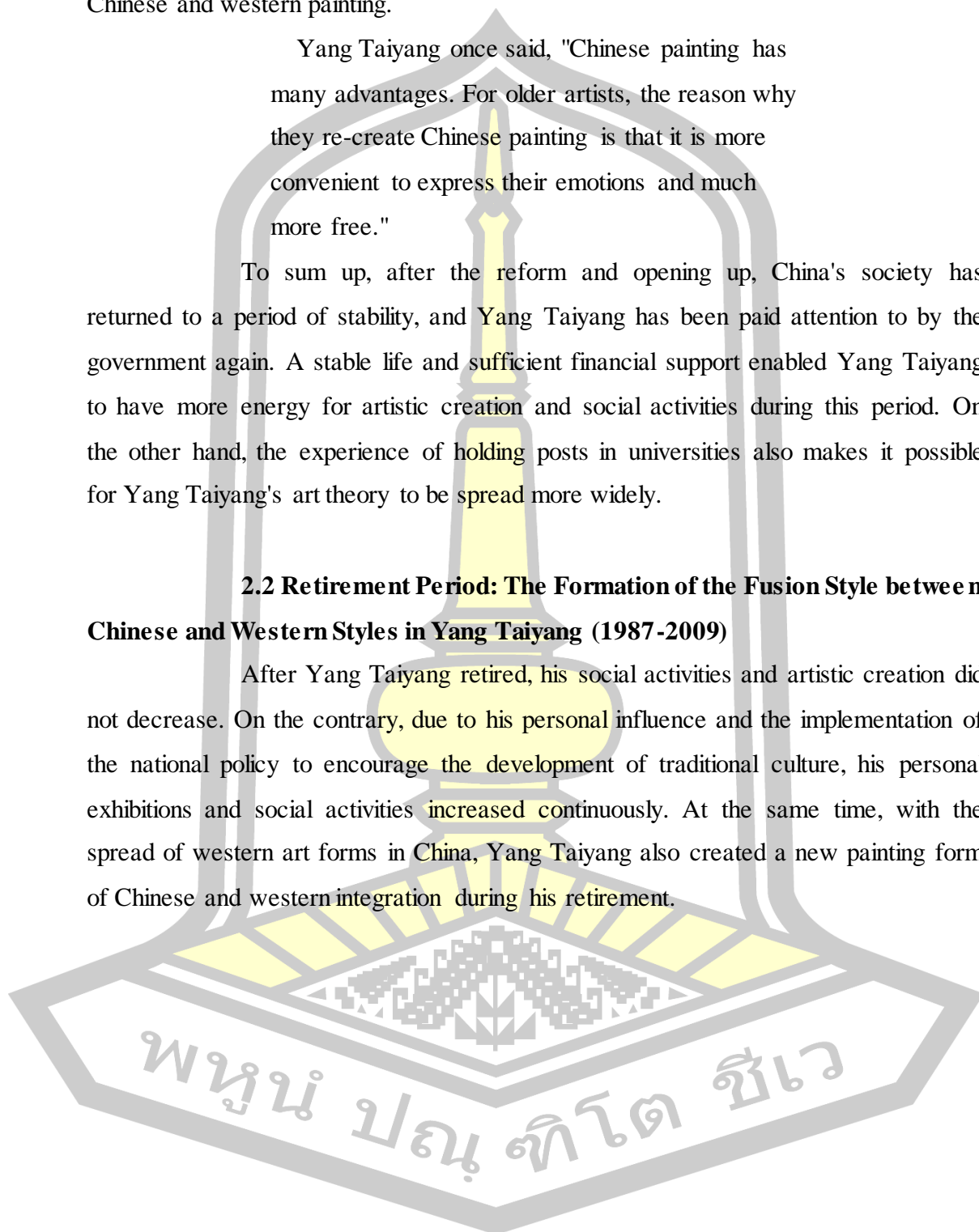
techniques into his watercolor paintings, reflecting the characteristics of the fusion of Chinese and western painting.

Yang Taiyang once said, "Chinese painting has many advantages. For older artists, the reason why they re-create Chinese painting is that it is more convenient to express their emotions and much more free."

To sum up, after the reform and opening up, China's society has returned to a period of stability, and Yang Taiyang has been paid attention to by the government again. A stable life and sufficient financial support enabled Yang Taiyang to have more energy for artistic creation and social activities during this period. On the other hand, the experience of holding posts in universities also makes it possible for Yang Taiyang's art theory to be spread more widely.

2.2 Retirement Period: The Formation of the Fusion Style between Chinese and Western Styles in Yang Taiyang (1987-2009)

After Yang Taiyang retired, his social activities and artistic creation did not decrease. On the contrary, due to his personal influence and the implementation of the national policy to encourage the development of traditional culture, his personal exhibitions and social activities increased continuously. At the same time, with the spread of western art forms in China, Yang Taiyang also created a new painting form of Chinese and western integration during his retirement.



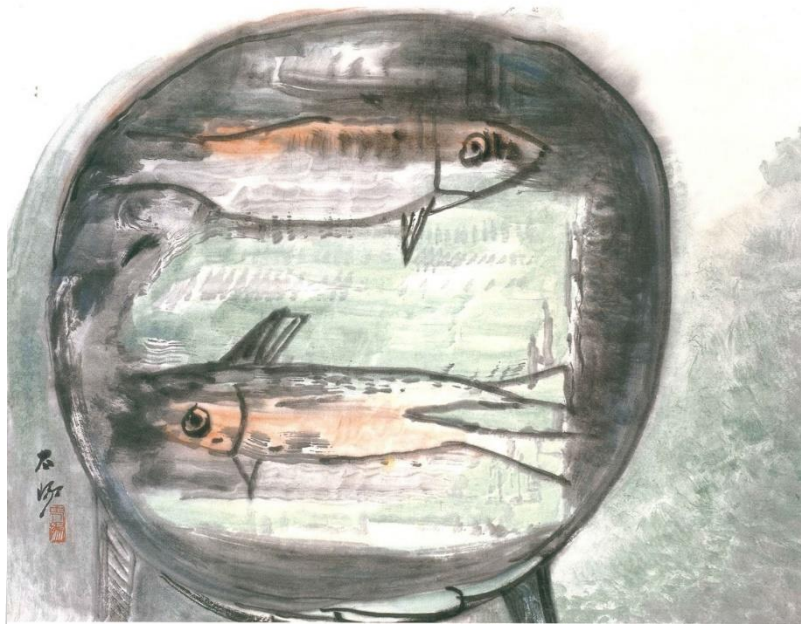


Figure 131 A Work of Chinese Traditional Painting by Yang Taiyang in 1993.

Source: Pro. Yang Shan Provide

Although the subject matter of the Chinese traditional paintings in the figure 131 is the same as that of the early Chinese traditional paintings by Yang Taiyang, fish is the main body of the picture. However, there are great differences in the way of composition, the use of materials and the modeling methods of fish.

During this period, Yang Taiyang organized and participated in dozens of exhibitions. Chinese paintings were collected by domestic or foreign governments and institutions, and a delegation of Chinese artists visited overseas.

Under the influence of the Yang, his children also fell in love with fine arts and became professional and amateur painters. During his retirement, he had five family exhibitions, which were held in Guangzhou, Guilin, Nanning and other places. More than 200 works of eleven people, including Yang Taiyang and his children and grandchildren, were exhibited. And it was filmed as a feature television film entitled "Sun, Moon, Stars",

While Yang Taiyang taking an active part in social activities and art exhibitions, the Chinese government also gave great support to Yang Taiyang's artistic creation. In 1986, Li Jiang Publishing House published "Yang Taiyang Painting Collection", which included 60 works of His Chinese paintings, oil paintings,

watercolors and calligraphy. Guangxi Fine Arts Publishing House and Guangzhou Publishing House have also published several copies of “Yang Taiyang Painting Collection”, which contains hundreds of Chinese paintings of Yang Taiyang. The collection became an important reference for studying Yang Taiyang's art works and personal experiences. The public release of Yang Taiyang painting album in China further expands its influence and strengthens the recognition of Yang Taiyang by the Chinese government and art practitioners.



Figure 132 A Work of Chinese Traditional Painting by Yang Taiyang in 2001.

Source: Pro. Yang Shan Provide

The late Chinese traditional painting works of Yang Taiyang more clearly reflect the artistic characteristics of the fusion of Chinese and Western painting. In the Chinese traditional painting work above, the style of the work is more similar to that of western painting, but the materials, tools, including the way the work is signed are more similar to Chinese traditional painting. Therefore, Chinese artists prefer to classify this work as Chinese traditional painting.

After entering the 21st century, building cultural confidence and strengthening cultural soft power have become the core of Chinese government's cultural policy. As a result, China's central and local governments began to establish

influential Chinese painting artists as cultural representatives, promoting them both within China and abroad.

Under the influence of the new policy, after entering the 21st century, under the support of the government, Yang Taiyang had published many books and art collections, and won the Chinese Plastic Arts Achievement Award issued by the Ministry of Culture of China. At the same time, Yang Taiyang's works were also exhibited in China and some western countries as representative works of Chinese painting. The Chinese government hopes to use Yang Taiyang's influence to promote Chinese culture.

In 2008, Yang Taiyang won the title of People's Artist issued by the Chinese government, and Yang Taiyang Century Art Exhibition and Yang Taiyang Century art Academic seminar were also opened in Guangxi. During the event, Chinese artists and government officials expressed their appreciation for Yang Taiyang's artistic achievements and personal experiences, and expressed the hope that Yang Taiyang could continue to contribute to the development of Chinese culture as a cultural icon.

In terms of artistic works, the Chinese painting works of Yang Taiyang after entering the 21st century are full of innovation. Yang Taiyang believed that he should create new works in the new century, to change the artistic style of the past, hoping that the new works can be more in line with the artistic development direction of the new century.

