

Research on the Plastic Art of Heilongjiang River Basin

Taking Petroglyph as an Example*

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Abstract—The petroglyph in the Heilongjiang River Basin belongs to a kind of cultural art. This paper analyzes the distribution, research status, significance, content methods and artistic features of the petroglyph in the Heilongjiang River Basin. The petroglyph in the Heilongjiang River Basin is the carrier of historical cultural relics. It is a concentrated expression of prehistoric human production and life.

Keywords—Heilongjiang River Basin; petroglyph; art

I. INTRODUCTION

The “Deer Training Tribe Culture”, sculpture culture, plastic arts, “Shiwei Culture”, “Xianbei Culture”, “Blackwater Mohe Culture”, “Fuyu Culture”, “Bohai Culture” and “Jinyuan Culture” were born in Heilongjiang River Basin, etc., all have cultural connections with the “petroglyph culture”, which have profound influence and effect on Northeast Asia, even Europe and Asia and North America. The culture has made important contribution to the interaction between Chinese civilization and world civilization, especially the Eastern and Western civilizations of Eurasia. Exploring the cultural heritage of petroglyph in the Heilongjiang River Basin of China and Russia is an important way to explain the occurrence and development of this civilization, and to explore the patterns, characters, shapes and national cultures in the excavation of petroglyph and rock carvings in the Heilongjiang River Basin between China and Russia. The research forms a new academic research system and research growth point of the discipline, embodying the connotation construction of regional characteristics.

The research on petroglyph in Heilongjiang River Basin has certain academic value. Firstly, the combination of artistic achievements and theoretical connotations is studied to reveal the cultural value, historical value and artistic value of Heilongjiang rock painting art comprehensively and deeply. Secondly, through the in-depth systematic research on the art of rock painting in Heilongjiang, it is beneficial to the exploration and understanding of the regional culture and

national characteristics of “petroglyph art”, which provides a theoretical basis for the latter research. Thirdly, it has in-depth research on the painting techniques, color application and pattern decoration of rock art in different historical periods in Heilongjiang River Basin. It has practical application value. For the study of the art of the early rock art, the ancient art is used for the present, combining petroglyph with murals, rock-dyestuff paintings, inscriptions, pattern design and other art types, triggering new ideas and new thinking. Studying the art of rock painting in Heilongjiang from many angles is of great significance to the study of art history and academic history.

II. DISTRIBUTION OF PETROGLYPH BELTS IN HEILONGJIANG RIVER BASIN

The Heilongjiang River Basin includes Heilongjiang Province, the eastern part of Jilin Province, the Mongolian Hulunbeier League, and North Heilongjiang River and Wusuli River areas. In the history of Heilongjiang River Basin, five empire dynasties of Northern Wei, Liao, Jin, Yuan and Qing were established. These dynasties gave birth to the unique regional culture and civilization of the Heilongjiang River Basin, which laid the foundation for the formation of minority society in northern China and affected the development of ethnic minorities in the north.

The petroglyph in the Heilongjiang River Basin includes: Qunli village rock paintings in Hailin County of Heilongjiang Province, Jiaolaohe rock paintings in Greater Hinggan Mountains in Inner Mongolia, A-Niangni rock paintings in Greater Hinggan Mountains in Inner Mongolia, Sheremytyev rock paintings, and Sacaqi Aliang rock paintings. The group of Qunli village rock paintings in Hailin County, Heilongjiang Province, with stone blocks on it. There is a jumping deer-shaped animal in the middle of the rock painting. Next to it there is one person holding the deer with his left arm pointing to the deer. On the lower left there seems to be a person or a bear which is difficult to recognize. A pair of men and women sits on the mat under a pergola on the upward side; there is a deer-shaped animal with a slightly spilled-over abdomen, suspecting as a mother animal in the right middle. About the Jiaolaohe rock paintings Greater Hinggan Mountains in Inner Mongolia, the picture is

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between the cracks of the rock and painted in the crimson. The stone surface of the painting is 2 square meters and the height is between 1 and 2 meters. As the top of the stone wall leans forward slightly and the picture is between the cracks, it reduced the erosion of wind and rain. About A-Niangni rock paintings in Greater Higgan Mountains in Inner Mongolia, the cliffs of the rock paintings are severely weathered, and some of the pictures are broken due to the cracking of the stone surface, showing the lines of bleeding. The Sheremetyev rock paintings are located on the edge of the Ussuri River. The Sakhaqi Aliang rock paintings are located 80 kilometers down from the city of Khabarovsk in Russia. It is the largest and most abundant petroglyph in the world. It forms an open-air "gallery", where the center of the human face figure occupies the rock paintings. In addition, there are animal shapes such as beasts, birds and snakes. There are a lot of four-footed behemoths, and sometimes it can be clearly seen that they have long tails and four hooves. Many pictures have bird images. The themes of petroglyph include snakes, birds and other animals and human face figures on various stones. There are also small boats in the ancient petroglyph, which are carved out on a huge rock. In the middle of the picture is a human figure, with a spiral on the top and a small boat on the side. They are arranged horizontally in an arc, and the people on the boat are always represented by vertical lines.

