

A Study on the Transmission Mechanisms and Artistic Characteristics of Boli Peasant
Paintings in Huai'an City Jiangsu Province China

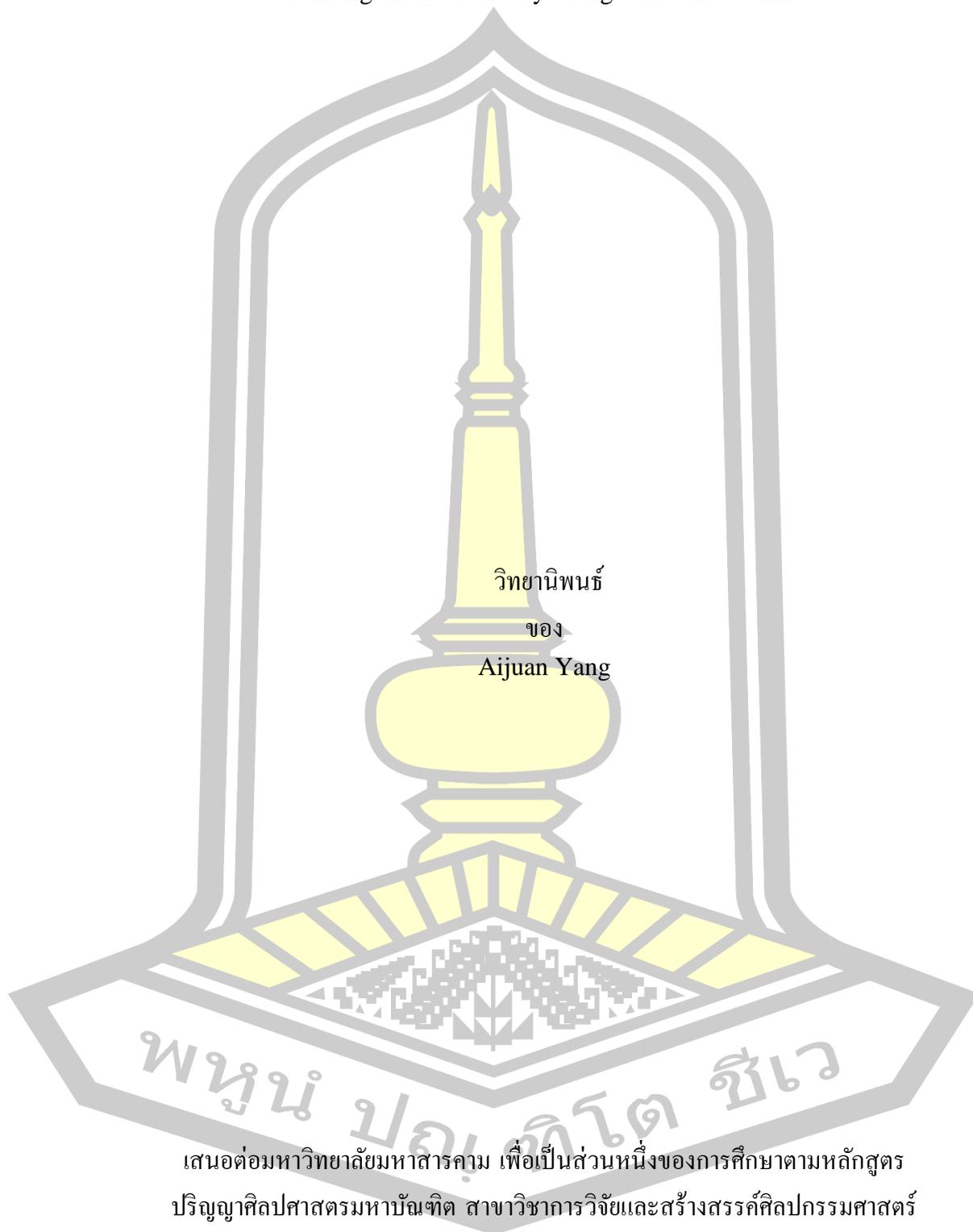
Aijuan Yang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation

April 2024

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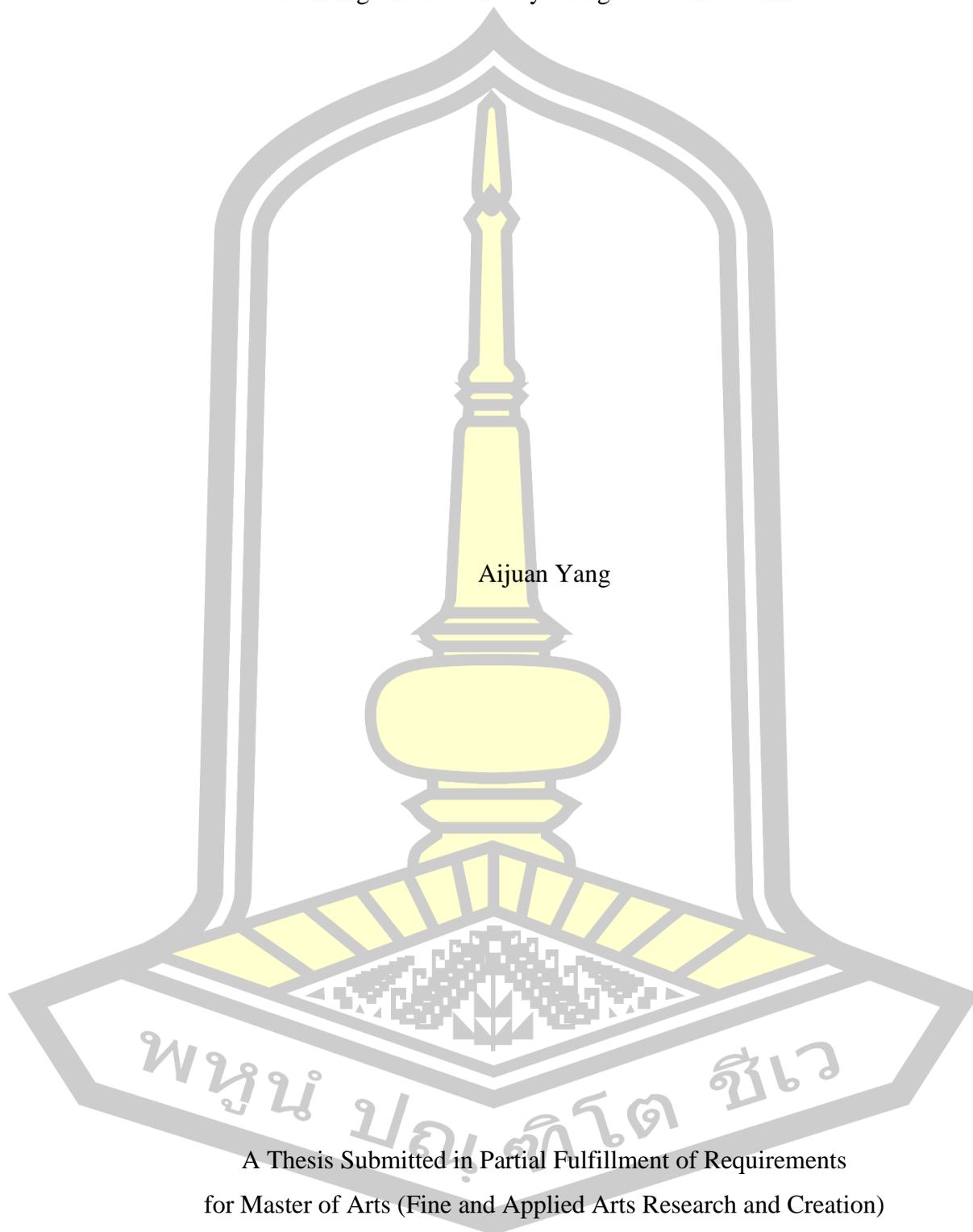


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

เมษายน 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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Aijuan Yang

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

April 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Aijuan Yang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

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UNIVERSITY	Maharakham University	YEAR	2024

ABSTRACT

This study adopts qualitative and interview methods. The research purposes of this topic are: 1) to study the historical and cultural background of Boli peasant painting. 2) To study the transmission mechanism of Boli peasant paintings. 3) To study the artistic characteristics and functions of Boli peasant paintings. Data were collected primarily from fieldwork with key informants, and the text was presented in a descriptive analysis. The result is as follows:

The historical background of Boli peasant paintings primarily derives from the intersection of Chinese culture and local cultural elements. Additionally, the emergence of Boli peasant paintings is inseparable from the influence exerted by other artistic cultures. 2) Boli peasant paintings can be divided into individual inheritance and group inheritance. In the process of inheritance, the specific content, style, and morals of the Boli peasant painting genre are presented, as well as the operating mechanism of the integration of multiple genres of peasant painting. After years of practice and development, Boli Peasant Paintings have gradually formed their own artistic characteristics: First, in terms of composition, they pursue fullness and are completely subordinate to the author's own emotional needs. Second, in terms of color, it is bright and contrasting; third, in terms of shape, it is appropriately exaggerated, abstract, rich, and substantial. The generation of peasant paintings is inseparable from functionality. Boli peasant paintings mainly have political functions, cultural functions, recognition functions, protective functions, economic functions, etc., which together give birth to colorful peasant paintings.

Keyword : Huai'an, Boli peasant paintings, transmission, artistic characteristics

ACKNOWLEDGEMENTS

At the onset of my journey towards pursuing a graduate degree, I wish to extend my deepest gratitude to all those who have accompanied and assisted me throughout my academic career. It is through your support and encouragement that I have been able to complete this thesis successfully.

Firstly, I would like to express my gratitude to Mahasarakham University for providing me with the opportunity to continue my studies. This institution not only supported me in obtaining my graduate degree but also provided me with valuable opportunities to learn about Thailand and its culture.

Secondly, I wish to extend special thanks to my thesis advisor, Dr. Li Yingfeng, whose expertise and attentive guidance have been crucial to the successful completion of my thesis. His encouragement and guidance helped me overcome numerous challenges, enabling me to better understand the importance and depth of research. Additionally, I am grateful to Prof. Metta Sirisuk, Ph.D., and all the committee professors for their valuable feedback and suggestions on my thesis. Their suggestions provided me with new perspectives and directions for improvement.

Finally, I want to thank my family and friends. Throughout my graduate studies, your support and encouragement have been my strongest pillars. I am grateful for your companionship and support in both my academic and personal lives.

Once again, I express my heartfelt gratitude.

Aijuan Yang

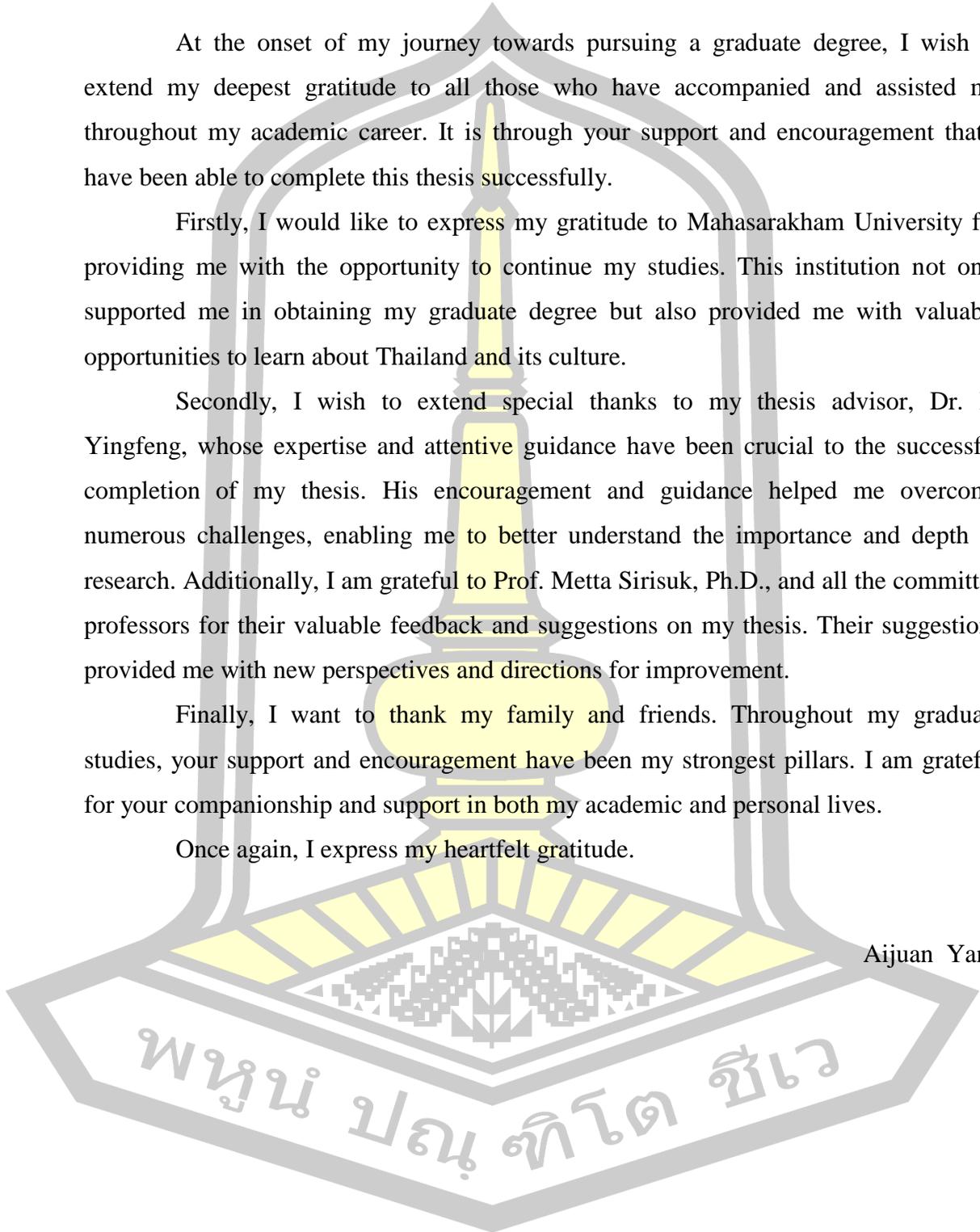
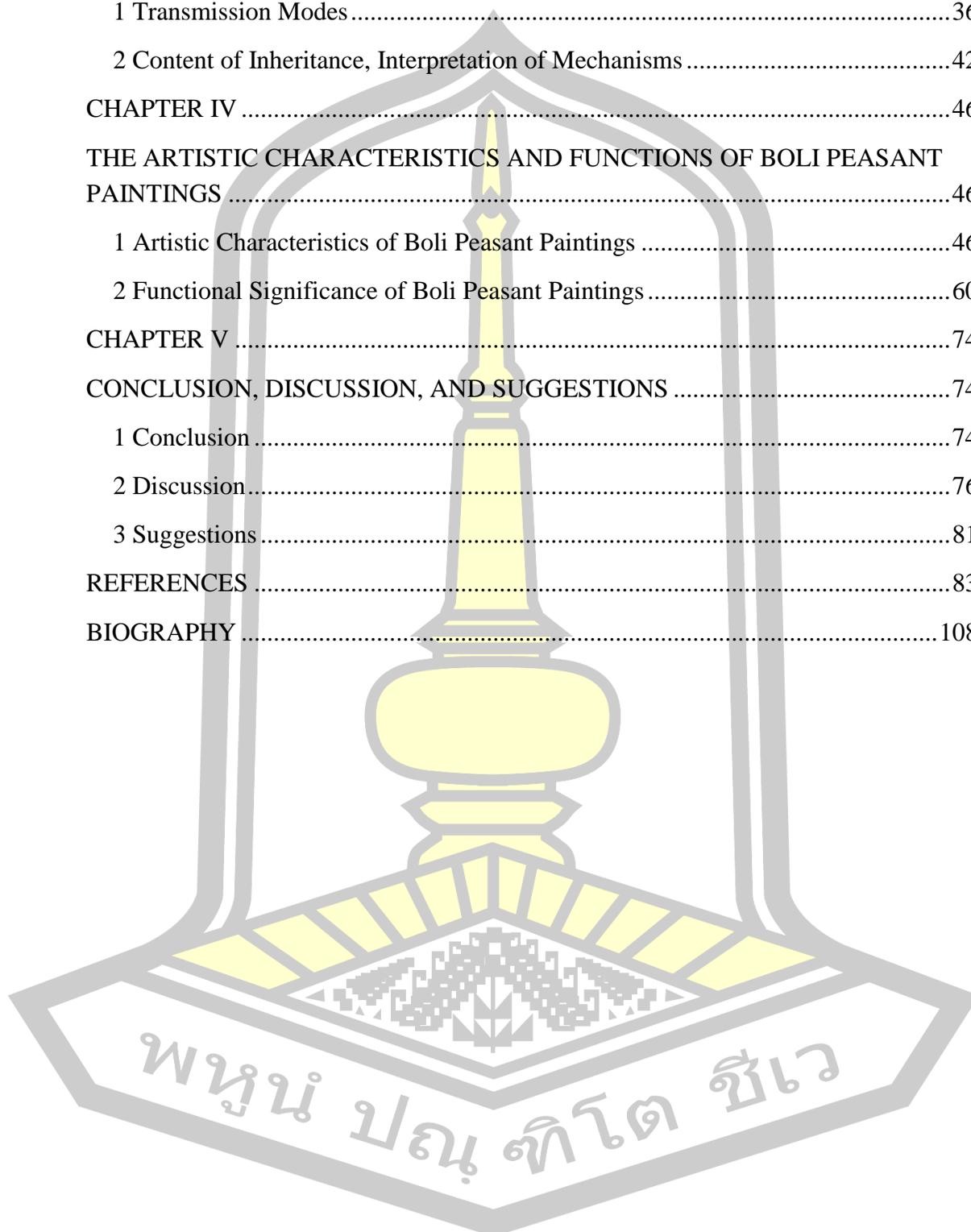


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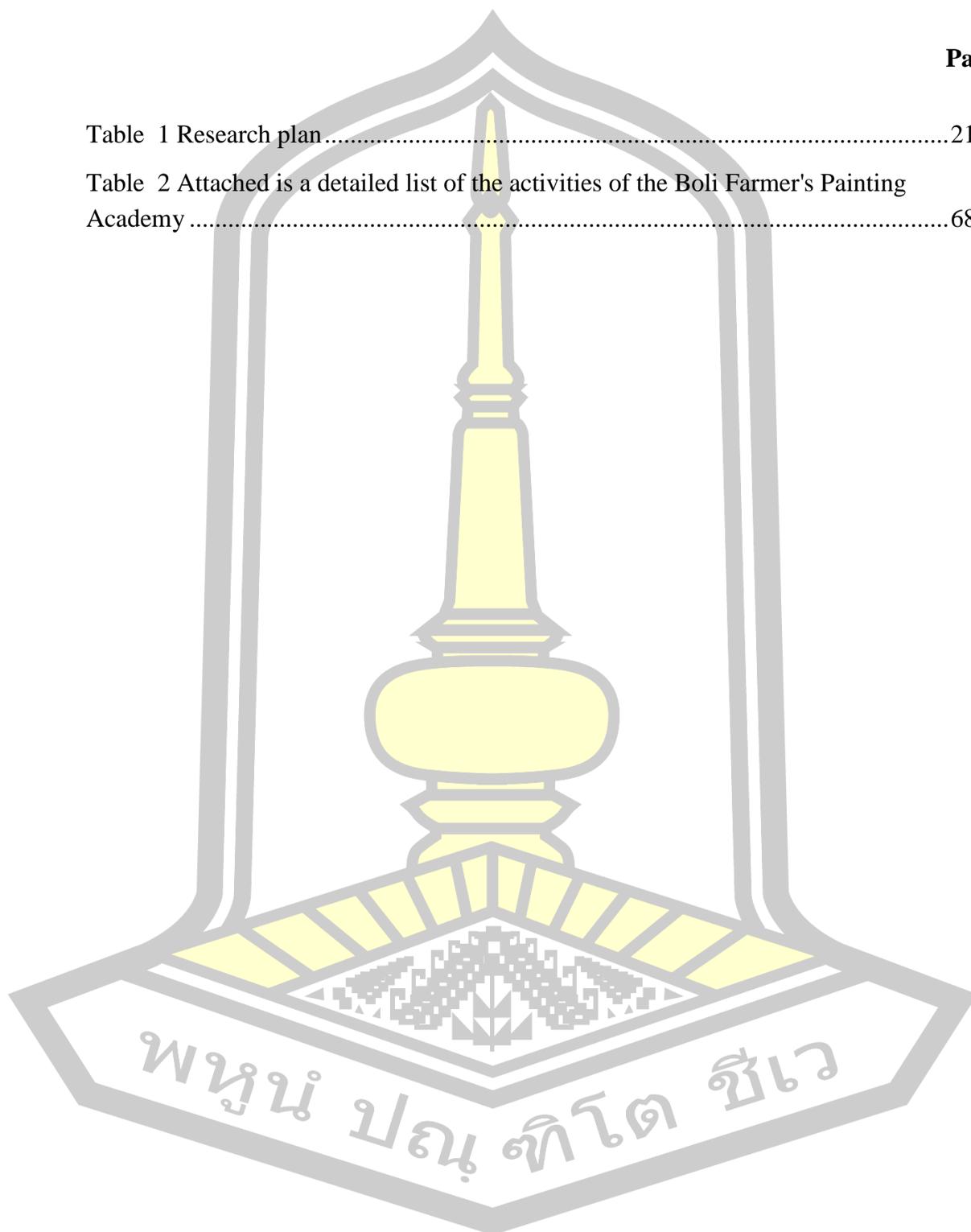
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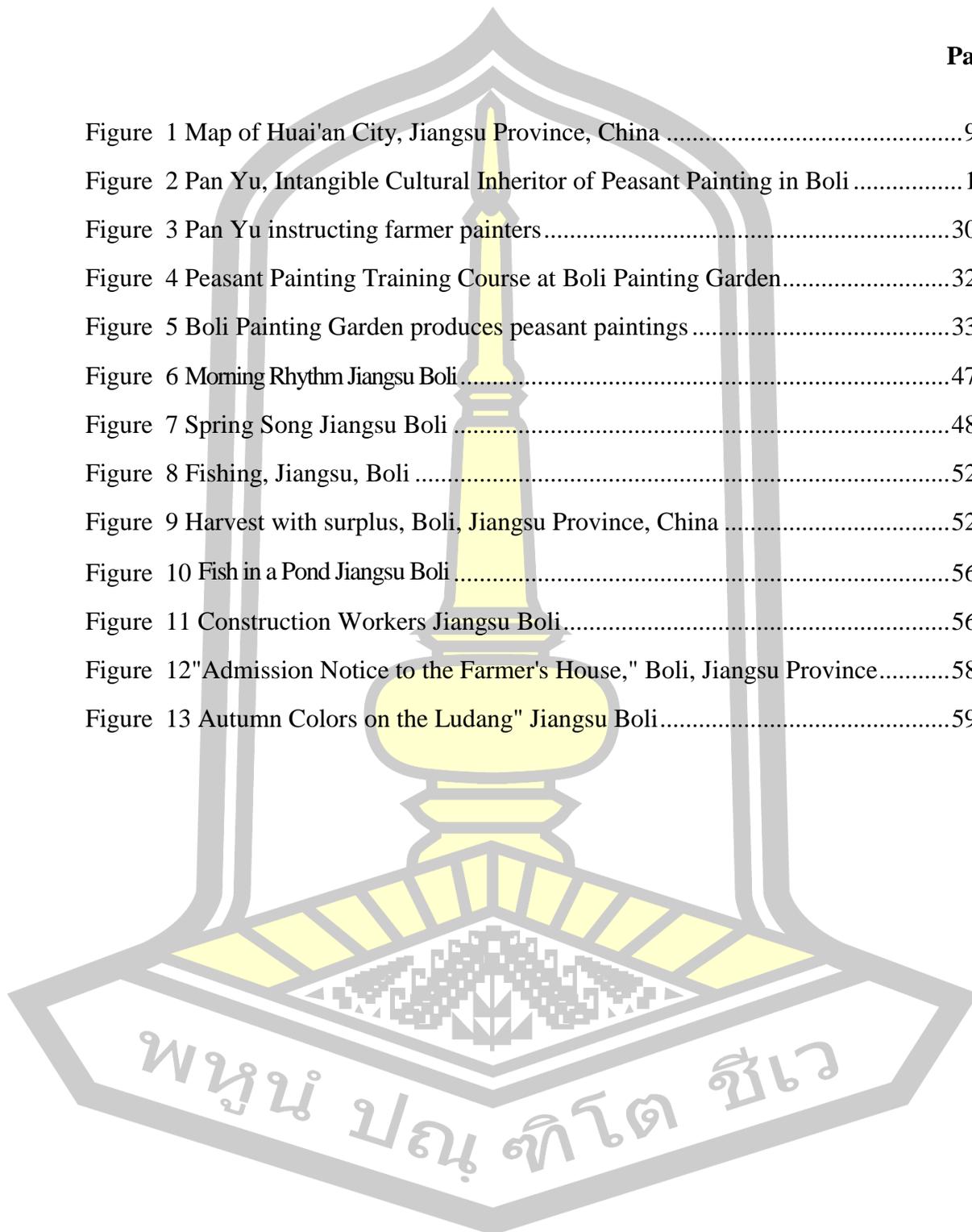
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CHAPTER I

INTRODUCTION

1. Background of Research

Boli Township, Huai'an City, Jiangsu Province, is located in the southeast of Huai'an District, Huai'an City, Jiangsu Province. This township has rich cultural deposits and is also a newly rising star township in northern Jiangsu Province. Boli Township is considered to have four major characteristics, one of which is Boli Peasant Painting, which is also known as the Hometown of Chinese Peasant Painting. Although Boli Peasant Paintings have been crowned as a special business card, it is only a superficial situation. The author, as a Huai'an person, has an insider's view and vision and has some questions about the phenomenon of Boli Peasant Painting. For example, where does the origin of Boli peasant painting come from? What is the current situation of Boli peasant painting? What is the inheritance mechanism of Boli peasant painting? Boli peasant painting has what kind of artistic value, and so on, these are the author to seek answers. The author recently this year is also keen to create peasant paintings, to be honest, for the hometown of the peasant paintings is only a superficial understanding, not an in-depth understanding. Therefore, with this study as the beginning of understanding Boli Peasant Paintings, through the study of this topic, so that more people know and understand the Boli Peasant Paintings, which is the author, and the peasant paintings, it is very meaningful.

Chinese peasants' paintings are Chinese paintings that express the rural areas and peasants' flavor, with peasants' authors as the main body and the "Three Rural Areas" as the main subject matter, and the works are full of beauty, style, and mood, with the characteristics of ethnicity, folklore, originality, and originality. Peasant paintings reflect the aesthetic ideals, aesthetic tastes, aesthetic norms, and aesthetic feelings of peasants. Chinese peasant paintings are really beautiful. Peasant painting attracts people to appreciate, savor, and delight.