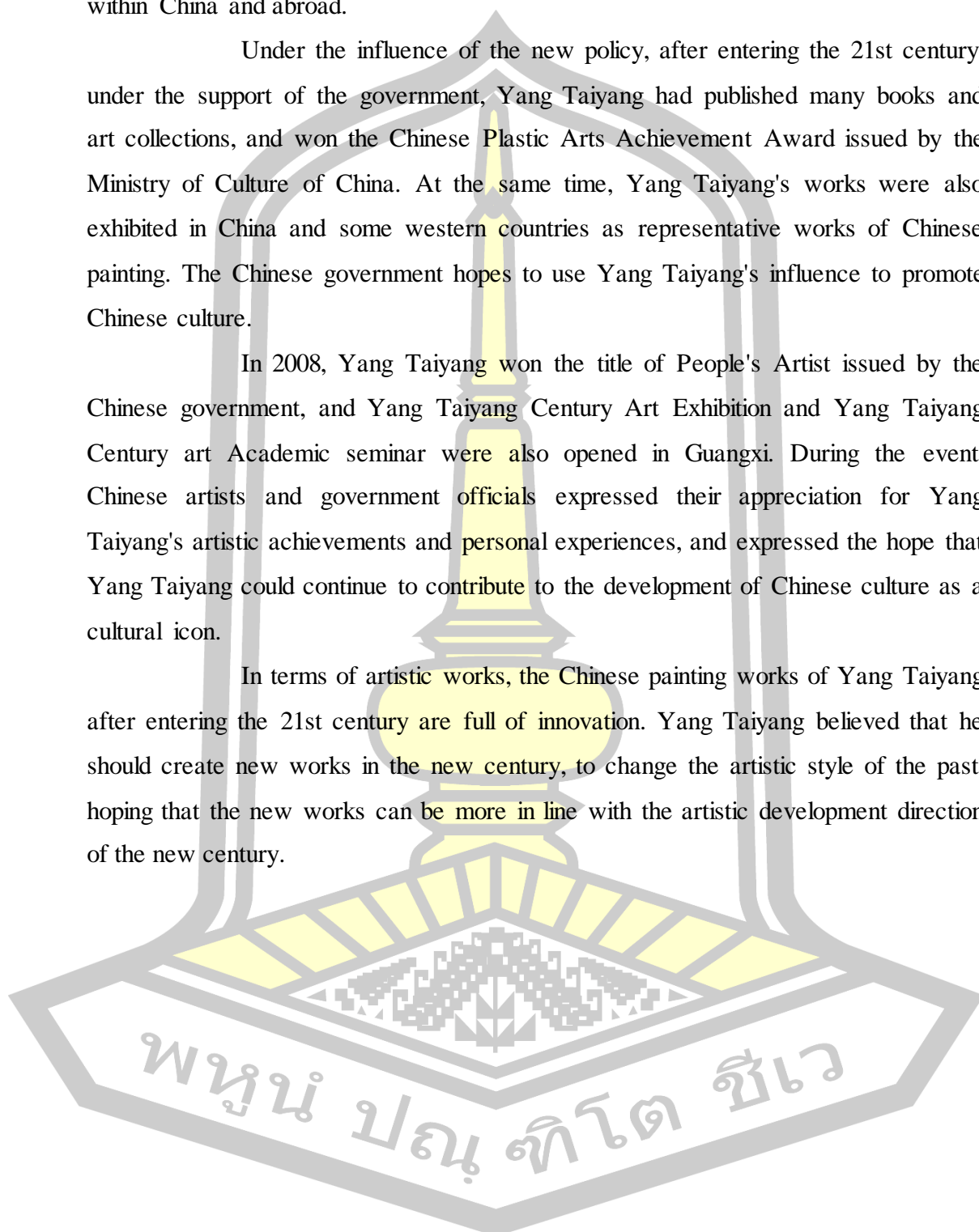




Figure 133 A Work of Chinese Traditional Painting by Yang Taiyang in 2005.

Source: Pro. Yang Shan Provide

Figure 133 is one of the works of Yang Taiyang in his later years, and the artist himself classifies it as A Chinese traditional painting. In his view, this is an attempt at a new form of Chinese traditional painting, but the content of the picture, the use of materials and the abstract elements in the picture all reflect the characteristics of the fusion of Chinese and Western painting.

To sum up, Yang Taiyang's life in retirement was more stable and artistic creation more free than the past. Under the influence of the new cultural policy, the importance of Yang Taiyang to cultural development had been paid more attention, which gave him more opportunities to hold personal exhibitions and participate in social activities. The Chinese painting works of this period of Yang Taiyang were different from those of the past in content, technique and form. However, based on his rich artistic creation experience and social influence, his new works had also been recognized by Chinese painting artists.

Analysis of the Artistic Characteristics of Yang Taiyang's Chinese Traditional Painting Works

In his career of Chinese traditional painting, Yang Taiyang has experienced different periods of Chinese historical development, such as the Anti-Japanese War, the founding of New China, the Cultural Revolution, and the reform and opening up. During this period, due to the change of social background, the Chinese traditional painting of Yang Taiyang had different changes in contents, techniques, forms and other aspects. Therefore, in this part, researchers will analyze the Chinese traditional painting works of Yang Taiyang according to different time periods.

1. Yang Taiyang's Artistic Characteristics of Artworks before the Reform and Opening up

Yang Taiyang's early painting experience participated in the evolution period of Chinese modern painting movement from traditional to modern from pluralistic pursuit of novelty to wartime art and left-wing art. Young and middle-aged people participated in the upsurge of Chinese traditional painting creation when the People's Republic of China was founded. At the same time, they were also affected by the oppression of Chinese traditional painting during the Cultural Revolution.

Yang Taiyang became famous in the 1930s, when he was young and passionate, with a lot of pioneering and aggressive painting activities. Subsequently, Yang Taiyang studied in Japan and devoted himself to the cultural work of resisting Japan and saving the nation from extinction, during which he created a large number of artistic works. But these early works have gone through wars, refugees, and the Cultural Revolution in the plunder of several times, most of them have been scattered and not retained. Those published in contemporary pictorial journals are also unsearchable because of their age. (Liu Xin. 2008. PP: 18)

Since the May 4th Movement, the development of modern Chinese literature and art has generally been accompanied by the conflict between two literary and art viewpoints, "art for life" and "art for art ". By the time of the war of resistance, this confrontation had ceased completely. Therefore, it became the mainstream direction chosen by writers and artists in wartime to walk out of the ivory tower and

run to the cross street, and the realistic literature and art of life school became the literary trend of Chinese society. (Liu Xiaoyu. 2008. PP:31)

However, modern art flourished in Shanghai, Hangzhou and Guangzhou in the 1930s. If it had not been for the outbreak of the Sino-Japanese War, the process of modern Chinese culture and art would have been a normal situation of sustained and self-disciplined development, and there would not have been a process of rupture caused by wars and ideological disputes.



Figure 134 A Work of Chinese Traditional Painting by Yang Taiyang in 1937.

Source: Pro. Yang Shan Provide

Yang Taiyang's early Chinese traditional painting works completely follow the creation method of ancient Chinese traditional painting in content, technique, form and other aspects. For example, the Chinese traditional painting works in the figure 134 completely conform to the aesthetics of ancient Chinese traditional painting in terms of composition and application of color. However, the effect of light and shadow can be found in the processing of some details, which is related to the western painting education that Yang Taiyang received in his youth.

When Yang Taiyang came to Shanghai, the radical atmosphere of modern painting has been perfected. He benefited from this environment edify quickly.

Communication with teachers such as Chen Baoyi, Pang Xunqin, Ni Yide Zhang Xian who study the development of modern painting enthusiastically, Shanghai academy of fine arts and China university of the arts incline to modern and open education in western painting influenced his artistic ideas and methods of new capital. He was fond of surrealism and cubism, which began during this period.



Figure 135 Oil Painting by Yang Taiyang in 1933.

Source: Pro. Yang Shan Provide

In the 1930s, Yang Taiyang followed the artistic ideas and methods of western modern painting. At this time, most of Yang Taiyang's oil paintings were full of romanticism, which was related to the new school of art thought he came into contact with in Shanghai. Although the fusion of Chinese and western painting was not reflected in the works of Yang Taiyang in this period, his experience of learning Chinese traditional painting and western painting at the same time in his youth laid a foundation for the fusion of Chinese and western painting styles after the reform and opening up.

Cai Ruohong, one of Taiyang's classmates, said: "As students, we should pursue innovation. The new learning is both science and western learning. When we seek new, we seek the west."

This shows that the avant-garde and westernization of Shanghai at that time was almost in line with the trend of western avant-garde culture, which was a cultural trend including film, clothing, architecture, literature, fine arts and publishing.

At that time, artists in Shanghai naturally played the vanguard of the avant-garde, hence the rise of "Juelanshe", the independent association of Chinese fine arts, and the emerging woodcarving. So, Yang Taiyang, who was studying in Shanghai, organized a new style exhibition with his classmates. To encourage the development of modern art, and eventually with Pang Xun, Ni Yide, Zhang Xian and others called out to free, comprehensive form of the pure modeling world, to create a new artistic climate for the art of the radical slogan.

Central academy of fine arts professor, Zhan Jianjun said, "Since that time (before reform and opening up), Yang Taiyang, at the point of fusion of Chinese and western culture, from the beginning to now, in the art history of sending out a glorious history, and with our painting development history, the new culture of the continuous development of history, has always led us on art. Although Chinese traditional painting by Yang Taiyang is done with pen, paper and ink in Chinese traditional painting, it is a representative work that integrates Chinese and western cultures. I do not know much about Chinese traditional painting, but I am afraid that if a Chinese traditional painting now can absorb western countries and integrate them so well, it is rare to see such novel and mature paintings created."

The artistic choice of Yang Taiyang after returning to China also changed under such special conditions. He and his works of art all actively and consciously joined the camp of national defense literature and art. On this basis, Yang Taiyang gradually highlighted the political gesture of leaning to the left, and began to integrate into the social reality of the comprehensive war of resistance. And thus obtained in the past has never had the new artistic feeling and life stimulation.

However, during the Guilin period, Yang Taiyang spent a lot of time on propaganda for the war of resistance against Japan. In addition, he wrote articles, ran poetry journals and ran schools, which reduced his time spent on painting. Therefore, the paintings of Yang Taiyang during the war of resistance against Japanese aggression are rarely preserved. The type of painting is not exquisite, painting materials used because of the shortage and no longer exquisite. During this period, oil painting, watercolor, ink painting, sketch Yang Taiyang all had creations. "The Man with the Gun", "the Man with the Knife", "The Portrait of Madam S", "The Black Shawl" (oil painting), "the Woman Warrior" (Chinese traditional painting), "The Soldier and the Horse", "Morning Mist" (watercolor) and "The Soldier behind Bars" (sketch) are all works of the Anti-Japanese War that we know from reading newspapers and periodicals at that time. (Liu Xin. 2008. PP:11)

Most of these paintings are simple in content and easy to understand, is also inevitable requirement for the popularization of wartime art. As for the personality and technical aspects of the artistic pursuit are in this kind of time. Therefore, the urgency and roughness of the painting pen, the incomplete shape and the direct publicity effect constitute a special form of painting. In the context of turbulent society, it was difficult for Yang Taiyang to have a fixed environment and stable mentality for artistic creation. His paintings such as "Female Warrior", "Man with A Gun" and "Warrior and Horse" were inevitably characterized by haste and scribbling. (Liu Xin. 2008. PP:6)

During his stay in Guilin, Yang Taiyang painted not only anti-Japanese propaganda paintings, but also Chinese traditional paintings and sketches. However, due to the turbulence of social background, these works could not fully reflect the artistic style of Yang Taiyang. On the other hand, most of these works did not survive the war period.

