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On the contemporary transformation of Inner Mongolia Grassland fine brushwork figure painting creation

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Abstract: The expression of contemporary fine brushwork figure painting on grassland theme mainly forms the mainstream with the realistic style of amorous feelings and spiritual expression. In addition, image modeling contributes to the diversification of creation methods. Now, in the face of the new era, painters should stand in the context of modern society and use the spirit of The Times to examine the grassland culture, through the image of the national customs and deeply explore the connotation of national culture, to show the current situation of national spirit and modern civilization caused by the collision of national living state and social psychology changes. Continue to walk the grassland theme meticulous figure painting creation of contemporary exploration and transformation of the road.

Keywords: Grassland theme; Figure painting; Creation; Image; National spirit.

1. Introduction

Inner Mongolia has a vast territory, rich and colorful natural scenery and unique ethnic customs, since ancient times, there is a land artists creation inspiration, gave birth to a large number of famous painters, also formed with distinctive national features and forms of paintings, and creation of grassland with fine brushwork figure painting is one of the magnificent chapters.

Since the 21st century, our society has experienced more than 30 years of reform and opening-up, Inner Mongolia also took place great changes, the herdsmen life is more and more rich open, more and more modern. In this kind of the process of modernization, most of the Mongolian herders began to settle in life, the nation's customs gradually fade, culture and arts, ideology, spirit field also transformed, on the occasion of the conflict and collision of traditional and modern culture in the new period, the contemporary fine brushwork figure painting subjects for grassland is facing how to inherit and innovate the serious problem?

2. The trend of settlement and urbanization gradually changes the traditional living habits of the Mongolian people

Since the end of the first century and the beginning of the second century AD, the Mongolian people have been active in the northern grasslands, and with their unique regional characteristics and national spirit, they have become a brilliant highlight in the splendid culture of the Chinese nation. The Mongolian PEOPLE LIVE IN THE Inner Mongolia region in the NORTH of China, the region from northeast to southwest inclined, a long and narrow shape, because of the unique geomorphic environment, they have the character of perseverance and courage, optimistic and upward national pride. However, the Mongolian nation needs to remember the glorious national history of the past, but also needs to open up a better future in the period of historical transition. In recent years, with the continuous acceleration of ethnic integration, Mongolian Sinicization and the integration of urban structure, the traditional national visual symbols have been obviously changed: the Bo peep female rides a motorcycle, and the Le le car has entered the museum, and the Mongolian bag has become a row of brick houses... We always hope that the national customs of Mongolia should remain intact and stay in the initial state forever is authentic. Obviously, this concept is not correct, which does not conform to the law of historical development, nor does it conform to the evolution mode of today's society. Therefore, the fine brushwork figure painting of grassland theme should not abandon the spiritual concept of national tradition, but also have the courage to face the impact of post-modern painting trend, which is the inevitable choice of historical development, just as the so-called "it will be futile to find the inherent characteristics of beauty in the form of isolation." [1] Therefore, while deeply expressing the national customs, the painter collected, arranged and recorded as widely as possible to preserve those national cultures that were about to disappear, so as to maintain their relative independence and integrity. At the same time, the creation of fine brushwork figure painting on grassland theme should also actively seek a development road that inherits both tradition and reality, which is what we painters should explore today.

3. The new aesthetic idea affects the painter's creative tendency

The development of The Times is bound to bring about changes in artistic forms and artistic concepts. Thirty years of reform and opening up has been the starting point for Chinese society to step into the era of consumption and gradually integrate into the international society and the process of economic global integration. On the one hand, the large-scale urban and rural construction and the rise of cities have triggered the deepening of the urban cultural concept. Although there are many problems in Chinese society, the central problem is ultimately the core idea of urban culture -- consumption problem. Consumption has become the theme word of all cultural phenomena in the whole society. On the other hand, the market economy is incorporated into the track of globalization, and the globalization of market economy puts the local culture into the threshold of globalization. Here,

there are not only the discourse problem of how to enter the contemporary world culture in an open mind, but also the strategic problem of how to protect the local culture in this contemporary world discourse.

If the artistic creation in the 1980s was still devoted to the representation of the daily life, labor and scenery of the grassland herdsmen, then the traditional thinking mode of this period still influenced the creative style of artists. However, with the change of the painter's ideology and spiritual field, the artistic expression technique is also more personalized, coupled with the influx of western art concepts, the traditional Chinese painting art began to accept and absorb many foreign essences, painters not only began to seek breakthroughs in techniques, but also launched a profound reform in the field of thought.

Nowadays, we need to objectively and dialectically view the artistic state of fine brushwork figure painting of grassland theme in the new period. In reality, the Mongolian nation has gradually entered into a modern life, and great changes have taken place in the spiritual field. Meanwhile, higher requirements have been put forward for artists' creation. The modern urban space is getting smaller and smaller. Only the empty grassland can convey to us the sense of broad, vigorous and quiet. In this kind of spiritual feeling, we should find spiritual support and express our innermost feelings through images. This kind of image expression can be the "vivid portrayal" of traditional figures, and can also be the "formal beauty" paid attention to in visual art. However, no matter which kind of emotional expression is involved, we need to grasp the aesthetic essence behind the surface of the artistic works, endows the grassland theme meticulous figure painting with more spiritual connotation, and creates works with the significance and value of The Times.