Chinese peasant painting is "mass art" that was consciously organized and fostered by government cultural institutions after 1949 and belongs to "sub-folk culture.". The occurrence and development of peasant paintings have always reflected

the psychology of China's social development, the development history of China's contemporary folk culture, and the game field between China's modernity and locality, which is full of various tensions. In today's urbanization and global integration, various influences are intertwined, making the situation even more complex. It is necessary to analyze the context of art's existence in depth in order to protect the development of different types of art in a reasonable manner. (Kang Ningmei, 2015)

Peasant painting is an important content of China's folk art, which is a self-created and self-appreciated art work of peasants, reflecting their simple outlook on life and simple aesthetics. Peasant paintings are rich in local flavor, created with a peaceful and non-utilitarian mindset, not aiming at the market, and overlapping with the essential characteristics of art, which have been highly favored by the market in recent years. Among them, Boli Peasant Paintings of Huai'an City, Jiangsu Province, as a rising star of peasant paintings, has gradually developed regional characteristics since the 1990s, attracting the attention of domestic art circles. (Ben Zhang, 2010)

Boli Peasant Paintings evolved from folk New Year's Paintings, which became popular in the late Qing Dynasty and were popular paintings of peasants depicting their lives and aspirations. They have not received systematic training in professional colleges and universities and only rely on their innate understanding, aesthetic intuition, and simple techniques to create, mainly based on the seasons and festivals, production life, and folk customs as the subject matter of creation, absorbing traditional paper-cutting, embroidery, and other styles of art, and expressing the world and the good life in the eyes of peasants through the rich composition and bright colors, with an extremely rich imagination, an extremely colorful and bold expression, and a strong local flavor. They are rich in imagination, colorful and bold, and have a strong local flavor. (Xu Yaixin, 2018)

The value of Boli Peasant Paintings is very high, and they are unique in their social and artistic nature. Over the years, the authors of Boli Peasant Paintings have not lost the most rustic style of farmers' paintings in the changing times or detached from the original flavour of farmers' paintings after further studies in art colleges. They insisted on the local culture as the basis, insisted on the native folk art quality and the unique self-aesthetic intuition of the farmers in the water town of north

Jiangsu, and created the peasant paintings with very distinctive artistic characteristics, which ranked fourth in the country. In May 1991, Boli Town was named "China's Modern Folk Paintings and Drawings Township" by the Ministry of Culture. As the "highlight" of Jiangsu national folk art, Boli Peasant Paintings have been highly valued by provincial and municipal propaganda and cultural departments. In October 2000, at China's Sixth Art Festival, Boli, the only painting township, held an exclusive exhibition in Nanjing. (Tao Siyan, 2009)

After years of development since its foundation, Boli Peasant Painting in Huai'an, Jiangsu Province, with its rich local flavour and unique folk style, has been called one of the "Four Great Peasant Paintings in China" together with Jinshan Peasant Painting in Shanghai, Huxian Peasant Painting in Shanxi Province and Dongfeng Peasant Painting in Jilin Province, and the four places have also become nationally renowned bases of folk painting and creation. Boli Township has a good ecological foundation and cultural heritage; in May 1991, Huai'an Boli was named by the Ministry of Culture as "China's Modern Peasant Painting Hometown.". Under the support of relevant national policies, Boli Peasant Painting is rooted in the fertile land of Huai'an in the north of Jiangsu Province. As a traditional folk art, it integrates the local traditional embroidery, traditional paper-cutting, and other forms and uses the unique artistic language of hand-painting to perfectly present rural reality subjects such as regional cultures, life scenes, culture and education, and social phenomena, with the help of the folk art forms of ingenious conception, precise colours, simple modelling, and full-bodied compositions. Through clever conception, precise colouring, simple modelling, full composition, and other forms of folk art, rural reality subjects such as regional culture, life scenes, culture and education, and social phenomena are perfectly presented in front of the viewers, showing the farmers' aspiration for a better life. The themes of the farmers' paintings include rural water conservancy scenes, autumn harvest themes, lotus pond moonlight chapters, new rural construction, new rural recreational life, new rural anti-epidemic themes, etc., and the performance of each work is full of unique charms and spiritual connotations. (Yang Hong, 2016)

In recent years, the intangible cultural heritage has been impacted by several aspects, both from the influence of external culture and from defects in the internal

development of the national culture itself, and its inheritance and protection are imminent. With the development and growth of the rural economy and the accelerated development of urbanisation, the rural environment, lifestyle, and aesthetic concepts have now undergone radical changes, and the creators of peasant paintings have been challenged by the traditional styles and the modern innovative forms in the process of creation. (Wang Zhenzhen, 2021)

For a long time, the group of authors of Boli Peasant Paintings has created a large number of folk paintings, which have been fully recognized by the system, but they have not been paid accordingly. Many of their works have won various awards and have gone out of the country and into postcards, telephone cards, and picture albums, but in the era of planned economies and high ideological unity, almost all of them have been "used" by the government and relevant departments without any compensation and have only been given official honors or symbolic prizes. In May 1991, the Ministry of Culture named Boli the "Hometown of Modern Chinese Folk Paintings" without any financial or institutional support, but only to hang a plaque. As urbanization intensified, a large number of peasants left the land and went to the city to make a living. Various factors caused the shrinking of the peasant painter team in Boli, and around 2003, the number of peasant painters decreased from hundreds to only a few, almost to the verge of extinction. (Kang Ningmei, 2015)

Boli Peasant Paintings have unique characteristics in the connotation and presentation of works: exaggerated shape, full composition, bright colors, simple emotions, bright words, romantic and lively style of painting, the art of healthy and fresh, reflecting the aesthetic feelings of the farmers in northern Jiangsu Province has the role of aesthetic education to inspire the conscience and to follow the good advice. In the process of inheritance and development of Boli farmers' painting, starting from the training of the team, we encourage the old masters to "bring the new to the old" and "bring the apprentice to the teacher" and cultivate the new authors; from the material of farmers' painting and the subject of farmers' painting, we start the training, organize the training courses for the farmers' painting at the farmers' doorsteps, and send the lessons to the doorstep. The training starts with the materials and subjects of peasant paintings, and the training courses are held at the farmers' doorsteps, and the classes are delivered to their homes. At the same time, the use of leisure time to

organize newcomers into the academy, specializing in the combination of creation and tutoring, training new authors. Firmly grasp the innovative creation with the Boli painting and calligraphy institute as a base, leading the excellent works of appreciation, farmers painting theme discussion, sketch observation, color technique training, skills analysis, and other activities to gradually improve the quality of the new author's creative work so that the Boli farmers paintings go farther, deeper, and wider. (Wang Zhenzhen, 2021)

The rural revitalization movement is a scientific governance movement by the Party and the State to narrow the gap between urban and rural areas in China, to improve the production and living standards of farmers, and to ensure that compatriots of all ethnic groups work together to achieve the great rejuvenation of the Chinese nation. The inheritance of intangible cultural heritage means that the intangible cultural sites will be better protected and developed, which is mainly reflected in the following two aspects: on the one hand, the rural revitalization is promoting the upgrading of the rural industrial structure of Boli Town, and the previous backward agricultural production technology in Boli Town has been replaced by the new agricultural production technology, which has greatly shortened the farmers' labor time; on the other hand, the rural revitalization movement puts new requirements on the rural cultural development and has put forward new requirements. From the actual situation of Boli Town, the process of carrying out rural cultural construction is a continuous process of inheriting and developing the excellent national traditional culture.

At the same time, carrying out rural cultural construction has also tapped the social value of Boli's peasant painting brand, played its economic role, and promoted the branding of Boli folk painting. Boli Town must strive to adhere to the strategy of rural revitalization, narrow the gap between urban and rural areas, improve the production and living standards of farmers, and promote the great rejuvenation of the Chinese nation. The goal of Boli Township is to build on the farmers' fundamentals and actively launch rural cultural construction, which is also the inheritance and promotion of the excellent traditional national culture. The process of carrying out the activities includes exploring social values and economic functions while promoting

human development. The commercialization of Boli Peasant Paintings is also underway

The Rural Revitalization Movement is a scientific governance movement by the Party and the State to narrow the gap between urban and rural areas in China, to improve the production and living standards of farmers, and to ensure that compatriots of all ethnic groups work together to achieve the great rejuvenation of the Chinese nation. The inheritance of intangible cultural heritage means that intangible cultural sites will be better protected and developed, mainly in the following two aspects: on the one hand, rural revitalization is promoting the upgrading of the rural industrial structure of Boli Town, and the previous backward agricultural production technology of Boli Town has been replaced by a new type of agricultural production technology, which greatly shortens the labor time of the farmers; on the other hand, the rural revitalization movement puts new requirements on the rural cultural development and has put forward new requirements. From the actual situation of Boli Town, the process of carrying out rural cultural construction is a continuous process of inheriting and developing the excellent national traditional culture.

At the same time, carrying out rural cultural construction has also tapped the social value of Boli's peasant painting brand, played its economic role, and promoted the branding of Boli folk painting. Boli Town must strive to adhere to the strategy of rural revitalization, narrow the gap between urban and rural areas, improve the production and living standards of farmers, and promote the great rejuvenation of the Chinese nation. The goal of Boli Township is to build on the farmers' fundamentals and actively launch rural cultural construction, which is also the inheritance and promotion of the excellent traditional national culture. The process of carrying out the activities includes exploring social values and economic functions while promoting human development. The process of commercializing Boli Peasant Paintings is also underway. (Ma Jianying, 2023)

As a "highlight" of Jiangsu's national folk art, Boli peasant painting has been highly valued by provincial and municipal propaganda and cultural departments. During the sixth China Arts Festival, the department of culture and the relevant departments, led by the exhibition of Boli Peasant Paintings, caused a large response. The propaganda department of the Jiangsu provincial party committee included Boli

peasant painting in the province's focus on the development of special cultural projects. As an intangible cultural heritage of Jiangsu Province, it has dedicated itself to the development of the local economy and the prosperity of the cultural industry, and its value, role, and significance have been verified by history and practice. It has also played a role in boosting the effective development and inheritance of traditional Chinese culture. Utilizing the elements of Boli Peasant Painting to design and develop cultural derivatives, its economic value cannot be ignored, and at the same time, the success and influence of Boli Peasant Painting will also bring immeasurable hidden resources to the local community, leading to the development of more industries. It is worthwhile for us to continue to explore and research.

2 Purpose of the Research

- (1) To study the historical and cultural background of Boli Peasant Painting
- (2) To study the transmission mechanism of Boli Peasant Paintings
- (3) To study the artistic characteristics and functions of Boli Peasant Paintings

3 Research Questions

- (1) What is the historical and cultural background of Boli Peasant Painting?
- (2) What is the transmission mechanism of Boli Peasant Paintings?
- (3) What are the artistic characteristics and functions of Boli peasant paintings?

4 Definition of Terms/Concise/More Compact

Huai'an

Huai'an is located in the eastern part of the Jianghuai Plain, where the Beijing-Hangzhou Grand Canal and the ancient Huai River meet. Huai'an has a rich cultural heritage, with the Neolithic Qingliangang culture originating here. Huai'an has a variety of folk arts and simple styles, among which the peasant paintings of Boli Town are one of the most important folk arts in Huai'an.

Boli

Located in the southeast of Huai'an District, Huai'an City, about 35 kilometers away from Huai'an City, Boli Township is a star township that has risen to

prominence in north Jiangsu Province in recent years. Boli Township is rich in culture, and its peasant paintings have become one of the most famous peasant painting townships in the country after years of construction.

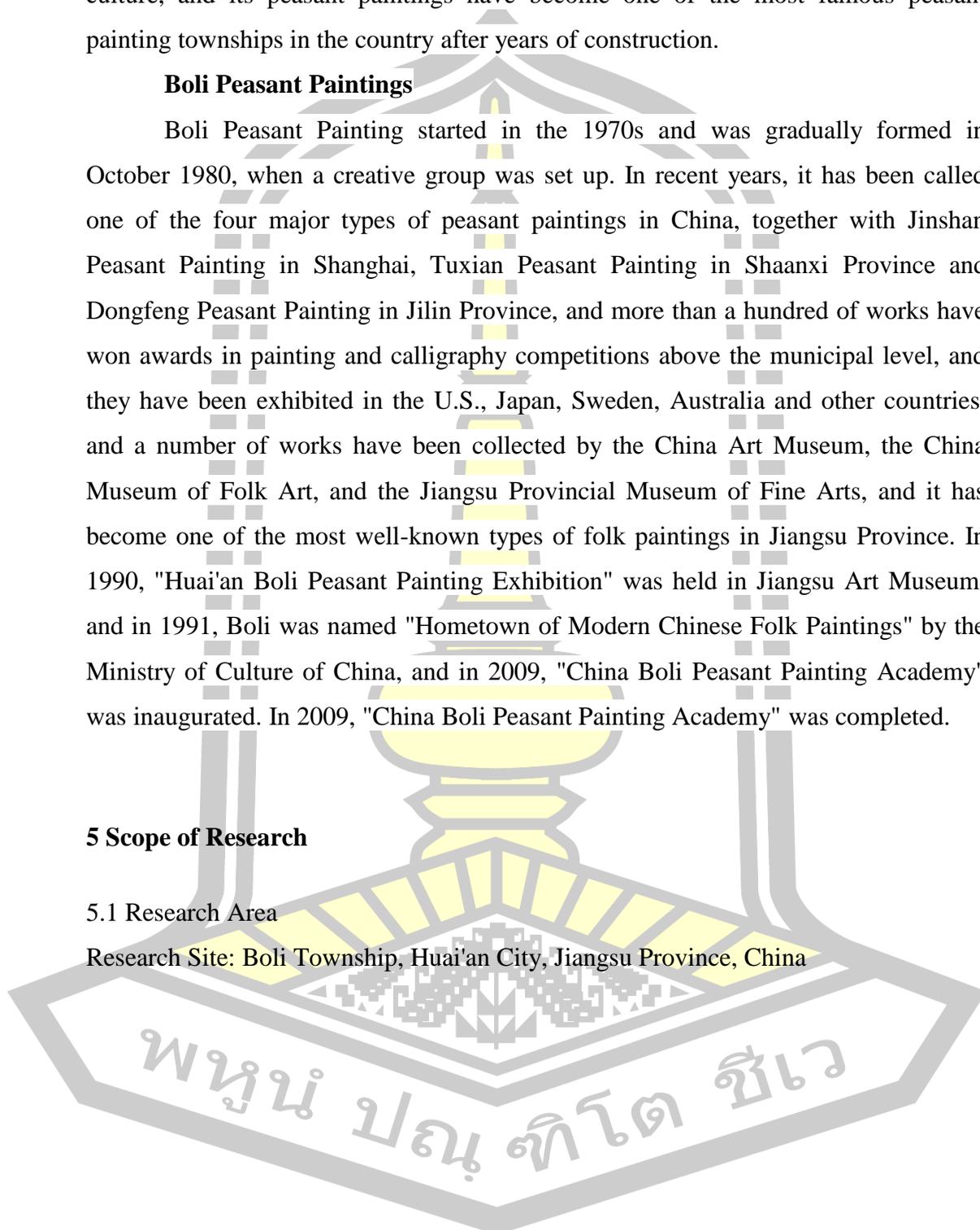
Boli Peasant Paintings

Boli Peasant Painting started in the 1970s and was gradually formed in October 1980, when a creative group was set up. In recent years, it has been called one of the four major types of peasant paintings in China, together with Jinshan Peasant Painting in Shanghai, Tuxian Peasant Painting in Shaanxi Province and Dongfeng Peasant Painting in Jilin Province, and more than a hundred of works have won awards in painting and calligraphy competitions above the municipal level, and they have been exhibited in the U.S., Japan, Sweden, Australia and other countries, and a number of works have been collected by the China Art Museum, the China Museum of Folk Art, and the Jiangsu Provincial Museum of Fine Arts, and it has become one of the most well-known types of folk paintings in Jiangsu Province. In 1990, "Huai'an Boli Peasant Painting Exhibition" was held in Jiangsu Art Museum, and in 1991, Boli was named "Hometown of Modern Chinese Folk Paintings" by the Ministry of Culture of China, and in 2009, "China Boli Peasant Painting Academy" was inaugurated. In 2009, "China Boli Peasant Painting Academy" was completed.

5 Scope of Research

5.1 Research Area

Research Site: Boli Township, Huai'an City, Jiangsu Province, China



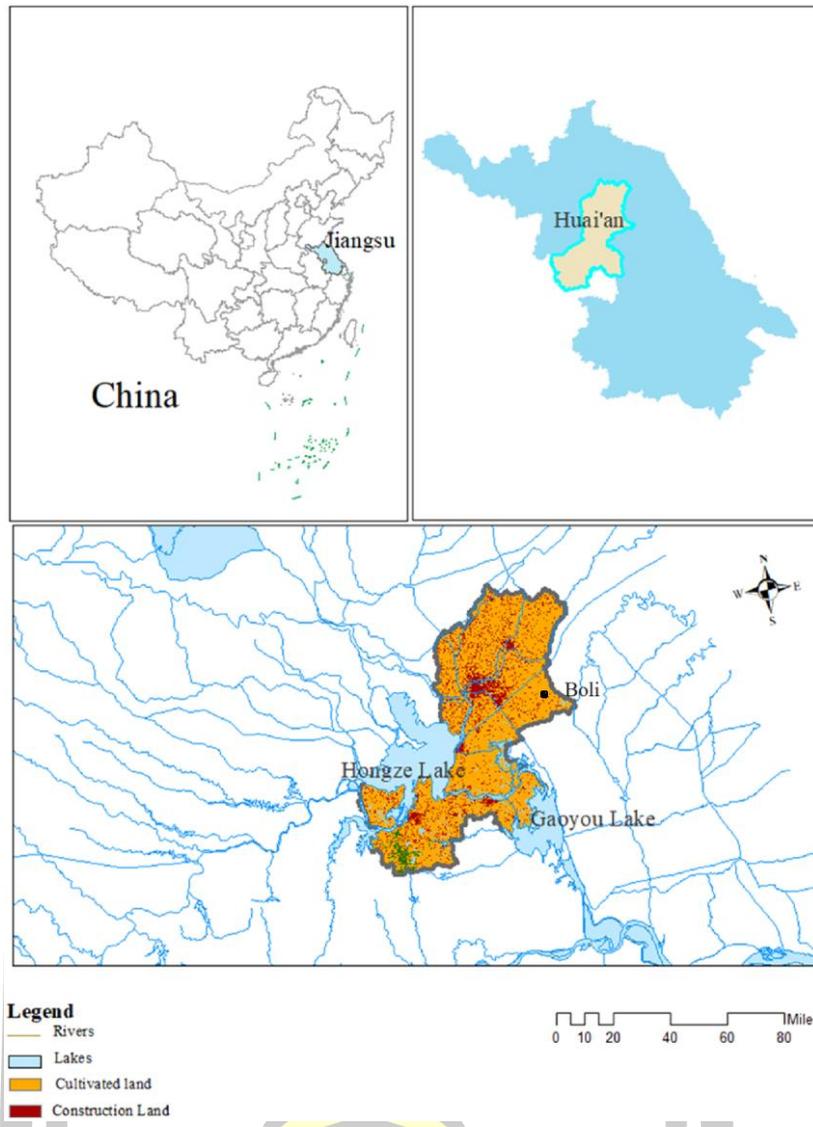


Figure 1 Map of Huai'an City, Jiangsu Province, China
Source: Cheng Changgao



5.2 Time

(2023.01-2024.01)

5.3 Key Informants

Pan Yu, Director of Cultural Station, Boli Township, Huai'an District, Huai'an City, Jiangsu Province, President of Huai'an Boli Peasant Painting Institute, Peasant Painting Tutor



Figure 2 Pan Yu, Intangible Cultural Inheritor of Peasant Painting in Boli
Source: Pan Yu

6 Research Methodology

This paper will analyze and study the artistic characteristics and humanistic values of Huai'an Boli Peasant Paintings from the perspective of art. Involving the cultural background, historical origin and development, the individual practice of the inheritors, and other aspects, this paper in the library resources collection, through the Knowledge Network collection of relevant papers and journals to check and organize on the basis of the main use of the research methodology, is by twentieth-century social anthropologist Marinovsky, who summarized the basic methods. Using the effective information obtained through participant observation and artist communication, detailed and comprehensive first-hand information is obtained. Provide effective supporting materials for this paper.

1) Literature research method: make full use of the Jiangsu Provincial Library, Huai'an City Library, school libraries, and other materials to collect and organize the books, literature, periodical materials, and network materials related to the argument of this paper. Find the theoretical viewpoints that are compatible with the development of the inheritance of Huai'an Boli Peasant Painting and Folk Painting, and make a profound interpretation of them to analyze and study the Huai'an Boli Peasant Painting.

2) Case study method: through individual analysis of different inheritors of Huai'an Boli Peasant Painting, as the practice standard of the exposition, to enhance the completeness of this paper and make its arguments more convincing.

3) Image analysis method: By analyzing and studying a large number of works of Huai'an Boli Peasant Paintings, the meanings, themes, and aesthetic characteristics behind them are explored.

6.1 Population and Sample

Boli peasant painting started in the 1970s, and in October 1980, a creative group was set up, which was gradually formed. garden" and Boli peasants initially set up "peasant painting garden" now form the "peasant painting institute." Regardless of men and women, young and old, they are committed to the creation of paintings, collective mutual advice and consultation, perennial creation, research and exchange, and the formation of local characteristics of the paintings, which has become one of

the most important folk arts in China. It has become one of the most important folk artworks in China. Nowadays, it has been called one of the four major types of peasant paintings in China, along with Shanghai Jinshan Peasant Painting, Shanxi Huxian Peasant Painting, and Jilin Dongfeng Peasant Painting.

6.2 Instrumentation/Tools

According to the needs of this study, the main research tools are: prepared interview schedule, computer, mobile USB flash drive, video camera, cell phone, audio recorder, notebook, ruler, pen, etc.

The research tools in this paper are mainly interviews and observations of farmer painters in Huai'an Boli during field work. For the research data, the researcher will develop a questionnaire in order to conduct effective interviews and obtain valuable information. The process of questionnaire development is based on the purpose of this study.

First, give it to your instructor for review and editing.

Second, it will be revised based on your instructor's suggestions.

Finally, it will be checked by a panel of experts, and changes will be made based on their suggestions made during the check.

6.3 Data Collection

1) Collecting information through literature analysis and field investigation of Boli Peasant Paintings.

2) Finding information through libraries, local archives, cultural centers, newspapers and magazines, the Internet and other platforms, and analyzing the information

3) The researcher went to the field investigation site (Boli, Huai'an) to conduct a field investigation.

4) Participate in the whole process of creating peasant paintings. During the creation process, the researcher can conduct interviews, observations, photographs, photography, audio recordings, and so on.

6.4 Data Analysis

I used the information related to this study to analyze.

1) I describe and explain the development and current situation of Boli Peasant Paintings in the Jianghuai region.

2) Select the more classic works and analyze the artistic characteristics of peasant paintings by using the method of fine art analysis.

3) Make reasonable suggestions on the current situation through fieldwork.

7 Literature Review

Regarding the research on peasant paintings, the author combed through library databases, paper books, magazines, etc., mainly in the following aspects:

7.1 Topics of the Symposium on Peasant Paintings

The study of peasant painting is often accompanied by social and cultural fervor and changes in topics, showing a strong sense of contemporaneity. In particular, art exhibitions are often accompanied by symposiums, in which painters, experts, scholars, mass culture workers, and viewers carry out criticisms or express their feelings around the works, which are mostly temporary language and on-the-spot expressions. There are also specially organized seminars, during which research articles are exchanged and collections of papers are formed. Symposium has the role of summarizing and prospecting, for a period of time, the status quo and problems, exchange of learning, acupuncture, and looking forward to the future development of the role of pointing. Various regional seminars have produced research papers to guide the development of regional peasant paintings. Although not all seminars are presented in the form of papers, they can be regarded as a kind of synthesis of the research on peasant paintings. In the past 60 years, there have been the following important seminars on peasant paintings, and they have shown the concerns of the times:

1) 1988, "Academic Symposium on Modern Chinese Folk Painting (Peasant Painting)". This was the first national symposium on peasant painting, summarizing the achievements, experiences, and lessons since the creation of peasant painting. The theme of the symposium centered on the conditions, laws, and difficulties encountered in the occurrence and development of peasant paintings; the artistic qualities, cultural significance, and future tendency of peasant paintings; and the role of organizational counseling in the creation of peasant paintings. This symposium presented the concerns of researchers on peasant painting from the 1950s to the

1980s, focusing on artistic language, cultural orientation, counseling, and organization, and reflecting on this new art movement.

2) 1997, "The First Symposium on Peasant Painting in Jiangsu Province.". This symposium continued the focus of the 1988 conference, focusing on the artistic characteristics of peasant paintings, the relationship between peasant paintings and the times, the counseling of peasant paintings, peasant paintings and the market, and the definition of peasant paintings, etc. The symposium emphasized the artistic language, cultural positioning, and reflection on the new art movement. This symposium emphasized the need for researchers to study the theory of peasant paintings in the 1990s and focused on the development of peasant paintings in the context of reform and opening up.

3) 2004, "Seminar on the Development Strategy of Chinese Peasant Paintings.". The seminar, which accompanied the Chinese Peasant Painting Art Festival, addressed the current situation and problems encountered in the development of peasant painting under the market economy, and various researchers put forward ideas and directions for the development of peasant painting, focusing on the market and industrial development of peasant painting. This seminar reflected the stage characterized by the combination of peasant painting and economic development at the beginning of the 21st century.

4) 2007, "2007 China Modern Folk Painting-Xiuzhou Forum.". It focused on the themes of survival, development, protection, and market of peasant paintings in the context of new rural cultural construction and formed a consensus that in terms of creative content, it should reflect the atmosphere of the times; in terms of style orientation, it should maintain the vernacular nature; in terms of development direction, it should be combined with the market; in terms of function exertion, it should advocate civilization and fashion; in terms of team construction, it should pay attention to talent cultivation; and in terms of safeguard mechanism, it should give play to the leading role of the government. This forum focuses on the survival and development of farmers' painting in the new rural cultural construction period.

5) In 2010, a seminar on "Peasant Painting Era—Era Painting Peasants—National Peasant Painting Exhibition" and "Report from the Painting Country—National Peasant Painting Document Exhibition" were held. The seminar reflected on

the history of the development of peasant paintings and reinterpreted them in the context of the new era. The development of peasant painting is still the main point of discussion in this period, and more attention is paid to its production and application research. This symposium focuses on reflecting the emphasis, exploration, and inheritance of the characteristics of locality in the study of peasant paintings in the past 10 years.

6) 2015, National Symposium on Urbanization and the Development Path of Peasant Paintings: 'Chinese Spirit—Chinese Dream'." The conference focused on the interactive relationship between urbanization and the development path of peasant paintings and discussed four aspects, including the controversy and evaluation of peasant paintings in the process of urbanization, the dilemma and way out of the inheritance and development of peasant paintings, the value of the times and the artistic characteristics of peasant paintings, and the development of the peasant painting industry under the vision of economic folklore." The Development Path of Peasant Painting in the Process of Urbanization (Wen Xiaojing, 2016) argues that with the acceleration of the urbanization process, peasant paintings around the world show different development trends. The development of peasant painting faces the problems of survival changes of creative groups, destruction of traditional village cultural ecology, lack of traditional local cultural background, excessive commercialization, and lagging creative concepts." The symposium focused on the problems, development, and value of peasant paintings in the context of social urbanization, and it was obvious that the researchers grasped the epochal characteristics and paid equal attention to industrialized development and cultural inheritance and protection.

7) 2018, "2018 Xiuzhou-China Farmer Painting Theory Symposium." Various researchers focused on the creation of peasant painting, the construction of talent teams, the development of the peasant painting industry, and other aspects combined with rural revitalization, education, tourism, and other issues. Shortly after, the "2018 Nanjing Forum on Peasant Paintings" discussed the content and style of Jiangsu peasant paintings, historical changes, and the current situation and predicament of peasant paintings. In the past two years, the symposium has focused on the localized development of peasant paintings in various regions, combined with

the topics of the times, such as new rural construction, urbanization development, and rural revitalization, to discuss the application of development and innovation and to explore the way of new development.

On July 23, 2023, the Academic Symposium on the New Era Beautiful Countryside Peasant Painting Exhibition of the National Art Fund's 2023 Communication and Promotion Grant Project was held in the Qingdao West Coast New District Culture Hall. The seminar mainly focused on the academic positioning of peasant painting, the identity of peasant painters (artists), the cultivation of peasant painting talents, the revitalization of rural culture, and peasant painting in the era of new media. The scholars shared their research results and experiences and promoted academic exchanges and cultural dialogues. They discussed the mingling of the originality of peasant paintings with modern life, the mingling of the theoretical compilation of academic elites with popular aesthetics, and the mingling of the exaggerated expressiveness of peasant paintings with simple folk customs. It is proposed that the regional characteristics of folk art should be based on further innovation and development on the basis of inheritance, cross-border fusion of art styles, diversification of ideas, values, and art, and new entry points for creators in an environment of diversified art languages.

It is obvious from the above that the research on peasant paintings has changed with the general trend of society, economy, and culture, and the topic of peasant paintings and the times has become the main point of discussion around which researchers have often centered in the past 60 years.

