

Research on the Artistic Value and Development of Qingyang Peasant Painting under the Construction of Beautiful Countryside

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Abstract: In view of the artistic value and development of Qingyang peasant paintings, this paper first explores the application value in the new era, and puts forward substantive suggestions for exploring the development path of Qingyang peasant paintings from cultural propaganda, brand co-branding and architectural planning. Let peasant paintings return to the public's field of vision, stimulate the young generation's creative desire for Qingyang peasant paintings, enrich the artistic content of Qingyang peasant paintings, and provide theoretical basis and support for the inheritance and development of this folk art. Nowadays, developing Qingyang peasant paintings has become an indispensable and important link in the revitalization of rural culture in Qingyang County.

1. Introduction

Qingyang peasant painting is a traditional folk painting art in Qingyang County, Anhui Province, China. In 2006, it was selected into the first batch of provincial intangible cultural heritage list. Qingyang peasant painting has the complementary characteristics of peasant painting and literati painting. It takes the characters and events around it as the theme, and is full of the characteristics of the times and folk life. The picture is bright from a distance, and every painting is delicate from a close look. It shows people the taste and pursuit of aesthetics in folk art, reflects the material and spiritual civilization at that time from a unique perspective, and has strong artistic research value. In recent years, provincial and municipal governments at all levels have paid more and more attention to the research on the inheritance and development of folk art, especially with the successful application of intangible cultural heritage in various places and the hot topic of the inheritance of Chinese traditional culture. Every kind of art forms are presented in many ways, and peasant paintings are no exception. Qingyang peasant paintings have attracted more and more people's attention because of their simplicity, distinctive features and strong inheritance, and are an important part of Chinese culture.

2. Overview of Qingyang Peasant Paintings

2.1 The Background of Qingyang Peasant Paintings.

Today's era, more and more people begin to discover the value of folk art, and inspire many artists rooted in folk to create more distinctive and inclusive art works, so that more people can see the charm of Chinese traditional culture. Qingyang peasant painting, a wonderful flower in Jiangnan painting garden, has been blooming for more than 400 years. It has achieved little success. It is based on farmers' production and life, spreads positive social energy, and has a simple painting style. It is one of the traditional arts with local characteristics. Qingyang peasant painting is a unique painting art developed gradually on the basis of accepting ancient folk art such as brick carving, stone carving, wood carving, paper cutting and wall decoration painting in Qingyang County and its surrounding areas[1]. In recent years, the writers of Qingyang peasant paintings have created a number of peasant paintings with the theme of rule of law, clean government and beauty, which are characterized by the times and life. Especially in response to the national call, Qingyang peasant paintings are also contributing in their own way.

2.2 Development Status of Qingyang Peasant Painting.

The peasant paintings in Qingyang, Anhui Province originated early, but the development time is short, with ups and downs in the middle, so there are not many review papers and works on the present research situation. Because of the local and secular nature of peasant paintings, it is difficult for the younger generation to be interested in the creation of peasant paintings without guidance. Under the influence of comprehensive reasons, there is a fault phenomenon among peasant painters, with the older generation not painting and the new generation not learning. For the protection and inheritance of this folk art form with regional characteristics, Qingyang County Government has put the revitalization of Qingyang peasant paintings on the agenda. Therefore, with the support of Qingyang County Government, Qingyang peasant paintings were successfully declared as provincial intangible cultural heritage in 2006. On this basis, the government established a peasant painting research society and started the study and training of peasant paintings, and applied the elements of peasant paintings to commercial products, striving to organically combine the tourism industry of Qingyang peasant paintings[2]. In the spring training class of Qingyang Cultural Center in 2015, Qingyang peasant painters created more than 20 works of clean government culture with local characteristics; In April of the same year, at the invitation of Qingyang Justice Bureau, Shen Yanglin, president of Qingyang County Peasant Painting Association, created 24 peasant paintings with the theme of rule of law. Recently, peasant painters in Qingyang are creating a series of works with the theme of "two studies and one work". As a traditional folk art, Qingyang peasant painting is constantly enriching itself, expanding its depth and breadth, and making itself more in line with the development of the times and society. Peasant painting is a special art form in the history of Chinese art. Most of the creators have not received formal art education, and mainly represented by peasants. In real life, peasant paintings are widely used. Roadside walls, railway stations and bus stations are drawing boards, and most of them focus on clean government or socialism.