4. Actively absorb traditional national cultural and artistic resources in creation

The Mongolian nation has its own long and splendid history and culture, including mysterious totems, ancient religious beliefs and colorful national costumes. Inner Mongolia is rich in cultural resources, not only has a variety of historical and cultural relics, but also has ethnic culture, folk art and so on. For example, the murals in the Han tomb of Heslinger, the murals in the Liao Tomb of the Khitan people, and the murals in the grottoes of Arzhai, known as the "Dunhuang of the grassland", are all extremely valuable local traditional arts, as well as unique advantages and inexhaustible creative resources for Inner Mongolia painters.

The Mongolian common inhabit in the northern plateau area of our country, the natural environment is harsh, the survival conditions are extremely difficult. It is such a harsh living environment that endows them with brave, resolute and indomitable national character, which also fully shows the optimistic, bold and forthright national spirit of Mongolians. "The unique natural environment and nomadic way of life have created the unique national character, cultural types and folk customs of the northern peoples, and also formed their own unique aesthetic psychology, aesthetic pursuit and characteristics. Advocating the beauty of masculinity, simplicity, and passionate romance are the leading aesthetic orientation of nomadic people and their outstanding artistic characteristics." [2] Just like scholar Yun Hao said, Mongolian temperament is a kind of national character with clear distinction between hot and cold, black and white, and polarization.

5. Adhere to the inner prairie feelings, take the road of exploration

"The vast northern grassland has always been a big stage for the interpretation of national history on horseback. With the sound of horses' hooves, different blood streams surge and fuse here. In different times, the tough men grow strong in the arms of their mothers, and then gallop across the desert to pursue their dreams of heroes. Here contains the vigorous and desolate character, deducing the rise and fall of the historical drama. There was an immediate mountains and rivers, entrenched in the world of conflict experience, the temperament of the people here is as broad and profound as the grassland; I have seen disputes merge, gather and scatter, and this land is filled with a calm and quiet atmosphere." [3] Looking back to the past, the theme of contemporary fine brushwork figure painting on grassland should pay attention to the living state of Mongolian people in the new century and the changes in the environment on which they live, as well as the harmonious coexistence between the people on the grassland and nature, pay more attention to the change of national spirit in the field of thought, and further dig into its inner essence. This also requires the painter to go deep into the tradition of national culture on the one hand, and on the other hand to more firmly go deep into life, rooted in the grassland, born in, grow in, become in.

"Only in the mutual relationship between man and nature, in the interaction between visual perception and formal characteristics to explore the law of form, we can grasp the creation of form." Contemporary fine brushwork figure painting with grassland theme originates from the extensive and profound Chinese culture. Throughout history, although the Chinese nation has been impacted by foreign cultures, it has not changed its own cultural character, on the contrary, foreign cultures have been absorbed, transformed and digested by it. The reason should be related to the traditional artistic spirit. However, now we do see: "Over the years, in order to pursue the effect of the exhibition, or superficially understand the fusion of Chinese and Western painting, some painters either try their best to refine, deliberately fine, or blindly pursue realistic effect, resulting in finer but no charm, excessive carving means lost." These are things that the new generation of artists growing up should try to avoid. Another phenomenon is: "In the past ten years, ethnic minority themes have been the most common and easily favored themes in art exhibitions of all kinds and levels. However, it is undeniable that there are two tendencies worthy of attention and reflection in the works expressing such themes. One is to capture the unusual life of ethnic minorities with curiosity, or to be willing to reproduce the surface customs to satisfy the curiosity of urban people. The first is to express the life of minorities in a poetic way from the perspective of others, which in fact releases the self-cultural imagination of others corresponding to the objects of expression."

Therefore, in the face of many problems in contemporary Gongbi painting, the famous theorist Wang Yong put forward the "six essentials": "First, the vision should be wide; The second culture to deep; The third emotion to be true; Fourth, new artistic conception; The fifth ink should be fine; Number six: High class. The vision of contemporary Gongbi painters should be broadened and integrated into the tradition of

Chinese Gongbi painting, not only the Song and Yuan traditions, but also back to the Tang Dynasty and the mural tradition. It not only inherits the fine brush drawing modeling techniques since modern times, but also emphasizes the color consciousness and draws lessons from the early Renaissance. To broaden the horizon, ancient Greece, Egypt, Persia, India, Western Romanticism, modernism, Western modern philosophy, aesthetics, sociology and so on can be included. At the same time, we should vigorously promote the 'seiko spirit' and elegant style of traditional Gongbi painting." [4]

Today, the painters of Inner Mongolia, generation after generation, are rooted in tradition, give full play to the advantages of local culture, in the absorption and reference of foreign excellent art, promote the good and discard the bad, bring up the old, highlight the national spirit, characteristics of The Times and personality style; The artist's spirit of free creation has been continuously strengthened, and the artist has made unremitting efforts to create fine brushwork figure paintings with the ancient nomadic tradition, Oriental aesthetic quality and the flavor of The Times.

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