7.2 Introduction to the Regionality of Peasant Paintings

There are many articles introducing peasant paintings spread all over the country, focusing on the current status, insights from investigations, regional painting hometowns, reports on painting exhibitions, artistic value, and other information. Among them, almost all of them were published in *Fine Arts* magazine from 1958 to 1982 and then flourished in other publications. For example, "Peasant Painting 'Yaxi'" (Hazi Aimati, 1977), "The Artistic Path of Jinshan Peasant Painting" (Wu Tongzhang, 1982), "Let the Flower of Ethnic Art Blossom More Splendidly: Thinking of the Peasant Painting in Sanjiang" (Zhang Guofan, 1994), "Yunnan Kunming

Peasant Painting" (Zhang Guofan, 1994), and "Yunnan Kunming Peasant Painting" (Zhang Guofan, 1994). Modern Folk Painting in Kunming, Yunnan Province (Zhao Yaoxin, 2002) Peasant Paintings Sold to Foreigners (Wu Mu, Ren Mingchao, 2012) Peasant Paintings: Chinese Dream (Hu Yuguo, 2020) Confidence from Peasant Painters--From "Chinese Spirit--Chinese Dream" National Peasant Paintings Creation Exhibition. From the National Peasant Painting Creation Exhibition" (Pan Lusheng, 2017) "The New Look of the Countryside Yaxi" (Sun Shaoxiong, Shang Sheng, 2018). Introducing geographical areas and individual cases from an overall perspective can give us real-time, comprehensive information related to peasant painting, but it is obvious that this type of article lacks in-depth thinking and research.

There are also researchers who take the life history and creative history of peasant painters as a case study, put the creative process of painting as well as the problems encountered in a specific field, and explore the dynamic role of peasant painters in artistic creation, thus presenting a multidimensional history of local or personal painting. For example, Peasants and Peasant Painting Movement in New China Taking 1958–1976 Huxian County as a research case (Wang Shenghua, 2012), it examines the development history of peasant painting in Huxian County from 1958 to 1976 and analyzes the occurrence and development of peasant paintings in Huxian County from the five angles of the positioning of identity, the power of discourse, the strategy of cognition, the order of interaction, and the transformation of paradigms. interaction, The history of Huxian peasant paintings is comprehensively analyzed from five perspectives: identity positioning, discursive power, cognitive strategy, order of interaction and paradigm shift. The connection between peasant paintings and cultural contexts and ideologies is elaborated. The master's thesis, Return to the Essence: A Case Study of the Representative Painters of Huxian Peasant Painting (Li Jingting, 2011), takes Huxian peasant painters Liu Zhigui, Wang Jinglong, Ding Jitang, and Luo Zhijian as its subjects and summarizes and analyzes the different issues they reflect: Liu Zhigui's personal history of painting maps out the history of the development of peasant painting in Huxian County; Wang Jinglong's original creations embody the characteristics of the creative work of Huxian peasants' painting; and Ding Jitang's tutelage reflects the educational and counseling mechanisms of Huxian peasants' painting. The tutoring career of Ding Jitang reflects

the education and tutoring mechanisms of Huxian peasant paintings; Luo Zhijian's industrial exploration reflects the modernization and development path of Huxian peasant paintings. The author not only explores the subjective consciousness, creative psychology, creative experience, creative methods, and art works of Hu County peasant painting creation but also intends to present the creation system, tutoring system, and industrialization system of Hu County peasant painting and to explain and understand the relationship between Hu County peasant painting and folk culture.

7.3 Research on the Development of Peasant Paintings

The development of peasant paintings has always been the focus of researchers' attention, with 55% of the articles accounting for the total number of articles, which still continue to explore the development problems of the current era. On the whole, the development research focuses on the description of phenomena and development suggestions and puts forward a variety of solutions to the development problems of peasant paintings.

The development research mainly focuses on the exploration of the following five points:

Exploration of the origin and development stages. The origins and development stages have been explored by researchers, and a general consensus has been reached. Regarding the origin of peasant paintings, a few researchers believe that peasant paintings, as folk art, can trace their origin back to ancient times, emphasizing the inheritance of peasant paintings from folk art. Most researchers, like "A preliminary exploration of the origins of "peasant painting" with a discussion of the development history of peasant painting" (Zhang Wei, 2015), emphasize the relationship between the origins of peasant painting and literary policies, arguing that the embryonic form of peasant painting was formed in the 1940s but only "having the reality of peasant painting without the name of peasant painting.". The consensus view is to regard peasant painting as a modern folk art category formed in the 1950s while emphasizing its origins with folk art. In accordance with the changes of the times, researchers have divided peasant paintings into different historical stages based on their development history and creative styles and formed the "Boli Model Stage," "Huxian Model Stage," and "Jinshan Model Stage.". The "Trilogy" of Peasant Painting Development and Shanxi Peasant Painting (Cheng Zheng, 2010) argues that

peasant painting has undergone three phases since the 1950s, constituting the trilogy of Chinese peasant painting development: the first phase was the "Great Leap Forward" style during the period of the birth of peasant painting; the second was the realistic style, represented by Huxian; and the third was the reform and opening-up period, with the "Big Leap Forward" style; and the third was the reform and opening-up period, with the "Big Leap Forward" style. The first variant is the "Great Leap Forward" style during the birth of peasant painting; the second variant is the realistic style represented by Huxian; and the third is the folk style represented by Jinshan during the period of reform and opening up. The author argues that the different stages of peasant painting are closely related to the changes in China's social environment. The *Development Path of Peasant Paintings in the Process of Urbanization* (Pan Lusheng and Liu Yan, 2016) summarizes four periods in terms of the creative style of peasant paintings in China: 1958–1969, the budding period of peasant painting creation; 1970–1979, the exploratory and growth period of peasant painting creation; and from the early 1980s to the 1990s, the mature development of peasant painting creation. From the early 1980s to the 1990s, there was a period of mature development in peasant painting; since the 1990s, it has entered a period of diversified development.

The 1958 article "On the Improvement of Peasant Paintings" (Gao Ziliang, 1958) made suggestions on how to organize and counsel. *The Interaction of Three Forces: the Generative Mechanism of Chinese Peasant Painting Art* (Zheng Tuyao, 2014) identified the tutors as the elite forces shaped by the three peasant modes: "The power of the elites (the tutors) played a crucial role in making peasant painting an art, but the tutoring consciousness was different, and its function was different as well. In the period of Touxian mode, the counselors focused on counseling the authors of peasant paintings from the perspective of professional art, which, although greatly helpful to the improvement of the professional techniques of peasant authors, neglected the development of the authors' own artistic qualities, whereas in the period of Jinshan mode, the counselors took the responsibility of digging out and enhancing the authors' own artistic potentials and respecting the authors' independent creations, so they formed the distinctive artistic styles of peasant paintings." Researchers have mostly attributed the problem of tutoring to political reasons, that is, exploring the

role and significance of the government in the organization and training of peasant workers. How to improve counseling has received a variety of suggestions, such as "A Little Thought on the Counseling of Peasant Paintings" (Zhang Yanjun, 2003), which suggests door-to-door counseling, providing timely help, and organizing training courses. Oral History of Wu Tongzhang (Wu Tongzhang, Tang Baoxiang, 2016), Interview with Cheng Zheng, the Counselor of Huxian Peasant Painting (Wang Shenghua, 2012), is an answer to the development of counseling from the counselor's point of view. In recent years, researchers have even focused on the discussion about whether tutoring has fettered the creativity of peasant painters.

Marketization and industrialization exploration. Due to the economic crisis and survival crisis of peasant paintings, in line with the development trend of the social market economy, exploring how peasant paintings can be combined with the market, how to market, how to form industrialization, and how to combine with the market commodities, tourism, and multimedia of the network has become a hot issue of common concern to researchers. Whether it is the researchers' observation and description of the development phenomenon or the advice and suggestions on the development method, there are more articles exploring the marketization and industrialization of farmers' paintings. The researchers generally believe that giving full play to the commodity attributes of peasant paintings and industrialization is the basic way to revitalize the development of peasant paintings. There are more suggestions on the development status, industrialization mode exploration, industrialization diversity, and the right and wrong of industrialization and protection of cultural resources; for example, Research on the Industrialization Development Mode of Chinese Contemporary Peasant Paintings: Take the Case of Peasant Paintings in Huxian County, Shanxi Province (Wang Yixuan, 2015).

Application and creative exploration. Researchers focus on the development path of peasant painting in the new period from various angles, introduce the development thinking of the creative industry, and put forward feasible strategies such as in-depth development and cultural creativity. Researchers have conducted research on industrialized creativity and the application of derivatives from educational resources, design, tourism, branding, fashion, packaging, advertising, clothing, film, animation, and so on. For example, "Application of Boli Peasant Painting in School-

Based Curriculum of Huai'an Rural Junior High School" (Wei Pingping, 2015) "Study on Example of High School Art Appreciation Class: Taking "Maoyang Peasant Painting" as an Example" (Fan Dandan, 2015) "Study on Application of Guangxi Dong Peasant Painting in Local Basic Art Education" (Fan Dandan, 2015). Basic Art Education (Luo Si, 2015), Research on the Design Application of Hebei Xinji Peasant Painting in the Context of Creative Industry (Peng Maifu and Li Zhongyang, 2014), Research on the Planning of Clothing Brands Based on the Peasant Painting of Huxian County, Shanxi Province ince" (He Qiaomeng, and so on.

Inheritance and folk development exploration. Based on folk is the foundation of the development of peasant painting, and it is also the thesis that researchers focus on. The connection between peasant paintings and folk art has been repeatedly argued, while how to effectively pass on and how to move towards folk life is determined by the industrialized development of local culture after the shift from economic industrialized development to cultural industrialized development. Regarding the research on inheritance, scholars are more likely to analyze the dilemma and put forward suggestions based on the regional situation, such as "A Preliminary Exploration of the Protection and Inheritance of Farmer's Painting in Dafang" (Lv Hongxia, 2009), "Problems in the Inheritance and Development of Farmer's Painting in Mageti, Xinjiang" (Yuan Zhigang, 2011), and so on. The Chimeraization of Contemporary Folk Art: Discussions around Peasant Paintings (Xu Ganli, 2016) argues that, under the perspective of pan-folklorism, peasant paintings have deviated from the route of "folk art" through their own adaptive adjustments during the historical period, but this popularized form is precisely in line with the market trend of contemporary folk culture. "One of the paths for the inheritance of peasant paintings is the development of folklore, and some researchers believe that "peasant paintings must return to their origins, take root in folklore, travel with folklore, and reflect the characteristics and interests of folklore." In the 1980s, the road of art "returning to the countryside" was more borrowed from folk art, while the development of the new era to the folk requires the development of peasant painting and painters consciously, "localization.".

7.4 Research on the Artistic Characteristics of Peasant Paintings

The research on the artistic characteristics of peasant paintings is mainly to summarize and analyze the formal language, image content, color relationship, compositional techniques, and laws of peasant paintings by using art theories and methods. Lang Shaojun puts forward that "from the perspective of art sociology, peasant paintings, which have survived for a long time in a distorted state, still maintain certain artistic elements, which fully express the creativity of the peasants. The fundamental value of peasant paintings lies at this point." Various researchers focus on the artistic characteristics of peasant paintings in various regions. For example, "On the Artistic Characteristics of Yunnan Modern Folk Paintings" (Paradigm, 2010) discusses the peasant paintings of Kunming region in Yunnan from the viewpoint of exposition of subject matter, composition, color, and style." "An Exploration of the Language of Artistic Expressions of Rizhao Peasant Paintings" (Yu Ning, 2014) This master's thesis analyzes the visual morphological elements of dots, lines, and surfaces, color attributes, and compositional styles to gain an in-depth understanding of the forms of creation of peasant paintings and to arrive at the laws of formal beauty of Rizhao Peasant Paintings." The article "Research on the Artistic Characteristics of Mageti Peasant Paintings: Perspective" (Dai Haitao, 2015) mainly analyzes the use of perspective in Mageti peasant paintings, and the author explores the unique artistic characteristics of peasant paintings through focal perspective, scattered perspective, parallel perspective, arbitrary perspective, circular perspective, and transparent perspective. The article "Characterization of the Fullness of Composition in Huai'an Boli Peasant Paintings" (Lv Yan, 2015) takes the form of composition as the object of discussion and analyzes it in combination with specific works, arguing that the centralized fullness of composition in Boli Peasant Paintings is an expression of natural and simple farmers' emotions and a beautiful allegory of the pursuit of wholeness and beauty. Generally speaking, although there are many studies on the artistic characteristics of peasant paintings, the researchers have the same approach and methods and lack depth and novel interpretive perspectives.

7.5 Multiple Interpretations of Peasant Painting Culture

The study of peasant painting culture mainly places peasant paintings in the context of the social era and explores regional folk culture and aesthetic connotations through peasant paintings, focusing on sorting out and discussing the significance of peasant paintings from the cultural level. "Robert Layton's article "Chinese Perspectives on the Anthropological Study of Art" (Robert Layton, 2015) reflects on the boundaries between elite and folk art by analyzing the technical system of Rizhao peasant paintings, its relationship with contemporary art, its connection with folk painting, and its socio-political environment. Anthropological Interpretation of the Development of Juye Peasant Paintings in the Process of Urbanization (Nannan Ding, 2014), by investigating the situation of the calligraphy and painting academy in the village of Liugantun, Dongguan Town, Juye; the situation of the painting cooperatives in the village of Hongmiao, Chengguan Town; and the status quo of the individual workshops of peasant paintings in the village of Wangliu, Dushan Town, argues that the ontological value of the works of art in the process of urbanization is dependent on their own utility and artistry, and that, in order to keep up the vitality of the development of the folk art, it is also necessary to If we want to maintain the vitality of folk art development, we need to expand the practical function of the artwork, enhance the artistic value of the artwork, improve the aesthetic consciousness of the folk artists, and strengthen the concept of cultural inheritance. From "Politics" to "Folklore": A Study of the Evolution of Images in Huxian Peasant Paintings (He Weiping, 2013) places Huxian peasant paintings in a specific political context and cultural stance. The author analyzes the special role and value of Hu County peasant paintings in the national peasant painting movement. The author analyzes the cultivation methods and exhibition publicity, emphasizes the pictorial significance of Huxian peasant paintings and the way they are presented, clarifies the relationship between politics and culture carried by the peasants of Huxian, and examines the value and significance of the mission of Chinese paintings in the context of political demands and cultural self-discipline. Manufacturing and Reproduction of Heritage: An Examination of Rizhao Peasant Paintings (Lin Deshan, 2014) analyzes this "heritage" that has been constantly interpreted and defined by examining the

development of Rizhao peasant paintings, arguing that the development of society has brought about the reproduction power of Rizhao peasant paintings, and the reproduction needs of modern society have increased the consumability of Rizhao peasant paintings. Consumability of Rizhao Peasant Paintings.

From Political Propaganda Paintings to Tourism Commodity Paintings: The Creation and Reproduction of an Artistic "Tradition" of Huxian Peasant Paintings (Zhou Xing, 2016) traces the process of the creation of Huxian peasant paintings as an artistic tradition and the cultural paradoxes in their meaning, value, and identity. paradoxes, studies the definitional evaluation and transformation of peasant painting in the context of modernity and the commodification of tourism, and argues that peasant painting "is precisely a case of the simultaneous progress of globalization and localization in China, which is both the localization and globalization of the national or local subject as well as that of the individual peasant painter." The Artistic Mirror of Life: An Interpretation of the Peasant Prints of A'e Xinzhai in Maguan, Yunnan (Hong Ying and Zhou Yan, 2015) takes the peasant prints of A'e Xinzhai in Maguan as a case study, describes the Zhuang beliefs, traditional costumes, and local cultural contexts of A'e Xinzhai, comprehends the history of development of A'e Xinzhai's peasant prints, analyzes the subject matter, techniques, and styles, and comes up with the following conclusions: It analyzes the subject matter, techniques, and styles and comes up with the cognition of peasant painting as the "artistic mirror image" of life.

After reviewing the academic history of peasant painting research in the past 60 years and systematically sorting out and analyzing the two major issues of what peasant painting is and how to develop it, the academic results of peasant painting have reflected the following changes: The research content has moved from information reports to in-depth descriptions of individual cases; the research vision has moved from paintings themselves to cultural events; the research method has moved from single descriptions to comprehensive analyses; and the research theories have gradually been developed. Although the research on peasant paintings is becoming more and more abundant, we also obviously see the imbalance in the overall research in the region, favoring areas such as Huxian and Jinshan and less research in the marginal areas such as Boli; favoring the discourse of the times and less research on the mechanism of its own; favoring the development of the

marketization and less research on inheritance and protection; favoring the explanation of the phenomenon and the proposal; and less interpretation of the practical behavior of the other's point of view, etc. and shortcomings. Research on peasant paintings focuses more on interpreting them as a historical event or a political movement or analyzing them purely as a kind of artistic illustration, with little attention paid to the cognition and emotion of the creators of peasant paintings and less attention paid to the behavioral relationship behind the paintings. Therefore, in the future, the research on peasant painting should be based on the continuation of the research results of the previous research on the development of peasant painting, pay attention to others perspectives, take the practice of peasant painters' "how to paint" as the main line, and comprehensively explore the uniqueness of the regional case study of peasant painting.

The study should focus on the perspective of others, take the practice of "how to paint" by peasant painters as the main line, and comprehensively explore the uniqueness of peasant paintings in regional cases.

7.6 Literature Review on Huai'an Boli Peasant Painting

Regarding domestic and foreign scholars' research on Huai'an Boli Peasant Words, the main ones are: Wei Pingping (2015), in "The Application of Boli Peasant Painting in Huai'an Rural Junior High School School-Based Curriculum", integrates "Boli Peasant Painting" into the rural middle school aesthetic school-based curriculum, guided by the new curriculum standard, constructs the school-based textbook and teaching examples, and combines it with the junior high school rural school's characteristics, which has the role of guiding actual teaching practice. Xiang Wulan (2016), in the article "Research on the application of generous peasant paintings in junior high school art teaching", combined with the characteristics of secondary schools, explored the use of a large number of peasant paintings in China's secondary school art education, and through the analysis of the current use of peasant paintings in secondary school art teaching and optimization, and worked out a practicable teaching mode. Zheng Sumei (2017) in How to Introduce Vernacular Boli Peasant Paintings in Art Classroom Teaching summarized the methods of introducing vernacular peasant paintings into art classroom teaching through teaching practice, such as attaching importance to appreciation, reinforcing practice, and mastering

painting skills, which points out the way forward for the inheritance and development of national art. In Jiang Lirong (2019), "Research on the Application of Boli Peasant Painting in the Teaching of Primary School Art Curriculum", starting from the learning characteristics of primary school students and combining with the requirements of the new curriculum standard, the practice of applying Boli Peasant Painting to elementary school art is discussed.

Lv Yan (2015), "Characterization of Fullness Composition in Huai'an Boli Peasant Paintings", takes the form of composition as the object of discussion, and analyzes it in combination with specific works, and believes that the concentrated and full compositional characteristics of Boli Peasant Paintings are the expression of natural and simple farmers' emotions, and the expression of beautiful symbolism for seeking wholeness and beauty. In general, although there are more studies on the artistic characteristics of peasant paintings, the researchers' approaches and methods are similar, lacking depth and novel interpretive perspectives.

The article "Contemporary Folk Art Communication from the Current Situation of Boli Peasant Paintings" by Ningmei Kang (2015) mainly analyzes the conservation awareness of Boli Peasant Paintings from the concept of popular culture. The article "From the Symbol of the Self to the Code of Aesthetic Ideology--Analysis of the Aesthetic Nature of Chinese Peasant Paintings" (2016) argues that Chinese peasant paintings are not original folk art, but "mass art" consciously organized and fostered by the government's cultural institutions, which belongs to the category of "sub-folk culture.". In the context of China's reality, there exists a complex relationship of assimilation and assimilation between the folk culture and the mainstream culture; in the market today, it is also squeezed by the emerging popular culture. tensionOnly by returning to the origin, taking root in folk culture, innovating on the basis of inheritance, striving to seek a new balance with mainstream culture and popular culture, and maintaining due tension, can Chinese peasant paintings retain and continuously expand their own growth space. The Eternal Mirror Image of the Wonderful World: An Analysis of the Multiple Connotations of Boli Peasant Painting in the Threshold of Modernity (2017) mainly describes that Boli Peasant Painting is a unique cultural phenomenon in the context of China's localized modernity, which manifests itself as the state's will to enlist, transform, and make use

of the folklore discourse and embodies the presence of the state. Because of its emphasis on the social function of aesthetics, it has always shown a kind of otherness and an aesthetic character of "carving out," no matter in any historical period of contemporary China. Contemporary myths are constructed through the transformation of folk resources and folklore and the combination of grandiose discourses. In the flowing modernity, its multiple connotations form a complex of weird and wonderful. Its ultimate goal is a purposeful form of history, but because of its obscuring of reality, it eventually departs from the beautiful and the sublime and lacks discovery and meaning.

To sum up, there are not many research results on "Boli Peasant Paintings," and most of the scholars mainly emphasize the description of Boli Peasant Paintings but do not conduct in-depth research on them. Some research results only describe the artistic characteristics of Boli Peasant Paintings, the development and current situation of Boli Peasant Paintings, the role of Boli Peasant Paintings, and the selection of Boli Peasant Paintings, which is regrettably not fully developed. In this paper, we mainly investigate the Boli Peasant Painting in Huai'an through fieldwork and try to re-interpret the historical status, inheritance, and development, as well as the artistic value of the Boli Peasant Painting.

8 Concept, Theory and Conceptual Framework

8.1 Cultural Identity Theory

The cultural meaning of "identity" is the confirmation of cultural identity and belonging. It refers to the process of emotional and psychological convergence between an individual and a group of other people, and the connotation is the self-reflective consciousness that indicates an individual's confirmation of the unity or consistency between himself and a specific group, recognizing his own differences and confirming to which category he belongs, and not belonging to another category. The study of Boli Peasant Paintings is based on a tendency toward and recognition of Huai'an culture.

8.2 Anthropology of Fine Arts

Anthropology of the Fine Arts is an emerging discipline, a cross-discipline between fine arts and anthropology, establishing fieldwork to obtain first-hand raw materials for research. This study is mainly centered on fieldwork, based on the dual perspectives of "insiders" and "outsiders," to conduct an in-depth investigation and research on Boli Peasant Paintings. This paper mainly examines the history, development, and artistic and cultural value of Boli Peasant Painting through the culture of Huai'an and the local cultural characteristics.

8.3 Research Ideas

This paper takes Boli farmers' prints as the research goal, the early form of farmers' paintings, and then converts the inheritance and development of Huai'an Boli Peasant Paintings into research, begins to organize and summarize the relevant books, periodicals, and other related materials, refers to the relevant research methods, and combs through the historical origins of Huai'an Boli Peasant Paintings, the development of the circulation, the aesthetic characteristics, and the cultural connotations. We also understand the inheritance path of the inheritors and analyze the improvement of the craft materials and artistic language of Huai'an Boli Peasant Prints. Explore the research value and development value of Boli farmers' prints in today's world, summarize and organize the current situation and problems of development, then make feasible countermeasures for the development of Huai'an Boli farmers' prints and suggestions for future development, and finally sort out and summarize the whole text.

8.4 Research Field: Anthropology of Fine Arts

This research topic belongs to the category of anthropology in the fine arts. Anthropology of fine arts is to use various research results of cultural anthropology to look at the human fine arts phenomena, to look at different periods of human beings, as well as different nationalities and regions, and different social strata of different fine arts equally, to recognize them in the network space of a society, and to understand them in a complete and specific life scenario, so as to get out of the past of art for art's sake. Understand them in a social network space, in a complete and concrete life situation, and get out of the ivory tower of art for art's sake in the past.

This research is a brand-new art value reassessment based on cultural relativism and the integration of cultural pluralism, a rediscovery and reinterpretation of the spirit of fine art based on extensive fieldwork and respect for local knowledge, and an important aspect of the cultural ideal of establishing a panoramic art scene and a global localized regional poetics.

9 Research Plan

Research Time Period

Phase 1: The author will review relevant literature to understand Boli Peasant Paintings

Phase 2: The author and the supervisor will discuss the idea of the research and draw up the corresponding field preparation manual.

Phase 3: Entering the study site and conducting fieldwork in the field.

Phase 4: Organize the required field materials.

Phase 5: Start writing the research paper.

