

The Application of Chinese National Spiritual Culture in Chinese Contemporary Painting

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Abstract: Contemporary commemorative painting at the beginning of the 21st century not only has a stronger sense of self-respect but also has important characteristics of Chinese national culture in terms of inheriting and promoting the traditional culture of the nation. Many artists have the confidence to establish a personal language for contemporary art. From efforts to research, discover and manifest the contemporary value of Chinese national spiritual culture to the gradual abandonment of blind obedience to and appropriation of the aesthetic orientation of modern foreign art: it can be said that the creation of Chinese paintings on national themes at the beginning of the 21st century has presented the world with an image of China's artistic development and progress in all aspects. According to the survey of information, the author has collected many painting materials and found that many Chinese artists are studying ancient Chinese artists, looking for subjects with Chinese elements, such as mountains and forests that can soothe the soul, such as the traditional virtues of China since ancient times, and the open spaces that can purify themselves.

Keywords: Chinese national spirit; Chinese painting; Chinese art.

1. Introduction (Heading 1)

Chinese national culture, increasingly, assumes an important role, as the Chinese learn from Western culture while passing on 5,000 years of ancient civilization. Entering the 21st world, Chinese artists are beginning to rediscover the creative resources for new art in their own civilization and history, but this time they are certainly more concerned with bringing heritage and innovation to their cultural heritage. This means that different civilizational inheritances exist with different habits of thought and ways of seeing the world.

Lin Fengmian, for example, devoted his life to art education and painting. During his study in France, he seriously studied Western painting methods and integrated them into Chinese culture. His works pursue mood, focus on the divine and skillful, and emphasize the unity of authenticity and ornamentation; the composition is often dense but not constricted, using bright colors, showing softness in intensity and richness in simplicity, both opposing and unifying, forming his own unique style.

2. Chinese national spiritual culture.

Chinese culture is the only culture in the world with an uninterrupted cultural system of 5,000 years, such as sticking to its own language and script (Chinese language and Chinese characters) and following a cultural tradition based on Confucianism and Taoism. On these bases, preserving good traditional culture, absorbing new culture and then continuously enriching it has given the Chinese people cultural confidence and more inherited an increasingly strong Chinese culture.

According to the social questionnaire survey, it was found that when Chinese people talk about the spiritual aspect of Chi-

nese national culture, Chinese people generally think of patriotism.

According to the questionnaire survey, it was found that in addition to the national spirit of patriotism, people also consider hard work, bravery, love of peace, indomitable and self-improvement as various specific manifestations of the Chinese national spirit. But it must also be admitted that other outstanding nationalities in the world also possess these virtues. That is to say, they are not the unique nature of the Chinese national spirit, but are attributes common to human civilization, and can even be said to be universal human nature^[4, p. 24].

2.1 Representation of traditional Chinese painting

The formation and development of Chinese painting required aesthetic needs of different periods of time, for example, the art of Chinese painting began four to five thousand years ago with the exquisite patterns on painted pottery in primitive societies.

In prehistoric times, our ancestors also recorded various human activities by means of painting on rocks. Not only do the remains of Chinese rock paintings have a long history, but they are also extremely widespread in China, and rock painting is a kind of primitive "environmental art" worldwide.

China's Song Dynasty was the heyday of Chinese painting. The Song dynasty followed the old system of the Western Shu and Southern Tang dynasties and established the Hanlin Academy of Painting and Calligraphy on a large scale. The Song Dynasty was a period of great influence on the development of Chinese painting. This gave a strong impetus to the development of monumental painting and created the realistic courtyard painting style of the time.

In addition, the Song Dynasty also saw the emergence of custom painting, which depicted a wide range of images of social life. This opened up new horizons for the art of Chinese painting. For example, Zhang Zeduan's Qingming Shanghe Tu is a typical example. At 528 cm in length, it is a rare masterpiece in history. Combining techniques from different painting disciplines such as traditional Chinese painting figures and landscapes, this painting vividly depicts the prosperous scene of Bianjing, the capital of the Song Dynasty, and has significant historical and artistic value as a monumental painting.

2.2 The Development and Application of Chinese Painting

During its long history of development, Chinese painting has developed distinctive national characteristics and is very different from Western painting in terms of expression, form and general style, and is therefore affectionately known by the Chinese as Chinese painting.

Traditional Chinese painting, which has evolved through history, uses brushes dipped in water, ink, and mineral colored pigments to paint on silk or paper. The tools and materials include brushes, ink, Chinese painting pigments, Xuan paper, silk, etc. The subject matter can be divided into figures, landscapes, flowers and birds^[1, p. 18].

Chinese painting differs from Western painting in many ways. Its emphasis is on spiritual resemblance, not on external resemblance, on observational summaries rather than on on-site copying, on the use of scattered perspective rather than focal perspective, and on the importance of mood rather than scene^[5, pp. 18-22].

Modern Chinese art, on the other hand, has developed forward in the context of introducing Western culture into traditional culture.

According to the survey, throughout history, the influx of new things from around the world into China after the 19th century played a very important role in the future development of China and provided new ideas for later artists, and the history of Western art is representative of the artworks that brought a new sense of visual impact and a new way of expression to Chinese artists. Chinese artists have created artworks that are different and exciting from the past.

2.3 Trends in Chinese Painting

According to a survey of Chinese historical data, the modernization and new reform process in China from the 1980s covered the whole country, and China joined the global market economy at a very fast pace. Through the study we can find that the ideological and artistic content and forms of Chinese contemporary painting expressed at the level of traditional Chinese national culture, inheriting the spirit of Confucianism and Taoism as the cultural essence, while also absorbing new cultures, of course innovation is the root, the eternal motivation to promote and cultivate the spirit of Chinese national culture. As the spiritual pillar of a nation, historical inheritance alone is not enough. Only through innovation can we develop; only through innovation can we be immortal. This is the fundamental feature of the interpretation of Chinese literature and art history, because, it is the connotation of Chinese contemporary painting art. If the traditional content is lost, Chinese painting as well as the Chinese national cultural spirit may go to alienation and extinction^[3, p. 21].

2.4 Concerns of Chinese painters

Since the beginning of the new century, the number of paintings on traditional subjects created and exhibited has become a new trend in the creation of contemporary Chinese painting. More importantly, from relevant artist interviews collected on the internet, many artists indicate that art now needs to express the needs of the world, such as global environmental issues and energy problems^[2, p. 25].

3. Conclusion

Contemporary Chinese painting embodies the passionate collision between the traditional culture of the Chinese nation at the spiritual level and the culture of foreign developed countries. The ancient and modern Chinese history and culture, the different ethnic cultures of China, the various twists and turns and changes including the revolutionary struggle and the development of science and technology, all reverberate in the valley of modern art.

The formation of Chinese contemporary painting is in line with the development of the times and the progress of culture, the Chinese art and culture that originally covered the traditional Chinese culture was injected with new ideas and richer cultural connotations.

If Chinese national culture is to be better developed in contemporary painting, it must be understood that Chinese national culture was gradually formed in the long process of socio-historical development; it is a reflection of the social life of Chinese people of all ethnic groups (China now has 56 ethnic groups), the most essential and concentrated embodiment of Chinese culture, a cultural concentration of the lifestyles, ideals and beliefs and values of all ethnic groups, and the It is the spiritual bond, support and driving force for the survival and development of the Chinese nation, and the national soul of the innovative advanced socialist culture.

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