3. Research Significance and Artistic Value of Qingyang Peasant Paintings

3.1 Research Significance of Qingyang Peasant Paintings

Like the breeding of any kind of folk art, the germination and development of Qingyang peasant paintings are closely related to the local political, economic and cultural conditions of Qingyang at

that time. Up to now, Qingyang peasant paintings have made little achievements, but systematic research is very scarce. Nowadays, Qingyang peasant paintings focus on publicizing and cultivating a new generation of inheritors. Therefore, every year Qingyang Cultural Center holds various exhibitions and trainings of peasant paintings, but no textual materials are sorted out. Even when asking Qingyang local peasant painters about the color matching and composition of Qingyang peasant paintings, the painters can't tell why, but only say that they rely on their own experience and control of the pictures. New rural construction is an important way for the party and the government to achieve common prosperity. However, in the new rural construction, there will be various problems. First, Chinese traditional culture cannot be carried forward and integrated, and this outstanding intangible cultural heritage is not highlighted[3]. There are still many young people who have a vague understanding of peasant paintings, and even don't know that peasant paintings exist in Chinese traditional culture. The study of Qingyang peasant paintings can systematically understand the overall artistic conception of Qingyang peasant paintings for more young generations and stimulate their interest in learning this local folk art form; On the other hand, systematic research helps people who come to watch these paintings to have a deeper understanding of the excellence of Qingyang peasant paintings. Let our traditional Chinese folk art get better inheritance and development. The folk art with the cultural characteristics of the ancient Huizhou emblem should be shared by the whole country and the world.

3.2 The Implied Artistic Value of Qingyang Peasant Paintings

Qingyang peasant painting is an important part of Qingyang intangible cultural heritage, which is different from other peasant paintings in other parts of the country in its indispensable uniqueness Pan Zhenzhen. The new development path of Qingyang peasant painting under the general trend of industrialization[4]. This uniqueness mainly comes from the influence of this land on all levels for many years, and is the product of historical precipitation and the blending of various local cultures. The emergence and development of peasant painting itself has high value, and its existence enriches the content and form of painting art. Liang Shuming, a famous thinker, once put forward the idea of "building a country in the countryside". With the new rural construction policy put forward, promoting the new rural economic development by cultural construction has become the key content of policy implementation in various regions. Under the construction of beautiful countryside, how to carry forward the local characteristics of Qingyang peasant paintings, make them adapt to the changing social environment, get further inheritance and development, and finally promote the development of local economy and culture. When people recall Qingyang peasant paintings, they will not only recall the details of the pictures, but also reproduce the main parts of the moving regional cultural symbols and have emotional memories. It can be seen that the future storage and development of Qingyang

4. Inheritance, Development and Innovation Path of Qingyang Peasant Painting

4.1 Reasons for the Slow Development of Inheritance

In recent years, under the theme of building a well-off society in an all-round way, the pace of building a new type of countryside is also accelerating day by day. However, with the vigorous development of the new rural construction, some excellent Chinese traditional cultures cannot survive in the new era environment for various reasons, and are facing the crisis of disappearing gradually. Peasant painting is one of the outstanding traditional cultures neglected by people, and many people don't even know that peasant painting is a folk art. As a special kind of painting, Qingyang peasant painting has precious artistic and documentary value, but as a work of art, its

collection and circulation value is very low[5]. In the current sales market, Qingyang peasant paintings are not popular, which also causes the enthusiasm of peasant painters to fade, and the quantity and quality of Qingyang peasant paintings are not as good as before. Therefore, in order to inherit and develop Qingyang peasant paintings with local characteristics, it is necessary to integrate this folk art with design and redefine its role and significance in modern society, which is an effective way to protect Qingyang peasant paintings.

