

# Study on the Modernization of Chinese Fine Arts

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**Keywords:** Chinese Fine Art, Modernization Trend, System Study

**Abstract.** The process of movement of modern Chinese art is not the "single stretch" of the modern theme, not in the way of "separate", perhaps with the concept of "sub-field" is more appropriate. Sub-curtain, is the concept of time to connect; sub-field, is the concept of space conversion. Every movement of modern Chinese art, the time between them, the movement of each series is not one by one, its intricate degree is indeed unequal. Perhaps at some point, the occurrence and development of the movement will show a logical connection between the causal relationship, but more often is the phase of the start, at the same time, and common development. This article grasps the movement of the clue, in order to reveal the overall evolution of the cultural paradigm of the alternative relationship.

## Introduction

What is the tradition of Chinese art? Is a continuous existence, and its power is a concept, "French predecessors." We speak the tradition and respect the orthodoxy. Orthodox, language out "Spring and Autumn. Gong Yang Chuan "" What is the words of Wang Zhengyue, unified ". However, the "Spring and Autumn" the so-called unified, relatively three in terms of the three pass and correct themselves. Orthodox thought, is the king of the private world of Yan said. So, the Chinese art circles in the history of who is the cat? Modern world civilization, how to oppose hegemony, competition for autonomy, in a sense can also be said to compete for hegemony. Hegemony and anti-hegemony form a distinctive feature of modern society. In the study of modern Chinese art, we define the concept of "modernization", it is necessary to first understand who is in the traditional tradition of manipulating the power of discourse, what is its logical starting point? There is no doubt that the modernization of Chinese art is from the traditional form to The process of modern form conversion. However, modernity and tradition are contradictory unity that are mutually antagonistic and interrelated. The tradition of Chinese art since the Han, there are two different levels, that is, the elite (eilet) and popular (popular) cultural divide. In terms of culture, China's elite art is a big tradition, popular art is a small tradition. In other words, after the Han Chinese scholars continue to intervene in the field of painting and calligraphy, the development of quality standards, the establishment of the system of calligraphy and painting theory, began to directly grasp the history of Chinese art. In the meantime, the aesthetic taste of the literati in the original art of the continuous invasion of art continue to spread, from the text of education, charm style, image mood, until the replacement of the cultural connotation of pen and ink form, the history of the formation of an orthodox painting and calligraphy system. Therefore, we can use the literati to characterize the tradition of Chinese art, and the professional painting in the vulgar culture level is constantly affected by the Ming and Qing Dynasties, especially the other art forms, such as sculpture, craft and architecture, Development is limited, and there is a tendency to shrink. To discuss the modernization of Chinese art, it is necessary to discuss the traditions and discuss the phenomenon of elites and popular phenomena. The modern transformation of social culture, will be anti-traditional, anti-traditional, adjust the small tradition. As a modern antagonist and co-exist at the same time, can only be a big tradition. Therefore, we can sum up the spiritual and morphological characteristics of literati painting and calligraphy system, so as to find the logical starting point of Chinese art modernization.

## **New China's Socialist Art**

In 1949, after the founding of new China, art circles set off an unprecedented ideological transformation movement, criticized the "bourgeois" art concept, and promoted the proletarian art of the masses. This new political movement inherited the scientific and popular tendency of the new art movement, revived the national consciousness in the nationalization movement, strengthened the role of art as a language worker, strengthened the collective consciousness in art creation, To strengthen the generalization of art and should be transferred, so that art for political services. After three years of rectification, the new Chinese art began to embark on the Sovietized formalization of the road, in the creative thinking and creative methods to further integrate, advocate socialist realism, the theme of creation as the center, the implementation of Mao Zedong's literary thought; , And tried to get rid of the influence of the Soviet Union, "revolutionary romanticism and revolutionary realism combined" as a slogan, self-fulfilled a modern Chinese "socialist art" cultural image.

In socialist China, we can only establish the image of socialist art, it can not be separated from the specific ideology and access to "art" on the independence. New China's socialist art has a political prerequisite for "serving the people and serving socialism." This "two" policy is an extension of the spirit of Mao Zedong's speech at the Yan'an Forum on Literature and Art in 1942, which was formulated for the construction of socialist culture until now. According to the established policy of the party and the state, under the unified leadership of a centralized organization, the art circles continue to discuss the issue of political and artistic standards, carry out the discussion of the content and form of art, carry out the "popularization" Improve "the discussion of the problem. The purpose of theoretical discussion is to unify ideas and integrate ideas. The image of socialist art in China is constantly showing up under the continuous integration of the political forces of the proletariat, and adapting to different political demands in different historical periods and forming different stages. After 1949, China entered the period of socialist construction, under the guidance of a unified ideology, the new China's socialist art began to rectify, Yan'an art cadres were assigned to various art institutions (the Kuomintang period the most concentrated place of art ) As a political and business backbone, the original art staff, stay, transformation, clean up almost simultaneously, while a large number of various forms of training of workers and peasants art talent, enrich the team. In 1953, rectification came to an end, work on track The so-called "right track" is institutionalized, from the creation of guiding ideology, the creation of the basic theory and techniques of practice, as well as the education system, organizational mechanisms, exhibition formats, etc., must be stereotypes, to form a system. (1919-1937) to "realistic" based on the integration of Chinese and Western experiments; the second is the development of the war in the border area of the revolution, "Yan'an (1919-1937) to the" realism " Art model "; third is the socialist realism art creation of the" Soviet model. "The three common foothold is" realism ", mainly based on" Yanan model ", the selective use of" Soviet model "and" May Fourth "The useful experience of new art, emphasizing on the basis of popularization, emphasizes the encouragement of large-scale oil paintings, sculptures and architectural prayers and new designs. The art of the mass of the nation is encouraged to develop toward the" scientific "road. The tradition of "May Fourth", in the specific operation often become a synonym for college and elite.