On the one hand, this situation showed that painters generally need to adapt and transform after entering the war of resistance against Japanese aggression. On the other hand, it also showed that not all painters can adapt to and adopt popular forms to do mass propaganda work. There were different ways and attitudes for specific intellectuals and artists to devote themselves to the Anti-Japanese War and fly to serve wartime literature and art. (Liu Xiaoyu. 2008. PP: 29)

After the founding of New China, Yang Taiyang had a short period of development. Even Yang Taiyang in college had enough time and money to create Chinese traditional paintings. At the same time, under the influence of the loose cultural environment, Yang Taiyang's Chinese traditional painting creation also carried out the war of freedom in subject matter. The trend of industrialization after the founding of new China also appears in his Chinese traditional painting.



Figure 136 Chinese Traditional Painting Created by Yang Taiyang in the Early Days of the Founding of New China.

Source: Pro. Yang Shan Provide

As can be seen from the figure 136 above, the Chinese traditional paintings of Yang Taiyang in this period are more traditional in subject matter, techniques and forms. The artistic style of this painting does not reflect the characteristics of Chinese and western integration or Yang Taiyang's personal artistic style.

However, the loose cultural policy was soon broken by the Cultural Revolution, when Yang Taiyang's Chinese traditional painting creation stalled due to the harsh cultural policies during the Cultural Revolution. The personal style of art that had been established before was also lost during this period.

On the whole, Yang Taiyang before the reform and opening up was in the learning stage most of the time. Because of the outbreak of the war of resistance against Japan, Yang Taiyang's artistic creation was interrupted many times. Therefore, Yang Taiyang's paintings in his youth tend to follow the tradition and learn the classics in content, technique and form, instead of reflecting a strong personal style.

2. The Loss of Yang Taiyang's Artworks Personal Artistic Style during the Cultural Revolution

During the Cultural Revolution, the leading institutions of Chinese traditional painting, the institutions of creation, research, education and exhibition of Chinese traditional painting, were all destroyed and occupied by the Gang of four. The creative channels of Chinese traditional painting were blocked, and the productivity of Chinese traditional painting suffered the most serious blow. The decade of the Cultural Revolution was the darkest decade for the development of Chinese traditional painting.

Almost every successful painter was criticized, paraded through the streets, shut up in cowstalls, or expelled from the cities and sent back to the countryside. They were called reactionary academic authorities of the bourgeoisie, descendants of the landlord class, traitors, secret agents, traitors, and their works, collections, books, and materials were all destroyed. The artists were forced to stop working and kept writing confessions and confessions. During this period, the woodcut portraits of MAO Zedong were widely circulated in society, and Chinese

painters once faded out of the art circle during the Cultural Revolution. (Liu Xin. 2008. PP:30)

In terms of artistic expression, Chinese traditional painting was required to highlight the political tendency and the characteristics of popular literature and art. The creation of Chinese traditional paintings was constrained by what was then called revolutionary romanticism.



Figure 137 Exhibition of Chinese Traditional Paintings in Shanghai during the Cultural Revolution.

Source: History of Chinese painting in the 20st century. Liu Xilin. 2013. PP:451

As is shown in the figure 137 above, the main themes of Chinese traditional paintings during the Cultural Revolution were political themes, and the innovation of techniques and forms was in a state of stagnation. Yang Taiyang was also influenced by these constraints, and his Chinese traditional painting also fell into trouble.

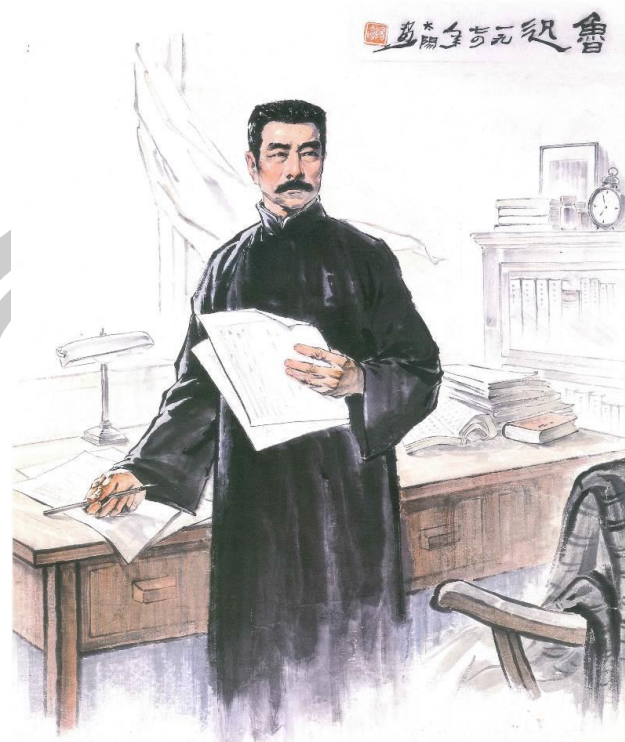


Figure 138 A Work of Chinese Traditional Painting by Yang Taiyang during the Cultural Revolution.

Source: Pro. Yang Shan Provide

Figure 138, a portrait of the Chinese writer Lu Xun painted by Yang Taiyang during the Cultural Revolution. Lu Xun's portrait was the only subject that can be expressed except the subject of leaders in this period. Because, Mao Zedong thought Lu Xun was the greatest and most heroic starting hand, was the person of Chinese culture revolution. Thus, the work was not in essence free from the restrictions imposed by the policies of the Cultural Revolution.

Therefore, under the general situation that art serves politics and class struggle, Yang Taiyang also focused on the creation of Chinese traditional paintings with political themes under pressure. However, the creation of Chinese traditional paintings without artistic freedom lost the original aesthetic characteristics of Chinese traditional paintings, so Yang Taiyang could not reflect his personal artistic style in the creation of Chinese traditional paintings.

3. Fusion of Chinese and Western: The Main Artistic Features of Yang Taiyang after the Reform and Opening up

After the reform and opening up, based on Yang Taiyang's learning of Western painting in his youth and influenced by the relaxed cultural environment after the reform and opening up, the fusion of Chinese and Western painting has become the most significant artistic feature of Yang Taiyang's Chinese traditional painting works.

Before the reform and opening up, Young Yang Taiyang had received systematic western painting education. In addition, Yang Taiyang had a good understanding of the Western painting system after studying abroad in Japan in the 1940s. These learning experiences of Western painting laid a foundation for Yang Taiyang's fusion of Chinese and Western painting. (Liu Xiaoyu. 2008. PP: 11)

However, before the reform and opening up, Due to the relatively closed cultural environment at that time and the negative impact of the Cultural Revolution, Yang Taiyang did not have the opportunity to create free Chinese traditional paintings. Therefore, before the reform and opening up, the characteristics of Yang Taiyang's painting did not reflect the fusion of Chinese and Western painting.

After China's reform and opening up, western painting quickly entered China due to the comprehensive economic and social opening up to the West. Chinese art media propagandize the Western painting system, and educational institutions teach western painting, so that learning Western painting is no longer the monopoly of a few people. Most Chinese painters began to understand the western painting system gradually, and it became one of the artistic trends for Chinese traditional painting to learn from western painting. (Liu Xiaoyu. 2008. PP: 33)

During this period, Yang Taiyang's learning experience in his youth enabled him to adapt to the trend of the fusion of Chinese and Western painting faster than other Chinese traditional painting artists. Also before other artists created the first batch of Chinese traditional painting with western painting elements.



Figure 139 Chinese Traditional Painting by Yang Taiyang after the Reform and Opening Up.

Source: Pro. Yang Shan Provide

In the Chinese traditional painting work figure 139, Yang Taiyang USES the tools and materials of ancient Chinese traditional painting. The painting techniques of books and stones in the picture also come from the Chinese traditional painting system. However, the layout of the picture, the fields represented by abstract lines, and the reflection of trees in the water, these elements have never been seen in ancient Chinese traditional paintings.

However, Yang Taiyang's creation of Chinese traditional painting in the fusion of Chinese and Western styles is not a simple imitation or reference of Western painting. On the basis of Chinese traditional painting, he added the aesthetic way of Western painting and integrated Chinese and Western painting without deviating from the original creation system of Chinese traditional painting. Therefore, after the

reform and opening up, there have been many different arguments about whether Chinese and Western painting can be integrated. However, Yang Taiyang's Chinese traditional painting is still regarded as one of the representatives of the successful fusion of Chinese and Western painting.

Re-invention of Tradition of Yang Taiyang's Artistic Career and Artworks after the Reform and Opening up

After the reform and opening up, China's economy developed rapidly, Chinese society became more open to the west, and the Chinese government relaxed its cultural policies. All these factors have changed the social background of China, the social process and artworks of Yang Taiyang, and formed the re-invention of tradition in these two aspects.

1. Building Lijiang Painting School: Yang Taiyang's Representative Role in Culture from the Reform and Opening up to 2009 (1989-2009)

After the reform and opening up, under the influence of China's cultural policies, both the Chinese central government and local governments hope to establish a representative role of culture and further build cultural confidence and identity. In this case, under the promotion of the government and the influence of Yang Taiyang's personal achievements. Yang Taiyang became a representative cultural figure in Guangxi. (Liu Xilin. 2013. PP:95)

Lijiang Painting School is one of the most active schools of painting in contemporary China. Under the guidance of the Chinese government's policy of building cultural confidence and forming cultural identity, the Lijiang Painting School was formed in Guangxi. However, before the formation of the Lijiang Painting School, Yang Taiyang first proposed the idea of using the schools of painting to construct regional cultural identity.

Lijiang Painting School is a group of artists with a common ideal pursuit and distinct artistic style, aiming to show the style of the times, taking the beautiful landscape of Guangxi as the main object of performance, taking traditional Chinese traditional painting as the main body and contemporary Guangxi painters as the main force.

Yang Taiyang said in his workshop on Lijiang Painting School, "As early as in the early 1960s, I put forward the slogan of 'Lijiang Painting School', hoping that Guangxi could form its own artistic style and painting school. After several generations of efforts, today, under the leadership of the district party committee, the art community in Guangxi has formally set up the banner of "Lijiang Painting School". I am deeply moved and pleased. This is a great event in Guangxi art circle. I believe that with the efforts of all of you, the 'Lijiang Painting School' will definitely take shape and develop, and make its due contribution to the cause of Chinese art.

