

Creative Transformation of Art Language and Women's Revolutionary Spirit in the New Era

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Abstract: During the revolutionary period and after the founding of New China, there were many literary records, museum displays, film and television works, paintings and images that depicted female heroes, showing the complex connection between female power and the Chinese revolution. In the modern era of rapid social development and information flow, visual expressions can convey the inner meanings and concepts more quickly than traditional written records, audio and video works or historical museums. In order to complete the contemporary transformation of the revolutionary spirit of women, the historical spirit of revolutionary warfare is brought into line with the new era of today, inspiring the youth of today to pursue their ideals and dedicate themselves to building a new society. The thesis documents an attempt to transform the revolutionary spirit of women into a contemporary one by analyzing and selecting representative revolutionary women and using graphic software to combine artistic images, using wood panel carving effects and oil painting texture simulation to create, together with geometric graphic design, a secondary artistic creation with storytelling.

Keywords: Revolutionary spirit; Female power; Artistic image; Period transformation.

1. Introduction

Red culture was formed after May Fourth, and with the maturity and development of revolutionary construction, it is not only a material resource expressed in the content of revolutionary historical relics such as relics and sites, but also a non-material resource that includes the spirit of the Red Revolution such as the spirit of Jinggang Mountain, the spirit of the Long March and the spirit of Yan'an.

The resurgence of red culture among contemporary youth groups stems from the deep spiritual needs of the people, who, with the material improvements in the lives of contemporary people, are eager to discover the meaning of life in the spiritually rich revolutionaries. There are countless revolutionaries with great achievements who have physically demonstrated how the revolutionary spirit of the nation and the individual can find the way to liberation for the sake of life and ideals, showing a distinct patriotic collectivist heroism of sacrificing life and limb.

When talking about the revolution, many people have familiar names in mind, and underneath the image of a deeply felt hero, there is also a large group of women with different identities who are involved in it, actively dedicating their social values to the revolution in different ways, interpreting and expressing their red spirit from a female perspective.

1.1. Research background

During the revolution and after the founding of New China, a number of film and television works, operas, paintings and other related artistic creations were produced on the theme of the revolutionary war, showing the complex connection between Chinese women and the Chinese revolution in the revolutionary war era.

But along with the rapid development of Chinese society, many people's images and thinking have changed, and like the new era, they have entered a new state, a new understanding and embodiment of the new China of today, and the new actions and practices derived from it. In the perception of the

new age group, the old manifestations of the revolutionary spirit of women no longer correspond to the current applications and needs of the new age.

1.2. Purpose of the study

From the excellent female revolutionary spirit, through the artistic techniques of the new era, the historical and current revolutionary female spirit is transformed into an emotional expression that is both historically significant and in line with the characteristics of the current era, shaping and eulogising the image of revolutionary women, inspiring the youth of today to pursue their ideals through their vitality and charm that transcends time and space, and stimulating the deep spiritual needs of the people.

2. Overview of the revolutionary spirit of women

2.1. The origin and development of the revolutionary spirit of women

In the process of the Communist Party of China leading the nation in the struggle to realise the Chinese dream, mainly around the May Fourth period when the red culture first emerged, women with advanced ideas and strong convictions took the lead in joining the struggle, dedicating themselves to fighting for national independence and achieving national prosperity while shouldering their family responsibilities. Along with the maturity and development of the revolutionary construction, more and more female students, female workers and housewives were influenced by the impact and changes of reality and the call and influence of advanced revolutionary women to actively join the revolutionary war and contribute in different ways to the establishment of the People's Republic of China, and the female revolutionary spirit was accumulated and innovated, forming a red spiritual resource with great influence.

2.2. The meaning of the female revolutionary spirit

The female revolutionary spirit refers to a series of female-oriented styles and ideas that emerged in a specific historical period and special historical environment, formed in the process of revolution and reform under the leadership of the Party, and can embody the political consciousness and willful character of revolutionary women, containing not only the red spirit of the revolution, but also the consciousness of female self-liberation, and can give spiritual inspiration and support to the people of the present time.

2.3. The current state of women's revolutionary spirit

During the revolutionary war years, women's revolutionary spirit, along with other red cultural spirits, inspired people to victory. In today's peaceful times, it is also common for films and literature to document the power of women in the revolution. However, contemporary youth do not have a deep understanding of the history and connotations of the female revolutionary spirit, and due to the influence of new things from the outside, self-centered thinking and weak education, most of them lack a sense of identification with the female revolutionary spirit, believing that it is no longer relevant to the current social reality and exists only in history. The revolutionary spirit of women faces the challenge of being transformed in tandem with the development of the new era, and urgently needs to be interpreted in a new way in line with the spirit and thinking of the times.

