Analysis of the Artistic Value of Shaanxi's Thematic Art Creation in the New Era

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Abstract: In the history of modern Chinese art, thematic art works occupy half of China’s art creation in terms of the subject matter and the number of works. In particular, the changan painting school and loess painting school in shaanxi province have made great contributions to the creation of thematic art. This paper will focus on the analysis of some works of changan painting school and loess painting school, so that people can understand the details of the creation of thematic art, expression techniques and the resulting artistic value.

Keywords: Thematic art; Art value; Chang’an painting school; Loess painting school

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In a specific historical period, each nation will have a specific historical image to express, especially the historical theme art works reflecting the national spirit and national culture, which not only condenses the historical time and space through the special way of visual art, but also maps and writes the history. The art works of Chang’an School and Loess School in Shaanxi Province highlight this grand theme.

He Haixia’s “Xiyue Zheng Rong He Zhuangzai” is one of the most representative works. Xiyue that is Huashan, Huashan is located in Shaanxi Province,”

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the first mountain in the world “is the people’s understanding of Huashan’s strange, dangerous. The “Hua” of Central China is the “Hua” of China, representing the “root of China”, and as a typical culture of Chinese culture, Taoist culture originated in Huashan.

The Huashan Mountain in Xiyue Zheng Rong He Zhuangzai stands between heaven and earth, and in order to highlight the greatness of Huashan Mountain, the mountain is painted with large pieces, but only with the sky as the background of the mountain peak. Looking at the peaks of huashan peak towering, give a firm, solid impression, and all over the mountains of turquoise, its tall pine continuous, luxuriant branches and leaves, not only show the virtual reality of painting function, but also make people feel the life and vitality of huashan. Under the foot of Huashan, the tall pine scattered everywhere, strong branches, full of power. A team of people standing at the foot of Huashan, looking up at Huashan, some carrying schoolbags, from which we can see that is the Young Pioneers, and a red flag is inserted next to them, the red flag is fluttering in the wind. ”A little red in the green cluster “, in the whole picture of turquoise, only a little red, and this” red “is not the nature of the red, but the color of the red flag, and the red flag is the symbol of the Young Pioneers, reflecting the future and hope of the motherland.

He Haixia uses ink color to divide the close-range and the distant mountain into two different parts, depicting the distant mountain by splashing clouds and mist, and sketching the close-range by ink line, thus forming a unity of intelligence and thick, the two of which are both contradictory and complementary. The danger of Huashan, Hua Shan Xiong in He Haixia slowly sketched out, forming a magnificent mountain, in the integrated turquoise, its majestic gas than the vast, distant sea, and its moisturizing and thick as hazy smoke and rain in the world, showing the freehand brushwork landscape painting that dignified solid, magnificent style.

“Xiyue Zhengrong He Zhuangzai” in the composition is very rigorous, its solid body, condensed, in the pen and ink show the characteristics of magnificent and vigorous, and contain elegant, incisively and vividly show the wall of Huashan, steep mountains, magnificent images, group peaks tall and straight, beautiful image, so that the character of the characters reflected, so that the work has a romantic style. He Haixia in this painting, the pen is vigorous, grand, high-minded, with the mind of swallowing everything, so that the green has an open form, thus forming a large pattern, big weather, large vision of the visual effect. This work has the “unprecedented” style in the structure form, its painting art skill is also impeccable, its painting technique does not lose the traditional norm, at the same time has the unique charm.
He Haixia integrated the traditional Danqing art into the spirit of modern culture, and his painting method not only did a good job, but also achieved the artistic effect of dripping profusely. In “Xiyue Zheng Rong He Zhuangzai”, its color tone is stone green, light green and grass green, at the same time, stone green, titanium green, dark green and gold mixed between, so that thousands of mountains show unparalleled brilliant image, thus has the charm of elegant and elegant style.

Liu Wenxi is a representative painter of the Loess School, whose works are mostly figure paintings, and “the fourth generation of grandsons” is its more famous works.