Yang Taiyang analyzed the reasons why the idea of "painting school" was put forward but failed to be implemented. In the 1960s, when the country was in economic difficulties, there was no market for the art industry, and the media and publishing industry were underdeveloped. Although the establishment of Lijiang Painting School was not implemented at that time, after nearly half a century of efforts, its influence left its mark in the academic circle and cultivated and influenced generations of art talents. This is the result of the self-struggle of the art community. The efforts of a large number of older painters and the accumulation of their artistic achievements have been handed down to this day, laying a foundation for the approaching formation of today's "Lijiang Painting School".(Liu Xin. 2008. PP: 61)

Yang Shan, son of Yang Taiyang, said,

"My father has been advocating for many years how Lijiang Painting School forms its own regional features, and is a kind of cultural construction that is literate and positive in its thinking. He has been proposing to do this since the 1960s, and he has been taking the lead in

trying, implementing and completing his ideas and ideas.

My father said, "I want to unite painters from Guangxi to create a school of art in our own ethnic region, which is different from the Lingnan School, the Shanghai School, the Loess School and the Beijing School. It is our own thing, it is our own painting language, it is our own painting schema, it is our own cultural spirit. Although it is a school of painting, it should have a common tendency and a common consciousness. However, it is not that all people should have their own characteristics, be creative and show their talents. Our Guangxi, our Lijiang River, our Hongshui River, very with national characteristics, our Zhuang, Han, Yao, Melao and other nationalities. They are very suitable for our regional works to show the theme."

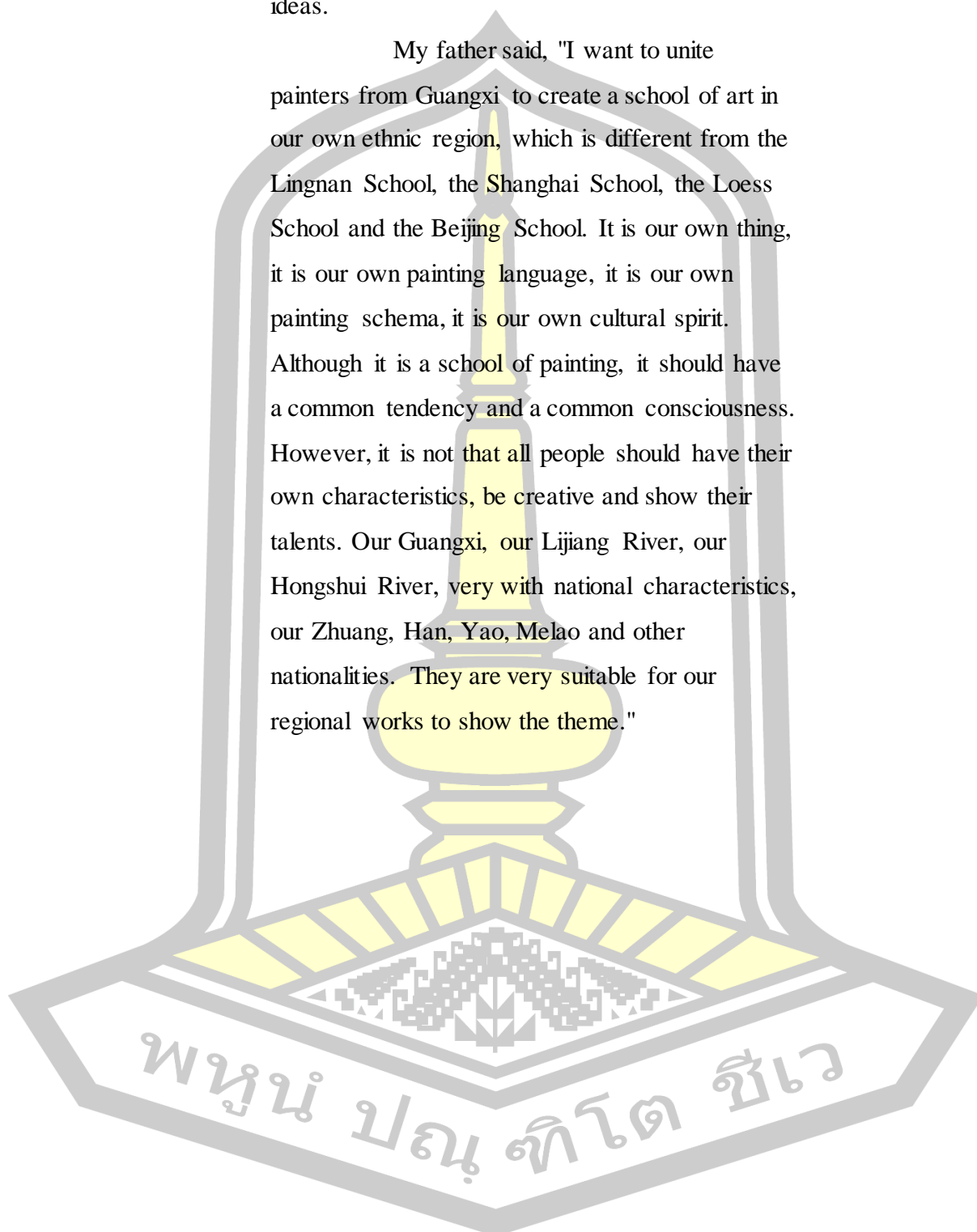




Figure 140 In 2003, Yang Taiyang Participated in a Theoretical Workshop on Lijiang Painting School.

Source: Association for the Advancement of Lijing Painting School Provide

Yang Taiyang was 94 years old when he took part in the theoretical seminar above. He was unable to come up with specific development plans during the seminar due to his physical condition. However, he attended the meeting as a representative cultural role to support the regional cultural confidence building, the symbolic significance of attending the meeting is greater than the practical significance.

The current Lijiang Painting School has become influential in China, and with the support and suggestions of the government of the Guangxi Zhuang Autonomous Region, it has helped the Guangxi Autonomous Region to carry out cultural propaganda. In the process of cultural publicity, it constructs the cultural confidence and cultural identity of the local people in Guangxi.

2. Re-invention of Tradition of Yang Taiyang's Artworks (1989-2009)

After the reform and opening up, the trend and thought of artistic creation have also changed due to the change of social background. In the trend of Chinese traditional painting re-invention of tradition, artworks of Yang Taiyang also produced re-invention of tradition.

2.1 Application of Decorative Painting Symbols: Re-invention of Tradition of Chinese Traditional Painting

After the reform and opening up, thanks to a more relaxed artistic creation environment and national policies, Chinese traditional painting creation has been encouraged. Yang Taiyang's Chinese traditional painting works began to incorporate more new painting content.

Decorative elements in painting are abstract painting elements, which are commonly used in folk art. The decorative pattern or color of folk art usually has some meaning at the beginning. In the long history, it has become a popular aesthetic element. However, due to the unique aesthetic system of Chinese traditional painting, decorative elements were not applied in the creation of ancient Chinese traditional paintings. (Liu Xin. 2008. PP:46)

After the reform and opening up, Yang Taiyang made a new attempt on the painting style and content of Chinese traditional painting. Decorative patterns became one of the elements of his Chinese traditional painting creation. These elements originate from European church decoration, Chinese folk-art patterns and other contents, but they were also used by Yang Taiyang in his re-invention of tradition of the Chinese traditional painting. (Liu Xiaoyu. 2008. PP:23)

Commenting on Yang Taiyang's works, Wang Qi, secretary of the Chinese Association of Artists, said: "Yang Taiyang did not blindly absorb foreign things. He combined his own characteristics, that is, he respected traditional art and his vision was very broad. He absorbed other western painting schools, especially the creation elements of post-Impressionism.

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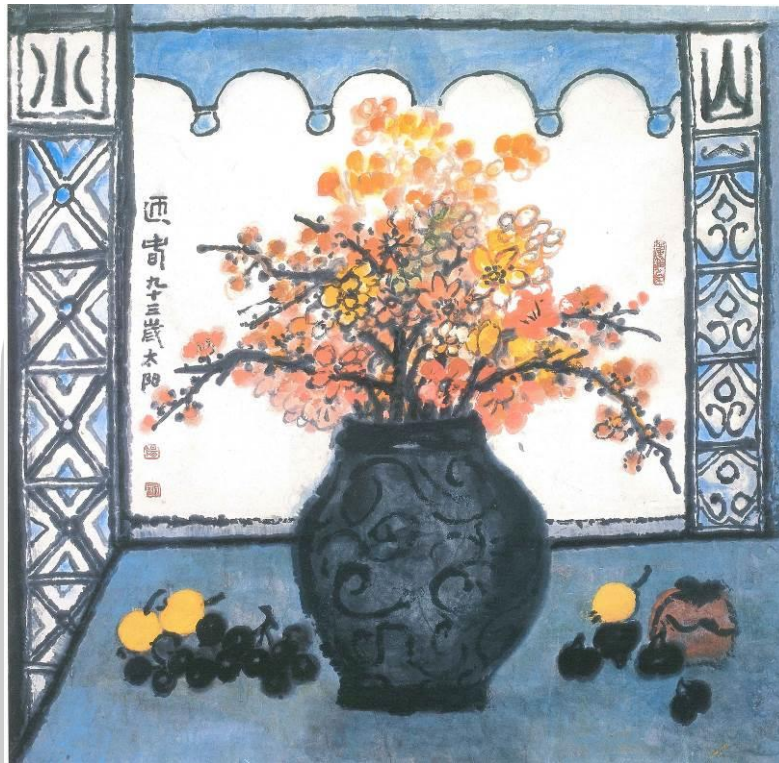


Figure 141 A Chinese Traditional Painting by Yang Taiyang after the Reform and Opening up.

Source: Pro. Yang Shan Provide

The modeling method of Chinese traditional painting in the figure 141 above follows the general and arbitrary modeling characteristics of ancient Chinese traditional painting. And try to use the line thickness, straight difference, reflect the different texture of the screen content. The expression method of this ink painting pays attention to the pursuit of color and form, using color to draw the shape, using ink line to clear the edge of the object appropriately, forming decorative interest. In addition, the decorative lace on both sides of the painting is often seen in his ink paintings. Other decorative patterns often appear in his other paintings, such as the lace of the plate, the lace of the floor tile, the pattern of the vase, etc., these decorative patterns make his ink painting more modern and interesting.

Yang Taiyang combines various expressive elements and aesthetic taste of traditional Chinese traditional painting perfectly with western painting elements and forms, showing his unique artistic creation style. At the same time, Yang Taiyang absorbed the exaggeration, refinement, subjective emotion and spiritual

expression of western modern art and other creative methods. It tries to explore the possibility of new content of Chinese traditional painting, breaks all kinds of rules of traditional painting, advocates the combination of art and life, and expands its unique painting language and expression.