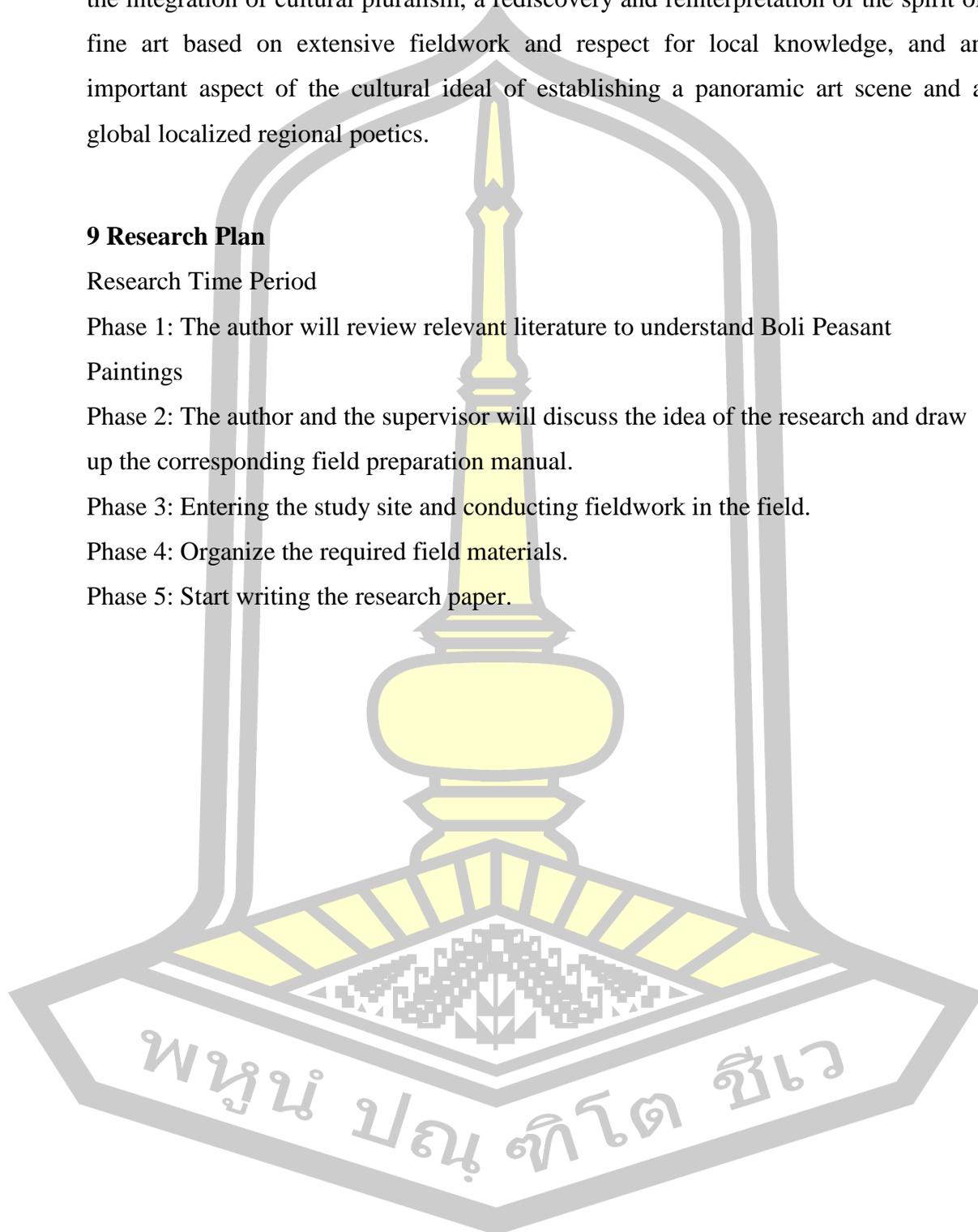


Table 1 Research plan

NO	plans/activities	period				
		Sep	Oct	Nov	Dec	Jan
1	TS2 Research Proposal	→				
2	Data Collection Chapter 1 Literature Review	→				
3	Chapter 1.1 Data Analysis visit the area Sample (Target group)	→				
4	Chapter 2 Historical and cultural background of Boli Peasant Paintings		→			
5	Chapter 3 The transmission mechanism of Boli Peasant Paintings			→		
6	Chapter 4 The artistic characteristics and functions of Boli Peasant Paintings			→		
7	Create a prototype Improve with the advisor (if any)				→	
8	Chapter 5 Conclusion. Discussion and Recommendations				→	
9	Research presentation --Thesis defence examination --Full report --published research papers					→
10	Graduation					→

10 Chapter Structure

Chapter 1 Introduction

Chapter 2 Historical and cultural background of Boli Peasant Paintings

Chapter 3 The transmission mechanism of Boli Peasant Paintings

Chapter 4 The artistic characteristics and functions of Boli Peasant Paintings

Chapter 5 Conclusion, Discussion and Recommendation

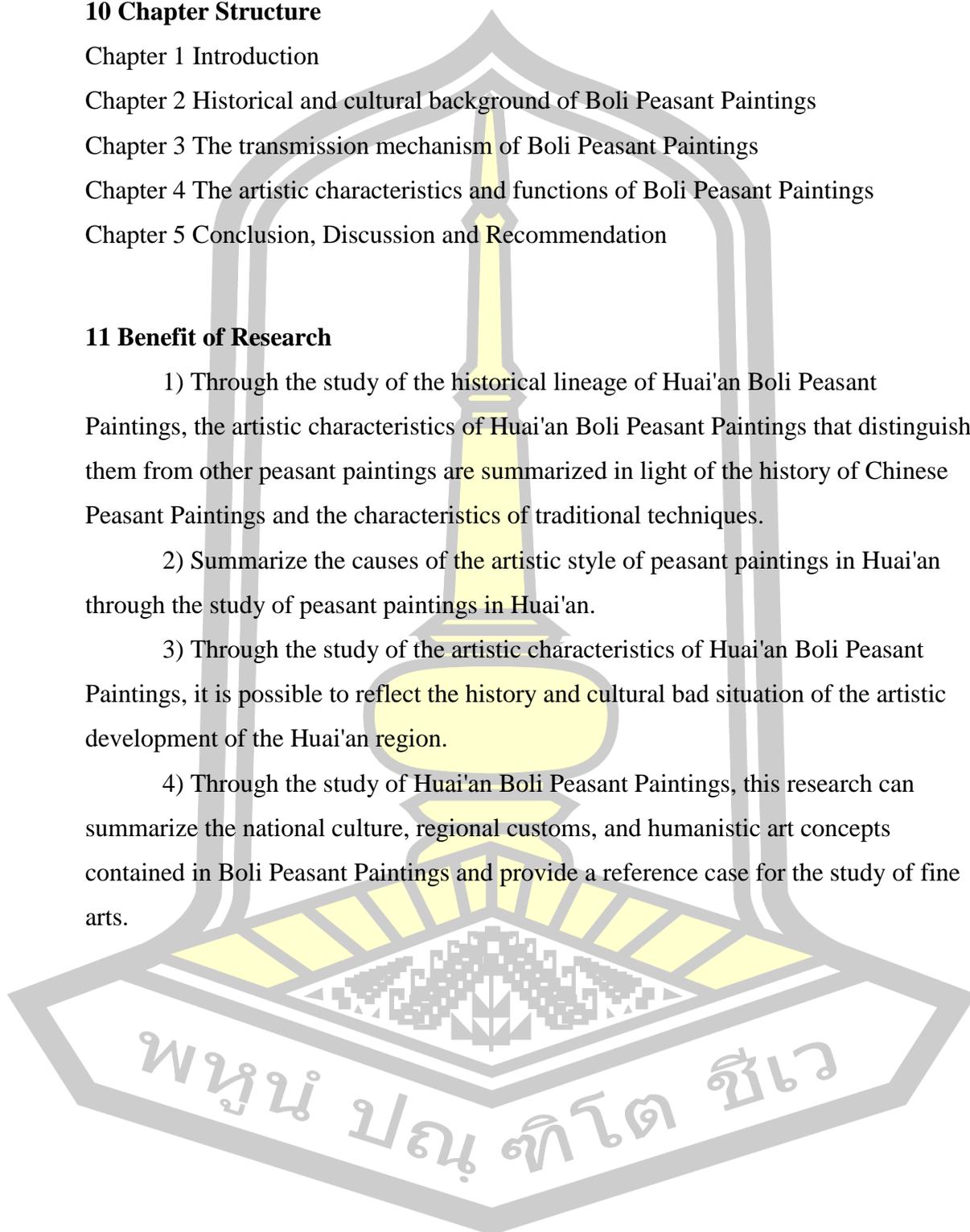
11 Benefit of Research

1) Through the study of the historical lineage of Huai'an Boli Peasant Paintings, the artistic characteristics of Huai'an Boli Peasant Paintings that distinguish them from other peasant paintings are summarized in light of the history of Chinese Peasant Paintings and the characteristics of traditional techniques.

2) Summarize the causes of the artistic style of peasant paintings in Huai'an through the study of peasant paintings in Huai'an.

3) Through the study of the artistic characteristics of Huai'an Boli Peasant Paintings, it is possible to reflect the history and cultural bad situation of the artistic development of the Huai'an region.

4) Through the study of Huai'an Boli Peasant Paintings, this research can summarize the national culture, regional customs, and humanistic art concepts contained in Boli Peasant Paintings and provide a reference case for the study of fine arts.



CHAPTER II

HISTORICAL AND CULTURAL BACKGROUND OF BOLI PEASANT PAINTINGS

1 Overview of Peasant Paintings

1.1 Historical Origins of Chinese Peasant Paintings

The origin of peasant paintings is closely related to politics. During the national "Great Leap Forward" period in 1958, in order to promote the rise of peasant paintings characterized by poems and paintings, some peasant authors in Pixian County, Jiangsu Province, Shuolu, Hebei Province, Changli, and other places began to take up their brushes to recite poems and paintings. They firmly believe that "all walks of life produce talented people; farmers can become painters," and in September of that year, the China Art Association, Jiangsu Art Association, and Pixian County Cultural Center jointly organized a 15-day "Pixian farmers painting exhibition" in Beijing. In addition, Huxian County in Shanxi Province also held a peasant painting class at the Ganyuling Reservoir in the winter, in which more than 20 authors created more than 300 pieces of work, accumulating experience in the creation of peasant paintings. In 1961, Xi'an City in Shanxi Province held the "Huxian Peasant Paintings Exhibition," and in 1973, the Huxian Peasant Paintings Exhibition was also moved to the National Fine Arts Exhibition in Beijing. In 1973, the exhibition was moved to the National Art Exhibition in Beijing. Subsequently, these paintings were exhibited in other cities throughout the country and in Albania, expanding the influence of peasant paintings at home and abroad.

The gradual emergence of peasant paintings throughout the country was characterized by a series of twists and turns. Despite the impetuosity of the "Great Leap Forward" era, the impact of the "Three Years of Natural Disasters," and the disruption of the "Cultural Revolution," peasant paintings, like seeds, always overcame all difficulties and sprouted, no matter what difficulties they faced. However, peasant paintings are like seeds; no matter what difficulties they face, they can always overcome all difficulties and sprout and take root. In this process, the backbone was trained, and the seeds of peasant paintings were preserved. (Zuo Hanzhong, 2006)

Peasant painting is a political product of China's special historical period, and it is named after the household identity of "peasant," a definition that is still disputed by many painters and scholars. In his Dictionary of Chinese Folk Art, Zhang Daoyi argues that peasant painting is "a kind of popular painting, generally referring to the form of painting and printing made by peasants themselves and serving their lives.". In the field of traditional art, large-scale printing centers of New Year's paintings are generally drawn by professional painters and printed by famous carvers, while in the workshops of small towns, farmers themselves carve and print some paper horses, door paintings, and statues of deities for sale, which are also called "peasant paintings.". More often than not, peasants drew auspicious pictures on kangtou and zaotou, building walls and cornices. Modern peasant paintings were made after peasants became rich and their cultural level improved accordingly, so they began to draw creative paintings on paper. Hanzhong: Chinese Folk Art Modeling, Changsha: Hunan Fine Arts Publishing House, 2006 edition. It is worth noting, however, that peasant paintings do not exclusively refer to paintings created by peasants as a group. Peasant paintings can refer to the content, i.e., the paintings are about rural subjects, and they can be paintings depicting rural life with paintbrushes by peasants who make their living by farming, but also by fishermen, herdsman, craftsmen, and other people in other capacities.

In the history of the development of peasant painting, it was once renamed "Modern Folk Painting.". At the National Art Theory Work Conference held in Beijing on December 8, 1985, some scholars of the Chinese Artists Association discussed the names of modern folk painting and peasant painting and finally decided to call them "modern folk painting.". However, with the development of the times, the name of peasant painting not only did not withdraw from the historical stage but also became more and more popular, and the names of many painting exhibitions were quoted as peasant paintings. According to Mr. Duan Jingli, "Peasant painting is peasant painting; there is no need to bite the words; it is a convention and a historical formation; changing the name is hypocritical." (Hong Juan, 2010)

The author believes that although peasant painting originated in politics, it has instead returned to folk life and become a spiritual pursuit for some peasant masses to entertain themselves. Peasant paintings have processed traditional folk crafts and

sublimated them into art, and their painting style is very different from that of the academy. As a kind of popular painting, its name is also popular, but it also reflects the origin and connotation of this kind of artwork. The name is more grounded and approachable, and with the economic development and tourism development of each place, it will gradually become a local cultural card.

1.2 Development history and current situation of Chinese peasant paintings

From the 1950s to the 1970s, the initial period of Chinese peasant paintings, some peasants with art skills took up the brushes and made some pictures to publicize the political campaigns at that time, and peasant paintings were a propaganda tool. After the 1980s, when productivity developed further, peasant paintings were gradually combined with the market and became the way of expression for peasants to praise life in the new countryside, and its creators were mainly the amateur art creators of the peasants.

The reform and opening-up policy in the 1980s brought about great changes in all aspects of China, and the cultural construction in rural areas also attracted the attention of the Party and the government. The Ministry of Culture, in order to promote the development and innovation of the art of folk painting, awarded the title of "Hometowns of Modern Chinese Folk Paintings" to a number of regions with achievements and influence in painting, such as Jinshan, Shanghai, and China. In order to promote the development and innovation of folk painting art, the Ministry of Culture of the People's Republic of China has honored a number of regions with achievements and influence in painting as "China's Modern Folk Painting Hometowns," such as Jinshan in Shanghai, Zhoushan in Zhejiang, Huxian in Shanxi, and Boli in Jiangsu. Farmers' paintings show the local customs and life on paper, and their local characteristics and ethnic flavors are very obvious. For example, the peasant paintings in Huxian County, Shanxi Province, have a strong atmosphere of the loess of the Great Northwest; the peasant paintings in Zhoushan, Zhejiang Province, are full of the island interest of the coastal region; the peasant paintings in Huangzhong, Qinghai Province, have the flavor of the Silk Road; the peasant paintings in Jinshan, Shanghai, have a strong flavor of the water town; and the Boli Peasant Paintings, Huai'an, are colorful and life-like.

Entering the new century, governments around the construction of modern painting townships have also given positive guidance to the development of peasant paintings, not only to give enough attention but also to make peasant paintings into a brilliant period of diversified development. With the deepening of the market economy system, the development of peasant paintings in various regions has also flourished, and there have been numerous art festivals and exhibitions of various kinds of peasant paintings, with many excellent peasant paintings being exhibited in various places. Excellent peasant paintings have been edited and collected in art museums, and some of them have also been collected by art lovers or collectors at home and abroad. Peasant paintings have been endeavored by the local government to become a cultural and tourism business card and are also moving in the direction of tourism and cultural industries. For example, the "Chinese Peasant Painting Village," located in Zhonghong Village, Fengjing Town, Jinshan, Shanghai, is home to some famous painters from Shanghai and other parts of the country who can paint for tourists on the spot. Nowadays, the village has become one of the cultural industry parks in Shanghai and is also the window for the exhibition and sale of Chinese peasant paintings. This mode of development has brought both fame and profit; on the one hand, it enhances the popularity of peasant paintings, and on the other hand, it can increase a certain amount of economic income.

Although the development of peasant paintings has been magnificent, there are also some dangerous situations. Peasant painting was initially a political product of China's special historical period, followed by a return to rural life for peasant artists to entertain themselves with artwork, and then developed into a cultural brand to serve the local economy. In the market economic environment of cost control and profit maximization, it is easy to make some peasant painting authors unwilling to take time and effort to create works of art from the heart but to copy or imitate some commercial works of art that meet market demand, or consumer psychology. Therefore, while governments around the world are actively promoting the industrialization of peasant paintings, scholars in the field of art should conduct an in-depth study of the artistic connotation and artistic nature of peasant paintings so that they can maintain their unique artistic characteristics and not only become a cultural

facade that serves the local economy but also become a wondrous flower of art that exudes the fragrance of the soil.

2 Background and History of Peasant Painting in Boli

2.1 Geography

Huai'an is an ancient and young city with a history of more than 2,200 years. It was renamed Huaiyin, a prefecture-level city, in February 2001 with the approval of the State Council. Huai'an is located in the central part of the North Jiangsu Plain, and the city is dominated by plains with flat terrain. The city has a flat terrain, with rivers and lakes intertwined and a long water network, including the Beijing-Hangzhou Canal, the Huashu River, the North Jiangsu Irrigation Canal, the river waterway of the Huaihe River, the waterway of the Huaihe River into the sea, the Guhuang River, the Liutang River, the Salt River, and the Huaihe River Main Stream, which are nine rivers running through the city, and most of the Hongze Lake, one of the country's five major freshwater lakes, is located in the city, as well as the small and medium-sized lakes such as the White Horse Lake, Gaoyou Lake, and the Baoying Lake, etc. The city also enjoys a favorable geographic location and an excellent development environment. With its superior geographical location and excellent development environment, Huai'an has become a famous national historical and cultural city, an important transportation hub in Jiangsu Province, a central city in the southern part of North Jiangsu Province, an emerging industrial base, and an agricultural and sideline product processing and sales base. Huai'an is known as "the first state in southeast China.". In 1986, the State Council announced Huai'an as a famous historical and cultural city. Boli Town is located in Huai'an City, Jiangsu Province, and belongs to Huai'an District. Located in the Huaihe River basin, Boli Town of Huai'an is a typical water town with beautiful natural scenery and rich water resources.

2.2 Huai'an Culture

The ancient city of Huai'an is famous at home and abroad as the hometown of Premier Zhou Enlai. As a famous historical and cultural city, the county was established in the Qin Dynasty and has a history spanning more than 2,200 years. Historically, it has given birth to the great militarist Han Xin, the Western Han Dynasty's great rhetorician Mei Cheng, the heroine Liang Hongyu, the author of

Journey to the West Wu Chengen, the national hero Guan Tianpei, and the author of Journey to the Old Man Liu Osprey, etc. In modern times, the famous Peking Opera masters Wang Yaohuqing and Zhou Xinfang, the famous sculptor Sliding Tianyou, the famous director Xie Tieli, and the famous authors Chen Baichuan and Chen Dengke are the outstanding representatives of the cultural celebrities in Huai'an. During the Ming and Qing dynasties, Huai'an was a place where "southern ships and northern horses" met and was known as "the thoroughfare of nine provinces and the throat of seven provinces." (Ma Gensheng, 2009)

Huai'an is an ancient city with a long history, where many celebrities have been born, and it is also famous for its rich intangible cultural heritage, including local operas such as Huaihai Opera and Huaiju Opera, traditional handicrafts such as Huaiyang Cuisine and fishing crafts, as well as folk music and dances and folk art. These cultural elements are rich and colorful, highlighting Huai'an's unique history and artistic charm.

Huai'an's handicrafts are rich and colorful, such as painting, porcelain carving, knotting, cloud brocade, paper-cutting, paper tearing, egg carving, scrapbooking, cloth art, stone carving, etc. Among them, Boli Peasant Painting draws on the artistic techniques of folk paper-cutting and embroidery to create modern folk paintings with a strong flavor of rural life as well as distinctive artistic characteristics. In 1991, Boli Town of Huai'an was awarded the title of "Hometown of Chinese Folk Painting" by the Ministry of Culture. Hometown of Chinese Folk Painting".

3 Development of Peasant Painting in Boli

3.1 Origin of Boli Peasant Paintings

All ethnic groups in China have unique habits and customs, as well as a group of creators who love life and are skilled in painting. These creators pursue beautiful visions, making folk painting art forms colorful. For example, representative New Year paintings and woodblock prints have a history spanning three to four hundred years, while paper-cutting and batik are hobbies and survival crafts of the majority of working women. In Huai'an Boli Town, a land with rich ethnic resources, folk art crafts such as batik, embroidery, picking, brocade weaving, and carving shine. These

traditional crafts have been passed down from generation to generation, reflecting the local people's rich emotions, unique aesthetic interests, and regional characteristics.

Boli Peasant Paintings are the bright pearl of this land, which draws on and absorbs the essence of traditional crafts and vividly presents the rural life, customs, and historical legends of the people of Boli on paper. These paintings are characterized by distinctive regional features and, at the same time, incorporate the folklore, national characteristics, and historical legends of the Boli people.

However, the real formation of Boli Peasant Paintings cannot be separated from the efforts and promotion of the old generation of Boli artists. Among them, Mr. Pan Yu, a famous painter in Boli, played a key role. According to his recollection, in 1983, the Ministry of Culture and the China Art Association decided to hold the first "National Peasant Painting Exhibition" and required all places to have works for the exhibition. As one of the people in charge of the cultural station in Boli, Pan Yu actively organized local farmers who had a basic knowledge of painting and taught them the techniques of peasant painting. Although they had a vague concept of peasant painting at that time, they responded to the call of the Ministry of Culture of the State and resolutely served as teachers of the training course. They taught painting theories such as perspective, proportion, and color, as well as drawing, gouache, watercolor, and other painting techniques.

Although the first training was heartfelt, the work was slightly unorthodox. After screening, a few pieces were selected for exhibition, but unfortunately, they were not selected. This failure made Pan Yu deeply frustrated, but he firmly believed that this hot land of Boli was rich in national culture and decided to study in-depth folk culture, crafts, and so on.

In 1984, in order to achieve good results in the second National Peasant Painting Exhibition, Pan Yu made sufficient preparations. He made an in-depth inspection of ethnic villages with the traditions of flower picking, embroidery, paper-cutting, and batik, exchanged ideas with the village skilled craftsmen, observed how they created their works, and carefully studied their production processes. During his observation, he found that these rural women were like natural artists; their works did not pay attention to composition, perspective, or color matching but showed patterns with profound meanings and were full of ethnic styles. This inspired him: real peasant

paintings should be created by farmers using familiar elements to show their own ideas and creativity.

In the second training course for farmers' paintings, Pan Yu selected rural women who were proficient in flower picking, embroidery, batik, and paper-cutting, as well as some young people who had a talent for painting and a basic knowledge of folk culture, to take part in the training. The training method was very different from the previous ones, as Pan Yu encouraged the participants to give full play to their creativity and use their favorite colors and compositions to depict national festivals, folklore, and life scenes. This free play stimulated the trainees' creative enthusiasm and imagination, and the works presented bold, peculiar, bright colors and a lively atmosphere.

The training was fruitful, and of the 30 works selected, more than 20 were selected for the National Farmers' Painting Exhibition. This achievement made the farmers who participated in the training feel proud of themselves and showed the unique charm and style of Boli Peasant Paintings. Pan Yu knows that the development of Boli farmers' painting cannot blindly follow the painting styles of other regions but should be based on Boli's rich ethnic resources and cultural traditions, absorbing the essence of ethnic minority folk crafts, and inheriting Boli's traditional ethnic minority crafts and ethnic culture. Only out of the Boli minority folk characteristics of the road of peasant painting can Boli peasant painting really become a bright cultural treasure.



Figure 3 Pan Yu instructing farmer painters

Source: Pan Yu

The style of Boli Peasant Paintings is very different from that of the farmers' paintings in Yu Shui Township, and this difference provides a unique space for the

development of Boli Peasant Paintings. In the process of creation, Boli Peasant Paintings did not blindly follow the painting style of Jinshan, Shanghai, but made full use of the essence of local ethnic culture and folk art, such as picking flowers, embroidery, batik, paper-cutting, and so on, according to the actual situation of Boli, in order to pass on and develop the ethnic traditional crafts and culture of Boli.

In 1986, Boli Peasant Painting made its mark in the 4th National Modern Folk Painting Exhibition, an exhibition that brought Boli Peasant Painting wide recognition and acclaim in the province and even across the country. After the experience of the first three trainings, the fourth training course for the creation of peasant paintings succeeded in cultivating a group of excellent peasant painters, whose works were selected to be sent to Beijing for exhibition, the number of which accounted for half of the province and ranked the first in the province. These works were exhibited in Beijing, Shanghai, Guangzhou, and other places on tour, causing a warm response. A number of authoritative media competed to report on Boli Peasant Paintings, among which the China Art Museum collected 24 excellent works, 18 of which came from Boli.

In March 1988, Boli Township was awarded the title of "Hometown of Chinese Modern Folk Painting," which was a recognition and support for Boli Peasant Paintings. Because of his outstanding contribution to tutoring peasant paintings, Mr. Pan Yu was awarded the title of "National Excellent Tutor of Painting Township" by the Department of Mass Culture of the Ministry of Culture in 1990. Since then, Boli Peasant Painting has won many awards in various painting exhibitions at home and abroad and has gradually become an influential art school.

2.2.2 Development history and current situation of Boli Peasant Paintings

In the 1980s and early 1990s, although peasant paintings in other parts of the country had already made remarkable progress, Boli Peasant Paintings were still in their infancy. However, in just four or five years, Boli Peasant Paintings made remarkable achievements, which greatly inspired local peasant painters. In 1991, the Second Chinese Folk Art Symposium was held in Huai'an, where experts and scholars from 28 provinces and cities gathered in Boli to discuss the development path of modern folk paintings. They spoke highly of the successful model of Boli Peasant Paintings. Famous domestic folk art experts exclaimed, "Huai'an City Boli modern

national folk painting is deeply rooted in the thick soil of national traditional culture, and its strong atmosphere of life in the times and rich earthy folklore are fascinating."

However, things that develop too fast are also prone to encountering bottlenecks. After the reform and opening up, the rapid development of industry and commerce in coastal cities attracted a large number of laborers to go out to work. The number of farmers going out to work in Boli Town climbed year by year, leading to a serious loss of farmers' painting creators and a scarcity of excellent works. From 1996 to 2004, the pace of development of Boli Peasant Paintings slowed down significantly. But even in such a special period, Zhu Zhenguo, Pan Yu, and Xu Chengbo still emerged as representatives of peasant painters. They stuck to their posts and continued to create, although the number of works was not as large as before, but they still actively participated in exhibitions and won awards. Now, these three people have become the leading figures in Boli Peasant Paintings.

In order to maintain the reputation of Boli as the "hometown of Chinese modern folk painting," organizations at all levels have made joint efforts. The training of peasant painters in many towns and villages has trained more than 50 painters, created more than 600 works, and won many awards in exhibitions at the provincial level and above, so that the popularity of Boli Peasant Paintings continues to increase. Based on the achievements of Boli Peasant Paintings, Boli Township was named the "Hometown of Chinese Folk Culture and Art" by the Ministry of Culture in 2008.



Figure 4 Peasant Painting Training Course at Boli Painting Garden

Source: Pan Yu

In recent years, governments at all levels in Huai'an have attached great importance to the development of Boli Peasant Paintings and endeavored to make them a cultural brand. Cultivating a team of peasant painters, enriching the connotation of paintings, improving the quality of works, and expanding the influence, Boli Peasant Paintings have stepped into a new and brilliant period.

In 2009, Boli Township, together with many departments and units, organized the "Modern Folk Painting Training Course for Primary and Middle School Art Teachers of Huai'an City," focusing on training art teachers in the county so that they could know and understand Boli Peasant Paintings and learn to create and appreciate them. In addition, training courses on peasant paintings have been held in nursing homes and handicapped associations, and skilled craftsmen have been organized to teach them the art of creation so as to continuously strengthen the peasant painting team.



Figure 5 Boli Painting Garden produces peasant paintings

In 2011, the Jiangsu Provincial Party Committee and Provincial Government allocated 200,000 RMB as the starting fund to further support Boli Peasant Painting. Zhu Zhenguo and others collected and arranged the information about Boli's folk stories and legends, organized the drawing of peasant painting serials, and published them to show the unique charm and rich ethnic flavor of Boli Peasant Paintings. This work has become a foreign propaganda book for the province and an important way to publicize the national culture in Jiangsu Province.

In addition, Boli Town also actively organizes various kinds of painting exhibitions, and in August 2015, the National Peasant Painting Exhibition of "Chinese Spirit—Chinese Dream" was grandly held in Boli Town, Huai'an. Thousands of

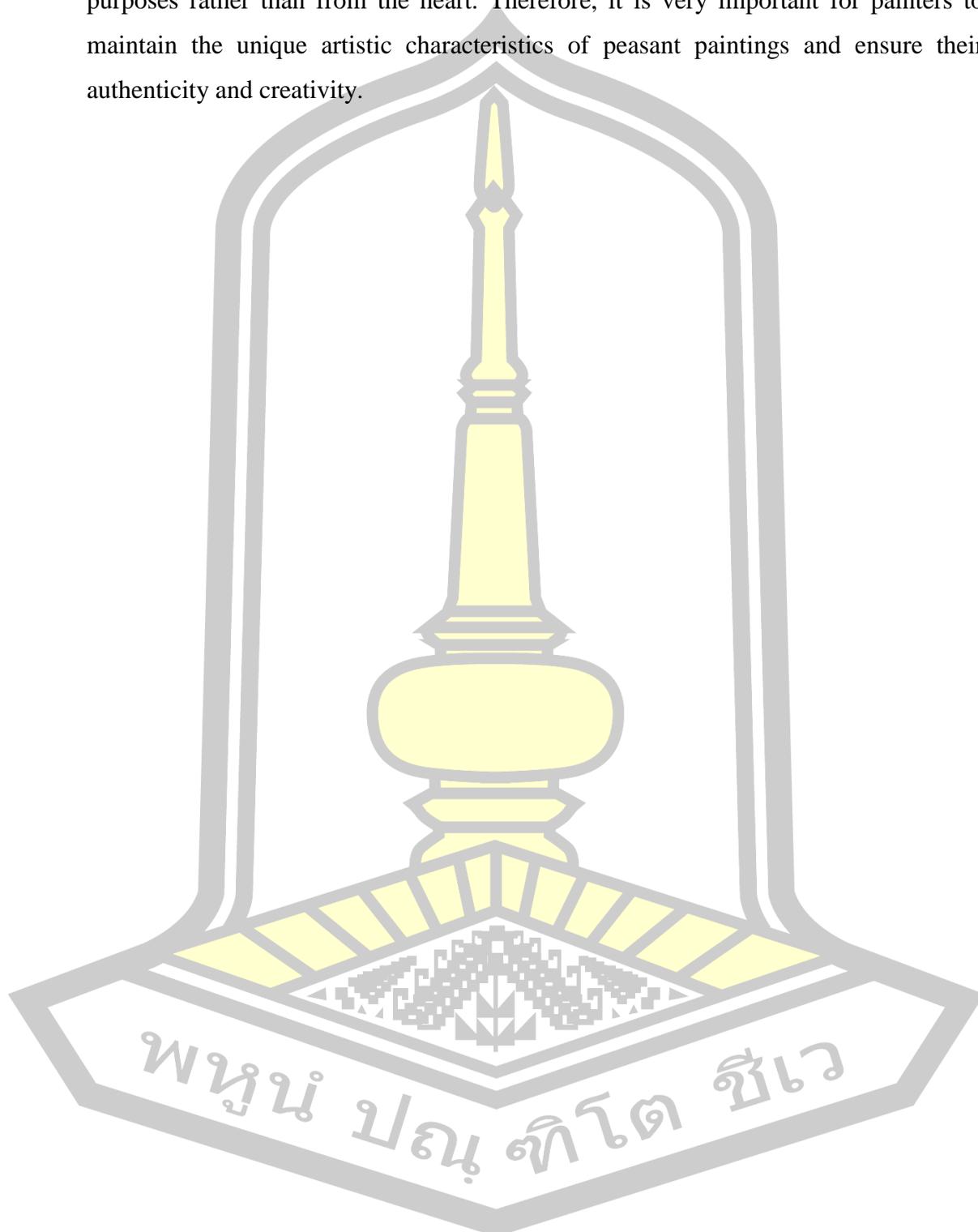
meters-long Boli farmers' paintings, which cohesively integrate the wisdom of the cultural life of all ethnic groups, made a stunning appearance. Colleagues from 62 painting townships across the country have praised Boli farmers' paintings for the rich fragrance of the soil, again winning the high praise of experts and scholars.

