

THE SYNTHESIS OF TRADITIONAL CHINESE MURAL PAINTING AND EUROPEAN SCHOOL OF MONUMENTAL PAINTING IN THE XXth CENTURY AND THE BEGINNING OF THE XXIst

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The article analyzes the trend of the “new tendency of 1985” in Chinese art; characterizes results of Chinese “open door” policy; describes the main stages Chinese modern monumental art development and its achievements based on a synthesis of traditional Chinese mural paintings and European school of monumental art; designates the periodization of Chinese monumental art development in the last quarter of XX and the beginning of XXI century defining special characteristics of each period, determines the value of absorption European art experience by Chinese artists. The authors identify the 1980s as a period of recovery in the development of the Chinese murals. These years are confirmed by the authors as a period when in Chinese art artists have turned to a variety of styles. The article also reviews the synthesis of European and Asian artistic traditions as a manifestation of spiritual integration trends. The article draws attention to the Chinese artists’ studies in monumental painting of Mexico. The article notes the priority of the realistic method and decorativism in the works of Chinese monumental art painters.

Keywords: Integration, decorativism, realism, monumental painting, mural painting, tradition, mosaic, leaded pane, abstraction, technology.

INTRODUCTION

Modern humanities knowledge is focused on the cultural integration issue and on the ethnic factor of artwork. Integration (from Latin “integration” – a connection) is the process of rapprochement or conjunction of culture and art, taking place along with the processes of their differentiation; unionizing their elements in the development process; cross-cultural interaction between the cultures of different countries and nations. These problems are aggravated due to the phenomenon of globalization. Globalization (from Latin “globus” - a ball) is forming a unified global network market-driven economy, standardization, division of labor, migration of capital and labor force; trend of recession the value of the unique national characteristics in art, culture, regional and local cultural heritage of different countries and nations. Offsetting national characteristics is opposed to the ethno-cultural competence of the authors of artistic events, works and facts. Ethno-cultural competence involves the knowledge and understanding of the scientific conception of ethnicity as a set of features that distinguish one really existing ethnic group from another.

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In the process of culture integration the main part plays the mutual interaction of East and West arts. In the XX century cooperation between East countries and Russia in the field of art education actively developed. In Chinese art emerged a trend so called “new tendency of 1985”. At the time of Chinese “open door” policy implementation and reformation European art influenced on Chinese art of the XX century. For two or three years Chinese artists have tried all the artistic tools of European School from classicism to postmodernism (Guan Sino 2009a); it should be noted an important role of Russian art school in the development of different trends in Chinese art of the XX century. After the revolution of Fine Art tools artists relearned the traditional art of China. It could be said that the art of the 80s was generally the beginning of Chinese contemporary art. Despite the fact that all sorts of deficiencies have appeared, it had a profound impact on the future and maximized the views of artists. In the 90s art critics defined new approaches in the study of European school (Papernyi 1985). In Chinese art the artists used different trends, but realism was the leading art method among them. Under socialism abstract art wasn't recognized. At the beginning of the XXI century realism got even greater development. Critique of postmodernism, including modernism and abstract art, has hold on. Chinese artists were considered to be large-scale, able to bring the ideals of their own time on the basis of professional and national traditions.

Analyzing the value of traditional monumental painting in China, the authors set out the history of traditional Chinese monumental painting development. By the way of use and the function of monumental painting the author divided of ancient Chinese monumental painting into four groups: 1) monumental painting in the palaces; 2) in the tombs; 3) in the Buddhist and Taoist temples; 4) in the caves. The ancient country of China has a great variety of monumental painting. Her works in the palaces and temples almost lost, a little part is stayed till the present time, mainly murals monuments are saved in the tombs and caves. However, their importance to the development of contemporary art in China is great. Let's consider the main stages of the development of Chinese modern monumental painting and its achievements on the basis of the synthesis of traditional Chinese murals and European school of monumental art, as well as periodization of the Chinese monumental art development in the last quarter of the XX and beginning of the XXI century.

Start of Chinese modern monumental art development is linked with the monumental painting of Beijing airport building, with the process of the “movement of Chinese murals airport” birth in Chinese monumental art of the XX century. In the Beijing airport image monumental art has key importance. It creates a whole shape of the complex airport facilities based on the use of the national traditions and modern ideas, a new spirit of the age. The rise in the Chinese modern murals development occurred in 1980-1987. These years are the period when the various styles and trends were used in Chinese art. In the early 1980s the process of

development of China's monumental art has been influenced by expressionism. Although the main development tendencies in Chinese art were subjected to certain canons, in monumental painting innovative "liberties" were allowed (Stepanskaya 2013).

METHODS

In the article complex approach is used, it includes historical method, system and art criticism methods.