2.2 Application of Symmetrical Composition: Re-invention of Tradition in the Way of Composition of Chinese Traditional Paintings

After the reform and opening up, Yang Taiyang's Chinese traditional painting works absorbed more western painting composition methods, breaking the original composition rules of the Chinese traditional painting system. Among them, the most characteristic of western painting composition is to introduce the symmetrical composition of western paintings on the subject of still life into Chinese traditional paintings.

The composition of Chinese traditional painting pays attention to nature and balance, and requires the combination of objects in the picture before and after display and the combination of distance and distance, so as to highlight the density of lines and conform to natural characteristics. On the other hand, the composition of western paintings is based on geometry and mechanics. They pay attention to the sense of order and form, and require affirmation, power, fullness and concentration, and conform to the visual habit of angular perspective. (Liu Xin. 2008. PP: 22)

Before the reform and opening up, symmetry composition was rarely used in Yang Taiyang's Chinese traditional paintings. On the one hand, this is due to the fact that Yang Taiyang seldom made innovations in the way of Chinese traditional painting in his learning stage. On the other hand, due to the closed social environment, it is difficult to break the inherent painting system of Chinese traditional painting, which limits the innovation of Chinese traditional painting. In the 1990s, under a more relaxed creation environment, Yang Taiyang began to introduce the symmetrical composition in western paintings into the Chinese traditional painting creation system.



Figure 142 Chinese Traditional Painting by Yang Taiyang before the Reform and Opening up.

Source: Pro. Yang Shan Provide

As is shown in the figure 142 above, before the reform and opening up, Yang Taiyang's Chinese traditional paintings still adopt the composition method of ancient Chinese traditional paintings. This method of composition, known as pruning, is balanced by the organization of different positions in the picture, rather than symmetrical composition.

In the creation of Chinese traditional paintings after the reform and opening up, Yang Taiyang absorbed the characteristics of two composition styles and created a personalized composition form combining Chinese and western styles. So

that the picture effect of Chinese traditional painting has a more full visual impact, at the same time with the basic aesthetic taste of Chinese traditional painting techniques.



Figure 143 A Chinese Traditional Painting Created by Yang Taiyang in 1995.

Source: Pro. Yang Shan Provide

The Chinese traditional painting in the figure 143 above is not acceptable in terms of the way Chinese traditional painting is composed. The aesthetic system of ancient Chinese traditional painting thinks that this method of composition violates people's visual habits and the symmetrical composition is rigid and rigid. However, Yang Taiyang used the painting techniques of Chinese traditional painting in this painting, which also reflected the space requirements of Chinese traditional painting. Therefore, although his way of composition is against the conventional, it is still a re-invention of tradition in the way of composition of Chinese traditional paintings.

The symmetry composition is obviously separated from the traditional composition, showing a sense of novelty and originality in form. In a symmetrical composition, Yang Taiyang is very particular about space division. In Chinese traditional paintings, lines, slants, arcs and parallel lines are commonly used in the symmetrical composition of Yang Taiyang, so as to create a special picture effect in a symmetrical space. (Liu Xiaoyu. 2008. PP: 19)

To sum up, the composition method of Chinese traditional painting with symmetrical composition by Yang Taiyang was born based on the social background of openness, the painter's introduction to western painting and the re-invention of Chinese traditional painting. From the perspective of artworks, Yang Taiyang's creation method enriches the creation system of Chinese traditional painting and promotes the integration of Chinese traditional painting and western painting.

2.3 Application of Comprehensive Materials: Re-invention of Tradition in Forms and Techniques of Chinese Traditional Paintings

After the reform and opening up, with the introduction of western painting ideas and new painting materials, the old creation mode of Chinese traditional painting has changed. In addition, loose cultural policies have lifted restrictions on Chinese traditional painting creation. Under the influence of social background, Yang Taiyang also made an attempt to re-invention of tradition, a form and technique of Chinese traditional painting.

The creation of ancient Chinese traditional painting emphasizes the mastery of the use of brush and the treatment of the use of ink, which requires the lines in the picture to be the main body of the picture and emphasizes the direct connection of lines.

After the reform and opening up, the creation system of Chinese traditional painting has been integrated with the artistic thoughts of western modernism. The direct connection of lines in the picture and the use of brush are no longer the only criteria for judging whether a Chinese traditional painting is excellent. Industrial production has also brought new types of pigments to Chinese traditional paintings, and the use of richer colors has reduced the ink requirements of ancient Chinese traditional paintings. (Liu Xin. 2008. PP: 19)

Yang Taiyang introduced the strong color of western modernism into ink painting. In solving the contradiction between ink and color, it first weakened the traditional standard of ink and used ink as black. Then, color was added to ink to increase the richness of the color of the picture, thus forming the re-invention of tradition of Chinese traditional painting works of Yang Taiyang in form and technique.



Figure 144 Chinese Traditional Painting by Yang Taiyang after the Reform and Opening up.

Source: Pro. Yang Shan Provide

From figure 144, we can see that the Chinese traditional painting created by Yang Taiyang after the reform and opening up integrated western modernism in content, technique and form. In the application of materials is also richer, no longer limited to the system of ancient Chinese traditional painting, color is also richer. The creative representation of abstract paintings and the new use of materials constitute the re-invention of tradition of Yang Taiyang Chinese traditional painting.

Shao Dazhen, a professor at the Central Academy of Fine Arts, said of Yang Taiyang: "I think his later works have more and

more integrated Chinese and western styles, including the paintings of the 1990s now. Paintings painted in the South are more natural. Fusion of Chinese and western contemporary Chinese oil painting and Chinese traditional painting to solve real life connection and a heavy topic, to the modern Chinese traditional painting why gradually with time away from, except out of life, in terms of its performance means, indeed must adapt to the new environment, new society and the needs of the new era, new aesthetic taste, the appeal of the Chinese art to retain, but it is rich in artistic means to be more." "I think the fusion of Chinese and western elements in Yang Taiyang's works, whether ink painting, watercolor painting or oil painting, has been explored in his later works since the 1930s. His fusion is an organic fusion of both techniques and concepts, so I think it is a very good fusion. His art shocked us, infected us and inspired us a lot. It is very helpful for us to study and discuss Chinese contemporary art issues in a deeper way."

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Figure 145 A Chinese Traditional Painting by Yang Taiyang in 1992.

Source: Pro. Yang Shan Provide

After the reform and opening up, Yang Taiyang's Chinese traditional painting creation incorporated the trend of experimental ink painting and modern ink painting by Chinese traditional painting artists. The Chinese traditional painting in the picture above, although Taiyang used the pigments and tools of ancient Chinese traditional painting on the materials, has changed greatly in form and technique compared with the past. It is a new Chinese traditional painting adapted to the development trend of Chinese art after the reform and opening up.

In conclusion, Yang Taiyang's application of western painting concepts and emerging materials after the reform and opening up jointly formed Yang Taiyang's re-invention of tradition of Chinese artworks. At the same time, Yang Taiyang's work experience in universities and his personal influence further

influenced more Chinese traditional painting artists to participate in the re-invention of tradition of Chinese traditional painting after the reform and opening up.

The Transformation of the Relationship between the Government and Artists: Chinese Traditional Painting Artists have become the Representative Role of Chinese Culture

After the reform and opening up, the degree of China's social opening to the outside world has been constantly strengthened, extending from the economic to cultural, political and other aspects. Therefore, Chinese traditional culture has been influenced by western culture, and the establishment of cultural identity and cultural confidence has become a new development issue. Under such circumstances, the Chinese government reformulated cultural policies to consolidate the mainstream status of Chinese traditional culture. At the same time, the representative artists of traditional Chinese art should be set up as the representative role of culture. With the support of the government, Yang Taiyang, a Chinese painting artist, became a representative role in Chinese culture in the 21st century.

1. People's Artist³⁵ Title: The Approval of Chinese Government for Yang Taiyang

In 2008, Yang Taiyang was awarded the title of People's Artist by the people's government of Guangxi Autonomous Region. At the same time, the people's government of Guangxi Autonomous Region put forward that Yang Taiyang is a model for artists to learn and a key node for Guangxi to promote cultural construction. This symbolizes that Yang Taiyang has become a representative cultural figure in Guangxi.

³⁵ People's Artist: It is a national honorary title conferred to ceremoniously commend exemplary figures of meritorious deeds who have made outstanding contributions to the construction and development of new China.



Figure 146 On Behalf of the Government, the President of Guangxi Autonomous Region Conferred the Title of People's Artist on Yang Taiyang.

Source: Pro. Yang Shan Provide

Yang Taiyang was awarded the title of People's Artist by the government, which symbolized that his social activities and artistic works have been recognized by the Guangxi government. The representative of Guangxi Autonomous Region government expressed the hope that he could promote the development of Guangxi culture with Yang Taiyang as the representative.

After Yang Taiyang's cultural representative role was established, it has both internal and external significance. Within the Guangxi Autonomous Region, Yang Taiyang's experience and works of art provide a template for young artists to develop. The Guangxi government also wants young artists to develop into socially influential artists like Yang Taiyang. For the whole of China, Yang Taiyang has

become a cultural representative of Guangxi, with more emphasis on Yang Taiyang's identity as a Guangxi artist. The government of Guangxi hopes to further open a window for the whole China to understand Guangxi culture through Yang Taiyang and promote the spread of Guangxi culture.



Figure 147 The Work of Yang Taiyang is on Display in New York's Times Square.

Source: Pro. Yang Shan Provide

As shown in the figure 147 above. After the official recognition of Yang Taiyang, local governments and local art museums are constantly making use of Yang Taiyang's cultural representative role. As shown in the picture above, the Lijiang Art Museum's promotion in Times Square in New York, Guilin's scenery and the Chinese traditional painting of Yang Taiyang constitute the representative cultural elements of Guilin.

Pan Qi, chairman of Guangxi Federation of literature and art, said in his evaluation of Yang Taiyang: "I don't want to say

more about Yang Taiyang's literary and artistic thoughts and cultural achievements. I'd like to say one point. Yang Taiyang, as a national master, is a cultural phenomenon in Guangxi, a cultural brand, a banner of Guangxi culture, and a rare cultural resource in Guangxi. How we study this cultural thought, create this cultural brand, set up this cultural flag, and develop this cultural resource are the key points of us present here and even in the whole cultural and artistic circles. Therefore, we should cherish it, pay attention to it, give full play to its role, publicize its culture, publicize its cultural achievements, and gain experience for us to build a rich culture and harmonious Guangxi. "



Figure 148 Documentary Made by Guangxi TV for Yang Taiyang.
Source: Guangxi Story Project Team Provide

As shown in the figure 148 above. The broadcast of Yang Taiyang's documentary in China further enhanced the influence of Yang Taiyang and aroused

the resonance of people who knew Yang Taiyang throughout the country. At the same time, however, it also makes more people know that Yang Taiyang's Chinese traditional painting works are based on Guangxi, and the personal style embodied by Yang Taiyang is also the embodiment of Guangxi's cultural characteristics.