In “the four generations of grandsons”, liu wenxi portrays the peasants living in this deep and powerful yellow land in northern shaanxi with rough and powerful ink and ink. At the same time, through the ingenious conception of the image of the four generations of grandsons, it embodies the moral of the relationship between the four generations and the land, thus showing the typical image of the peasants in the new era. The main character of the picture has four people, one is Grandpa, one is Grandpa, one is a father, or a little girl lying on Grandpa’s back playing. Although they are people of four different times, they all live on the same piece of yellow land, the yellow land under their feet is extending to the distance —— flat and vast, behind them is the vast sky, implying a grand, broad background of the times. These four people have different postures, which all embody their own style of the times. The old man crouched on the ground, dressed in thick white cloth, with a white towel on his head, red lines on the corner of the towel, a lively breath; he held the dry-smoke bag tightly in his hand, and a embroidered purse hung on the dry-smoke bag, which was bulging with tobacco leaves; his legs were covered with black clothes, and in front of him was a ceramic jar, and a few coarse porcelain bowls with flowers, which seemed to have just been used, one on the ceramic jar and the other stacked together on the ground. Grandpa was very kind, smiling at the land in front of him. Grandpa stood next to him with a shovel, and though he had a dry-smoke bag, his dry-smoke bag was on his neck, with two shoulders, on one side of the pot, on the other side of the embroidered-smoke bag, and on the other side of the big red belt tied to his waist, which made his white-clad grandfather look a little playful; Grandpa seemed to have just stopped his work, and his two hands stood beside him, looking at the land where he had a good harvest. Beside him was his son —— a farmer of the new age. “The farmer was very different from his grandfather and father, and it was apparent from his image —— that he was wearing a red velvet coat, a white scarf with red lines on his shoulder, not on his head, which was the greatest difference between him and his grandfather and his
father, and that he was wearing overalls, with two hands on his back and a smile on his face, and judging from his image, he was even more like an intellectual —— at least a technician, The tractor tires and steering wheel that emerged from behind him were evidence: he was a tractor-driver, and during the spring season he had just turned over the land that was about to be sown, while his father was shoveling the land that the tractor had not plowed. Due to the busy farming season, he did not have time to go home to eat, drink water, and Grandpa is to focus on his granddaughter to send food, water. The little girl was lively and lovely, carrying a straw hat behind her, and holding two hands with wild flowers collected from the roadside.

For many years, the peasants of northern Shaanxi have been the workers’ images facing the loess back to the sky, but in the new era, their image has changed greatly, that is, using mechanized production instead of manual agricultural production. Grandpa is the witness of the old society, from his bent back and face vicissitudes of life can be seen, and Grandpa is experienced in the old society, is moving towards a new era of farmers, and his father is completely a new era of new farmers, full of the vitality of the new era. At the same time, the peasants of the new era also have the characteristics of intellectuals, and have the characteristics of peasants in the new era in his image.

The figure painting is often more difficult to depict than the landscape painting, in addition to the external image of the character, but also to its inner character, at the same time, the overall layout of the picture has a certain degree of influence on the depth and height of the work. But the painter Liu Wenxi has mastered the character’s inner external expression description technique very accurately, and can be used in the figure painting, the figure group image painting, through the outline picture overall layout, makes the character image more plump, and has the spiritual connotation deeply.

In the use of pen and ink skills, Liu Wenxi very skillfully used Li Keran’s painting techniques, that is, with the greatest power to hit in, and then with the greatest courage to fight out. Its goal in art is to achieve both form and spirit, and the use of people’s image thinking, in the artistic effect of the realization of “wonderful thinking.” In “the fourth generation of grandsons,” Liu Wenxi integrates the fresh and healthy folk art simple style into the color and sketch of western painting, and enables it to be very skillfully integrated into one, so that his works have a unique artistic charm and style. For different painting objects, Liu Wenxi used different expression techniques: Jiao Mo dry wrinkles are mostly used in the image of the old peasants and other characters, its structure is dyed with light ink to express,
and in the final touch of color, the use of ink and color reached the level of fascination. In the process of portraying the little girl, Liu Wenxi used a heavy stain, the little girl’s face fresh and round skin to show the fullness of the pen marks, at the same time, this painting also has a fresh, natural breath.

On the work used in ink, not only reflects the great linear features, at the same time, also reflects the strong linear characteristic, and is applied on colour white, black, red three color is tie-in, in addition, Liu Wenxi of northern shaanxi folk color for reference, also make the whole picture showed a very strong northwest style. In terms of the overall layout, the pyramidal composition has a sense of stability. At the same time, the space is treated with head-to-head effect, so that every character has the visual effect of facing the viewer directly, which makes the picture extremely shocking.

In this work, Liu Wenxi not only expressed his admiration for the peasants in northern Shaanxi and his social ideal, but also showed the painter’s longing for true feelings, truth, justice and bright and happy life. The painter eulogizes the simple and honest labourer image of the peasants in northern Shaanxi with enthusiasm, and reflects the painter’s deep concern for the society, life and future life, which makes this work have profound social and historical significance and artistic value.

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