DISCUSSION AND RESULTS

Chinese modern monumental art is improving its decorativity. This is facilitated by the use of decorative solutions in different kinds of Chinese art. Artists have tried many means of expression. This situation created a positive effect on the development of Chinese contemporary monumental art. Chinese monumental painting developed very slowly in the XX century, but in the 1980s there were executed more than six hundred works. It could be considered as a huge hurricane in artistic life. A great support to the murals development lending three academies: Central Academy of Applied Arts (Beijing), Central Academy of Fine Arts (Shichuan) and the Luxun Academy. Among the reasons of decline in Chinese contemporary monumental art development can be defined state economic problems in 1988-1991, which had an impact on the quality of some works. After 1991 the revival of Chinese monumental painting had been occurred; social circumstances have set(+set) young artists to find a way out of a difficult situation, after which the monumental painting became steadily reviving and then reached a certain maturity. The synthesis of Eastern and European art traditions as an expression of spiritual integration trends had been analyzed in the aspects of the world art influence on Chinese modern monumental painting, and the incorporation of European and Eastern traditions in Chinese modern monumental artworks such as frescoes, mosaics, stained glasses, paintings (Stepanskaya *et alii* 2014). The XX century was the period of decision – lots of Chinese artists have studied the experience of European art, although the Chinese artists weren't put a big value on the European monumental painting. For all contemporary Chinese monumental art "The movement of Mexican monumental painting" was a great shock. For a long time that movement was a model of Chinese modern murals development, but in China there wasn't such a social situation as the Mexican one. The Mexican influence can be defined in Zhang Guanyuy and Zhang Dean early works. Many Chinese artists became fascinated not only by their own art form, but also by the monumental painting. In consequence of such a multifaceted work of artists and enthusiasts, Chinese modern monumental painting reached a high level, turned to be multiform and colorful. Modern Chinese monumental art painters have created works, which are completely different from the European. They continue using the national

traditions and the European art experience. The fact that the traditions of various kinds of Chinese art, including craft and folk, widely in use in Chinese modern monumental painting is shown. Artists looked for the new opportunities of artistic tools through the acquiring a variety of materials in different forms of art.

CONCLUSION

Thus, on the one hand, monumental art painters continue national Chinese traditions, on the other hand, develop new modern principles of painting through the use of technology of Chinese traditional monumental painting, a model of which is the ancient Chinese painting “Zhongcai” extant in China; monumental painting “Dunhuang” is the main model for studies of traditional Chinese murals. The study of artistic tools and language has shown that in Chinese modern monumental painting artists use the realistic method, but in some works there is an appeal to the European abstract art school (Stepansky 2013). The technologies of art studying testify to the Chinese artists outstanding to the European experience. One can clearly say that China borrows technology of mosaics, stained glasses, frescoes and acrylic paintings in Europe (Stepanskaya et alii 2012). Pure traditional painting “Zhongcai” is used in Chinese modern monumental art only in work “Nezha scandals in the sea” created by the artist Zhang Dean. Other contemporary monumental artworks based on the principle “Zhongcai” can’t be identified as a pure tradition “Zhongcai”. Only technique of “Zhongcai” painting used there by their artists. The main reason of this situation consists in the fact that the ancient complex technology is hard to ensure in modern architecture life; therefore, the development of “Zhongcai” traditional painting technology is a big problem for today’s China (Guan Sino. 2009b). Incorporation of European art technologies and images provided the implementation of diversified Chinese monumental works. Acrylic painting has emerged in the 20-30s of the XX century; this technique appeared in China is very late, but after using it in the airport murals, it has become the most popular one in modern China. Stained glasses and frescoes are rare in Chinese architecture. Chinese modern monumental painting is impacted by traditional Chinese art and the art of traditional schools in Europe (Stepanskaya, Melehova 2013). However, Chinese monumental painting has its own features, which differ it from other kinds of Chinese art and from European monumental paintings (Stepanskaya 2014). In Chinese modern monumental painting, there are three trends: decorative murals, realistic murals and abstract murals. Decorative murals are most popular. It meets Chinese nation aesthetic requirements and presents as the most organic method of architecture. Realistic murals usually reflect the history of the country, the way of nation’s life, and it’s less common than decorative. Abstract mural hasn’t received extensive development in China, because abstractionism disaccords with Chinese traditions and culture, although sometimes they still work in this trend.

Chinese monumental art painters have to have a good knowledge about the period, implement a close relationship with the nation. In modern society, the main artists challenge is to give people some education of artistic taste and improve the aesthetic taste of the nation. The architects and artists should challenge in mastering of the synthesis of arts.

SUMMARY

- modern monumental painting in all its diversity is developing successfully in the world culture;
- artists are exhorted to broadly explore and synthesize all the factors of art, to fully disclose the functions of architecture, to create highly artistic works that meet aesthetic and artistic requirements of modern society;
- interaction of European and Eastern traditions in Chinese modern monumental art consists with the trends of spiritual and artistic integration of world culture, the integration of the achievements of European and Eastern nations.

Contemporary artistic culture in China, as well as the culture of the West, on the basis of ethnic cultures dialogue can develop successfully. Productive interaction of cultures, past and present, carries a positive integration potential. To achieve this goal in a society the crucial part has to be played by an individual, whose worldview is formed in modern historical situation and in modern educational space. Comprehension the individual as the absolute vital value and creation the harmonious surroundings for human life and activities are the most important for human self-determination in the outside world.

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