

Research on the Local Art Value Orientation of Chinese Art Curators in the Context of Modern Cultural Ecology

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Abstract: With the diversification and globalization of art, Chinese art curators play an increasingly important role in guiding the value orientation of local art. It not only enables Chinese art curators to keep pace with the world trend, but also absorbs the excellent artistic essence of the outside world, which is related to the establishment of Chinese art value orientation. The important role of art curators in building the value orientation of Chinese native art should have at least three value orientations: adhere to the value orientation of native art as a reference frame, open Chinese-foreign development spirit, and firm brand awareness of art curatorial. In the context of modern cultural ecology, although there are many unsatisfactory aspects in the value orientation of local art of Chinese art curators, it is still worth looking forward to and changing.

1. Introduction

1.1 Chinese Art Curator

With the development of art all over the world, the communication between art curators has become more frequent than before. With the increase of art exhibition space, the improvement of types and the growth of time, the position of art curator is becoming more and more important. Nowadays, in some countries and regions, art curators are often leaders of a group, such as curators of museums or experts in certain fields, such as critics and artists. In art exhibition activities, curators are professionals in conception, organization and management. The concept of curators is closely related to the influence of the international curatorial system and the spread of Chinese art abroad in the 1990s. A qualified curator plays an important role in the success of the exhibition. Art curators are the main subjects of work in terms of theme planning, artists' selection, fund preparation and venue links. These all-round work tests the preciseness and meticulousness of art curators. The curator is the link between the exhibition, the work and the audience. It is the important role of art curators that enables the audience to have a new understanding of art exhibitions.

In the early days of its birth, China's "curators" were created by a group of critics, artists and other ambitious people concerned about modern and contemporary art. From 1985 to 1989, guided by their own artistic concepts and values, they planned many modern art exhibitions. The most significant event was "China Modern Art Exhibition I" held in the Chinese Art Museum in February 1989. In the new situation, the development environment of curators has changed, and they began to appear in various activities as "art director" and "academic host". With the continuous refinement of professional division of labor, "curator" began to move towards the historical stage as the real operator of the exhibition. Strictly speaking, the concept of "curator" in China was formally established in the mid-1990s.



Figure 1. Art Curatorial Style

1.2 Local artistic value

With the diversified development of art in the world, the value of Chinese native art is confronted with deep-seated puzzlement. This confusion is a natural process and an inevitable process of the dynamic development of local culture under the impact of culture. The excavation and development of local artistic value and the multiple elaboration of local artistic value are the themes of the times that contemporary local art is facing. In order to give full play to the greatest value of local art, we should first fully understand the basic situation of the value of local art.

The intrinsic essence of local artistic value is the cultural extension of Chinese civilization. This can represent that the artistic object studied is born in China, and also represents the deep spiritual value, which is broader than the geographical concept. Local artistic value is a symbol of Chinese civilization and a representative of the vigorous national vitality and rich spiritual space of our civilization. Today, with the increasing integration of Chinese and foreign cultures, the local artistic value of the Chinese nation is deeply reflected in people's lives. For example, people are good at accepting foreign cultures while adhering to the essence of their own culture. This is a spirit not possessed in Western art and culture - inclusive spirit. This is the local artistic value we are proud of.

2. Current Situation and Problems of Value Orientation of Contemporary Chinese Art Curators

2.1 Current Situation of Chinese Art Exhibition

Since the art exhibition in China, there have been many art exhibitions in many areas. There are various kinds of art exhibitions organized by the government, academic art exhibitions and commercial art exhibitions. In the official art exhibition, there is no real curator, which is related to the historical reasons for the art exhibition held in our country. In the content of the exhibition, it is more political works, advocating political ideas at the national level, rather than pure art exhibition. Overall, the official art exhibition is the largest exhibition in the country, but because there is no real curator and there is no real value orientation of curatorial art, it can not play a great role in the development of Chinese art. In the academic exhibition, it seems rigorous and professional. From the perspective of art theory, Academic Exhibition is undoubtedly the most theoretical exhibition. Generally, there are professional curators, as well as professional critics and theorists. The basic curatorial team composed of them can clearly express the curatorial academic consciousness and value consciousness in an academic curatorial exhibition. The curators of academic exhibitions focus on showing the artistic value of "the present", so they will constantly try to understand the world's art development trends, weed out the old and bring forth the new, and then determine the main body to be displayed. As a result, there is also a problem: easy to fall into complex situations. Because the curator considers various situations, the local value orientation in the planning consciousness is not thorough or distinct enough. The third is commercial art exhibition. "Gallery Exhibition" is the main way of commercial exhibition. Commercial art exhibitions are now widely welcomed by young people. Because it does not emphasize artistry, but emphasizes interaction and

participation, it can fully mobilize the public's perception, attract young people to put it as a novelty. To put it more bluntly, it is a game of creating an artistic atmosphere for the public to take photos and share. There are high-tech elements in commercial art exhibitions, which can cater to the consumer psychology of the public, and can be disseminated through instant social media, thus becoming "events" shared by the circle of friends.