## **Chinese and Modern Chinese Art**

The concept of modernization originated from the West, the development of Western culture from its own history, must be self-contained: but China's modernization, whether you admit or not, is indeed in the West, continue to learn from the West continue to respond to Western challenges In the process, gradually embarked on the industrialization and urbanization of the modern road, can self-sue? Whether the West or China, modern and traditional unity of opposites are clear. Because of the unity of opposites between modern and traditional, we see the inevitability of western modernization and its own historical development, and turn a series of questions about the tradition of Chinese culture and the modern opposition and unity: the cultural traditions of non-Western

countries and regions Cultural history is very different, can be on the road of modern modernization on the road? Western modernization model of how much compatibility? How to solve the heterogeneity of mutual exclusion and mutual understanding of the problem? Especially in China, in the development of material civilization, we Recognition of backwardness in the West, must learn from the West, must be modern; but in the national spirit and cultural traditions, we lag behind? Can not sustainable development? Can only take the road of Western modernization?

In fact, the fundamental question is: modernization is the globalization of global globalization or global culture of modern trends? We study the non-Western culture of modernization, is to take two cultural conflict position or take their own historical development perspective? He and Heidegger have proposed the concept of mutualism and common before the Westerners generally believe that modernization is Westernization. In the 19th century, the Western powers extended to the world, the implementation of colonial culture, Western culture self-centered center as the main body, the non-Western culture as the edge of the object, the formation of the subjective binary opposition mode of thinking, the East became the history of Western colonial oppression Object, the process of modernization of the world because of the opposition between the subject and the object, leading to the history of the Western culture to replace. Orientalism originated in Britain and France, created by Westerners, embodies Western thinking, is used by the West to control, rebuild and progenitor east of a way, permeating the Western colonial ideas.

China's modernization is certainly not Western, or that it is not just Westernization, but also the localization of the problem. The Relationship between Westernization and Localization and the Confirmation of Historical Subject. The subject still exists, the question is "who in the history of who is the subject". Cultural conflicts still exist subjective and negative relations, both inside and outside the difference between the two sides and the inevitable result of communication is the social development of hormones and motivation. The disagreement of culture and the integrity of culture are also dialectical. It is the key to study the modernization of Chinese art by studying the modernization of China by using the dialectics point of view and using the law of unity of opposites. History is a double-edged sword, especially China's modern, "empire" powers of persecution is not a myth, not just a series of occasional historical events; the impact of Western culture and China's response to the cultural conflict, nor is it theoretically The centuries, the Chinese society step by step from the traditional to the modern, both the inherent power, there are external pressure and exemplary role. The theory of "traditions and modernization" in the United States in the 1960s and 1960s was not unfounded. After the 1970s, the changes in the political, economic and cultural patterns of the world, the digestion of the self-centeredness of the Western postmodern culture, the reorientation of the theory and the truth. We can not deny the reality of history with the present theory. We can re-examine the gains and losses of history, re-examine their own cultural stance, but how can we not bypass the twentieth century, "imperialism" brought about by the colonial problems, can not avoid the East and Western culture "impact and response" The Problem of Chinese Culture from Tradition to Modern. The history of the real and the formation of observation and narrative relationship, we can change the observation can not erase the reality, we can change the narrative subversion of this article can not prevent themselves by others to subvert or rewrite. This article does not agree with the view of "overall Westernization", that the modernization of Chinese culture has its own foothold, can not fragment the history, but does not rule out the role of the West; this article does not agree with the simple "traditional extension" point of view, Traditional society has a qualitative difference, culture is the same, must be transformed, but can not lose national identity. Modernization is global, in today's international environment, any country any nation can not be closed from the feeling that I seek development. Modernization not only embodies the development of international relations, but also expresses the autonomy of dialogue. On the issue of China's modernization, any contradictory opposing sides constitute a difficult double combination, we can only set up, can not he set up.

## Conclusion

Aesthetics is a spiritual need of man, which permeates the material life of man. And art, but also as a reality of the existence of the body of a special load. Modern society, although the degree of material civilization as a measure of the standard, but also created a different from the traditional social life patterns, behavior patterns and aesthetic value of the evaluation criteria. Therefore, the cultural development of modern society must have some common trend and universal aesthetic taste, there are a wide range of aesthetic form and aesthetic way, which we find the provisions of modernity to care about the two aspects. In this way, we will find that there are constant (universality and covariance) in modernity, and we find that there are variables (particularity and disagreement) in modernity. The modernization of each culture has its own relationship between the variables and variables, and the resulting value judgments. Describe the modernization of Chinese art, can not keep the relative position of culture, can not maintain the principle of common culture, only hope to avoid the trap of absolute, set foot on the truth of the way

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