To sum up, Yang Taiyan can become a representative role of culture for two reasons. On the one hand, Yang Taiyang's personal experience and artistic achievements have been recognized, and his deeds and works have contributed to the development of fine arts. On the other hand, the Guangxi government also needs an influential and well-known artist to promote Guangxi culture and build its cultural confidence. Therefore, the cultural representative role of Yang Taiyang was formed under the above two reasons.

2. Former Residence of Yang Taiyang: Chinese Government's Recognition of Yang Taiyang Extends from Artwork to Artistic Career

In June 2014, in order to preserve the historical materials of Yang Taiyang and integrate the development of "culture and tourism", the Chinese government invested 220,000 US dollars to rebuild the former residence on the site of Yang Taiyang Residence. After nearly one year's reconstruction and historical data collection, Yang Taiyang's former residence was officially opened to the public on April 20, 2015. This represents the Chinese government's recognition of Yang Taiyang's work of art extending into his career.

After entering the 21st century, China's cultural policy changed again on the basis of comprehensive learning from the West in the 1980s and cultural return to tradition in the 1990s. The requirement of the new cultural policy for Chinese culture is to establish cultural confidence and develop cultural soft power. In the open international environment, China officially tries to set up local cultural representatives in order to enhance the strength of Chinese culture and restore Chinese people's identification with their own national culture. (Liu Xin. 2008. PP: 33)

With the support of the cultural policy of China's central government, local governments throughout China began to develop local cultural representative roles and tried to promote local cultural representative roles to the whole country and then to the international level. This will help the Chinese government build cultural

confidence, build national cultural identity and provide new economic growth points in tourism, art market and other aspects.

Under the influence of cultural policies, Yang Taiyang's identity as a people's artist and his artistic influence made him first a cultural representative of Guangxi and then a cultural representative of the country.



Figure 149 Yang Taiyang as the Theme of the Lecture in Chinese Universities.

Source: Guangxi Normal University Provide

As shown in the figure 149 above. With the support of cultural policies, many universities in China have held lectures on the theme of Yang Taiyang. The lecture will cover not only Yang Taiyang's art works, but also his life experiences, highlighting his contributions to China's Anti-Japanese War, reform and opening up, and cultural development. The audience of the lecture includes not only artists, but also cultural researchers, young university students, government workers and so on.

Therefore, after the death of Yang Taiyang, his influence did not fade away with his death. Based on Yang Taiyang's social influence and his personal support for social development and government policies, the Chinese government has tried to classify his life as a representative of Chinese artists.

"The completion of the old residence
adds an excellent cultural landscape to Guilin,

further enriches the cultural connotation of Guilin and will definitely become a new attraction and highlight for Guilin," said Government representative Zhaojie Duisheng at the opening ceremony of Yang Taiyang's former residence. More than 100 photos, paintings and calligraphy, precious objects and publications of Mr. Yang Taiyang are displayed in the former residence, which will be open to the public and visitors. I hope that these precious spiritual and cultural heritages left by Mr. Yang Taiyang will inspire the younger generation to make unremitting efforts for the construction of their hometown and the inheritance and development of art."



Figure 150 Exterior of the Former Residence of Yang Taiyang.

Source: Li Yingfeng Provide

As can be seen from the figure 150 above, the former Residence of Yang Taiyang has been extensively restored after it was listed as a visit area. The original structure, doors, Windows and other facilities have been renovated. Therefore, the government's investment in the former residence of Yang Taiyang and the restoration of the building have more cultural symbolic significance than the conservation significance of the ancient buildings.



Figure 151 Opening Ceremony of Former Residence of Yang Taiyang.

Source: Li Yingfeng Provide

As shown in the figure 151 above. In addition to the audience and descendants of Yang Taiyang, a large number of government officials attended and spoke at the opening ceremony of the former residence. This represents the Chinese government's recognition of Yang Taiyang's personal experience and its support for establishing him as a representative role in culture.

To sum up, the opening of Yang Taiyang's former residence reflects the recognition of Yang Taiyang by the Chinese government, and extends from the artistic value of Yang Taiyang to the representative role of Yang Taiyang in culture. Although many commemorations of Yang Taiyang took place after his death, this did not affect the expansion of his influence and the establishment of a culturally representative role.

The Value of the Artist Yang Taiyang

1. Social Value

1.1 The Artistic Spirit of Yang Taiyang

In his life, Yang Taiyang persistently pursued ideals, political progress and artistic innovation. In his youth, He founded "Juelanshe" with some progressive young Chinese painters, advocating "new painting". This spread new painting forms in the Chinese society at that time, helped the Chinese people in the early 20th century to understand different art styles, and provided an opportunity for the integration of the inherent Chinese traditional painting mode with western painting. During the second Sino-Japanese War, Yang Taiyang and many anti-japanese people carried out the democratic and patriotic movement, reflecting the anti-japanese struggle and inspiring the people's morale with his poems and paintings.

After the founding of the People's Republic of China, Yang Taiyang went deep into the front line of socialist construction, praised new China with themes and forms close to people's life, created a large number of artistic works, participated in various national exhibitions, and made contributions to the revival of Chinese traditional painting. During this period, Yang Taiyang visited the socialist countries in Eastern Europe and carried out international artistic exchanges, making contributions to China's cultural propaganda. After resuming normal artistic creation, Li River Painting School was proposed to provide suggestions for the development of regional art of ethnic minorities in China.

In general, since his youth, Yang Taiyang valued the influence of Chinese traditional painting, and his early learning laid the foundation for his creation of Chinese traditional painting. At the same time, he received western painting education, in oil painting, watercolor painting has a high attainments and achievements. His works were exhibited together with western masters, attracting international attention and enhancing the international influence of Chinese artists.

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1.2 Education Concept

After completing his study, Yang Taiyang devoted himself to art education and made contributions to the inheritance and dissemination of traditional Chinese culture through the cultivation of artistic talents.

Yang Taiyang taught art skills and learning methods in many high schools and universities in southern China. In the teaching process, he emphasized that young students should attach importance to the training of realistic foundation. In his opinion, young people should broaden their horizons and broaden their knowledge, but their basic drawing ability should not be relaxed. It was because of the lax basic requirements of art schools before the founding of New China that the students' level was low. Yang Taiyang

To bring the western scientific concept of painting into the classroom education of Chinese universities. At the same time, he put his understanding of art into practice and his experience of art from life in the process of art education. He asked students to attach importance to artistic accomplishment and develop their ability to discover beauty while improving their practical ability.

During this period, he introduced high-level artists to Guangxi's art education and guided Guangxi's graduate education. Yang Taiyang has trained students all over the country and become the backbone of art education and art creation. Yang Taiyang's thought of art education is passed down from generation to generation through the outstanding talents cultivated by him.

2. Art Value

Yangyang's art involves eastern and Western paintings. His oil paintings once influenced Chinese artistic creation with the appearance of modern paintings. At the same time, his artistic works in the form of realism for the Anti-Japanese War and the struggle against hunger, anti-oppression played a propaganda role, for the cultural development of new China has made a contribution.

Yang Taiyang's watercolor sketching created a new style in the field of Chinese watercolor painting with a relaxed, beautiful, fresh and simple style. His Chinese landscape painting, with its unique painting style, set up an artistic model with the spirit of Times. At the same time, his artistic works after the reform and opening up also played a guiding role in the integration of Chinese and Western painting.

On the other hand, the life scenes created by Yang Taiyang and the li River landscape in Guilin are directly related to his life experience and living environment. Yangyang's paintings integrate Chinese and Western, excavate regional characteristics, and express regional culture. He integrates his own cultivation, aesthetic appreciation and yearning for life into his works. These characteristics in Yang Taiyang's paintings have directly influenced the understanding and cognition of modern and contemporary Chinese artists on beauty and inspired people's spirit of artistic innovation. Yangyang's works, no matter in concept, or creation method, or artistic achievement, all play a guiding role in the history of Chinese art.

Conclusion

According to the above contents of this chapter, the life of the artist Yang Taiyang and his artistic career have gone through many different historical stages in China. These include the Period of the Republic of China, the second Sino-Japanese War, the founding of the People's Republic of China, the period of reform and opening up and so on. In different social stages in China, his personal identity and artistic career have also changed under the influence of social background. Yang Taiyang's personal identity has gone through different changes from a student to an artist to a university teacher.

After the reform and opening up, Chinese society has undergone the biggest social transformation since the founding of new China. Therefore, re-invention occurred both in the career of the artist Yang Taiyang and in Chinese traditional paintings. However, Yang Taiyang's re-invention of Chinese traditional paintings is based on the tradition of the past. This also reflects that the present Re-invention of Tradition of Chinese traditional painting has not broken away from the original artistic core of Chinese traditional painting.

CHAPTER 7

Research Summary Discussion and Suggestions: Chinese Traditional Painting in Present is a Re-invention of Tradition from Past

Research Summary

The research topic of this paper is Chinese Traditional painting: re-invention of Tradition in the Process of China's Economy Reform and opening up. This thesis adopts qualitative research as the research method. In the research process, the thesis adopts two information collection methods - field work and Literature Research to complete information collection. The object of this study is as follows:

1) To study history of Chinese traditional painting that before context of China's economic reform (202 BC-1978AD).

By analyzing the development history of Chinese traditional painting, it can be seen that the development of Chinese traditional painting is integrated with the social background of China. On the one hand, Chinese traditional painting works meet the needs of Chinese society for aesthetics, publicity, education and other aspects. At the same time, the economic, scientific and technological development of Chinese society also promoted the progress of Chinese traditional painting. In the development history of nearly two thousand years, the spread of Chinese traditional painting has been expanding, the art system has been gradually complete, and it has been gradually recognized by the Han nationality and other minority nationalities. At the same time, with the support of the Chinese governments of different dynasties, Chinese traditional paintings were recognized by all Chinese people. Therefore, Chinese traditional painting becomes Chinese tradition.

2) To study the re-invention of tradition of Chinese traditional painting in the context of China's economic reform (1978AD-2019AD).

After China's reform and opening up in 1978, China's economy ushered in rapid development, and China's social structure and cultural policies were also affected by this, and reforms were carried out to varying degrees. Subsequently,

Chinese society, culture, art and other aspects were fully open to the world and integrated into the process of globalization. Therefore, after the reform and opening up, Chinese traditional painting has formed re-invention of tradition in terms of social process and art product.