2.2 Problems in the Value Orientation of Contemporary Chinese Art Curators

2.2.1 The Deficiency of Value Orientation of Chinese Art Curators

Although art curatorial exhibition has been developing for decades in China, including the country, social groups and people with lofty ideals are constantly exploring the road of development, but the value spirit of Chinese local art has hardly been established. This is related to the lack of value orientation of Chinese art curators. With the diversified development of society, Chinese and Western cultures are constantly blending, and Chinese local art has been impacted by unprecedented value. For Chinese curators, the purpose of curatorial activities should not be merely to stay in the curatorial itself, but to explore the artistic spirit contained in Chinese local culture through curatorial activities, and to clarify this value orientation, so as to guide Chinese people to have a deep understanding of it.

In the current situation of China's curatorial industry, it is still a difficult problem to explore the value orientation of Chinese art curators. Firstly, the cultural atmosphere of China restricts the true expression of the curatorial context. This includes art-related institutions, as well as the overall ideology of the country. For example, in the official art exhibition, it is covered by a strong political atmosphere, and can not really explore the spiritual value of art curators. Secondly, there is a natural gap between the value of curatorial development and Chinese local culture. The curatorial work originates from the western countries. The way of presentation and expression of the curatorial work closely reflect the cultural characteristics of the western countries. These are exactly the places that cause the disharmony of the local culture in the curatorial work. In the actual curatorial activities, people often blindly pursue the internationalization of curatorial activities, all in line with the standards of European and American countries, and do not really think about what China's local cultural curatorial needs. Therefore, over the years, we still can not really explore an artistic form of local artistic value. Therefore, no matter how the Chinese curatorial exhibition is carried out, we can always feel constrained by Western culture. It also causes the deficiency of the existing artistic value in China, which is directly expressed as the lack of value orientation of art curators in China.

2.2.2 "Hypocrisy" Attribute Behind Curatorial Exhibition

Speaking of hypocrisy, we have to mention the special cultural atmosphere of China. Since ancient times, Chinese people have tried their best to give others the impression that "you can" because they are afraid of being told that he "can't do it", and "puffing up and fattening up". This deep social culture is also reflected in the curatorial activities. From the current "avant-garde" and "internationalization" exhibitions in China, we can conclude that curators mainly display two main contents in curatorial exhibitions: political value orientation and negative traditional Chinese culture. Political propaganda is justifiable, and such intervention may exist in every country. But advocating negative traditional culture to highlight the "international norm" of art exhibition is extremely hypocritical. It seems that curators are trying hard to counter the high-end atmosphere of curatorial exhibition through such "satire, ridicule". But the fundamental reason for the pursuit is the "hypocrisy" behind the curatorial work, which is a manifestation of the curator's extreme self-distrust of the local culture.

In some academic or commercial insurance exhibitions, domestic curators often imitate western devices, stickers, behavioral arts, etc. to show the originality and internationality of the exhibition. But this is a feature of Western art and culture. In Chinese native culture, there is no such characteristic at all. Although many curators have begun to consciously integrate Chinese traditional culture into the exhibition, there is still a long way to go to truly embody the cultural value of this article. On the one hand, the innate concept of western artistic value of curatorial activities is not

compatible with the characteristics of traditional Chinese culture. The difficulty of integrating the two can not be ignored if we want to do our best. On the other hand, the natural integration of local cultural value orientation and curatorial planning is a long-term project, which can not be achieved overnight. The deliberate addition of traditional cultural elements to the exhibition is worthy of praise, but it should not be limited to this. We should try our best to incorporate the cultural values contained in the traditional culture into the exhibition, so that the curatorial exhibition can truly show Chinese elements, Chinese ideas and Chinese self-confidence.

