

Feasibility Study on Oil Painting Expression of Qiang Cultural Symbols

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Abstract

Most of the Qiang people live in the high mountains in the West and are called "the people on the clouds". The unique cultural symbol of Qiang nationality is the representative of the regional cultural characteristics of the Chinese nation, which is very readable and artistic expression. The author demonstrates the integration of Qiang cultural symbols and oil painting art language from four aspects: theme, creative conception, artistic features and value significance.

Keywords

Qiang Cultural Symbols; Oil Painting Artistic Language; Fusion; Image Creating Environment.

1. Theme

1.1 The fusion of Qiang ethnic culture and oil painting

Originating from the ancient Qiang, most of the Qiang people live in the high mountains in the west, and they are known as the "people on the clouds". Located in Puxi Township, Li County, Aba Prefecture, the Qiang Village is located in the plateau, adjacent to the Tibetan inhabited area of Jiarong in the west and north, and adjacent to the Han inhabited area in the east and south. Its cultural customs and clothing customs are affected by adjacent areas, with unique regional characteristics. Cha Ru Festival is translated into Spoken language by the Qiang, which means to offer sacrifices to the mountain and retains the mysterious xibi culture of the ancient Qiang, which is a classic of its culture as well as a business card of Li County culture. They have their own unique religious culture, traditional festivals, costumes and buildings of diaolou blockhouse, with profound national cultural heritage and artistic expression.

Oil painting has been introduced into China for a hundred years. Through the efforts of several generations, the cultural consciousness rooted in the collective consciousness has gradually assimilated the art form of oil painting that reveals and reveals the spirit of Western culture into the Chinese cultural psychology and aesthetic structure. Typical of Qiang nationality culture symbol by China, the national view of social and natural imagery thinking and narrative experience, projection and transformation to the art of oil painting language in natural, will be broken to a new kind of Qiang nationality's cultural implication, dissemination and existence, also is a western oil painting this art form was a present with the localization of Chinese culture and performance. More profoundly, it is a specific expression of national spirit, cultural self-confidence and self-consciousness.

1.2 Reflections on regional cultural development and Protection in the process of urbanization

With the rapid development of modernization and increasingly convergent urban construction, the regional cultural connotation is gradually diluted or even disappeared. The number of representative ancient villages in existence is sharply decreasing. On the contrary, relatively complete regional cultural characteristics are retained in towns and villages with relatively closed environment. In the construction of China's spiritual culture, the foundation of Chinese national cultural confidence comes from the regional culture with its own characteristics after a long history. Therefore, it is particularly important to ensure the diversity and uniqueness of Chinese culture against the background of the constant impact of western mainstream culture. However, with the development of urbanization in recent years and people's urgent demand for improvement of living environment, these changes in subjective and objective conditions have brought challenges to the inheritance and protection of

ancient villages. The author investigated the ancient town of Fenghuang in Hunan, Qianhu Miao village in Xijiang, Basha Miao Village in Guizhou, Dalidong Village in Daliang, Taoping Qiang Village in Lixian, Sichuan, And Puxi Qiang Village. It is found that with the rise of tourism, the over-development of commercial model of ancient villages causes ethnic villages to leave only their bodies and lose their spiritual connotation, such as Fenghuang Ancient town and Qianhu Miao village. This is also due to commercial development, the interest driven by the short-term leek harvesting strategy, is bound to bring difficulties to the later sustainable development. On the other hand, Taoping Qiang Village has been fully considered in terms of protection and development. On the basis of retaining the characteristics of the old village, a new village was built next to it to adapt to the development. And The Dali Dong village and the Puxi Qiang Village, especially the Puxi Qiang Village is located on the high mountains, the traffic is very inconvenient, but it ensures that the most complete folk customs and customs remain, which is very readable, regional and national.

Development and protection of regional culture of the ancient villages from the internal cause and external cause to think two aspects: one is that people are the protection of traditional culture can't just leave the body lost spirit, must raise local people to the traditional culture of attachment and identity, individual consciousness and the social impact jointly shape cultural confidence, such ability in comparison with the western culture from people in the ideological recognition and superior; Second, the inheritance and protection of ancient village regional culture must be integrated with politics, economy, society, culture and ecological construction in an all-round way to effectively solve people's reasonable requirements for improving living environment, and take the rural revitalization strategy as an opportunity to develop ecological culture construction in a scientific way and improve the appearance of the village.