Nowadays, Boli Township's peasant painting team is growing, including teenage students and old ladies in their seventies and eighties. The subject matter of the works is constantly enriched, and the scale of production and craftsmanship is also constantly innovated. There are small family-type studios, as well as a collectively created Farmer Painting Academy and companies specializing in the development of farmer paintings. Boli peasant paintings are flourishing in the direction of diversification.

Conclusion

Peasant paintings originated in 1958 during the "Great Leap Forward" period, and have gradually become popular since then. Boli Peasant Paintings are the result of the efforts of Boli Peasant Painters and have become a unique art genre. The current Boli Peasant Paintings have been influenced by local traditional crafts, such as flower picking, embroidery, batik, and paper cutting, etc. The historical background of Boli Peasant Paintings is mainly generated by Chinese culture and local culture. The historical background of Boli Peasant Paintings is mainly generated by Chinese culture and local culture. In addition, Boli Peasant Paintings cannot be generated without the influence of other arts and cultures. Boli painters incorporated these elements into their paintings, creating works that depicted the rural life, customs and historical legends unique to the region. Despite initial setbacks, Boli Peasant Paintings received national recognition at the Fourth National Modern Folk Painting Exhibition in 1986, and in March 1988, Boli Township was named the "Hometown of Modern Folk Painting in China," further cementing the region's reputation. Since then, Boli peasant paintings have won many awards in domestic and international exhibitions, becoming an influential art form. Today, Boli peasant painting continues to flourish. The local government actively supports and promotes the art form as a cultural and tourist attraction. Boli has become a cultural industry park where tourists can witness painters creating peasant paintings on site. In addition, the development of peasant

paintings in Boli faces some challenges, such as creating works purely for commercial purposes rather than from the heart. Therefore, it is very important for painters to maintain the unique artistic characteristics of peasant paintings and ensure their authenticity and creativity.



CHAPTER III

THE TRANSMISSION MECHANISM OF BOLI PEASANT PAINTINGS

After the founding of the People's Republic of China, due to the southward shift of the center of economic and cultural gravity, the center of the art of peasant painting was also gradually shifted from the north to the Jianghuai cultural area, especially the Jiangsu region. In this region, a group of outstanding peasant painting artists were gathered, and their works were widely disseminated, leaving behind a valuable cultural heritage and a unique regional style of peasant painting.

The aim of this paper is to place Boli peasant paintings in a broader cultural context from the perspectives of history, geography, and regional culture. Through an in-depth study of the history of various styles, we take the traditional mode of inheritance as the entry point, focusing on the inheritance of Boli peasant paintings in the modern period of social transformation. This includes the conversion, convergence, and even intermingling of traditional (family, master, and apprentice) inheritance and modern (academy) inheritance. We hope to break through the limitations of previous studies that have relied too much on the "vertical unilinear master-apprentice relationship" and to more comprehensively sort out the horizontal and vertical inheritance patterns among the various schools. In this way, we will explore the integration, inheritance, and development of each school and refine the trajectory of conceptual change in the modern Boli peasant painting group. Ultimately, we will summarize the historical characteristics of the artistic development of peasant painting in Boli, Huai'an, and provide new perspectives and insights for the study of peasant painting.

1 Transmission Modes

From the point of view of the number of recipients in the inheritance of traditional peasant paintings, the inheritance of Boli Peasant Paintings can be divided into two types: individual inheritance and group inheritance, and each highlights its characteristics.

1.1 Individual Inheritance: Family, Master and Apprentice

In the tide of individual inheritance, family inheritance and master and apprentice inheritance are like two streams flowing endlessly, each carrying a deep cultural heritage. The schools of Huai'an Boli Peasant Painting, however, with their unique inheritance methods, break the inherent framework of traditional individual inheritance and show a more open and inclusive attitude. They are no longer limited to a single master relationship, but rather, they draw on the strengths of many masters, bringing together the essence of many masters. This way of inheritance makes each piece of work full of rich connotation and unique charm, becoming a bright pearl in the field of peasant paintings.

1) Family inheritance combining tradition and modernity

In traditional society, family inheritance is a common way, which is mainly confined to the family or within the family, through the former musicians to teach traditional art skills to the younger generation so that these skills can be continued from generation to generation. In the inheritance of peasant painting art, family inheritance also has a long history and an important position. Since ancient China, there has been a phenomenon where painters inherited their father's work and passed down the skills of peasant painting from generation to generation. In the inheritance of Huai'an Boli Peasant Painting, the family inheritance still exists. In the East School, Yang Cong, Yang Xin, and Yang Chunxiang studied under Zhao Shuhuan for three generations. Qi Haibin of the Qi family passed on Qi Heng, and Zhu Zhenguo's nephew Zhu Zhenkuan, his niece Zhu Guiyun, and Zhu Fengqing, three contemporary farmers' painting artists, constructed a family inheritance system. In the Western School, Zhang Guoping and Zhang Renru, father and son, as well as Pan Yu, Pan Aifang, Pan Liyue, and Pan Jianhuai, also inherited the family school at an early age and passed it down through the generations. These examples show that family inheritance has an irreplaceable position and role in the inheritance of peasant painting art.

Compared with the privacy and exclusivity of general family inheritance, the family inheritance of Huai'an Boli Peasant Paintings shows greater openness and inclusiveness. Especially in modern times, this family inheritance not only integrates with social inheritance but also closely combines with the inheritance system of modern professional colleges and universities, highlighting its open attitude. Taking Ma Tian as an example, he not only inherited the family tradition but also stepped out

of the house and widely absorbed various artistic elements, thus forming his own unique artistic style.

Zhao Jingsheng, Zhu Zhenguo, Pan, father and son Zhang Guoping, father and daughter Zheng Naixiao, and several children inherited from Wang Deyu's family; all of their peasant painting skills were developed under the combined influence of family tradition and modern professional colleges and universities. This way of inheritance not only maintains the family tradition but also absorbs the essence of modern art education, injecting new vitality into the inheritance and development of peasant paintings.

2) Teacher-disciple inheritance with multiple masters and multiple schools of thought and mutual learning

In traditional cultural inheritance, master and apprentice inheritance is an important way. This way of inheritance breaks through the boundaries of family lineage and makes the inheritance of skills more extensive. In the inheritance of Huai'an Boli Peasant Paintings, the master-apprentice inheritance shows a non-single mode of correspondence. An apprentice can learn from several teachers successively or simultaneously, and this inheritance characteristic of multiple teachers and schools is reflected in the groups concerned.

In the case of Yang Qing, for example, he studied under Wu Jingfen and received the true transmission. When he was young, he also learned peasant painting from fellow villager Ma Tian. Wang Deyuzhi, on the other hand, studied peasant painting systematically under Zhao Jingsheng and Wang Shuxian. Wang Zhengbo also studied under Zhao Jingsheng, Zhu Zhenguo, Pan Yu, and other teachers, learning the art of peasant painting from many schools.

Lin Shi, the artist of the East School, on the basis of learning his own school of peasant painting from his master Zhu Zhenguo, was also encouraged by Zhu Zhenguo to learn from other schools of painting, such as Wu Meng, Zhao Jingsheng, Pan Yu, etc., so that he formed his own unique artistic style by taking in the strengths of all the schools of painting.

The founder of the Bao School, Bao Dingshun, was initiated at a young age by Zhu Zhenguo, a master of the Eastern School, and then studied under Zhao Shuyu. At one time, he was even regarded as an heir to the Eastern School. Later, he was

instructed by Pan Yu of the Western School, who blended the Eastern and Western Schools into one, forming a unique artistic style in the region.

This phenomenon arises from the background of modern social transformation. With the development of transportation and communication, the exchange between artists has become more and more frequent, the style of painting has gradually faded, and a person is also learning a number of schools of phenomenon. In addition, since the Ming and Qing dynasties, the genres of Boli Peasant Paintings have been mainly concentrated in the Jiangnan area, where humanities converge, and the phenomenon of artists learning several genres at the same time has become the norm, forming an intertwined web of inheritance. The openness and inclusiveness of this kind of communication between artists undoubtedly promoted the mutual learning and progress of Boli Peasant Paintings.

3) Inheritance of peasant painting under multi-specialized and multi-talented erudition

The openness of the inheritance of peasant paintings in Huai'an Boli is not only limited to the study of multiple masters and styles, but is also reflected in the openness to the study of this particular style of peasant painting. This openness is also manifested in the wide range of other painting styles, fully reflecting the characteristics of "multi-specialization and multi-talent, learning from many sources.". For example, Yang Yin studied oil painting and printmaking comprehensively; Cao Anhe specialized in peasant painting and at the same time studied Western painting; Zhu Zhenguo and Huayan, father and son, focused on peasant painting and at the same time studied other painting styles as well.

1.2 Group transmission: associations and institutions

The group inheritance of Boli Peasant Painting is with the establishment of various kinds of folk associations and modern professional colleges and universities after the formal scale. Different from the traditional family, master and apprentice inheritance of individual inheritance of one-on-one, the group inheritance is the inheritance of the group form of teaching.

1) Rich and active folk society inheritance

As far as the group inheritance of Huai'an Boli Peasant Painting is concerned, the association has played an indispensable role as an important carrier. For example, Zhou Junsheng, the founder of the Southern School, initiated a poetry, calligraphy, and painting society called "Tianyuan Poetry and Painting Academy," which gathered many members, including his eight siblings, clansmen, relatives, and friends. This society not only became a place for them to discuss poetry, calligraphy, and painting, but also an important base for the inheritance of the Southern School of Peasant Painting. In addition, Wu Wan taught farmers' painting in society and trained a number of outstanding farmers' painters. Meanwhile, Zhu Zhenguo, who came from a "painting family," inherited his father's "Painting Society" and organized and established the "Summer Peasant Painting Research Society" on the basis of it, which played an active role in the discussion and inheritance of peasant painting. On this basis, he organized and established the "Summer Peasant Painting Research Club," which played an active role in promoting the discussion and inheritance of peasant paintings.

To sum up, society plays a key role in the group inheritance of Huai'an Boli Peasant Paintings and provides a solid organizational guarantee for the inheritance and development of farmers' paintings.

2) Inheritance in modern and new professional colleges and universities

In modern times, the transmitters of various genres of Huai'an Boli Peasant Paintings had a close intersection with secondary new-style academy education in the early 20th century as well as early modern higher education. Many of this group, who inherited traditional family or master-disciple skills, also received modern schooling.

With regard to the transmission of peasant painting in school education, we can trace the lineage back to 1975, when Zhu Zhenguo was hired as an art instructor at Xigang Elementary School in the town of Boli, Huai'an. As a pioneer in this field, Zhu Zhenguo taught peasant paintings in many secondary schools, such as Huai'an Teachers' Conducting School, Huai'an No. 3 Middle School, Chuzhou Middle School, and Huaiyin Art School, creating a precedent for the inheritance of peasant paintings into secondary schools.

After that, many heirs of Huai'an Boli Peasant Paintings entered higher professional schools and actively promoted the transformation of traditional

inheritance methods into modern academy teaching. For example, Lin Shi, in his academy teaching of modern professional peasant painting, emphasized basic training and the study of knowledge fields and humanistic and historical backgrounds associated with the overall art of peasant painting and incorporated these concepts into his basic training. He also drew on Western teaching models and wrote many teaching materials to explore scientific and systematic training methods. He proposed to cross the gateway of the traditional peasant painting sects and open up a new situation in the construction of teaching materials by collecting and integrating the essence of various schools. He also advocated that artists from all schools should cooperate and utilize their potential power to learn and study from each other.

In addition to this, when exploring the professional identities of the new-style professional academy heritage and the peasant painting heritage, we find that there is a distinction between amateur and professional. Out of livelihood and social status considerations, many in the traditional peasant painting community do not make a living from peasant painting but use it as a sideline. For example, Zhou Junsheng of the Southern School was well versed in medicine, Zhao Jingsheng took up painting as a profession, and Lin Shi graduated from a traditional Chinese medicine hospital and then joined the Huai'an Teachers' Training School as a full-time professor of peasant paintings. It can be seen that the transformation of modern society and the development of higher art education have prompted the Jiangsu peasant painting musicians to enter colleges and universities specializing in higher art in the capacity of amateurs and to become full-time professors of peasant paintings. This shift from family, master-disciple, and association inheritance to full-time college (group) teacher inheritance, thanks to stable inheritance sites and economic sources, has strongly promoted the development of Huai'an Boli peasant painting.

On the other hand, the distinction between amateur and professional due to occupational orientation and the difference in creative concepts due to the difference in social identity have made these two types of inheritance show different characteristics and trends. The inheritance of higher professional colleges and universities, starting with Liu Tian, pays more attention to common laws such as scientific norms, breaks through and transcends the paradigm of traditional amateur inheritance, focusing on improvisation, genre, and local style, and is more committed

to digging out the artistic expression of peasant painting from the body of the painting.

2 Content of Inheritance, Interpretation of Mechanisms

Under the composite and three-dimensional inheritance method, the relationship between the peasant painting genres in Huai'an Boli is mainly reflected in the deep integration, positive inheritance, and development. The inheritance is realized firstly through the techniques and styles in the specific repertoire and secondly through the operation of the good mechanism between the multiple inheritance methods.

2.1 Inheritance of Techniques, Styles and Virtues of Genres

In each school of Huai'an peasant paintings, due to the differences in the inheritors' outlook on life, aesthetic concepts, artistic cultivation, and playing skills, resulting in the inheritance of the same peasant painting, although the theme of the work and the line of the idea are basically the same, in the interpretation process, their respective genres have formed a unique characteristic style. This relationship of inheritance and development is manifested through the inheritance of a variety of specific repertoires in the close exchange between schools of peasant painting in Boli, Huai'an.

Each school has its own creative techniques that it specializes in and that reflect the style of its school. For example, "the Eastern School is characterized by its colors; the Western School focuses on narrative; and the Southern School pays more attention to local culture." It is precisely because of the different philosophies of each school that they have developed their own characteristics, thus shaping today's artistic identity. In the inheritance of Huai'an Boli Peasant Painting, many schools have drawn on the strengths of other paintings and have been able to continue to develop in an eclectic manner.

It is worth mentioning that in the process of learning and exchanging with each other, the heirs of each school have also embodied the fine tradition of emphasizing character, humility, and tolerance. Mr. Pan Yu has always advocated the spirit of extensive learning and humility and encouraged his students to draw on a wide range of knowledge. He believes that we should learn from each other and

complement each other's strengths and weaknesses, regardless of school, gateway, seniority, or "professional" or "amateur," and that those who can do something should be the masters.

Because of this, there was a comprehensive inheritance and development of techniques, styles, and virtues among the schools. This has become one of the important factors for the variety and positive integration of schools of folk art in Huai'an in a favorable ecological environment.

2.2 Operation Mechanism of Genre Inheritance and Integration

The inheritance method of Huai'an Boli Peasant Painting School not only embodies the common characteristics of traditional Chinese cultural inheritance but also has its own unique regional and school-individual characteristics. First of all, compared with individual inheritance (such as family inheritance and master-disciple inheritance), which is usually private and exclusive, Huai'an Boli Peasant Painting School shows an open and inclusive character. This kind of inheritance is characterized by "multiple teachers, multiple schools, multiple specialties, and multiple skills," which is in line with the inheritance of modern professional colleges and universities. In the process of inheritance, Huai'an Boli Peasant Painting School always upholds the purpose of crossing traditional sectarian views. For example, during his fifty years of teaching at Huai'an Normal School, Lin Shi extensively integrated the resources of peasant painting in Jiangsu Province, contributing to the construction of modern peasant painting professional teaching.

On the other hand, the Jianghuai and Yangtze River Delta regions in which the Huai'an Boli Peasant Painting School is located have a favorable cultural ecological environment, which is one of the important factors for the school's good inheritance. The folk arts in the region nourish each other, forming the unique character of the Huai'an Boli Peasant Painting School. On the basis of family inheritance and master-disciple inheritance, many artists have further broadened their fields of study through group associations and institutional inheritance, reflecting the three-dimensionality, comprehensiveness, and intersectionality of the inheritance methods.

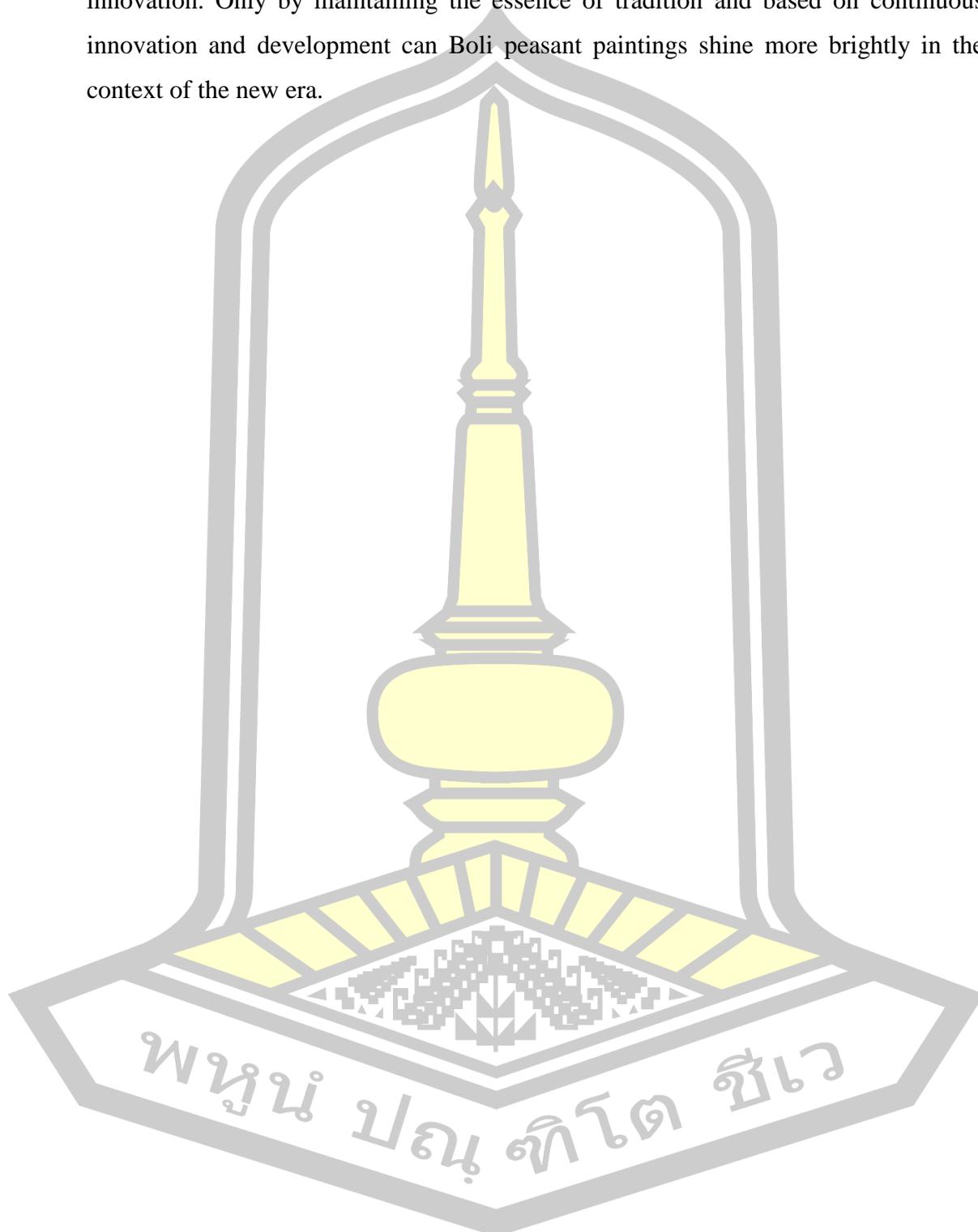
However, we should look at this phenomenon of Huai'an Boli Peasant Painting School dialectically. From a cultural and geographical point of view, the

Huai'an school of peasant painting shows a close interaction due to its relative concentration in geographic and cultural space, as well as the inheritance method of multiple masters and multiple schools, leading to the fact that Huai'an is to a certain extent regarded as a whole group of schools. Mr. Zhu Zhenguo expressed a "mixed" view of this phenomenon, believing that such close interaction might lead to a narrower vision of the peasant painting genre, limiting the space for its development. Therefore, we need to think more comprehensively and deeply about the future development of Huai'an Boli Peasant Painting School in order to explore how to balance inheritance and innovation and promote its healthy and sustainable development.

Conclusion

As a unique art form in Huai'an, Jiangsu Province, China, Huai'an Peasant Painting has formed a style with distinctive regional characteristics after a long period of development. This paper carries out an in-depth investigation of the transmission of Boli Peasant Painting in the transition period of modern society and explores the integration of traditional and modern transmission modes. After research, the transmission mode of Boli peasant paintings can be divided into individual and collective transmission. In terms of individual transmission, mainly includes family transmission and teacher transmission. These modes of transmission also show a more open and tolerant attitude while maintaining the tradition. Family transmission not only inherits traditional skills, but also incorporates modern elements, while teacher transmission gives students the opportunity to learn the skills of different masters and schools, and promotes the diversity of artistic styles. In addition, collective transmission is also an important way to pass on Boli Farmer's Painting. Through various associations and organizations, artists are provided with a formal communication platform, which helps spread and promote Boli Peasant Painting. In the process of transmission, Boli peasant painting exhibits an open and tolerant attitude, integrating different genres, specialties, and skills. The close interaction between genres in the region and the favorable cultural ecosystem provide strong support for the preservation and development of this art form. However, in order to ensure the healthy and sustainable development of Boli Peasant Painting, it is

particularly important to balance the relationship between transmission and innovation. Only by maintaining the essence of tradition and based on continuous innovation and development can Boli peasant paintings shine more brightly in the context of the new era.



CHAPTER IV

THE ARTISTIC CHARACTERISTICS AND FUNCTIONS OF BOLI PEASANT PAINTINGS

Boli Peasant Paintings have unique styles and characteristics, which make them widely praised in domestic and even foreign exhibitions and favored by foreign tourists. In order to analyze the artistic characteristics of Boli Peasant Paintings, they can be analyzed at the three levels of structure, color, and shape. At the same time, after in-depth investigation and research, it was found that there are some important functional values in the transmission of Boli Peasant Paintings. These characteristics and functions are the reasons why the peasant painting culture can be transmitted to this day, and they are also an indispensable part of its transmission.

1 Artistic Characteristics of Boli Peasant Paintings

1.1 Compositional Characteristics

According to the perspective of professional painting, the composition of Boli Peasant Paintings cannot be judged only by the standard of traditional painting theory. Boli Peasant Paintings adopt many "unreasonable" techniques in composition, which are contrary to the requirements of proportion, perspective, and structure in traditional painting theory. However, these "unreasonable" compositions have unique meanings and expressive power in Boli Peasant Paintings.

The perspective of Boli Peasant Paintings is not purely to express the sense of space in the picture but to show the spatial level of the picture through its unique use of color. This is similar to the theory of perspective in Chinese painting. The fullness of the composition of Boli Peasant Paintings is one of its main artistic characteristics and also its most representative artistic language.

When evaluating Boli Peasant Paintings, we should fully recognize their unique artistic value and expressive techniques and not be limited to the traditional theoretical framework of painting. The compositional form of Boli Peasant Paintings is the embodiment of its unique artistic style and expressive power, as well as its important position in Chinese folk paintings.



Figure 6 Morning Rhythm Jiangsu Boli

Source: Pan Yu

In 2014, "Morning Rhythm" was born. This painting was selected for the United Nations Exhibition of Chinese Peasant Painting Excellence and became the only work in the exhibition that was permanently collected by the United Nations Headquarters. In the work "Morning Rhyme," in the morning in the countryside, there is a large tree shaped like the sun, which means our national reunion. The following figures are holding a few sheep on behalf of the three sheep, the meaning of good luck. The whole picture implies that at the national reunion, the people live a happy life. Pan Yu adopts the compositional techniques of exaggeration and flattening. The size and proportion of the figures and animals are kept the same, and the front and back relationship of the picture is expressed only through colors and lines. This kind of structural relationship spread out in the picture presents a certain sense of order and decorativeness visually, bringing a strong visual impact to the audience.

From the perspective of artistic characteristics and aesthetic characteristics, Morning Rhythm has certain commonalities with Chinese paintings. The elements of dots, lines, and surfaces in the picture work together to create the overall effect of the picture. In the process of creation, Pan Yu fully utilizes the characteristics of line sparseness and density and uses "symbols," such as the pattern of a large tree

resembling the sun, figures, and animals, as the structural language, so as to make the picture present a full and rhythmic structure.



Figure 7 Spring Song Jiangsu Boli

Source: Pan Yu

In Song of Spring, first, the layout of the elements in the picture shows a harmonious and dynamic aesthetic. The tall trees in the center and on the left side of the picture form a natural visual path, guiding the viewer's eyes deeper into the painting. At the same time, the open area on the right side of the picture suggests distant possibilities, expanding the imaginative space of the picture. This balanced and asymmetrical composition not only maintains the stability of the picture but also increases the sense of dynamics. Secondly, the use of color in the picture is also very distinctive. Green, as the main color, creates a fresh and natural atmosphere. The layering of different shades of green creates a rich contrast and complementary relationship with the golden color of the sunlight and the color of the birds. This use of color enhances the visual impact of the picture and makes people feel the vibrancy of spring. Furthermore, the handling of details is one of the highlights of the picture. The birds have different forms, some jumping on the branches, some flying in the air, and some singing with their heads bowed. Their movements and postures are so

lifelike that it is as if you can hear their pleasant songs. This in-depth portrayal of details enhances the vividness and realism of the picture. Finally, the overall atmosphere of the picture conveys a sense of tranquility and warmth. The sunlight pours down through the leaves of the trees, creating dappled light and shadow, giving people a warm and soft feeling. The creation of this atmosphere makes people feel the beauty and harmony of nature and also fills them with hope and longing for life.

"Songs of Spring" fully demonstrates Pan Yu's artistic talent and profound skills in its composition. He shows the beauty and vitality of spring through the layout of elements, the use of colors, the treatment of details, and the creation of atmosphere. This painting not only makes people feel the beauty and harmony of nature but also fills them with hope and longing for life.

Regarding the proportion of the Boli Peasant Paintings, some people think that they are not rigorous. However, from the creators' point of view, painters subjectively control the size and proportion of the objects in the picture, which is their pursuit of aesthetic characteristics and also the carrier of emotional expression. Therefore, the exaggeration and boldness of the composition of Boli Peasant Paintings is one of the major artistic characteristics of the paintings. For example, the proportions of the trees, figures, animals, and other objects in the picture do not follow the objective law, but this exaggeration does not affect the overall unity of the picture. Artists realize the unity of individual proportion and the whole through the exaggeration of the overall shape, and this way of creation based on the objective law combines fantasy, exaggeration, and other expressive techniques, which gives the peasant paintings artistic rationality.