2.4. The representation of revolutionary women in artworks

In past works of art, countless images of revolutionary women have been created, such as Wu Qinghua in *The Red Army of Women*, Jiang Sister (Jiang Zhuyun) in *Red Rock*, Gao Shan (Guo Junqing) in *Youth in the Flames*, A Qing's wife in *Shajiabang*, Ke Xiang in *Cuckoo Mountain*, etc. These images are distinct and prominent in the works, but most of the images of revolutionary women are like a universal heroic symbol in works of art, devoid of feminine traits and heart, more in line with the current expression of class high ground and politically correct forms, both in terms of physical features and character traits, and even in terms of emotional needs and expressions, favouring the typical revolutionary heroic image, more like a mere guide to inspire the people to give and act towards the revolution.

3. Forms and characteristics of the art language of the new era

Art is the basic way for human beings to understand and fantasise about the whole world. Having entered a new orientation and era of national development, art-related creators have a great responsibility to understand human life and the human world and then to disseminate their understanding and imagination to people through their own creations, to inspire them spiritually to create a better life and to promote social progress. Artistic creation is nothing more than a process of stating one's imagination and aspirations, trying to express the most real and ideal form of the world in an understanding that includes one's own point of view. Good creative work allows people to feel reality and to realise how they should live.

3.1. The composition of art in the new age

3.1.1. Changes in form

Along with technological progress and social development, more and more materials and devices can be used in the creation of art, forming the new visual art of the new era.

Unlike the flat, monolithic paper-based representations of history, artists have begun to use technology to shorten unnecessary consumption time in order to create works that meet the desired effect; or they have been influenced by foreign creative ideas to use a thousand strange or common or rare objects in combination to form images, replacing the role of paper, brushes and paints in painting; in recent years there have also been many young art creators with new ideas, who have looked to Western art. In recent years, there have also been many young creators of new ideas who have taken a cue from Western art and are using landscape installations to realize the emotional interaction between creator and viewer.

3.1.2. Change of content

In recent years, many artists have gradually shifted their aim from the production of photographic-like paintings to how they create their practice and convey their thoughts and emotions, and have shifted their scrutiny of their work from realism to creativity.

3.1.3. Deepening of Meaning

In the course of modern history, artistic creation has led the way and has had an important influence on the development and change of society, relating to national development and the liberation of ideas. But history does not die out; modern art was born out of the revolution and has continued to develop along with the building of the Chinese nation, and as it enters a new era, art will change accordingly.

3.2. The need to complete the transformation of the art language in the new era

3.2.1. The needs of the times

The new era has put forward new requirements for the development of Chinese art. The Chinese people are in an era of great change, and people's thinking and ideas are subconsciously influenced by the changes of the new era in their lives; works of art in the new era should conform to the current social reality, be in line with reality, and be able to lead the viewer to understand the times and reflect the spirit of the times in current society.

3.2.2. Cultural needs

Early Chinese art pursued imitation of Western art, and around the 1980s was influenced and transformed by realism, with some artists advocating the transformation of Western art by combining it with local culture and transforming traditional artistic content into new forms. Along with China's progressive development, and in a time of gradual globalisation, Chinese contemporary art needs to have its own language system, rhetoric and expression discourse, to re-examine the resources of thought and history of the new era, and to create new era art with local culture and spirit.

3.2.3. Spiritual needs

As socialism with Chinese characteristics develops into a new era under the guidance of reform and opening up, people's material living standards also improve with the development of economic construction. At the same time, however, the spiritual and cultural needs of the masses are becoming richer and richer, and have even become a vital part of life: people's consciousness and thinking develop in

harmony with the material conditions of society and the spiritual culture of the times, and there is an urgent need for spiritual and cultural products that are both in keeping with the current times and of high quality to meet the needs of the masses.

4. The design concept and conception of the work Women's Glory

4.1. Source of inspiration and design

After determining the direction of the topic, we collected information about red culture through the library and the Internet, etc. When we looked for materials related to the revolutionary spirit of women associated with red culture, we found that most of the records were shown in film and television works based on war and revolution, and some of them were so old that they could only be borrowed from audio-visual shops. Due to the limitations of the times, film discs, which can be used to record video content, are rarely used by young people today and are similar to the revolutionary spirit of women, which is also considered to be out of touch with social reality and exists only in history. The initial idea was to use the image of the female revolutionary on the surface of the DVDs to illustrate the revolutionary spirit of women preserved in history, and to use the refracted aura on the surface of the discs as a metaphor for the glory and influence of female power in the historical revolution.

However, the size of the DVD is too small for easy display, and the simple surface graphics are too homogeneous and insufficient for artistic presentation. The material of the disc cannot be enlarged, so while we still want to maintain the original qualities, we plan to change the carrier and use a 1m x 1m round oil painting to simulate the image of the DVD disc in an enlarged version; the original one-to-one image and carrier will be transformed into a group display to highlight the power of women in groups; the annual rings that appear during the growth of the tree are the cohesion and epitome of the resilient spirit of the tree in the face of wind, rain, lightning and thunder. The reflective material cannot be fully restored through the oil painting fabric and design, so the plan is to adopt the form of the wheel of the tree's annual cycle and use the contrast of light and dark to express the dazzling glory and great influence of the tenacious female power in the revolutionary history.

