

The Evolution of Painting Style under the Influence of Regional Culture

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Abstract: Globalization, characterized by information communication technology and intercultural communication, has largely removed space barriers between different regions, making globalization produce a dramatic impact on regional cultural diversity, which has become a topic that people are increasingly concerned about and discuss. One consequence of modernity, Mr Giddens argues, is globalization. Globalization eliminates space limitations and makes space time. It accelerates the communication and dialogue between people and regions, but also speeds up the operation of unequal power relations between regions, making the weak regions no individuality and shaping them into a homogeneous space. In other words, the globalization trend is accompanied by the process of competition and game, and regional cultural diversity is easily replaced by strong culture, leading to the occurrence of regional cultural assimilation. With the globalization of regional characteristics, people have a stronger awareness of exploring and protecting regional diversity. Therefore, in the global cultural communication, regional individuality, or the rationality of art, becomes a powerful symbol for the competition for symbolic capital, and also a practical path to shape self-image. As the academic world pays more and more attention to the study of "Chinese image", the comparison of regional culture has become a new research topic in the academic world. The study of regional art is an academic response to the phenomenon of regional assimilation, and also a cultural consciousness to explore and maintain regional cultural diversity.

1. Introduction

In the 1960 s, by Birmingham school of cultural research , with "race", "class", "gender" as the three core object, focus on the bottom edge, and minority groups, formed the "western center doctrine", "white center doctrine" and "male centralism" against discourse hegemony and deconstruction. This research interest also leads to the enthusiasm of regional research. Regional research is based on region and contradicts the research horizon of the whole country. The formation of regional art research enthusiasm can be seen as the prominent strength of regional research in the field of art research. The study of regional art takes various regions in China as the unit to study and write the regional art phenomena and art events, which is the major rectifying and complementing of the overall pattern of Chinese art research that occupies the mainstream position. From the perspective of the internal research path of the discipline of art history, the study of the general history of Chinese art with linear time as the clue, the study on the history of Chinese art history and the research on the history of Chinese art genre constitute the mainstream research type. At present, there are many achievements in these three types of research on art history. It is a general rule that the humanities advance to carry out diverse research from different research perspectives, problem awareness and research methods. Because of this, the research of regional art breaks through the current situation of the art history research with the horizontal development as the thread, conducts the research from the vertical geographical distribution, and reflects the adjustment of academic center of gravity.

From the research status, there is no doubt that many regional art history books have greatly enriched the research results of regional art and improved the research level in this field. It can be analyzed from two aspects: from the perspective of material excavation, regional art history pays more attention to local art events, art phenomena, the archaeology, combing, analysis and evaluation

of artists and works, which are difficult for China art history research institute to take into account. It can even be said that due to the different research focuses, the study of Chinese art history intentionally or unintentionally ignored or even covered a lot of regional art achievements, which are the most important raw materials and research objects for the study of regional art history. From the perspective of the research value of regional art history research is a beneficial supplement of the research of Chinese art history, "local area" and the "whole China" art history research, has realized the "vertical and horizontal", "the whole and local" cross, therefore, regional art history research is irreplaceable Chinese art history study field. On the other hand, because Chinese art cannot effectively present the diversity of regional art and the uniqueness of regional art images, it shows the value and significance of regional art history research.

2. The Status Quo

In the study of regional art, the method of fine art geography mainly investigates and analyzes the regional distribution of painters, regional origin of styles and regional diffusion of form language from the perspective of positivism, while paying less attention to the deep influence of social space on regional art. Cultural geography regards cultural geography as one source of art occurrence (another source is natural geography), and considers regional culture as a container, where different forms of vessels produce different "shape" of art culture. This approach focuses on the physical existence of the "region" and ignores the historical construction of "culture". If the study of art geography is an empirical study based on the relationship between "geographical space and fine art", then this research perspective weakens the cultural study based on the relationship between "social space and fine art". It can even be said that art geography pays more attention to natural geography and human geography. When more attention is paid to source area, diffusion and landscape, it has no ability to investigate the discourse practice of social spatial dimension of regional art, as well as the key points of regional art's interest production and image construction in specific context.



Fig. 1 Examples of the evolution of painting

As a cultural phenomenon in the first decade of the 21st century, regional painting has promoted the academic study of regional painting. The "national seminar on contemporary regional art research and the sixth annual meeting of national academy of fine arts journal" mentioned above, which includes many research papers on regional art school. However, through the centralized combing of the conference proceedings, it was found that the scholars attending the conference mostly discussed the issues such as "the value of regional painting" and "how regional painting should be constructed", but less thought deeply about such issues as "the feasibility of regional painting". At present, a logical mistake of creating regional painting school is to think that regional painting school can produce regional painting as long as it lives in its own region and depicts its local landscape. This is clearly a simple way of equating "painting" with "territory." It is not "what to paint" but "how to paint" that matters, whether regional or celebrity. The innovative significance or leading degree of "how to