1.2 Color Characteristics

After fieldwork and in-depth study, Boli Peasant Paintings show their unique artistic style in the use of color. This work uses bold colors and pursues a sense of space in the picture. The background usually adopts black and dark blue with extremely high purity, which contrasts sharply with the bright and vivid colors of the main objects, creating a strong sense of layered beauty. Peasant painters fully display their subjective emotions in the use of color and are not bound by natural attributes, realizing the freedom to use color through the transfer and change of natural colors.

This way of expression, which is both based on and reinforces natural colors, fully reflects the local artists' reverence for nature and their direct expression of the heart.

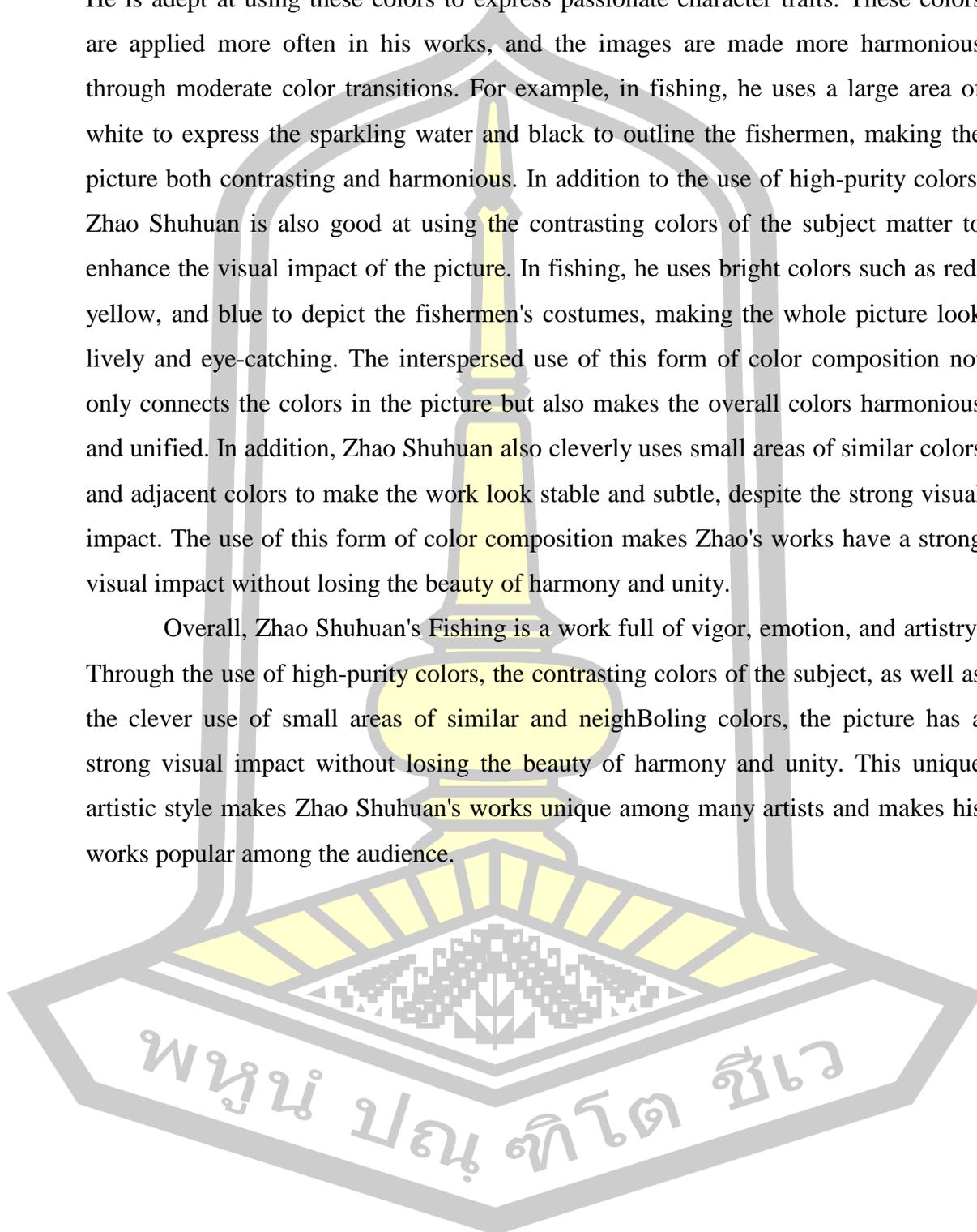
Boli Peasant Paintings have significant regional characteristics in terms of color infectivity and expressiveness. This is mainly influenced by the local and regional characteristics and the living environment of the artists. Specifically, the colors of Boli farmers' costumes provide a rich reference for the creation of peasant paintings. Peasants living here make a living from the fields, and their costumes mainly use colors such as yellow, orange, and red. These colors are widely used in the works of Boli Peasant Paintings. In addition, the character of the people of Boli Town also influences the color choices of peasant paintings. Due to the special regional culture and historical transmission, the members of these villagers have a rough and bold character. This character trait is reflected in the creation of Boli Peasant Paintings, which show a sharp contrast between cold and warm colors. Cold colors such as green, purple, and blue are reminiscent of natural plants, snow, and a blue sky and can calm people's emotions.

In the creation of Boli Peasant Paintings, the application of cold colors is mainly reflected in two aspects. Firstly, green is widely used in the manufacturing process of Boli ethnic minority costumes. This is mainly because the costumes of these ethnic groups are very rich in styles and patterns, and green as the main color can set off other colors and make the costumes more colorful. This feature has been borrowed in the creation of Boli Peasant Paintings. Secondly, the application of cold colors is also a need for artistic expression. Through the mutual echo of cold and warm colors, a strong sense of visual impact can be produced, making the personality more distinct and the image more prominent.

During the research in Boli Town, Huai'an, a piece of artwork caught the researcher's eye. It was Zhao Shuhuan's "Fishing," a work full of vigor and passion. Zhao Shuhuan used high-purity colors, combined with his profound artistic modeling skills and the rhythmic beauty of Chinese painting, to successfully create a bold atmosphere. From a distance, the picture is sharp and eye-catching, as if a rainbow jumped onto the paper, letting people feel a strong vitality. Up close, the painting is full of interest, and every detail is full of the artist's ingenuity.

In Zhao Shuhuan's works, high-purity black and white are his signature colors. He is adept at using these colors to express passionate character traits. These colors are applied more often in his works, and the images are made more harmonious through moderate color transitions. For example, in fishing, he uses a large area of white to express the sparkling water and black to outline the fishermen, making the picture both contrasting and harmonious. In addition to the use of high-purity colors, Zhao Shuhuan is also good at using the contrasting colors of the subject matter to enhance the visual impact of the picture. In fishing, he uses bright colors such as red, yellow, and blue to depict the fishermen's costumes, making the whole picture look lively and eye-catching. The interspersed use of this form of color composition not only connects the colors in the picture but also makes the overall colors harmonious and unified. In addition, Zhao Shuhuan also cleverly uses small areas of similar colors and adjacent colors to make the work look stable and subtle, despite the strong visual impact. The use of this form of color composition makes Zhao's works have a strong visual impact without losing the beauty of harmony and unity.

Overall, Zhao Shuhuan's Fishing is a work full of vigor, emotion, and artistry. Through the use of high-purity colors, the contrasting colors of the subject, as well as the clever use of small areas of similar and neighboring colors, the picture has a strong visual impact without losing the beauty of harmony and unity. This unique artistic style makes Zhao Shuhuan's works unique among many artists and makes his works popular among the audience.



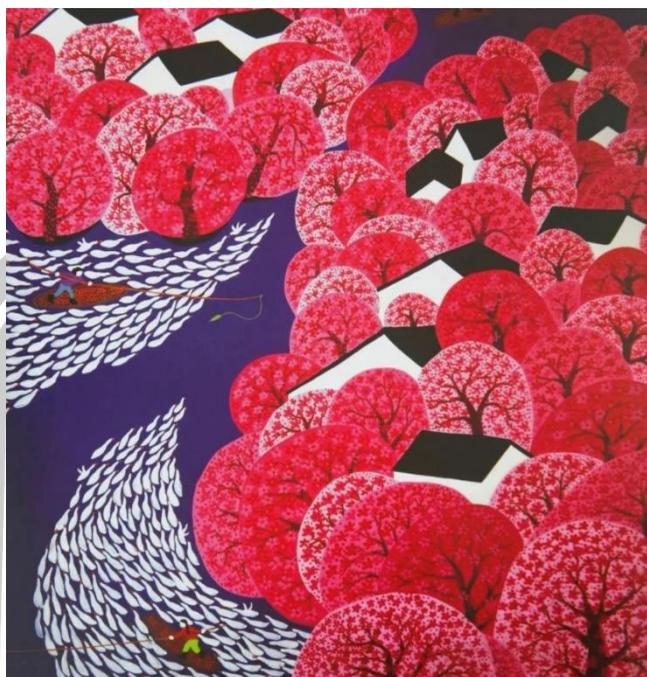


Figure 8 Fishing, Jiangsu, Boli

Source: Zhao Shuhuan



Figure 9 Harvest with surplus, Boli, Jiangsu Province, China

Source: Tian Xihai

Tian Xihai's painting "Harvest" is also rich in color expression, and the use of color in the painting is very clever. First of all, the blue color in the picture is mainly found in the background and part of the water, giving people a sense of tranquility and

depth, which contrasts sharply with the theme of the picture. This blue color also adds a calm and peaceful atmosphere to the picture, making the whole picture more harmonious. Secondly, the depiction of the fishermen and the boat also uses rich colors. The fishermen's skin is yellowish in tone, giving them a warm, friendly feeling, and they are dressed in red or yellow, giving them the joy of a good harvest, while the boat is mainly purple, making it look rustic and natural. The use of these colors makes the fishermen and the boat an indispensable element in the picture and enriches the visual effect of the picture. In addition, the colors of the fishnet are also very eye-catching. The fishnets use white and blue water, which contrasts with the surrounding colors and highlights the texture of the fishnets. Meanwhile, the lines and textures of the fishnet are also very clear, enhancing the visual impact of the image. Finally, the depiction of various kinds of fish is even more colorful. Different kinds of fish have different colors and patterns, and the use of these colors and patterns makes the picture more vivid and interesting. The colors on the fish echo the surrounding environment, creating a sense of harmony and unity. Overall, Tian Xihai has successfully depicted a scene of harvest and lively fishermen's lives through the clever use of colors in his painting "Bountiful Harvest.". The use of color not only enriches the visual effect of the picture but also adds a vivid and lively atmosphere to the picture.

From the above, we can see that Boli Peasant Paintings show boldness in the use of color, pursuing a sense of space in the picture, making it bright and vivid. The background usually contrasts with the bright colors of the subject matter, creating a strong sense of layered beauty. Peasant painters fully display their subjective emotions in the use of color, not bound by natural attributes, and realize the freedom of using color through the transfer and change of natural colors. Boli Peasant Paintings have significant regional characteristics in terms of color infectivity and expressiveness, which are influenced by local regional characteristics, the colors of farmers' costumes, and people's personalities. Due to the regional culture and historical transmission, the paintings show a sharp contrast between cold and warm colors, such as green, purple, and blue, and other cold colors are used to express the plants, ice, snow, and blue sky in nature and calm people's emotions. In Zhao Shuhuan's works, the use of high-purity black and white, as well as the contrasting

colors of the subject matter, make the picture have a strong visual impact and a harmonious and unified sense of beauty. Tian Xihai's work "Abundant Harvest" depicts a scene of harvest and lively fishermen's lives through the clever use of colors, using different colors to show the characteristics of fishermen, boats, nets, and various kinds of fish, which adds a sense of vividness to the picture. Taken together, Boli Peasant Paintings are famous for their rich color expression, regional characteristics, and the artist's individual use of color.

1.3 Modeling Characteristics

As the language of painting technique, modeling characteristics are the means and forms for shaping forms and expressing thoughts. Therefore, the training of modeling ability occupies a crucial position in painting. Modeling usually refers to the cognition and understanding in the painter's mind of reproducing or expressing the objective object through the means of painting. The strength of modeling ability directly affects the presentation of the artistic effect, which is often referred to as "good painting is not good painting" and "can paint or can't paint."

Modeling ability is a reflection of the synergistic operation of the painter's eyes, brain, and hands and is the combined result of innate talent and acquired training. In order to deeply understand the styling art characteristics of Boli Peasant Paintings, we can analyze them from two aspects, namely, abstract characteristics and random characteristics.

1) Abstract modeling characteristics

The abstract modeling language of Boli peasants' paintings is unique, and its expression method is different from other kinds of paintings. In the process of creation, Boli peasants' paintings tend to use large canvases, and they believe that every part of the picture is of equal value, so they usually adopt a flat and full layout in the composition. The authors express their subjective consciousness through the use of symbols such as lines, colors, and brush strokes, giving the picture a strong sense of order.

Pan Yu's *Pond Full of Fish: Regional Humanistic Sentiment in Exaggeration and Generalization* is undoubtedly the crystallization of his in-depth observation and understanding of life. In this work, he skillfully employs the techniques of

exaggeration and generalization, giving the work a rich connotation and visual impact.

First of all, Pan Yu's refinement and generalization of the objective image make the fish in the work come to life. He not only captures the dynamics and demeanor of the fish but also emphasizes the vividness and vitality of the fish through exaggeration. This treatment not only reflects the author's in-depth knowledge of fish but also makes the work strongly representative. Each fish image seems to tell its own story, leading the audience into an underwater world full of vitality and vigor. Secondly, Pan Yu incorporates the patterns and abstract shapes of Boli's regional characteristics into his works. This regional characteristic gives the work a unique artistic charm and allows the audience to feel the cultural flavor of the Boli region. Through these patterns and shapes, Pan Yu conveys his deep emotion and understanding of the local people. With the sensitivity of an artist, he captures the unique charm of the Boli region and incorporates it into his works. In addition, the generalization and exaggeration that Pan Yu employs in "Fish in the Pond" is an important manifestation of the unique artistic language of Boli Peasant Paintings. This technique makes the work more visually appealing while maintaining a sense of realism. Every detail is carefully handled, making the work as a whole present a harmonious and tense aesthetic. "Fish in the Pond" is not only a vivid work of art but also an affectionate confession of the humanity of the Boli region. Through the techniques of exaggeration and generalization, he has successfully integrated his understanding and perception of life into his work so that the audience can feel the unique charm of the Boli region while enjoying the painting.

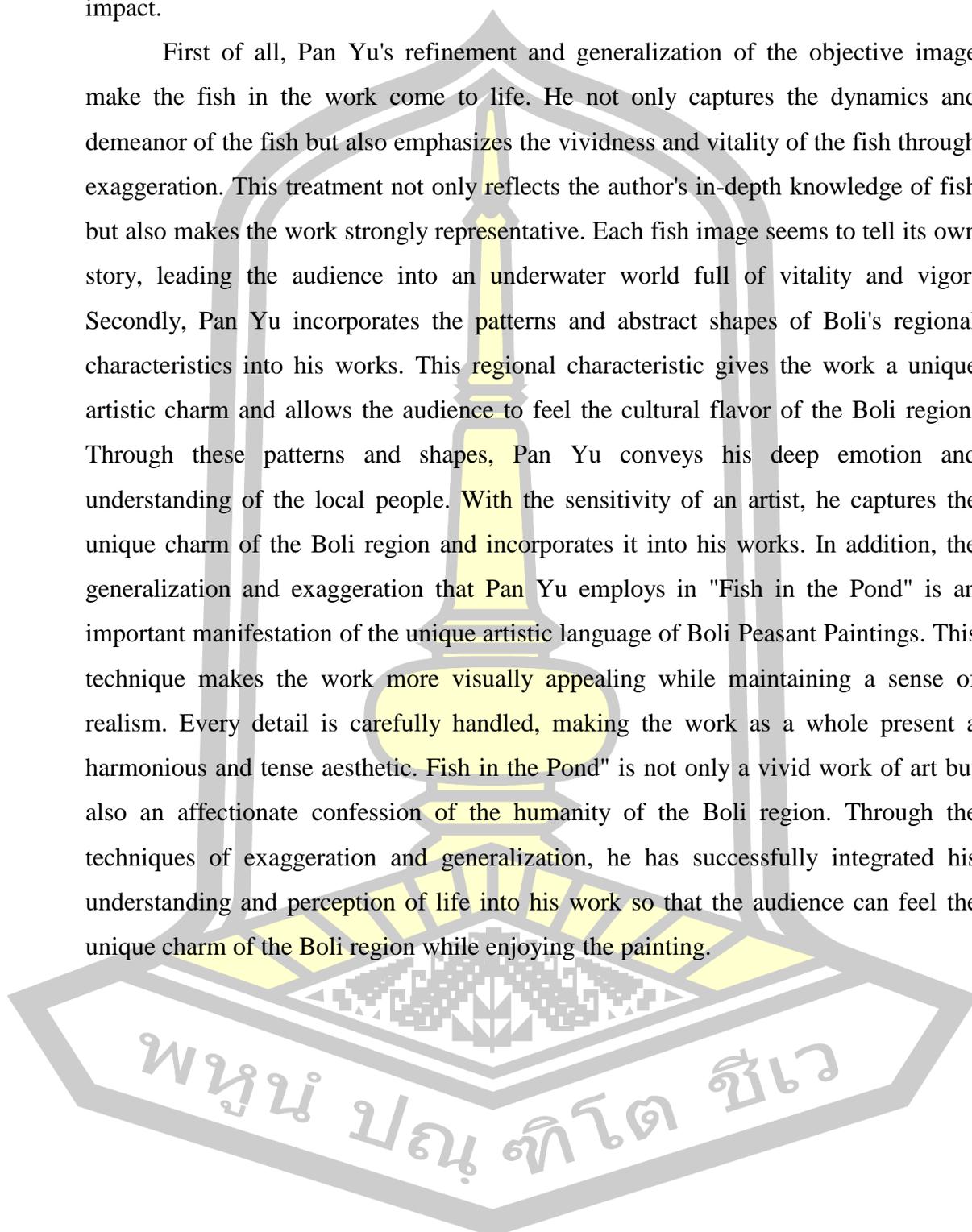




Figure 10 Fish in a Pond Jiangsu Boli

Source: Pan Yu

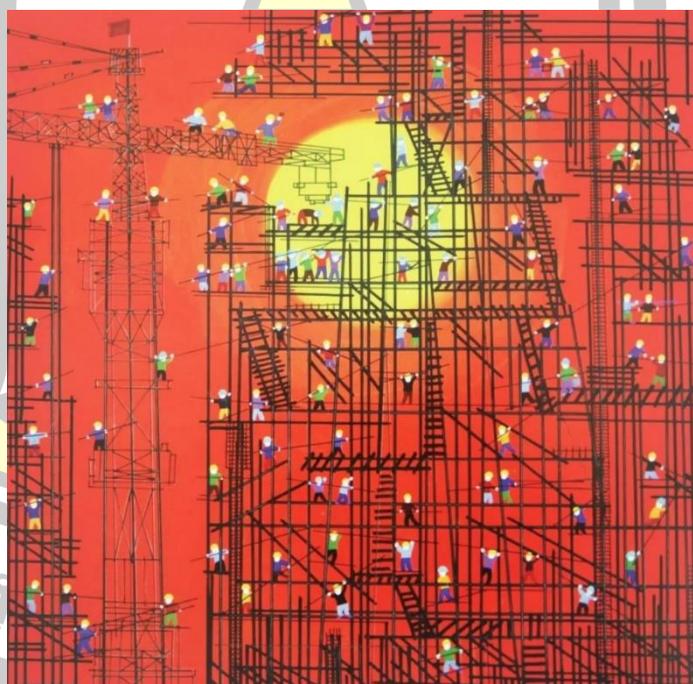


Figure 11 Construction Workers Jiangsu Boli

Source: Qi Haibin

This painting by Qi Haibin seems to praise the hard work and dedication of construction workers. The construction workers in the picture work on this, building tall buildings. The connecting lines, however, represent the passage of life, suggesting that construction workers are an important force in the construction and development of the city. The appearance of the sun emphasizes the hard work and dedication of the construction workers, bringing light and hope to the city.

The main body of the painting is the construction workers, who are wearing overalls and helmets and are working hard on the scaffolding. Their images are abstracted to emphasize their occupational characteristics and resilience. The black ladder and scaffolding are important tools for construction workers to work at height. The abstract treatment of the scaffolding highlights its functionality and stability, showing the indispensable role of construction workers in the construction of high-rise buildings. The sun in the painting represents the hard work and dedication of the construction workers, bringing light and hope to the city. The abstract treatment of the sun emphasizes the contribution and importance of construction workers to the development of the city.

Through the above abstract conceptual description, we can better understand and feel the meaning and emotion conveyed by Qi Haibin's painting. The painting shows the image of construction workers and their important role in city construction with abstract modeling techniques, and it also expresses praise for laborers.

2) Characteristics of Artistic Modeling Enrichment

Mencius, a pre-Qin thinker, once said, "Fullness is called beauty, and fullness and splendor are called greatness." And modern artist Mr. Xu Beihong also holds the same view; he believes that "the fullness of beauty and the force of action are close to benevolence." The fulfillment of beauty is undoubtedly the most essential feature of peasant paintings. In the collection of Boli Peasant Paintings, there are more than 100 pieces of work that are full of layout and artistic modeling. The modeling of the peasant paintings mostly adopts the imagery technique, which expresses creative thoughts with sensual images with symbolic meanings. In addition, farmers' paintings are also good at using symbols and allegories to convey the farmers' lives, ideals, wishes, and pursuits. For example, Di Changhai's "Admission Notice to Farmer's House" depicts the scene of rural children receiving admission notices with vivid

shapes and rich colors. In the picture, a colorful house is staggered with roofs of different colors, including red, blue, yellow, and green, and these colorful roofs add vitality to the picture. On the walls of the houses, there are also some simple patterns painted, making the picture richer. And in the center of the picture, a group of people are gathered around celebrating something. The people are celebrating in different ways; some of them are dancing, some are singing, and some are clapping and cheering. Their costumes are also distinctive and vividly evocative of their different forms. Their joy and excitement are transmitted to the audience through the picture, letting people feel the deep emotion. The whole picture is very full of a festive and joyful atmosphere, letting people feel the beauty and colorful life.



Figure 12 "Admission Notice to the Farmer's House," Boli, Jiangsu Province

Source: Di Changhai

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Figure 13 Autumn Colors on the Ludang" Jianguo Boli

Source: Qi Haibin

In Qi Haibin's "Autumn Colors on the Reed Field," the characters and environment are so lifelike and full of life and vitality that it is as if one can feel the breath of nature. The whole picture is full, leaving no blank space, and his use of color is especially excellent, with rich warm tones filling the whole picture, creating a joyful atmosphere of a good harvest. The details, such as the nets on the fishing boat and the birds flying freely in the reeds, all show the author's keen observation and superb painting skills. In addition, the various elements in the picture echo each other, forming a harmonious and unified whole, which fully demonstrates the author's ability to control the picture as a whole. What is even more rare is that this painting shows a beautiful vision of harmonious coexistence between man and nature, with fishermen sustaining their livelihood through fishing and birds flying freely in the reeds, together building an ideal world of ecological balance.

In addition, farmers' paintings are also good at utilizing twelve genera, folk stories, hermetic phrases, and other elements in their creation. These characteristics make the creation of peasant paintings have a wide range of subjects and lyrical meanings, which makes the creation of peasant paintings more fulfilling and fuller in shape. The folk characteristics of peasant paintings give them unlimited vitality.

Peasant paintings have broken through the basic creative principle of traditional painting that "it is better to hide than to show," leaving no blank space in the picture, not pursuing the ethereal effect but striving for fullness and richness. Whether painting landscapes or figures, they all strive to show the fullest and richest visual effects.

Generally speaking, in the process of creation, Boli Peasant Paintings do not rely entirely on the form of the object itself but emphasize the author's observation and experience in real life, with full content, bright colors, and unique shapes. The artists often develop their creations through memory and with the help of exaggeration. First of all, he gained a deep understanding of the objective objects as a way to evoke the scene he wanted to depict, which he could perceive although he was not present, so as to better create the visual effect of the picture. When dealing with the movements and costumes of the figures, he strictly grasped the various morphological characteristics. This work, created in a state of relaxed ease, shows many random and accidental effects without losing the overall sense of order. This precisely reflects the randomness of Boli Peasant Paintings, which is not only flexible but also rigorous and controlled.

Through the characterization and styling analysis of the above works, the richness and versatility of the styling language of Boli Peasant Paintings further reflect the unique humanistic connotations and regional charms of Boli Town, Huai'an.

2 Functional Significance of Boli Peasant Paintings

The Dictionary defines "function" as: as opposed to structure, it refers to the characteristics and capabilities of a thing or system with a specific structure, as expressed in its internal and external connections. (Xia Zhengnong and Chen Zhili, 2010) According to Mr. Wang Mingming, 'function' refers to the way in which a culture satisfies the basic needs of a person, or the actions that satisfy the needs of an organism. (Wang Mingming, 2005) According to Malinovsky, "the so-called function is all the roles of a material apparatus in a social system", (Malinovsky, 2002) and the function of education is no exception; that is, it is the internal and external function;

the internal represents the ontological function (the utility of the human being), and the external refers to the social function. (Hu Dahai, 1999)

In the study of educational functions, the following three principles must be observed: firstly, it is based on the education of human beings; secondly, it is the principle of correctly distinguishing educational functions of different natures. It consists of three levels: possible function, i.e., what education can do; effective function, i.e., what education has done; and expected function, i.e., what education should do. Finally, it is the principle of realizing the balance and optimization of all functions of education, i.e., social functions. (Ding Haojiao, 2003)

Indeed, the starting point of education is "people-oriented.". After a more in-depth investigation and research, it was found that there are some important functional characteristics behind the transmission of Boli Peasant Paintings. In other words, these functional characteristics play an inestimable role in the transmission of peasant paintings.

In addition, the analysis of the transmission function of Boli Peasant Paintings cannot be generalized but must be accurately analyzed from multiple perspectives, and the functions of peasant paintings are different for people with different identities. Therefore, in order to achieve the "truth" of the research as much as possible, the author explores this chapter from multiple perspectives in order to realize the functions of peasant paintings in a comprehensive and three-dimensional way.

2.1 Political Functions

Although Boli Peasant Paintings started relatively late, have a distinctly different history from some of the early peasant paintings in China, and did not serve as a tool for government propaganda, their origins are inextricably linked to governmental actions. Mr. Wang Longmai, the initiator of Boli Peasant Painting, was not only a painter and cultural figure but also held a position at the Watertown Cultural Hall in those years. In order to respond to and implement the central government's notice on holding the first national farmers' painting exhibition, Mr. Wang actively organized and trained farmers' artists out of his personal love and professional duty. After years of sustained efforts, he not only cultivated the foundation of Boli Peasant Paintings but also won important cultural honors for the town of Boli, Huai'an. This initiative has also been highly valued by relevant

government departments, providing important support and promotion for its subsequent development.

After decades of development, Boli Peasant Painting has now gained a certain influence at home and even internationally and has become a unique cultural and tourism business card for Boli Town. This is not only due to the artistic charm of Boli Peasant Paintings but also because they are inseparable from the government's cultural policy and operation mechanism.

It is worth noting that the government's cultural policies and operational mechanisms have an important impact on the development of peasant paintings. Take Boli peasant painting as an example; its rise is closely related to the first "National Peasant Painting Exhibition" organized by the Ministry of Culture of the People's Republic of China. This exhibition involved many provinces, had a wide influence, and stimulated the enthusiasm of the farmers. In order to participate in these exhibitions, farmers' paintings had to meet the requirements of the relevant organizations in terms of content and form, which to some extent limited the creators' freedom of expression. In addition, the assessment of the paintings is carried out by the organizing departments of the exhibitions and is based on their mainstream consciousness, which also influences the direction of the development of peasant paintings.