4.2. The selection of revolutionary women

In order to summarise and enhance the historicity of the revolutionary era, we have collected the materials searched in accordance with the chronological period from the beginning of the revolution to the present, the stages of change in the association between women and the revolution, and the portrayal of revolutionary women, and finally selected representative images of revolutionary women: during the Xinhai Revolution, when women were not yet a strategic resource, those who had already joined the League, those who had already joined the League, and those who had already joined the League. During the reorganization of the Kuomintang, when the Women's Department became a subordinate department of the Central Executive Committee, Xiang Xiangyu, a member of the Women's Department of the Kuomintang, who joined the Party in her personal capacity during the Communist Party's cooperation; He Baozhen, who joined the Communist Party at the age of 20, became a revolutionary partner of Liu Shaoqi, participated in

revolutionary activities and underground struggles with him, and finally died heroically; He Baozhen, who joined the Communist Party at the age of 19 and served as a member of the Chongqing regional organisation during the underground period of the Communist Party of China. Jiang Zhuyun, who joined the Communist Party at the age of 14, led the local agrarian reform movement and organized women's revolutionary work, and died at the age of 15, one of the 100 heroes and exemplary figures who made outstanding contributions to the founding of New China. Liu Hulan, who disguised herself as a man to participate in the revolutionary struggle, joined the Communist Party of China at the age of 16 and was awarded "National Female Combat Hero" by the Central Military Commission, one of the 100 heroes and exemplary figures who made outstanding contributions to the founding of New China; Guo Junqing, who is engaged in research and teaching of clinical infectious diseases in the current new era and was Li Lanjuan, who was elected as a member of the Chinese Academy of Engineering, trained a large number of outstanding talents and entered Wuhan during the epidemic to make contributions to the country.

4.3. Women's revolutionary spirit and communist beliefs

The female revolutionary spirit was gradually formed in the course of the Communist Party of China's leadership of the nation's struggle to realise the Chinese dream of national independence and national prosperity. Belief in communism is the basis for obeying the Party's leadership and following its command, and belief in the lofty ideals of communism is fundamental to communists. The struggle of the Communist Party of China is the process of the tireless pursuit of communist beliefs by countless communists.

5. The creation process of the work Women's Glory

5.1. Secondary design and application of modelling symbols

5.1.1. The secondary creation of the revolutionary woman's image

Woodcut printmaking, or woodblock engraving and printing, is an art form in which a mirrored inverted image is engraved on a wooden board and printed out with ink pigments on paper in reverse for viewing, and is an important category of Chinese art.

The emerging woodcut movement, started by Lu Xun after 1931, was the beginning of creative printmaking in China. As the most prominent emerging art medium, emerging prints not only served to uplift the spirit of the Chinese nation and assist in the struggle during the revolutionary war, but also had profound aesthetic value and were an important part of artistic creation in the Chinese revolutionary cause, with artists using woodcut prints as They were an important part of the Chinese revolutionary cause, and artists used woodcuts as a revolutionary force in history, using them as a weapon to spread ideas and participate in the revolutionary struggle.

In order to better present the revolutionary spirit of women in line with the trajectory of historical development, the work adopts the form of printmaking to represent the countless women revolutionary forces involved in the construction of the revolution, importing the information collected from the representative images of women revolutionary figures into the graphics software, adjusting the curves for light and

shadow segmentation, selecting the dark parts for image depiction, and simulating the laser copper plate effect of modern technology on the edges to draw the chiselled carved lines on the edges. In order to achieve a transformation effect that corresponds to the photo and the graphic, and that unifies the historical characteristics of the revolution with the characteristics of the present time.

5.1.2. Preservation of the form of communist beliefs

The beliefs of the Chinese Communists, as well as the beliefs of revolutionary women, include not only conceptual abstract forms but also real forms with physical images. As the most important real form of the beliefs of the Chinese Communists, the pictorial representation of the Party emblem consisting of the sickle and the hammer may seem simple, but it actually has a rich connotation and is the logo and symbol of the Chinese Communist Party, which penetrates deep into the hearts of all Chinese Communists. Since the founding of the Communist Party of China, whether during the revolutionary war or in the process of socialist construction, the emblem has played a prominent role in encouraging and inspiring members of the Communist Party of China.

As the logo and symbol of the Communist Party of China, the emblem has a deep meaning and a fixed form of expression that cannot be replaced or changed, allowing the emblem to retain its original form in its creation.