paint" generated the representative figures and the art group formed around them, which then had an impact, and was named as the painting school by the people or descendants at that time. Both named after geographical door painting, wu songjiang painting, lingnan school, Florentine, Venetian school of naming or Ceng Jing school, or in the style name of impressionist and post-impressionist, etc., are all on the question of "how to draw" the effect and was named the painting, painting the local people and landscape, it is just a visual presentation of the carrier, is not necessarily constitute a necessary factor in the production of regional school. It is not because the painters painted the scene of suzhou or Venice that they were named the wu school or the Venetian school. Even the chang 'an school and jinling school in the 20th century all produced the significance of the era in the combination of "what to paint" and "how to paint". Not because Shi Lu et drew shaanxi loess plateau scenery gives rise to changan painting, but because of who I am when he describes in the loess plateau, has carried on the reform to the traditional literati painting, make it more suitable for expressing the socialist new atmosphere, more in line with the literary arts serve for the workers, peasants and soldiers, and sketch the motherland's ideology of landscape requirements, only under the age of typical significance, and thus was named chang 'an painting. The reason why it was named "chang 'an school of painting", instead of "shi lu school of painting" or "shaanxi school of painting" or "loess school of painting", it was only an arbitrary name.

However, the current regional art history research, and in work style, description, and not in the Angle of regional art style analysis and studies to refine and the development of logic but merely the works as the phenomenon of regional art research resources, by isolated description of work rather than the overall approach to the analysis of the superficial research. This can not say that the current area art research is regrettable and insufficient. On the one hand, it reflects the incoherence of the researcher's logic; on the other hand, it also reflects the researcher's unconsciousness of the research purpose of regional art.

From the perspective of applicability of geographical environment determinism, in the closed society before the great geographical discovery, the geographical environment determinism of "one side of soil and water, one side of people" has a certain truth. At that time, people were closely tied to the land. The formation of painting style and painting style was often characterized by distinct regional colors, and it was easy to form relatively fixed and clear regional art images. However, after the discovery of geography and the industrial revolution, the obstacles of geographical space were gradually overcome. The creation of artists is no longer only seeking resources from the region, but looking to the exotic and drawing on the elements of the exotic. For example, angell's painting Venus, the woman in the big bath and so on.

From the perspective of the relationship between geographical space and social space, when the determinism of geographical environment fails, the social space perspective begins to show its theoretical edge. Geography researchers are simply summarized from the history of geographical space to the social space trajectory and the reasons: "in primitive society, the main interaction occurs between the relative isolation of race and the natural environment, therefore, geography is the focus of the early work with 'spatial difference of nature and social relationships. But as technology advanced, the main interrelationships became person-to-person. The interdependence within and between societies is enhanced by more complex differences between regions that reflect the division of labor. Therefore, the most important fact of modern human existence is the spatial difference of society rather than the spatial difference of nature. It can be seen that the connection between human and nature is changing from close to thin, which is when the relationship between human and nature becomes closer and more complicated. And the transition from the relationship between "human and natural environment" to "human and society" is the process from geographical space to social space. This means that for arts and culture, based on a regional growth, development and evolution of regional art achievements, contact between people and nature close period in history, geographical space factor is the dominate, this period of history, arts and cultural development and the natural environment of geographical space is very close, Dana in "philosophy of art" in the race, environment, age as generated three elements of art culture, its rationality is embodied in the geographic space occupying important historical period. As the relationship between human and society becomes more

and more the internal driving force for the development of human civilization and the creation of human spiritual culture, the social space based on human cooperative community becomes more important. In this period of history, the determinism of geographical environment will automatically fail. Danner's theory of three elements in the dominant social space in the historical period, the interpretation of art culture is also outdated and unreasonable.

3. Conclusions

When it comes to regional art, the focus should be on art, not geography. It is the cultural achievement of art that endows a certain region with individuality and vitality, rather than the geographical environment of the region that determines the art. Current geographical art research, is in the condition of materials and the research phase stripping, often based on the "what" the art of selection and description, stripping the geographical relationships between art and specific historical situation, social situation, can't see the specific situation to consciously method for geographical researches in art characteristics, and can't see the emphasis on regional art uniqueness and vitality, just stay on the static description of isolation, makes the geographical art research results has material value, and geographical art research should be far.

"Human beings are animals hanging on the web of meanings woven by them", which is also the most concise summary of the cultural construction of regional art. This means that whether the image building of regional art is effective is not generated in the sincere expression without historical and cultural premise, but in the sense of the net of different historical contexts, different national cultures, different regional cultures and different meanings. The awareness of the positioning of their own image, the awareness of the differences between their own characteristics and other regional fine arts, and the capture of the spirit of The Times and the historical situation are all related to the effectiveness of image building. Artistic creation always takes place in the specific context, ignoring the consideration of the context, and only emphasizing the instinct to show at will. Art is not art, but becomes self-entertainment. The "meaning" of artistic works is generated in the communication. Just as we say that regional art is a cultural construction, the "meaning" of works is also a cultural construction, and it is the interpretation of works by two or more parties in the communication based on the specific discourse system, making works produce different meanings and values.

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