4.2 Protection and Development of Artists

China has rich and colorful cultural resources for 5,000 years, but with the rapid development of the times and the impact of various cultures, more and more cultures have been ignored or destroyed, and young people's awareness of learning folk art has become increasingly weak. The degradation of Qingyang peasant paintings is related to serious faults and most cultural environments. We should reflect and pay attention to it, and at the same time, we should also know whether to really protect the rights and respect of painters. The funds should not be used for utilitarian data and image projects, but really support and promote the inheritance of culture, and really provide a beneficial policy environment, legal protection and social support for intangible cultural inheritance. The sovereignty of culture is national and national, but it is the main body of cultural inheritance-people's first. It is an unprecedented challenge for the declaration and inheritance of intangible cultural heritage whether it really has sufficient humanitarian foundation. The key to cultural inheritance is soul and inside information. The symbol of a nation's prosperity is the prosperity of culture. Cultural prosperity reflects people's colorful life. First of all, the most important thing of intangible protection is to protect the inheritors. Therefore, we should improve the welfare of inheritors, encourage and support inheritors, and gradually expand the ranks of peasant paintings in theory and practice, so as to accumulate the new force of Qingyang peasant paintings. Secondly, the government and relevant institutions should issue corresponding policies for the inheritance of intangible culture, and support Qingyang peasant paintings to better integrate into the cultural environment of the new era. For example, offering professional training courses in colleges and universities, inheriting the essence of regional traditional folk culture, and cultivating young people's industrious and simple pragmatic spirit. Finally, in order for Qingyang peasant paintings to be continuously inherited and developed, they must be recognized and supported by the broad masses of the people. All cultural departments should hold foreign exchange activities of peasant paintings, and make full use of its advantages of beauty, reasonable price, strong interest, easy learning, etc., and vigorously publicize the dual potential of Qingyang peasant paintings in creative spirit and material aspects, and carry forward its long-standing cultural value.

4.3 Broaden the New Way of Spreading Folk Art

Nowadays, only the art that the public loves has vitality, and only the art that conforms to the spirit of the times will have huge development space. First of all, Qingyang peasant paintings need to break through a single group and region, boldly seek collision and integration with local folk customs, and dare to inherit, absorb, abandon, criticize and innovate. Only when outsiders "walk in" and culture "go out" can Qingyang peasant paintings get better development. In addition, Qingyang peasant paintings in the new period should absorb any content that can be included, such as contemporary economic, political and cultural landscapes, so as to show the living conditions, emotional sustenance, aesthetic hobbies and the spirit of actively pursuing a better life of contemporary people. The innovation of content should conform to the spiritual theme of the new era, "keeping pace with the times, seeking truth and being pragmatic, and constantly enriching and developing in practice", which is the practical embodiment of Xi Jinping's socialism with Chinese

characteristics in the new era at the folk art level. In the extension application of Qingyang peasant paintings, various modern technological means can be used to paint peasants to all levels of social life[6]. Like the processing of craft ornaments, a series of peripheral cultural and creative products can be made, which are closer to the life and entertainment products of young people. Fashion design is integrated with fashion design. The color matching of Qingyang peasant paintings is applied to fashion design, which injects new vitality into fashion design, and then to the decoration of residential houses and the signs of urban streets. The elements of Qingyang peasant paintings are integrated into the new rural landscape decoration design and into the trend culture, and the elements of peasant paintings are extracted and applied to the new rural landscape decoration such as floor pavement, landscape wall and public facilities, so as to create a leisure and tourism town with rich cultural atmosphere. By using the unique landscape, more people can systematically understand Qingyang peasant paintings, so as to stimulate their interest in learning this local folk art. How can Qingyang peasant paintings better cater to people's aesthetic tastes and requirements under the diversified background and move towards the road of modern development?

5. Conclusion

With the development of the times and the evolution of folk culture, the development of Qingyang peasant paintings is facing new opportunities and challenges. In the process of practice, carrying forward the spirit of the new era and the pragmatic spirit of Qingyang people can make Qingyang peasant paintings glow with new life, pass on the light of folk art, make Qingyang peasant paintings become an artistic style containing Chinese culture and bringing together modern human spiritual civilization, and create a more tense future for the modernization of Qingyang peasant paintings.

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