5.2. Composition and practice of visual effects

5.2.1. Composition and proportioning

After the image has been transformed, the composition of the image and the proportions of the graphics become the next crucial step.

The integrated material is first imported in a unified manner, and the light and shadow surfaces of the figures are adjusted until they are oriented in a coherent manner. Based on the biographical information of the figures, they are arranged in order according to their chronology and their involvement in the revolution, with the historical chronological changes arranged from bottom to top, from left to right, in order to show the historical and inherited nature of the female revolutionary spirit.

General Secretary Xi Jinping has said that "concentric circles should be formed online and offline", and that "concentric circles" means that under the leadership of the Party, the people of all nationalities should be mobilised and motivated to work together to realise the Chinese dream of the great rejuvenation of the Chinese nation. The "concentric circles" are also an essential part of the initial concept to represent the wheel of history and simulate the effect of a vinyl record. Taking the visual centre of the picture as the centre, the concentric circles are spread out from the centre to the border with lines and intervals of one to one until the picture is filled. The lines and spacing are so dense that the image of the revolutionary woman is too small for the concentric lines and the spacing leaves too much of the dark background white. The concentric lines representing the aperture and the background colour were adjusted to show a 3:1 ratio of prominence and detail of the artwork.

After debugging, it was found that the visual effect of a circular screen with concentric circles arranged was too constricting; the work was transformed from a circular screen into a square, and the content of the concentric lines was continuously spread to fill the corners of the screen, breaking the spatial limitations and at the same time providing a sense of freely dispersed light beams.

5.2.2. Colour experimentation and selection

The initial colour scheme (Fig.1) was influenced by the use of woodcuts as a prototype design, and also followed the most contrasting, common printmaking base of black and white, setting the aperture effect to white, the figure to black and the background base to black. However, the black-and-white ratio is too homogeneous and not unique among prints of the same type, and does not accurately show the vivid female power and spirit of the female revolution. The initial colour scheme is invalid.



Fig.1 Initial colour scheme

The second colour scheme (Fig.2) was based on the reasons for overturning the initial colour scheme, and the red tones were chosen to illustrate the revolutionary women with their vivid vitality. However, after the software adjustment experiment, it was found that the visual effect of the yellow circle surface was too flat and did not have a sense of aura; the contrast of the yellow circle surface with black as the background colour was too rigid; and the black colour was too dark compared to the red tone of the figure, which affected the integrity of the figure and easily stole the focus of the image. The secondary colour scheme is invalid.



Fig.2 Secondary colour matching

The third colour scheme (Fig.3) combines the general direction and advantages and disadvantages of the second colour scheme. The colour of the female image, which is closely related to the Red Revolution, was retained and further sifted to select the Red Army Red, which is relatively darker than the positive red and represents the Chinese Workers' and Peasants' Red Army, as the colour of the artistic

image of the revolutionary female; the yellow tone of the circle surface, which symbolises light, was retained, and through the contrast of light and dark colours and the colour bias, the straw gold, which represents the people's life and food, and the land gold, which is inseparable from the Chinese Revolution, were selected, adding a light to dark. The use of blood red, which is similar to the Red Army red but deeper and more intense, is used as the background colour to indicate that behind the representative revolutionary women there are countless overlapping figures of women, either famous or silent, who added to the revolution, and to indicate the long history of the Chinese people's bloodshed and revolutionary struggle from ancient times to the present.



Fig.3 Triple colour scheme

5.2.3. Attempts at the texture of the work

The shape is the most fundamental part of a work of plastic art, a tangible representation of hidden connotations, while the texture of the work is the artistic language that conveys the spirit, emotions and characteristics of the time.

As an art form spread from the West, oil painting has been studied and used continuously since its entry into China, and since China has entered the new era, oil painting has contributed its role in the art of the new age.

In the creative process, the traces of paint that have been piled up using brushes or scrapers are the special texture of oil painting itself, different from the tracing of objective material texture, but a visual effect created randomly, using the texture effect of oil painting can strengthen the texture of the picture and enhance the expressive power of creative modelling.

Oil painting texture helps to create a sense of space and three-dimensionality in works of art, and when it appears on an absolutely flat carrier, it is a conflict and innovation in artistic expression. The addition of a high thickness oil texture to the work not only enhances the sense of space, but also creates the visual effect of gold leaf-like mottling and shimmering.

This completes the work 'Women's Glory' (Fig.4).



Fig.4 The finished work

6. Conclusion

Combining the information and books had searched, filling in the outline like a twig step by step, eventually forming a record of the process of creation, thinking and practice. With the writing of the thesis and the production of design, this paper has built on the foundation of the previous research and extended the initial practice of artistic transformation in line with the new era of the present.

This thesis and design work are relatively young, but it is also hoped that the research of the article will provide new ideas and help for the modern artistic display of women's revolutionary spirit.

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