2. Creative conception

2.1 Purification and selection of symbolic elements in Qiang culture images

The Qiang are an animist people with a mysterious shibi culture, which plays an important role in their religious activities and life. During the festival, led by Mr. Cha, the Qiang people dressed in costumes gather in front of the sacrificial pagoda to worship gods and pray at last for favorable weather and abundant crops. Diaolou and Blockhouse are made of the local materials of Qiang people. They are made of piled earth and stone, crisscrossed and built along the mountain, forming a whole architectural group with regional cultural characteristics and artistic expression.

2.2 Compose pictures based on cultural connotation

Composition is a crucial step in painting creation, which is related to the uniqueness of the picture and the problem of shaping. I noticed that the impact of the images was completely different depending on the way they were viewed. The buildings of earth and stone structure crisscrossing the dwellings of Puxi Township give people a sense of firmness and sincerity in visual perception. The festival is an important sacrificial event of religious significance for ancient Qiang, which has a strong connotation of totem worship. The Qiang people dressed in costumes, the Shibi wearing a monkey hat and holding the staff of God, recited the Taiping Sutra and prayed at last, and passed on the wishes of all spirits, which is solemn and mysterious. So in the form of composition should fully reflect the image of the thick and heavy, so that the picture produces a stable image of the feeling.

2.3 The color of the subjective processing to foil the expression of emotion

Color language is an important part of painting language and the most direct visual medium of emotion expression. Color processing is the main point of the atmosphere of the picture, according to the performance of the object to determine the tone, so as to determine the artistic conception of the picture, the more consistent the content and tone, the stronger the emotion conveyed. The subjective processing of color is extremely important, and she is an important carrier to express the emotions the author places on the picture. In creation, it weakens the direct copy of objective color, but captures the subtle changes of natural color, emphasizes the cooperation between objective color and subjective color, conveys the author's subjective feeling of objective color, and constructs a

cooperative space between objective color and subjective level. In this way, the mysterious, solemn and historical sense of the picture is enhanced from the overall atmosphere of the picture, so that the author and the audience can resonate in the expression of emotions.

3. Artistic features

National cultural implication and image creation. The Qiang have their own way of talking with nature. They believe in primitive religion, that is, polytheism and ancestor worship. They live close to the mountain and use a variety of farming methods, such as firewood, grazing, farming and hunting. Its construction, clothing, etiquette, etc. All have their own uniqueness, in color, design, modelling artistic expression, and by the Chinese cultural psychology and aesthetic structure assimilation of oil painting art language to present, in the creation of art made of mainly absorbs the clothing color system and the construction to the subjective color processing, in psychological space and spiritual to an overall understanding of the cultural connotation of the Qiang nationality.

In the exploration of the painting meaning and aesthetic feeling of Chinese oil painting, I realized that there is a unique cultural precipitation and expression interest in the expression of painting language, and this sense form also comes from the thousands of years of Artistic precipitation and evolution in China. Therefore, in the expression of painting techniques: first, to show the unique beauty of oil painting materials; Second, in the overall painting with the pen, into a certain degree of writing to make the picture loose and full of meaning.

4. Value significance

First, from the perspective of art, it seeks for the unique formal aesthetic feeling and cultural connotation of the ancient village, and expresses it in the works. Meanwhile, it opens up more possibilities for the fusion of oil painting materials and regional cultural forms of folk houses, so that oil painting presents a different artistic connotation and cultural appeal.

Second, through the description of folk customs of ancient village folk houses in Puxi Township, Lixian County, the national cultural connotation is explored, so that the audience can reflect on the existing state of culture under the background of the new era through the emotions conveyed in the works. The paper calls on people to face up to the inheritance and protection of regional culture and pay attention to the living situation of people in minority areas.

Third, in the contemporary context, under the influence of the cultural characteristics of globalization and consumerism, ethnic paintings show signs of symbolization and commercialization, which reduce their sociological significance in creation and cause the loss of humanistic care in oil painting creation. In the expression of the works, the author has a profound and real understanding of the Qiang people's life and cultural survival. Take root in the most basic level, pay attention to people's most direct living conditions, experience their living environment, empathize with their inner world, and reconstruct the humanistic care of national oil painting creation.

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