However, although Chinese traditional paintings after the reform and opening up have re-invention in different degrees in terms of art process and art product. But, the Re-invention of Chinese traditional paintings is based on Chinese traditional paintings of the past. The cultural core of Chinese traditional painting has never changed. After the reform and opening up, the mainstream Chinese traditional painting still reflects the aesthetic appreciation and spiritual pursuit of Chinese people, which is the same as the core of ancient Chinese traditional painting.

3) To analyze the case study of artist Yang Taiyang a Chinese artist and Chinese traditional painting.

Before the reform and opening up, Yang Taiyang's Chinese traditional painting creation was interrupted many times due to the outbreak of the Anti-Japanese War and the Cultural Revolution, and he spent several years as a refugee. Therefore, due to the social background, most of Yangyang's Chinese traditional paintings before the reform and opening up followed the creation system of ancient Chinese traditional paintings. The influence and cultural representation of Yang Taiyang were also ignored due to the social unrest and the unsound cultural policies.

After the reform and opening up, China's economy developed rapidly, Chinese society became more open to the West, and the Chinese government relaxed its cultural policies. These factors have changed the social background of China, as well as Yang Taiyang's social process and art product, and formed re-invention of Tradition in these two aspects.

To sum up, Yang Taiyang's life and art products experienced the two periods before and after the reform and opening up. Yang Taiyang had different social activities in the two periods and created Chinese traditional painting art products in line with the social background. Therefore, Yang Taiyang can be regarded as the representative of Chinese re-invention of Tradition. Yang Taiyang's experience and

artistic works also embody the re-invention of Tradition of Chinese traditional painting.

Research Discussion

This research topic, "Chinese Traditional Painting: Re-invention of Tradition in the Context of China's Economic Reform", involves the development history of Chinese traditional painting in the past 2000 years and the development of Chinese traditional painting after China's Reform and opening up. In this study, researcher analyzed the process of Chinese traditional painting re-invention of tradition from the perspectives of research text and research concept.

First of all, among the existing studies on Chinese traditional painting, most researchers' research results focus on the development process of Chinese traditional painting and the changes of Chinese traditional painting art work. They focus on the development of Chinese traditional painting as a work of art, but ignore the connection between Chinese traditional painting and Chinese people and Chinese society. But in fact, the development of Chinese traditional painting does not exist independently. The development of Chinese traditional painting is related to the change of social background, the progress of economic foundation and scientific and technological strength to varying degrees. The neglect of the relationship between Chinese painting and Chinese people and Chinese society has led to the academic limitations of some relevant studies on Chinese painting.

For example, in the history of Chinese traditional painting published in 2000, it uses the Chinese dynasties as a reference to divide the development of Chinese traditional painting into several different historical periods. The artistic styles, techniques and forms of Chinese traditional painting in different periods are analyzed, but the role of Chinese traditional painting on the society and the influence of social background on the development of Chinese traditional painting are hardly mentioned. This research method seems to be limited at present.

From the perspective of the development and history of Chinese traditional painting, most of the research literature on Chinese traditional painting in China at present is chronicled in chronicle. For example, a brief history of Chinese fine arts, published by China central academy of fine arts, is widely used as a textbook in

Chinese universities. In terms of content, it involves the development of many different art categories, such as Chinese traditional painting, sculpture, mural painting and oil painting, and records the influence of art theory on art works in different periods.

On the other hand, in the literature of Chinese art history similar to a brief history of Chinese art, the basic situation and development degree of Chinese politics, economy and culture in different periods are involved. This is of certain reference value for this study, because in the study, the analysis of the reinvention of Chinese traditional painting is based on the corresponding social background. Therefore, in the process of consulting the relevant literature on the development history of Chinese traditional painting, we should focus on the relationship between Chinese traditional painting and society, and Chinese traditional painting and the Chinese people, rather than a single analysis through the artistic style of the works.

In this study, based on the changes in China's social background, the researcher elaborated the attitudes of different social groups in China towards Chinese traditional painting in different periods, and analyzed the reasons why Chinese traditional painting eventually became one of the Chinese traditions. At the same time, combined with the development of the society and the change of Chinese people's thoughts, this paper analyzes the change of Chinese traditional painting art form. On the other hand, based on the implementation of China's reform and opening up policy, the researcher analyzed the impact of reform and opening up on Chinese society and thus on Chinese traditional painting. In this context, re-invention of Tradition of Chinese traditional painting was formed in the process of reform and opening up.

Secondly, from the perspective of re-invention of tradition, researcher completed the study of Chinese traditional painting in the process of reform and opening up. The concept of traditional invention is a new research concept for Chinese scholars in recent years. A search of "traditional inventions" on authoritative Chinese academic literature websites shows that the earliest relevant literature was written in 2007. And since 2007, most of the official publications related to traditional inventions that can be collected are related to sociology, ethnology and folklore. The

research objects are also related to holidays, celebrations and sacrificial ceremonies in minority areas

Until 2019, the latest relevant research published in Chinese domestic journals is “Traditional Invention: The Production and Influence of “Penglaitu” Lacquer during Japanese Occupation Period”. The study's authors said “Penglaitu” lacquer Ware is a type of lacquer Ware that appeared in Taiwan during the Japanese occupation period. The development of the lacquer industry in Taiwan from the introduction of lacquer trees, the colonization of forests, talent training, processing, production, sales and even naming is the concrete implementation of the colonial economic colonization and cultural assimilation policies. As the “invented tradition”, the essence of the “Penglaitu” phenomenon is a symbol of the colonial government's implementation of cultural hegemony and assimilation policies and beautification of colonial rule. It is mentioned in the name of “tradition”, which reflects that the existing cultural identity of Taiwanese society is mixed and confused. (Gao Zhiqiang. 2018.)

In the understanding of the concept of the traditional invention, the most recent literature in China is the paper written by Zheng Hangzhou, the founder of the Chinese sociological discipline, "the development of modern development and the traditional invention of the world." His article mainly discusses the following three aspects.

The first is to demonstrate two ways of modern "invention" tradition: modern gives tradition a new meaning different from the past (reconstruction), and modern creates a corresponding new tradition (new construction); Second, it analyzes the two directions of modern "invention" tradition: it points to the positive aspects of modernity and the negative aspects of modernity. Third, it explains the relationship between tradition and the past, present and future, the social function of the invented tradition, and the importance of correctly grasping the relationship between tradition and modernity. This importance is particularly reflected in the fact that every trend of thought in contemporary China, as the gathering point of various trends of thought, is inseparable from the handling of the relationship between tradition and modernity. (Zheng Hangsheng.2008.)

Also, in his article, researcher Zheng Hangsheng uses the case of "circumcision" among ethnic minorities in China's Xinjiang region as an example of what is a traditional invention. First, circumcision is a rite of passage among the Uighur community in China's Xinjiang province. The ritual removal of the foreskin from the penis of a Muslim boy between the ages of five and seven symbolizes their transition from boy to man.

However, in modern society, although the "circumcision" ceremony in Xinjiang has not undergone fundamental changes in age regulation, basic meaning and other aspects, the changes in other aspects are actually quite obvious. For example, the marginalization of circumcision protagonist, the once pure and holy ceremony has become the occasion of communication and games, the economic component is becoming more and more obvious and so on. These changes suggest that while the tradition of circumcision continues in Uighur areas, it has acquired a new meaning. The original tradition changed into a tradition of the same form but different meaning. And these changes in traditions have brought new problems to society.

However, among the above literatures that take invention of Tradition as a research Concept, there is no study taking Chinese traditional painting as the research object. In this study, researchers took Chinese traditional painting as a text and re-invention of Tradition as a research concept to complete the study. Meanwhile, in the process of research, the re-invention of tradition of Chinese traditional painting in the process of China's reform and opening up is divided into two aspects of analysis: social process and art product. In this study, the part of the social process includes the re-invention of Tradition in the educational mode of Chinese traditional painting, the formation of the international market of Chinese traditional painting, and other aspects. In terms of art products, it includes the re-invention of tradition in the art form, art content, art technique and other aspects of Chinese traditional painting.

Suggestions

4.1 Artists and researchers should change their perspective on the study of Chinese traditional painting from the perspective of the relationship between Chinese traditional painting and social background. A new perspective will help us see the

relationship between Chinese traditional painting and Chinese people, and between Chinese traditional painting and Chinese society. Then explain the meaning of Chinese traditional painting through the concept. This study holds that the birth and development of Chinese traditional painting and the re-invention of Tradition after the reform and opening up are not isolated cultural phenomena of The Chinese traditional painting system, but artistic phenomena under the common influence of human and society.

Researchers hope to propose new research topics for the academic community, such as re-invention of Tradition in the case of Chinese paper-cutting and Weifang kite, and re-invention of Tradition in the context of China's traditional festivals under the background of reform and opening up.

4.2 After the completion of this study, artists, universities, practitioners of Chinese traditional painting and other groups can make use of this study to formulate more reasonable development directions and cultural policies.

The photographs, Chinese traditional painting works and cases of cultural activities used in this study are all evidence of the development trend of Chinese traditional painting. Other researchers can take the content of this study as evidence of re-invention of Tradition by Chinese traditional paintings in current society.