3. Value orientation that art curators should hold

3.1 Adhere to the Local Value Orientation as a Reference Frame

As an art curator, we should understand that the original intention of curatorial work is to pursue the value orientation of local art, which is also the value of the exhibition. Therefore, curators should always be value conscious and gradually establish the value orientation of local art. For a long time, many of the guiding logic followed by Chinese curators in curatorial practice comes from Europe and the United States. They all draw on the ideas of others, so they are influenced by these ideological frameworks. In fact, for the study of Chinese modern and contemporary art, we need not regard western theory and creation as the main reference, let alone regard it as a universal knowledge system, and the international and related value system itself is also a kind of structure. As a Chinese, in the process of globalization and diversification of art, not only curators will lose their cultural identity, but also Chinese contemporary art will lose its spiritual soul. According to Van Dien, "We should build up the subjective consciousness of Chinese culture, highlight the spirit of Chinese culture, and form a global dialogue on this basis." Therefore, we should break away from the value orientation and discourse mode of the West, closely combine the local history and culture, take the local culture spirit as the spiritual source of curatorial exhibition, and construct the Chinese way of contemporary art. As a link media between art and social identity, curators should make efforts in the theory of local art history, art criticism and art dissemination in order to form a base for the growth and maturity of Chinese local culture. At the same time, it is the unique cultural coordinate of China's curatorial exhibition to expand beyond the field of art to the field of science, technology and humanities. In the West, from Mardan's mastermind of the Magician of the Earth to Audibe's mastermind of the Kassel Documentation Exhibition, Western planners have completed a change in cultural concepts, formally moving from centralism to pluralism and from pluralism to globalism. As an economic and cultural power, China's curatorial science also needs to expand to different fields and incubate more cultural values in an artistic way.

3.2 Development Spirit of Open Sino-foreign Integration

Although this article advocates that the local culture of China should be the basis of curatorial activities to create a value orientation belonging to the local culture of China, it does not necessarily exclude Western culture. The curatorial work has been carried out for many years in Western countries, which benefits from the developed artistic soil of the West. However, the successful dissemination of artistic value in the West naturally has a lot of excellent art curatorial experience. As Chinese, we should always keep an open mind and actively learn from the good experience of Western curatorial activities. On the one hand, we should have an open spiritual system to study and understand the history and current situation of the development of Western art in order to make a systematic and in-depth interpretation of the success of Western art. On the other hand, it explores how the western countries combine western culture, what organizational methods they adopt and what people they participate in in the early stage of curatorial activities. It has fully grasped the rules of curatorial activities and laid a solid foundation for the establishment of value orientation of curatorial activities.

3.3 Firm Brand Consciousness of Art Curatorial Exhibition

Chinese art curators should maintain a firm awareness of brand building when conducting art

curatorial activities. In terms of international artistic standards, a set of standard schemes has been formed since it has gone through many years. As a country with distinct differences between artistic culture and Western artistic culture, China has lagged behind for many years in the construction of standards. Therefore, whether in the art standard itself or in the art exhibition, China adopts the western standard, and uses the western standard to measure and judge the inadequacy and success of an exhibition. In such a long-term cultural atmosphere, many Chinese art curators have formed an inevitable judgment in their hearts: foreign standards are the best. Under such psychological implication, Chinese curators do not have the brand awareness of art curators, which has created the relatively inferior value orientation of Chinese local art. The orientation of Chinese curators' local artistic value determines their own cultural orientation. Therefore, they should be bold and confident to build local brands on the basis of existing ones, so that the exchange of art can affect all aspects of life and create cultural brands with international influence.

Table 1. The Value Quality of Art Curator

Three Value Ideas	1.Adhere to the Local Value Orientation as a Reference Frame
	2. Development Spirit of Open Sino-foreign Integration
	3.Firm Brand Consciousness of Art Curatorial Exhibition

4. Conclusion

With the progress of society and the globalization of art and culture, Chinese art curators play an important role in guiding the value orientation of local art. It not only enables Chinese art curators to keep pace with the world trend, but also absorbs the excellent artistic essence of the outside world, which is related to the establishment of Chinese art value orientation. Because art curators play an important role in building the value orientation of Chinese native art, curators should have three value orientations: adhere to the value orientation of native art as a reference frame, open development spirit of combining China with foreign countries, and firm brand awareness of art curatorial. In the context of modern cultural ecology, although there are many unsatisfactory aspects in the value orientation of local art of Chinese art curators, it is still worth looking forward to and changing.

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