Although Boli Peasant Paintings mainly depicted rural life as their theme, they also assumed a certain political propaganda function. For example, in the propaganda of family planning policies, the expression of peasant paintings was heavily utilized. Because this policy is difficult to implement in traditionally conservative rural areas, the government has adopted a combination of various forms of propaganda. Brightly colored, simple, and profoundly meaningful paintings are painted on village bulletin boards and house facades to accompany the relevant slogans. For the rural masses, this method of propaganda is easier to understand and accept than lengthy policy documents. In Boli, thanks to the popularization and dissemination of peasant paintings, the publicity of family planning policies has been further strengthened.

In addition, Huai'an Boli Town is currently in an important stage of transformation and development and is diversifying from the traditional coal industry. In this process, peasant painting, as a unique cultural product, has become an important tool for the

government to publicize to the outside world. Through the art form of painting, Boli Town is able to display its own characteristics and cultural charms in a more graphic and vivid way, bringing more opportunities and attention to local development.

2.2 Cultural Function

Culture is a broad and complex field, covering all the wealth created by people in the process of physical and mental labor, including material and spiritual civilization, as well as all kinds of production skills, social experience, knowledge, customs, and habits. In the book *A General Theory of Ethnology*, the author Lin Yaohua clearly points out that "the culture of a nation is embodied in the thinking and behavior of every member of the society of that nation and in the material and spiritual products it creates, and it forms a cultural tradition, which is passed on from generation to generation and has an impact on the nation." (Lin Yaohua, 1997)

Boli Peasant Paintings are an expression of Boli culture, reflecting the spiritual and cultural outlook and needs of Boli peasants. These paintings show the life, customs, and values of Boli peasants, as well as the cultural traditions of Boli peasants. In rural areas where the level of economic development is backward, the driving force generated by this culture is of great practical significance.

In Wangzhuang, Boli Township, Huai'an City, the local government has guided the villagers to paint a cultural corridor of peasant paintings, totaling more than 20 paintings, on the walls along the roads in the village. These paintings were carefully drawn by local farmer artists over a period of more than three months, delicately showing the unique ethnic and cultural charm of Wangzhuang. These works not only help the villagers to better recognize and pass on their own culture, but also allow tourists and pedestrians passing by to deeply feel the traditional ethnic customs of Wangzhuang. What's more, these works also subconsciously play an educational function while spreading culture. Originating from the folk, Boli Peasant Paintings truly reflect the life, beliefs, and history of the Boli people and are endowed with deep educational significance through the form of art. It is not only a visual textbook showing the culture of Boli, but it also helps the people of Boli recognize and examine their own people and culture from the perspective of art and gain inspiration and education from it.

2.3 Folk Art transmission Function

Originating from the folk art of the Boli region, Boli Peasant Paintings are in the same lineage as traditional folk art such as embroidery, batik, paper-cutting, carving, etc. and fully draw on the artistic essence of the various ethnic groups in Boli. Farmers put down their farming tools and pick up brushes to vividly depict their daily lives, over and over again. Originating as an advantage and Toto, ethnic history, and customs on the drawing paper. They not only inherited the folk arts and crafts skills passed down from generation to generation but also continued to innovate, showing the unique charm and elegance of their ethnic groups. Boli Peasant Paintings play an important role in the transmission of national culture and folk art. The art form of painting has the advantages of being easy to collect, teach, and circulate, so it has an important value in the transmission of folk art. Miao is a large ethnic minority group in the Jiangsu region, with rich and diverse cultural resources from different branches of Miao. In the Boli area, there are branches such as Crooked Comb Miao, Small Flower Miao, Big Flower Miao, etc., and their dresses are also unique due to the different branches. Miao compatriots can recognize their clans through their costumes, and at the same time, costumes are also an important carrier of Miao culture, carrying the history, beliefs, and customs of the Miao people. The creation of Boli Peasant Paintings focuses on the characters, with special emphasis on the depiction of facial characteristics and costumes. In the process of creation, the authors refer to the characteristics of the Miao costume patterns, such as the use of color, shape, etc., so that the Boli Peasant Paintings have become an important carrier for recording and passing on the culture of the Miao people. In addition, the subjects of Boli Peasant Paintings are wide and varied, covering the daily life of farmers, ethnic beliefs, history, culture, accumulation, etc. The works not only show the daily lives of farmers but also the history and culture of the region. These works not only show the rich ethnic cultural resources of the Boli region but also make positive contributions to the transmission and development of ethnic culture.

As precious artworks of folk crafts and national culture, Boli Peasant Paintings fully demonstrate the long history and exquisite skills of folk crafts. From an artistic point of view, Boli Peasant Paintings have played an active role in recording and preserving these folk crafts, providing strong support for the transmission of folk crafts. In order to better pass on and develop Boli Peasant Paintings, the local

government has taken a series of measures to avoid a break in creative talents. These measures include introducing the art of peasant painting into schools, providing training in the creation of peasant paintings for school art teachers, and offering folk art courses in primary and secondary schools to teach students the art of creating peasant paintings. These initiatives have not only fostered children's awareness of and interest in peasant paintings but also injected new vitality into the transmission and development of Boli Peasant Paintings. In addition, the government has invited some excellent peasant painters onto the campus to teach students how to paint peasant paintings. These painters come from the fields, and they pass on their experience and skills to the students without reservation. For example, Ms. Li Chunmei from Huai'an No. 1 Elementary School and Ms. Xu Chengbo from Boli Middle School are both excellent representatives who have come from the fields to the podium. In addition to promoting Boli Peasant Paintings locally, the Huai'an Boli Township government also plans to replicate the successful model of Wangzhuang Painting Village in other ethnic minority areas and establish a base for the creation of peasant paintings in order to expand the creative team, scope, and influence of peasant paintings. This initiative not only helps to broaden farmers' income channels and enrich rural spiritual and cultural life, but more importantly, it can better inherit and promote the traditional culture of ethnic minorities and show the innovative spirit of colorful Jiangsu.

2.4 Identity Function

In the field of cultural inheritance, peasant painting, as a unique art form, has a significant cultural identity function. The development of any art form cannot be separated from the social public's recognition and acceptance of it. Recently, the intangible cultural heritage of peasant painting has attracted people's attention again. The transmission of peasant paintings is undoubtedly an important way to deepen their recognition. In this process, not only the self-identity of individuals can be strengthened, but also the cultural identity between regions can be improved, mainly in the following aspects:

First of all, as a symbol of local culture, Boli peasant painting is an important medium for people to express their thoughts, emotions, and life experiences. Its inheritance is not only based on the transmission of artistic skills but also on a deep understanding of local culture. As far as I know, many of the participants had a

relatively limited understanding of Huai'an culture before they came into contact with peasant painting. However, through systematic learning, they not only mastered the painting skills but also gained a deeper understanding of the history and culture of Huai'an. Many of the students gradually developed a love for Boli Peasant Paintings during the learning process and then formed the emotion of being proud of Huai'an culture, which even extends to honoring the whole city. This is exactly the process of individual identification with the culture of peasant painting.

In addition, all kinds of activities are also an important way to inherit the peasant paintings. Institutions such as Huai'an Elderly University, Boli Painting Society, and Guqin Museum regularly organize visits to the Farmer Painting Museum to trace historical memories and feel the artistic contributions of artists through the ages. These activities not only provide learning opportunities but also a bond between memory and identity.

In addition, media publicity also plays a key role in promoting the inheritance and identity of peasant painting. The wide dissemination of Boli Farmer's paintings by Huai'an City's TV stations, radio stations, exhibitions, and advertisements has given more people the opportunity to learn about and identify with this intangible cultural heritage. The sense of pride when people talk about Boli Peasant Painting is a direct reflection of cultural identity.

To sum up, through multi-dimensional efforts, the transmission and development of Boli peasant painting have been effectively promoted, thus further strengthening the cultural identity of the general public.

2.5 Protection Function

For the effective protection of intangible cultural heritage, "static" and "living" inheritance are the ways of protection nowadays. The Boli Peasant Painting Art Museum adopts the "museum-style" (static) and "educational-style" (living) ways to inherit the culture of Boli Peasant Painting.

The so-called "museum-style" protection, that is, the Boli Peasant Painting Art Museum, is open to the public, to the exhibition of the way to let the general public zero-distance, face-to-face with the peasant paintings and dialog, so that they experience the history of the charm of the humanities of the peasant paintings. The "living" way to protect the Farmer's Painting Art Museum is to popularize and

educate. Of course, this is also a hard requirement of the Huai'an City Intangible Cultural Heritage Protection Center. The Farmer's Painting Gallery regularly carries out "Intangible Cultural Heritage into the School" activities. At the same time, the Farmer's Painting Museum also opened a workshop in the museum, which was an enrollment target for the whole society. The following is a chronicle of the activities provided to the author by Mr. Pan Yu.



Table 2 Attached is a detailed list of the activities of the Boli Farmer's Painting Academy

Date	Location (School)
June 16, 2019	"Intangible Cultural Heritage" event at Huai'an High School, Jiangsu Province
September 13, 2029	Mid-Autumn Festival Gathering at the Museum
September 14, 2019	Monks from Fajie College visit the museum to learn about peasant paintings
October 11, 2019	"Intangible Cultural Heritage" event at Huai'an Vocational School of Industry
November 13, 2019	"Intangible Cultural Heritage" event at Boli Middle School
June 6, 2022	"Intangible Cultural Heritage" event at Boli Elementary School
June 10, 2022	Public Welfare Event for Citizens
July 22, 2022	Visit to the museum by Suzhou University
September 13, 2022	The 5th China (Huai'an) Intangible Cultural Heritage Exhibition - Boli Peasant Painting Art Exhibition Hall
June 4, 2023	"Intangible Cultural Heritage" event at Huai'an First High School
October 11, 2023	Extracurricular activity at Huai'an Shao Lake Elementary School - Visit to Boli Peasant Painting Academy
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Source: Aijuan Yang

The Farmer's Painting Museum excels in playing the role of "cultural position and educational base", and actively organizes and carries out quality education activities for young people to provide a high-quality platform for their all-round development. The museum successfully held the Jiangsu, Zhejiang, and Shanghai Children's Farmer Painting Summer Camp "Boli trip", and with the Tianjin, Art Center co-organized the fourth summer camp "Painting to Meet Friends in Jiangnan Line" elegant Collection. In addition, the Farmers Paints Museum also with the Zhejiang University of Traditional Chinese Medicine Painting Society and, China Academy of Fine Arts cooperation, organized the "About to Visit and Zhejiang University of Traditional Chinese Medicine Farmers Paintings of the Countryside Road" activities. The museum also cooperates with several primary and secondary schools to build a cultural campus featuring peasant painting, which has become a popular place for social practice for primary and secondary school students in Huai'an and even in other provinces and cities. Here, a new style of civilization is advocated and human cultural heritage is effectively protected.

In recent years, the Farmer's Painting Museum has undertaken the planning and hosting of all the large-scale farmer's painting art activities in Huai'an, and has successfully organized special performances such as the "Exhibition of Painting Graduates of Huaiyin Normal College" and the "Special Activity of Chinese Zither, Chess, Calligraphy and Painting", etc., as well as launched the "Farmer's Painting Cultural Campus for Secondary Schools and Children's Groups". We have also organized special events for farmers' paintings for middle schools and children's groups. We always participate in various cultural performances and create and rehearse programs. In addition, the Farmer's Painting Museum is committed to improving the declaration of "non-heritage" masterpieces and representative inheritors of Boli Peasant Paintings and their painters in the Boli area. In the recent "non-heritage" census activities, we organized an in-depth thematic survey, a comprehensive grasp of the situation of the artists, enthusiasts, and farmers' painting associations in the territory, and the establishment of a complete archive. At the same time, we set up personal information contact cards for painting students of Huai'an nationality who are studying abroad, to fully understand the situation of local painting

talent resources. The core goal of these efforts is to effectively protect and pass on the culture of peasant painting and to ensure that it can be passed on for a long time.

The author is convinced that only through education can we realize the inheritance and protection of peasant paintings. Whether it is in or out of the Farmer's Painting Museum, the fundamental purpose is to put the concepts of "transmission" and "protection" into practice. As Pan Yu, the director of the museum, said, "The starting point of all our work is to promote Boli Peasant Paintings, and inspire more people to pay attention to farmers' paintings, and to contribute to the protection of cultural heritage together."

2.6 Economic Benefit Function

In traditional concepts, peasant painting artists tend to hold a scornful attitude towards merchants and businessmen and are ashamed to talk about benefits. However, in today's booming market economy, the commercialization of art has gradually become an unavoidable reality. Facing the progress of society and the pressure of competition, the artists of peasant paintings have to put down the noble attitude of the past and actively participate in the trend of commercialization of peasant paintings. From a certain point of view, the prosperity of the farmers' painting market promotes the transmission and development of art, forming a virtuous cycle mechanism. Driven by economic benefits, peasant paintings can better display their unique artistic charm. As Mr. Wu Zhao said, "Although from the traditional point of view, peasant paintings seem to be incompatible with money and the secular society, in today's commodity economy, it would be difficult for peasant paintings to survive if they are not linked to the economy. We cannot deny the connection between peasant paintings and commerce and should continue to reform and innovate." (Liu Yan, 2009)

As a township that enjoys the reputation of "the hometown of peasant paintings", the development of the peasant painting industry in Boli, Huai'an has attracted attention. The enrollment advertisements displayed on the streets show the strong commercial atmosphere of the area, which indicates that the Boli Peasant Paintings have formed a complete industrial chain. From the coldness before applying for intangible cultural heritage to the prosperity after the success of the application, Huai'an's peasant painting industry has experienced a huge transformation. According to incomplete statistics, there have been thousands of students who have spread the

culture of peasant painting all over Jiangsu after completing their studies, and some of them have also chosen to develop locally in Huai'an.

The prosperity of Huai'an peasant painting has attracted many talents who love the art of peasant painting to gather here from all directions, seeking guidance from famous teachers. It is understood that the tuition fee of the Huai'an Farmer Painting Study Institutes is usually around 220 RMB, but there are some famous people whose tuition fees are as high as 300 RMB, 500 RMB, 600 RMB, or even 800 RMB. During the learning process, students also need to buy relevant painting materials. Some teachers not only teach painting skills but also run painting sales businesses, successfully transforming peasant paintings into a commodity economic form.

In modern society, interaction has become an important feature, and gifts, as necessary items in interaction, are particularly important. Exquisite gifts with local characteristics are in line with people's needs. Therefore, as a kind of painting with artistic personality and style, Boli peasant painting should be considered as one of the important forms of gifts. Boli Peasant Paintings, with their passion, full of optimism, and true feelings, qualify as other qualities, qualify as being creatively reproduced as high-grade exquisite gifts. It has been presented as a gift to foreign guests, proving its potential in the gift market.

As a city with frequent social exchanges, the city and district governments, as well as various units and departments of Huai'an City need a large number of crafted gifts for social occasions every year. The Boli Peasant Paintings, after being crafted, are fully able to meet this market demand and become an important gift choice. This not only helps Boli Peasant Paintings go to the market but also is one of the important ways for its development.

In addition, modern tourism is developing rapidly, and Huai'an is also facing the problem of single tourism products. As an art form with local characteristics of Huai'an, Boli Peasant Painting has the full potential to become a tourism product with special characteristics and further broaden its market channels.

At present, the distribution points of Boli Peasant Paintings are in a relatively passive state, but there is a high demand for them in the market of buildings, halls, and home decorations. Boli Peasant Paintings have the qualification to be transformed into unique decorations, capable of creating distinctive artistic styles and meeting

people's aesthetic needs. Distribution points should not only sell the original paintings but also transform Boli Peasant Paintings into decorative items through creative reproduction to enrich and satisfy people's diversified needs, thus transforming cultural resources into cultural capital.

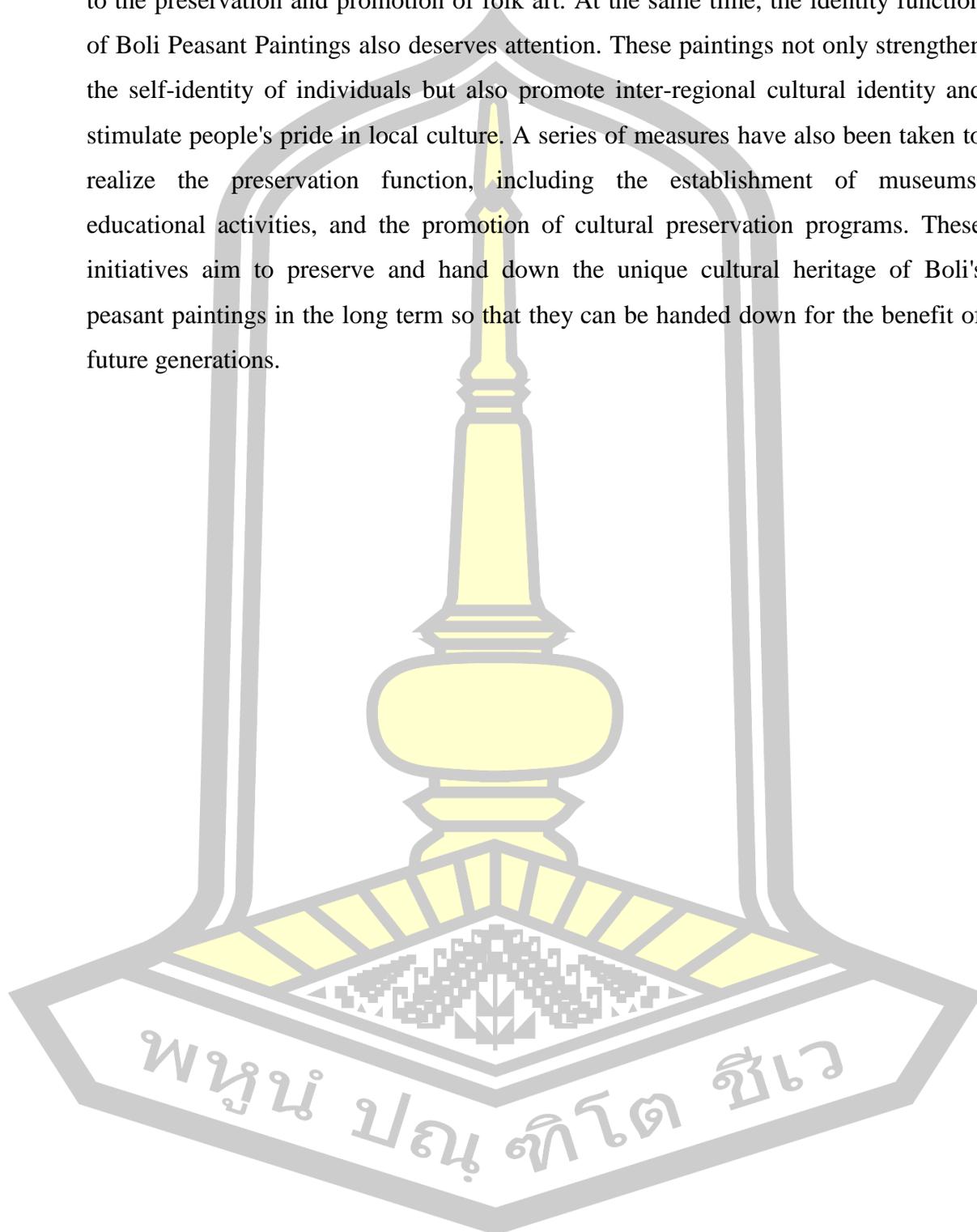
To sum up, starting from the market and oriented by people's aesthetic demand, the creative reproduction and branding of Boli Peasant Paintings and taking the road of marketization can not only make it become a cultural industry with characteristics but also promote the further development of Boli Peasant Paintings.

Conclusion

Boli Peasant Paintings are known for their unique artistic characteristics in terms of composition, color, and shape. In terms of composition, Boli peasants' paintings often reject traditional painting theories and employ "irrational" techniques that challenge proportions, perspective, and structure. However, these unconventional compositions have a unique meaning and expressive power. The bold use of color in Boli Peasant Paintings aims to create a sense of space. The backgrounds are usually black or dark blue, contrasting with the vibrant, bright colors of the subject matter. Peasant painters display subjective emotions in their use of color, unfettered by natural attributes. The stylistic characteristics of Boli Peasant Paintings show a unique abstract style. The artists use symbolic techniques such as lines, colors, and strokes to express their subjective consciousness and create a strong sense of order. They also incorporate regional characteristics into their works, making them representative of the Boli region. Overall, Boli Peasant Paintings are highly praised for their rich color expression, regional characteristics, and unique use of shape.

In addition, this chapter discusses in depth the multiple functional meanings of Boli's peasant paintings, which are mainly related to politics, culture, folk art inheritance, identity, and conservation. Firstly, the political function of Boli's peasant paintings is reflected in their close association with governmental actions; secondly, the cultural function of these paintings should not be overlooked, as they fully reflect Boli's regional culture and make a positive contribution to the preservation and transmission of local customs and traditions. In addition, Boli Peasant Paintings have

played a key role in the transmission of folk art, making an outstanding contribution to the preservation and promotion of folk art. At the same time, the identity function of Boli Peasant Paintings also deserves attention. These paintings not only strengthen the self-identity of individuals but also promote inter-regional cultural identity and stimulate people's pride in local culture. A series of measures have also been taken to realize the preservation function, including the establishment of museums, educational activities, and the promotion of cultural preservation programs. These initiatives aim to preserve and hand down the unique cultural heritage of Boli's peasant paintings in the long term so that they can be handed down for the benefit of future generations.



CHAPTER V

CONCLUSION, DISCUSSION, AND SUGGESTIONS

1 Conclusion

The research topic of this paper is A Study on the Transmission Mechanisms and Artistic Characteristics of Boli Peasant Paintings in Huai'an City, Jiangsu Province, China. This thesis adopts qualitative research as the research method. In the research process, the thesis adopts two methods of information collection: fieldwork and literature research to complete information collection. For the three research purposes of this paper, the following conclusions are drawn:

- 1) To study the historical and cultural background of Boli Peasant Painting.

Peasant paintings originated in 1958 during the "Great Leap Forward" period, and have gradually become popular since then. Boli Peasant Paintings are the result of the efforts of Boli Peasant Painters and have become a unique art genre. The current Boli Peasant Paintings have been influenced by local traditional crafts, such as flower picking, embroidery, batik, and paper cutting, etc. The historical background of Boli Peasant Paintings is mainly generated by Chinese culture and local culture. The historical background of Boli Peasant Paintings is mainly generated by Chinese culture and local culture. In addition, Boli Peasant Paintings cannot be generated without the influence of other arts and cultures. Boli painters incorporated these elements into their paintings, creating works that depicted the rural life, customs and historical legends unique to the region. Despite initial setbacks, Boli Peasant Paintings received national recognition at the Fourth National Modern Folk Painting Exhibition in 1986, and in March 1988, Boli Township was named the "Hometown of Modern Folk Painting in China," further cementing the region's reputation. Since then, Boli peasant paintings have won many awards in domestic and international exhibitions, becoming an influential art form. Today, Boli peasant painting continues to flourish. The local government actively supports and promotes the art form as a cultural and tourist attraction. Boli has become a cultural industry park where tourists can witness painters creating peasant paintings on site. In addition, the development of peasant paintings in Boli faces some challenges, such as creating works purely for commercial

purposes rather than from the heart. Therefore, it is very important for painters to maintain the unique artistic characteristics of peasant paintings and ensure their authenticity and creativity.

2) To study the transmission mechanism of Boli Peasant Paintings.

As a unique art form in Huai'an, Jiangsu Province, China, Huai'an Peasant Painting has formed a style with distinctive regional characteristics after a long period of development. This paper carries out an in-depth investigation of the transmission of Boli Peasant Painting in the transition period of modern society and explores the integration of traditional and modern transmission modes. After research, the transmission mode of Boli peasant paintings can be divided into individual and collective transmission. In terms of individual transmission, mainly includes family transmission and teacher transmission. These modes of transmission also show a more open and tolerant attitude while maintaining the tradition. Family transmission not only inherits traditional skills, but also incorporates modern elements, while teacher transmission gives students the opportunity to learn the skills of different masters and schools, and promotes the diversity of artistic styles. In addition, collective transmission is also an important way to pass on Boli Farmer's Painting. Through various associations and organizations, artists are provided with a formal communication platform, which helps spread and promote Boli Peasant Painting. In the process of transmission, Boli peasant painting exhibits an open and tolerant attitude, integrating different genres, specialties, and skills. The close interaction between genres in the region and the favorable cultural ecosystem provide strong support for the preservation and development of this art form. However, in order to ensure the healthy and sustainable development of Boli Peasant Painting, it is particularly important to balance the relationship between transmission and innovation. Only by maintaining the essence of tradition and based on continuous innovation and development can Boli peasant paintings shine more brightly in the context of the new era.

3) To study the artistic characteristics and functions of Boli Peasant Paintings.

Boli Peasant Paintings are known for their unique artistic characteristics in terms of composition, color, and shape. In terms of composition, Boli peasants' paintings often reject traditional painting theories and employ "irrational" techniques

that challenge proportions, perspective, and structure. However, these unconventional compositions have a unique meaning and expressive power. The bold use of color in Boli Peasant Paintings aims to create a sense of space. The backgrounds are usually black or dark blue, contrasting with the vibrant, bright colors of the subject matter. Peasant painters display subjective emotions in their use of color, unfettered by natural attributes. The stylistic characteristics of Boli Peasant Paintings show a unique abstract style. The artists use symbolic techniques such as lines, colors, and strokes to express their subjective consciousness and create a strong sense of order. They also incorporate regional characteristics into their works, making them representative of the Boli region. Overall, Boli Peasant Paintings are highly praised for their rich color expression, regional characteristics, and unique use of shape.

In addition, this chapter discusses in depth the multiple functional meanings of Boli's peasant paintings, which are mainly related to politics, culture, folk art inheritance, identity, and conservation. Firstly, the political function of Boli's peasant paintings is reflected in their close association with governmental actions; secondly, the cultural function of these paintings should not be overlooked, as they fully reflect Boli's regional culture and make a positive contribution to the preservation and transmission of local customs and traditions. In addition, Boli Peasant Paintings have played a key role in the transmission of folk art, making an outstanding contribution to the preservation and promotion of folk art. At the same time, the identity function of Boli Peasant Paintings also deserves attention. These paintings not only strengthen the self-identity of individuals but also promote inter-regional cultural identity and stimulate people's pride in local culture. A series of measures have also been taken to realize the preservation function, including the establishment of museums, educational activities, and the promotion of cultural preservation programs. These initiatives aim to preserve and hand down the unique cultural heritage of Boli's peasant paintings in the long term so that they can be handed down for the benefit of future generations.

2 Discussion

Regarding the development of Boli Peasant Paintings, the history of the development of Boli Peasant Paintings shows an exciting journey. Its roots lie in the

rich ethnic resources and traditional craftsmanship of Boli Township, Huai'an, and it characteristically reflects elements of the local people's lives, customs, and historical legends. This unique art form achieved remarkable success in the 80s and early 90s, thanks to the key impetus of Mr. Zhu Zhenguo, a famous painter in Boli. During the development of Boli Peasant Paintings, the artists deeply absorbed the essence of local traditional crafts, so that their works incorporated traditional elements such as picking, embroidery, and batik. In addition, Mr. Zhu Zhenguo's innovative initiatives in training peasant painters, such as encouraging trainees to give free rein to their creativity, endowed Boli Peasant Paintings with a unique style and vitality. Despite its remarkable achievements in the early stages of development, Boli Peasant Painting has experienced some challenges in its later development, especially because of the loss of creative staff due to farmers going out to work. However, through the joint efforts of organizations at all levels to cultivate a team of peasant painters and improve the quality of their works, as well as the great importance attached by the government, Boli Peasant Paintings have gradually come out of the doldrums in recent years and entered into a new period of glory. Boli Town's support for peasant paintings not only includes the training of artists but also involves promoting the diversified development of peasant paintings, such as opening training courses for peasant paintings in nursing homes and handicapped associations and organizing skilled craftsmen to teach their skills. At the same time, the government has also increased the popularity of Boli Peasant Paintings through various painting exhibitions and the publication and distribution of peasant painting comic strips, making them a local cultural brand.