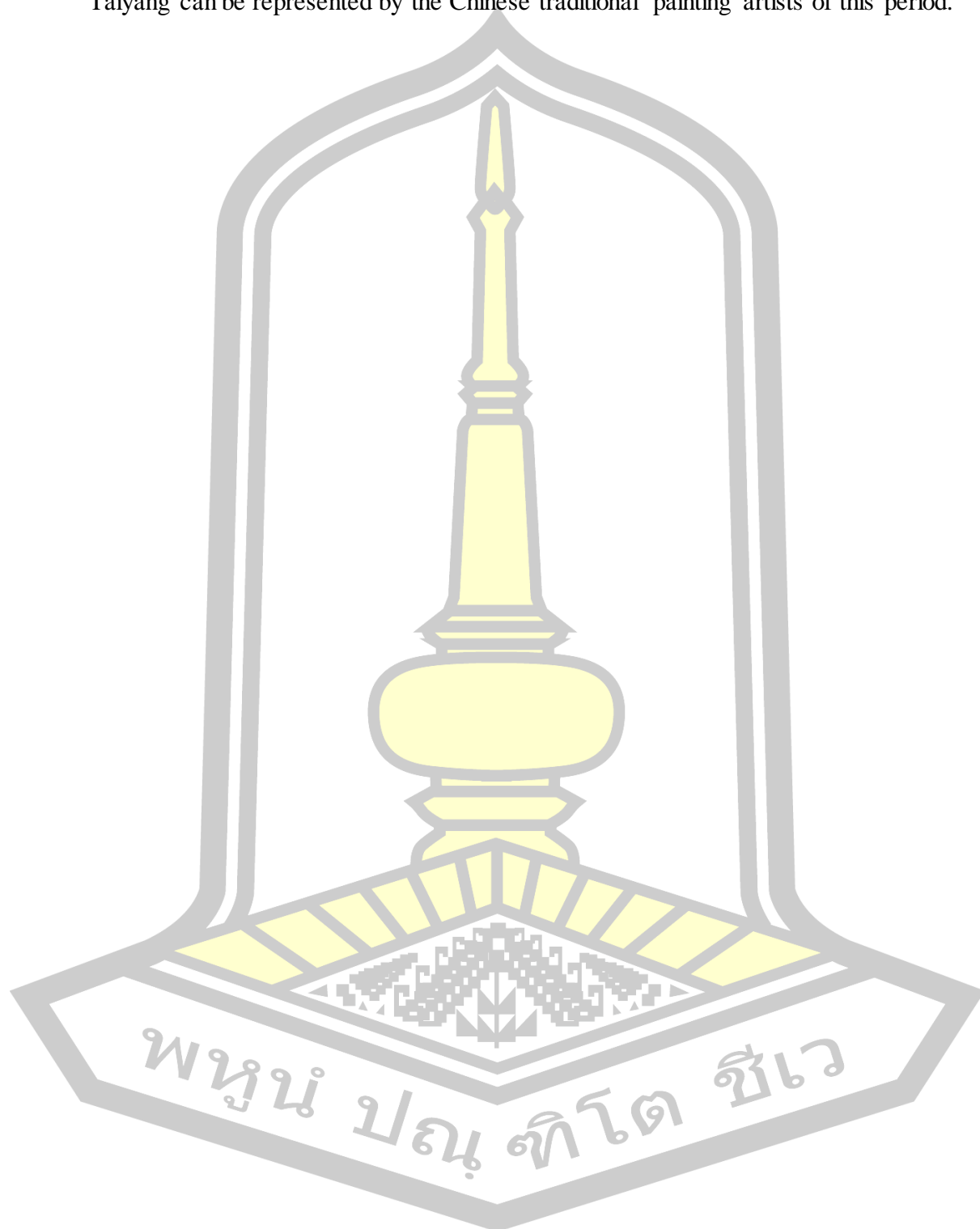
Discovery of My Thesis

1. The development of Chinese traditional painting is related to the development of Chinese society. In the process of development, Chinese traditional painting has undergone changes under different social backgrounds and finally became a tradition recognized by Chinese people.

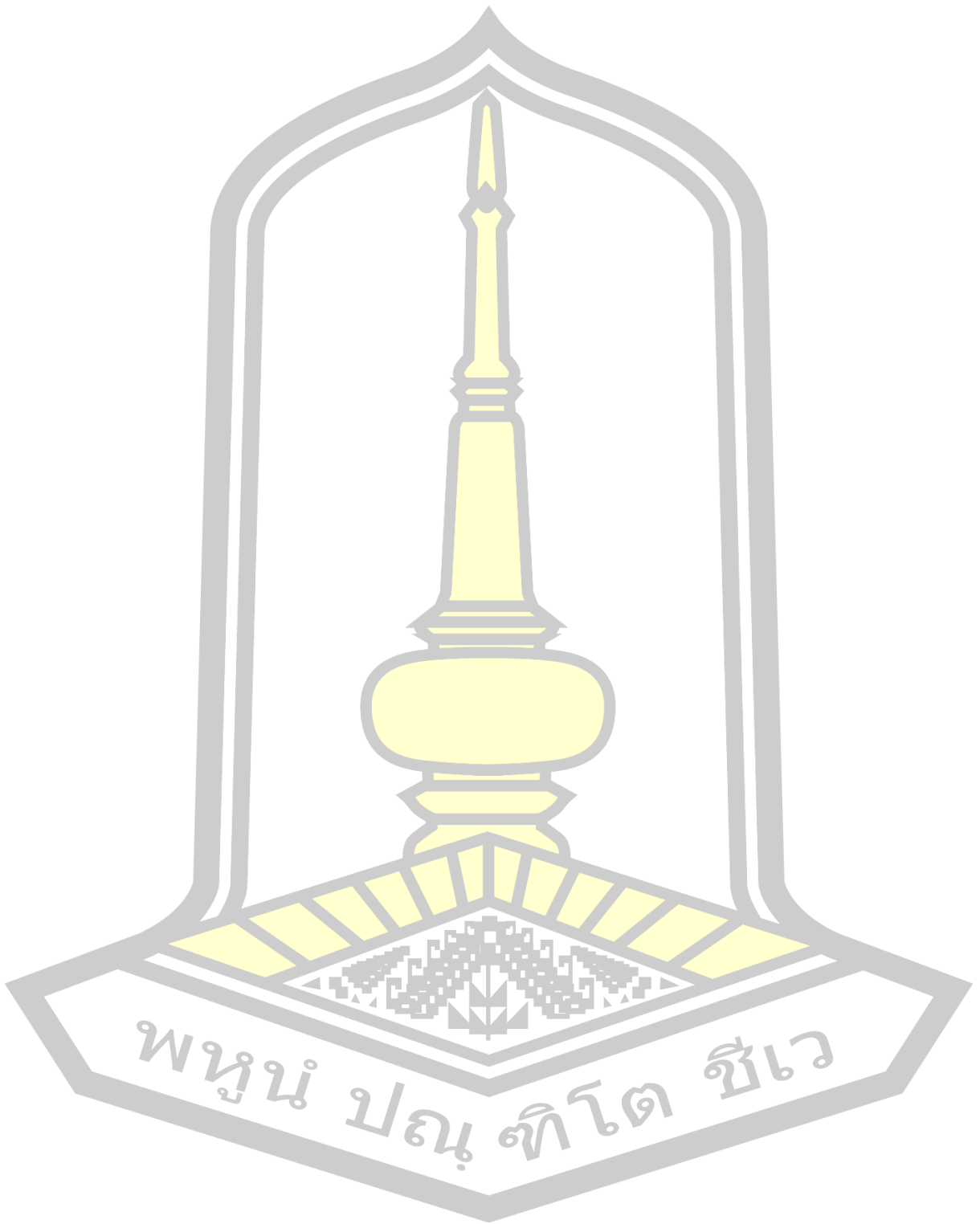
2. Chinese traditional painting is changing in the course of China's reform and opening up. These changes do not change the artistic core of Chinese traditional painting, it can still express the Chinese people's spirit and living conditions. However, Chinese traditional paintings that have undergone changes have gained a stronger vitality.

3. The experience of the artist Yang Taiyang and his artistic works can reflect the changes in the social background of China. Changes in Chinese traditional

painting can be seen in his artistic career and works. Therefore, the artist Yang Taiyang can be represented by the Chinese traditional painting artists of this period.



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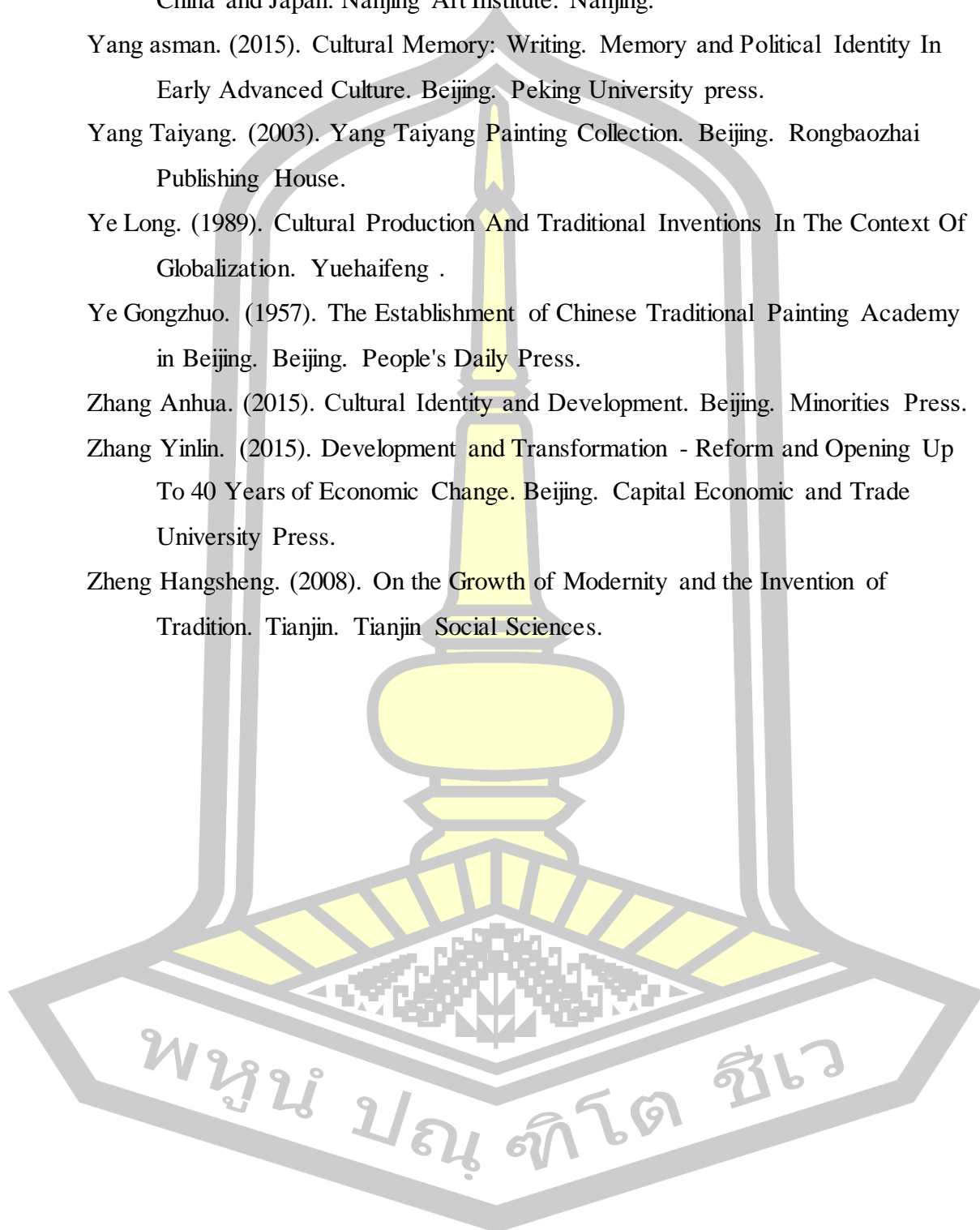
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