Overall, with its profound national cultural heritage and innovative spirit, Boli Peasant Painting has succeeded in moving towards the whole country and even the international arena, and has become an art genre with great influence. This development not only witnessed the rise of Boli Peasant Painting but also reflected the richness and colorfulness of Chinese folk painting.

Regarding the transmission mechanism of Boli Peasant Painting, after the founding of the People's Republic of China, with the southward movement of economy and culture, the center of Chinese Peasant Painting gradually shifted from the north to the Jianghuai cultural area, especially Jiangsu. In this region, several

outstanding peasant painting artists emerged, and their works were widely disseminated, leaving behind a valuable cultural heritage and forming a unique regional style of peasant painting. Through the perspectives of history, geography, and regional culture, this article places Huai'an Boli Peasant Paintings in a wider cultural context, focusing on the transmission in the modern period of social transformation. Taking the traditional transmission method as the starting point, the article analyzes the conversion, convergence, and intermingling of the family, master and apprentice transmission, and the modern college transmission method.

First of all, the article carries out an in-depth discussion on the transmission mode and clarifies that the transmission mode of Boli Peasant Painting is divided into individual transmission and group transmission. In terms of individual transmission, family transmission, and master-disciple transmission have become the main forms, but Boli Peasant Paintings are unique in this regard, no longer confined to the traditional single-master relationship, but absorbing the essence of many masters. This move gives each piece of work a rich connotation and unique charm. The article also demonstrates the irreplaceable position and role of family transmission in Boli Peasant Painting through specific examples.

Secondly, a more in-depth analysis of the master and apprentice transmission of Boli Peasant Painting is carried out. In the transmission of Boli Peasant Painting, the teacher-apprentice transmission is characterized by multiple teachers and schools, and mutual learning. Artists can learn from more than one teacher, and this kind of diversified transmission method can be formed in the background of modern social transformation. This reflects the phenomenon of frequent exchanges between artists and the gradual dilution of painting styles. This openness and inclusiveness of the transmission method promotes mutual learning and advancement among the styles of Boli Peasant Paintings. The openness of the transmission of Huai'an Boli Peasant Paintings not only includes the concurrent study of multiple masters and styles but also reflects in the extensive learning and concurrent study of this particular style of peasant paintings. This openness has injected new vitality into the transmission and development of peasant paintings, prompting artists to absorb the essence of modern art education based on tradition.

Finally, the group transmission is elaborated, pointing out that associations and professional colleges and universities play a key role in the group transmission of Huai'an Boli Peasant Paintings. Folk associations such as the "Tianyuan Poetry and Painting Institute" provided an important base for the transmission of peasant paintings, while professional colleges and universities have become a new type of transmission carrier for peasant paintings in recent times. This is particularly noteworthy because it reflects the diversification and specialization of the transmission of modern peasant paintings.

Through detailed examples and analysis, the article presents readers with the diversity and complexity of the transmission of Boli Peasant Paintings, Huai'an. In discussing the content and mechanism of transmission, the article highlights the integration between genres and the positive relationship between transmission and development. In addition, the article raises questions about future development, such as how to balance transmission and innovation to promote their healthy and sustainable development. This provides new perspectives and thoughts for an in-depth discussion of the development of Huai'an Boli Peasant Painting.

Regarding the artistic characteristics of Boli Peasant Paintings, Boli Peasant Paintings are famous for their compositional approach which is different from the traditional painting theory. Despite the irrationality of the composition, this deviation from tradition gives the picture a unique meaning and expressive power. Perspective is no longer just a sense of space, but a layering of space through the unique use of color. The irregularity of the proportion does not affect the overall unity but rather realizes the harmony between individual proportion and the whole through exaggerated and bold techniques. The exaggerated and flat composition shows the expression of the relationship between the front and back of the color, presenting a strong visual impact and highlighting its artistic and aesthetic characteristics.

In terms of color application, Boli Peasant Paintings boldly uses colors to create a strong sense of space. The contrasting colors in the works make the pictures full of artistic beauty, showing the free use and transformation of natural colors. This kind of artistic expression fully reflects the Boli artists' love of nature and their direct expression of the heart. The choice of colors is also influenced by the costumes and living environment of the local ethnic minorities, for example, yellow, orange, and red

are widely used in the works, showing the regional characteristics of Boli Peasant Paintings.

Modeling plays an important role in Boli Peasant Paintings. The abstract modeling language shows a distinctive uniqueness, using large canvases and full layouts to express a strong sense of order. Painters express their subjective consciousness through symbols such as lines, colors, and strokes, fully displaying the artistic language of Boli Peasant Paintings. At the same time, randomness is also reflected in the creative process, as the artists do not rely entirely on the form of the object itself, but rely on memory and exaggeration to create their works.

In general, Boli Peasant Paintings show unique artistic characteristics in composition, color, and shape. The different compositions, bold use of color, and rich and varied modeling language of Boli Peasant Paintings from the traditional painting theory all constitute the unique artistic charm of Boli Peasant Paintings, which makes them highly praised in exhibitions and popular among tourists.

Regarding the functional significance of Boli Peasant Paintings, the article mainly discusses the multi-dimensional analysis of Boli Peasant Paintings in terms of political function, cultural function, folk art transmission function, cultural identity function, protection function, and economic benefit function.

Political Function: The paragraph points out that although Boli Peasant Paintings started late, they have a close relationship with the government, especially playing an important role in political propaganda, for example, the expression of peasant paintings is used in the propaganda of family planning policy.

Cultural Function: As a form of cultural expression, peasant paintings reflect the life, customs, and cultural traditions of local farmers. Through peasant paintings, people can better recognize and pass on their own culture, and in the process of learning, create a sense of identity with the local culture.

Folk Art transmission Function: As an art form originating from the folk, Boli peasant painting plays an important role in the inheritance of traditional art and development. The government promotes the inheritance and innovation of peasant paintings through training and the introduction of peasant painting courses in schools.

Cultural identity function: Through various activities and media publicity, peasant paintings have promoted residents' identification with Boli culture, making peasant paintings a symbol of local culture and stimulating people's pride in culture.

Protection Function: The culture of Boli Peasant Paintings has been passed down in two ways: "museum-style" and "education-style", including opening the Peasant Painting Art Museum to the public, organizing regular activities, and promoting the culture in schools, ensuring the static and living inheritance of the cultural heritage.

Economic benefits: The prosperity of peasant paintings in the market drives the inheritance and development of the art, forming a virtuous circle. The prosperity of the farmers' painting market has brought significant economic benefits to the region, attracted artistic talents, and formed a complete industrial chain.

Overall, Boli Peasant Paintings have played a positive function in many aspects, not only promoting cultural inheritance and development but also having a profound impact on local politics, society, and economy.

3 Suggestions

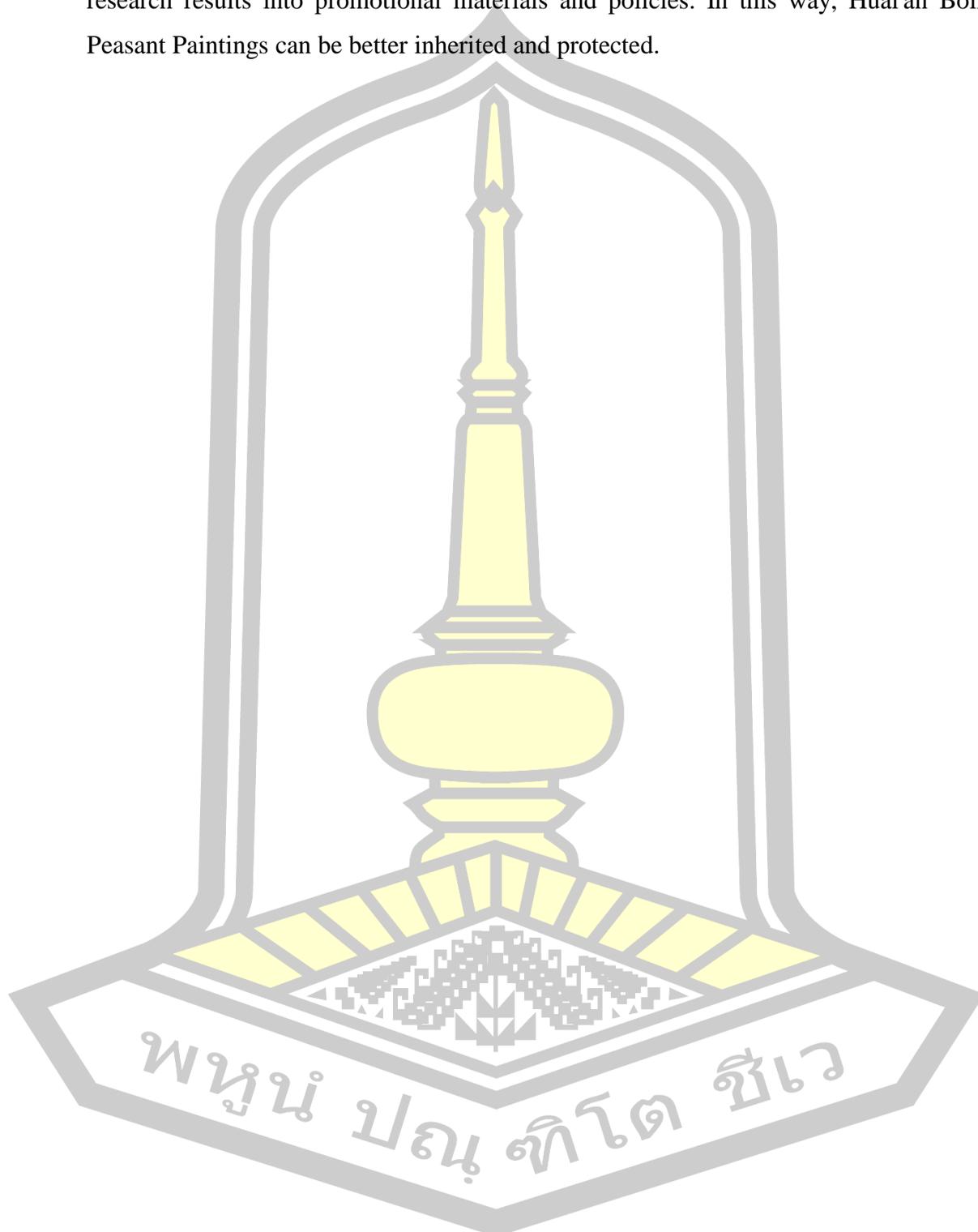
This thesis aims to contribute to the inheritance and development of Huai'an Boli Peasant Painting. Due to my limited knowledge and ability, there are still many shortcomings in this writing. The researcher would like to be involved in the subsequent research process.

There are many representative works of Huai'an Boli Peasant Painting. This study only analyzes some of the representative works and does not provide a large-scale comprehensive analysis of the many works. These works deserve more in-depth analysis, to be continued in-depth research and discussion in the future.

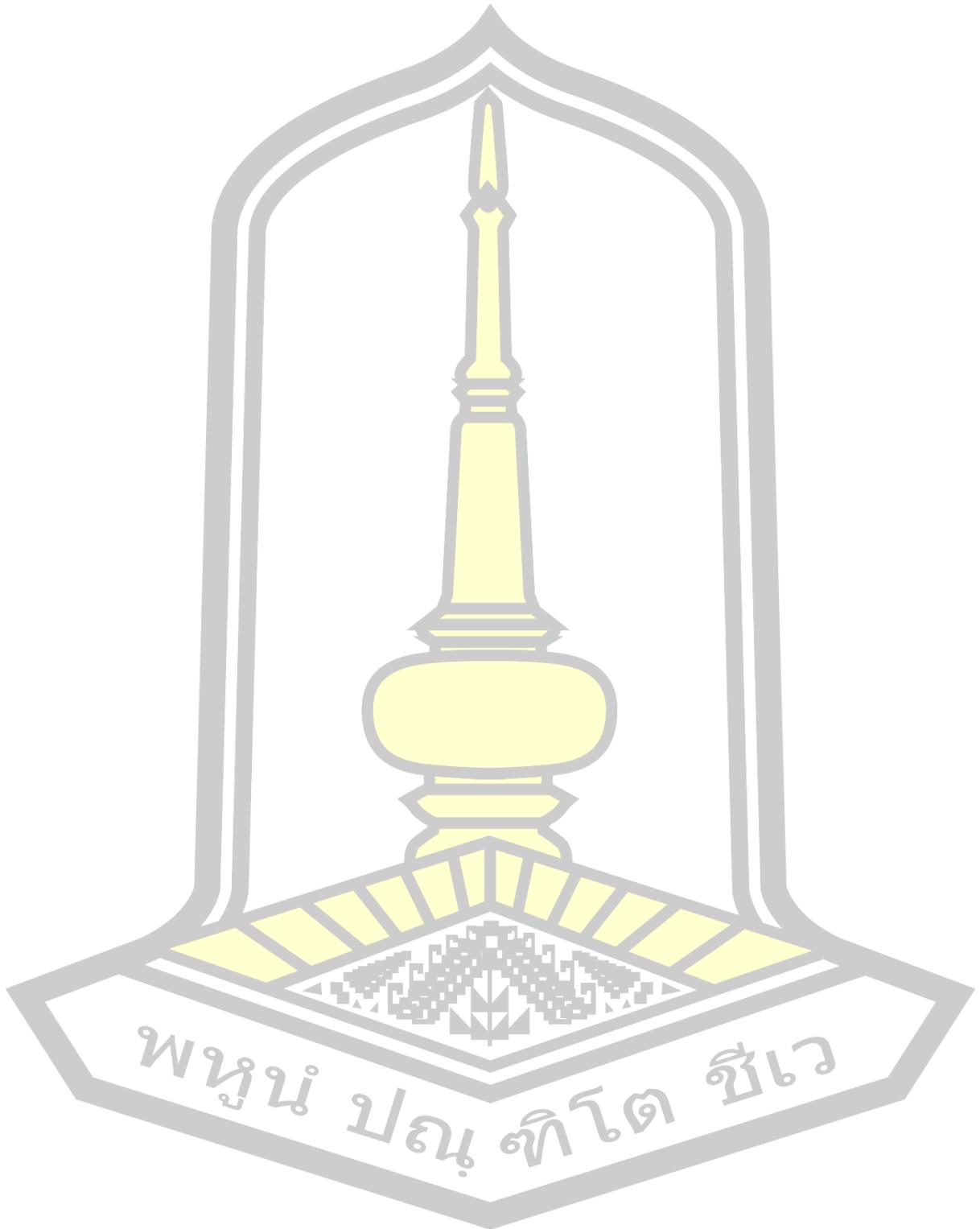
This study only analyzes the development of the inheritance of Huai'an Boli Peasant Paintings and their artistic characteristics. In addition to the rough and bold painting style, full composition, and simple and exaggerated colors, Huai'an Boli Peasant Paintings also have a fresh and beautiful romantic life atmosphere. It is hoped that future researchers will have a deeper study.

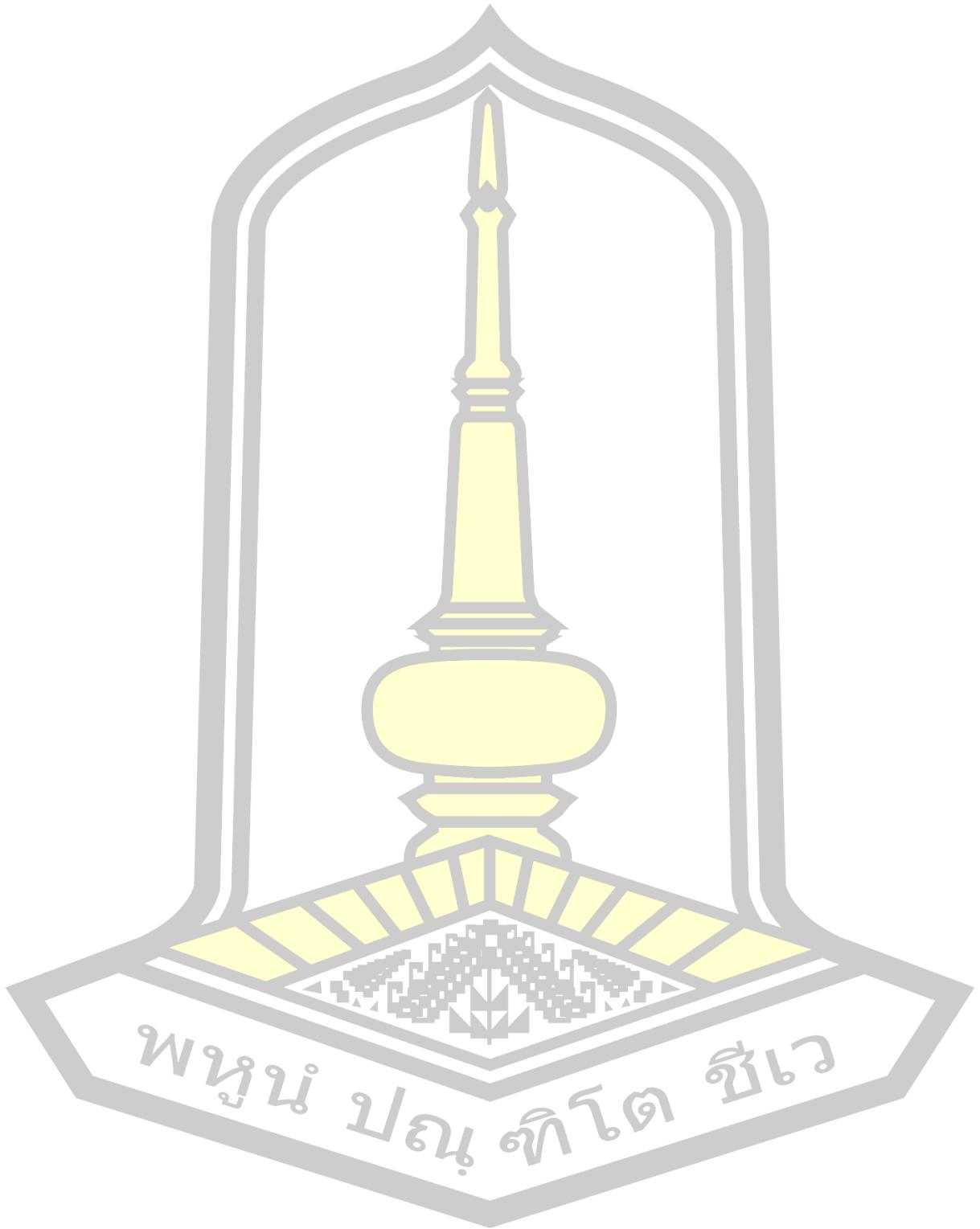
The results of this study can also provide some new perspectives for the further study of Huai'an Boli Peasant Paintings in the future.

The governmental departments of culture and tourism can incorporate the research results into promotional materials and policies. In this way, Huai'an Boli Peasant Paintings can be better inherited and protected.



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APPENDIX



Figure 6.1 Researchers and China Boli Peasant Painting Academy

Source: Chen Wei



Figure 6.2 China Boli Peasant Painting Academy, Boli, Jiangsu

Source: Aijuan Yang



Figure 6.3 The researcher and Pan Yu, the intangible cultural inheritor of Boli farmer paintings

Source: Chen Wei



Figure 6.4 Teacher Pan Yu is creating peasant paintings

Source: Dai Wei



Figure 6.5 The researcher and Qi Haibin's work "Mid-Autumn Moon Shines on the Water Village"

Source: Chen Wei



Figure 6.6 Qi Haibin's work "Everything is New in the Eco-Village"

Source: Aijuan Yang



Figure 6.7 Boli Poetry and Painting Gallery
Source: Aijuan Yang



Figure 6.7 Boli Poetry and Painting Gallery
Source: Aijuan Yang



Figure 6.7 Boli peasant painter is creating
Source: Aijuan Yang



Figure 6.7 Students are creating peasant paintings
Source: Aijuan Yang



Figure 6.7 Teacher Pan Yu guides the artist's creation

Source: Aijuan Yang



Figure 6.7 Teacher Pan Yu is creating

Source: Aijuan Yang



Figure 6.7 Students create peasant paintings

Source: Aijuan Yang



Figure 6.7 Peasant Painting Training Class at Boli Painting Garden

Source: Aijuan Yang





Figure 6.7 A peasant painter guides students in creating peasant paintings

Source: Aijuan Yang



Figure 6.7 The senior painter is creating a new work

Source: Aijuan Yang



Figure 6.7 Huai'an Boli Wangzhuang

Source: Aijuan Yang



Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.15 The researcher and Lu Wenshan's work "Small Scenery of Water Village"

Source: Chen Wei



Figure 6.7 Wang Dehai's work "Dragon Boat Race"

Source: Aijuan Yang



Figure 6.7 With Wei Zhilan, a peasant painter from Boli

Source: Chen Wei



Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Chen Wei



Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 With Wei Zhilan, a peasant painter from Boli

Source: Chen Wei

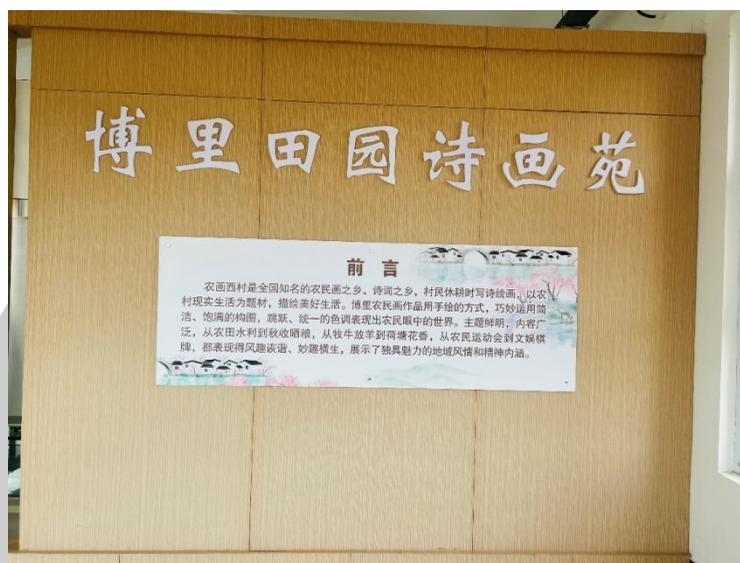


Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 Painter Wei Zhilan led us to visit Boli Pastoral Poetry and Painting Garden

Source: Chen Wei



Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 Boli Pastoral Poetry and Painting Garden

Source: Chen Wei



Figure 6.7 Boli Rural Poetry Garden

Source: Aijuan Yang



Figure 6.7 Boli Field Garden Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 Boli Field Garden Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 Boli Field Garden Poetry and Painting Garden

Source: Aijuan Yang



Figure 6.7 Boli Poetry and Painting Corridor

Source: Chen Wei



Figure 6.7 Boli Poetry and Painting Corridor

Source: Chen Wei



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Figure 6.7 Boli Poetry and Painting Corridor

Source: Aijuan Yang



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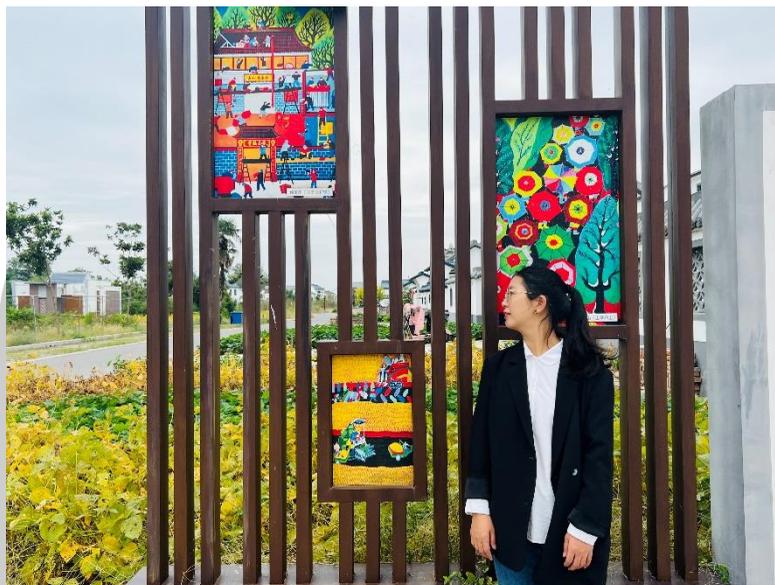
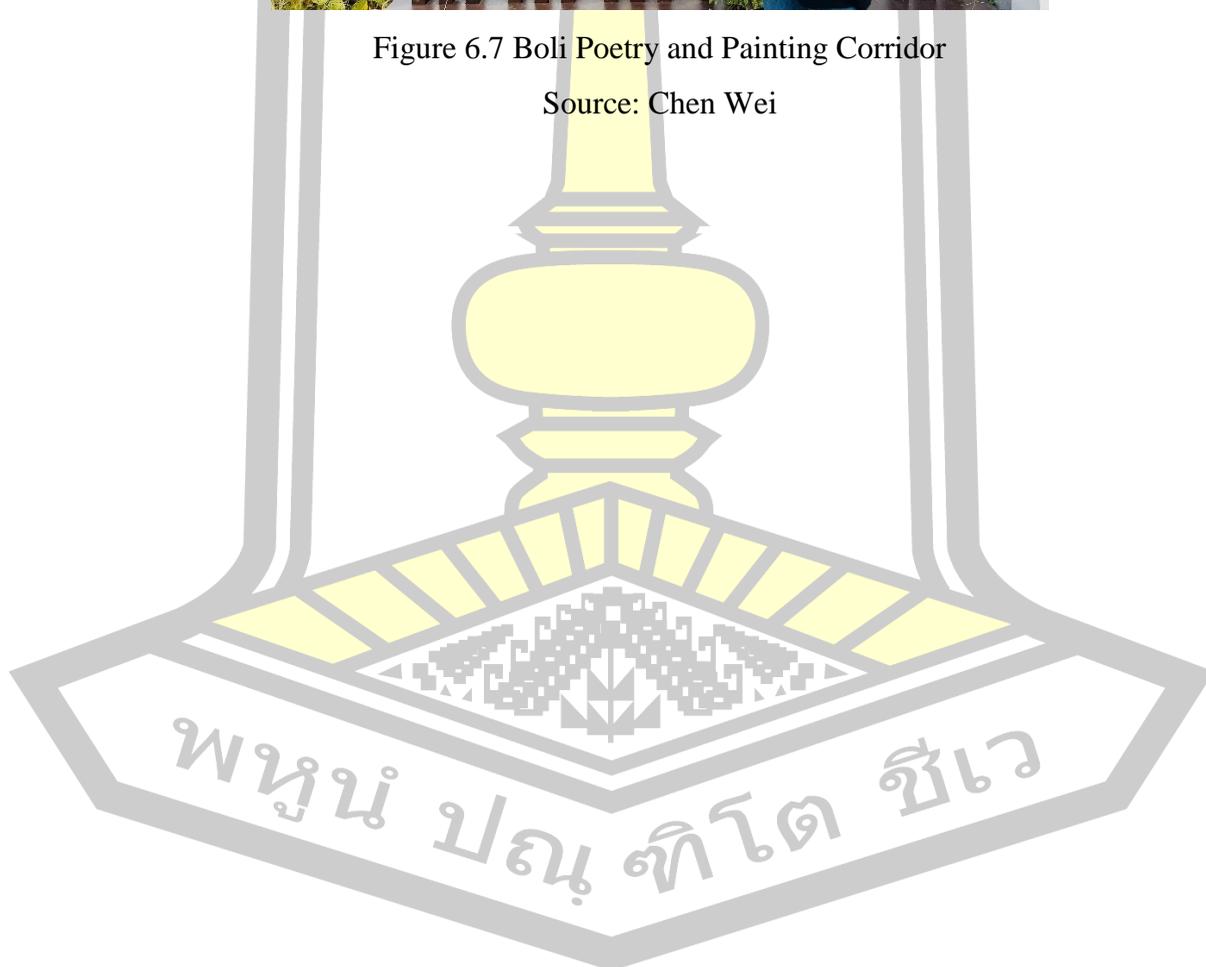


Figure 6.7 Boli Poetry and Painting Corridor

Source: Chen Wei



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