III. RESEARCH STATUS OF PETROGLYPH ART IN HEILONGJIANG RIVER BASIN

Several aspects of the study of petroglyph art in the Heilongjiang River Basin include, firstly, a systematic overview of the rock art in the Heilongjiang River Basin. The systematic arrangement of the geographical distribution of petroglyph will be the focus of this part. Secondly, it is the research of the art ontology of petroglyph in Heilongjiang River Basin. The research is studying the different angles of artistic style, expression language, nationality and culture in different periods. It focuses on studying the characteristics of regional and national characteristics, and then examining the changes of national history and regional culture, and clarifying the correlation with the development of historical culture of the art. Thirdly is the aesthetic characteristic of petroglyph art in Heilongjiang River Basin. The unique regional artistic style reflected in the creation of petroglyph uses symbolic expression of artistic language to analyze the content of regional rock culture, cultural blending and evolution, social life performance, etc. from different regions, thus refining the characteristics of its plastic arts and aesthetic cultural value. Finally, the study of the petroglyph art in the Heilongjiang River Basin is a theoretical literature study of the northern culture and art. It explores the historical development and the inheritance and protection of regional culture, and summarizes the regional culture and artistic historical value.

Regarding the study of petroglyph in the Heilongjiang River Basin, domestic research mainly includes three aspects:

The first is related research on the petroglyph research in Heilongjiang River Basin. The existing theoretical research literatures include Zhuang Hongyan's "Field Investigation

and Cultural Examination of the Greater Higgan Mountains Rock Paintings" and "the Greater Higgan Mountains Rock Paintings and Xianbei Cultural Origins", and Zhao Zhencai's "The Rock Paintings in the Greater Higgan Mountains Primitive Forest" are all about the Greater Higgan Mountains area. In addition to the investigation and analysis of petroglyph, Tao Gang's "Research on Hailin Qunli Cliff Painting", Gai Shanlin's "New Research of the Age of the Mudanjiang River in the Heilongjiang Province", and Wang Yunlang's "Mujiang River Qunli Rock Paintings' Geographical Environment and Its Age, Ethnic Studies", etc.

The second is the theoretical study of the art ontology of petroglyph in the Heilongjiang River Basin. Petroglyph is an art between painting and sculpture, so it has the dual characteristics of painting and carving, reflecting the aesthetic culture concept of the primitive nation. The main research literatures include Luan Jisheng's "Sun Worship and Reproductive Worship in the Greater Higgan Mountains Rock Paintings - One of the Cultural Analysis of the Greater Higgan Mountains Rock Paintings", "Basic Research on the Art of Calligraphy of the Greater Higgan Mountains's Faxian Cave Bamo Cliff Congratulatory Messages", Zhuang Hongyan's "Interpretation of the Greater Higgan Mountains Dragon-shaped Rock Painting on the Cultural Node", Zhang Biao's "Exploration of the Original Rock Paintings of the Heilongjiang River Basin and the Oroqen Paintings" and "The Interpretation of the Greater Higgan Mountains Reproductive Worship Rock Paintings in the Cultural Perspective", Xiao Bo's "Siberian Rock Paintings Research Analysis — History, Results and Directions", etc.

The third is the theoretical study of the remains of minority civilizations in the Heilongjiang River Basin. The the Greater Higgan Mountains area in the basin of Heilongjiang Province is the birthplace and prosperous place of many ethnic groups such as Xianbei, Shiwei and Mongolia in ancient China. In the history, it belongs to the inheritance area of Chinese culture and has a rich cultural heritage. The excavation of the North Cave site in the Greater Higgan Mountains area confirms that the site contains at least two cultural stages of the Xianbei period and the Neolithic period. Relevant theoretical research literatures include Li Zhimin's "Discovery of Gaxian Cave and Tuoba Wei's Original Place Problem", Wen Yucheng's "Research on the Ruins of Gaxian Cave", Zhuang Hongyan's "The Rock Paintings of the Gaxian Cave in the Greater Higgan Mountains and the Wolf Totems of the Northern Ethnic Groups", Yan Shaqing's "Research on the Ewenki Rock Paintings" and so on.

Foreign studies on the petroglyph art of the Heilongjiang River Basin mainly focus on the research results of college scholars in the Russian Amur region in recent years. There are Alex O'Cladinico's "The Art of Ancient Petroglyph, Sculptures and Pottery in the Amur Region", Andrei Pavlovich Zambia's "The Relationship Between the Petroglyph in the Upper Reaches of the Amur River and the Folk Languages of Tungus and Manchus", A. Okladnikov's "Ancient Art along the Heilongjiang River", Kou Bowen's "Professor Andrei of the National University of Amur,

Russia — Northeastern History Research Center of Dalian University and An Academic Report", etc.

Through domestic and international research and analysis, it is found that the research on petroglyph art in Heilongjiang River Basin has the following problems: Firstly, the research results of petroglyph theory in Heilongjiang River Basin are few in number, and it appears to be too fragmented, and there are few systematic theoretical studies. Secondly, it focuses on archaeological and textual research, lacks systematic and comprehensive literature review and inductive research on the history of Heilongjiang art development. Third, there is a lack of research on the overall study of the petroglyph belt in the Heilongjiang River Basin and the ontological value of art culture. Through combing, it is found that there is still a lack of systematic theoretical research on the art of petroglyph in the Heilongjiang River Basin.

From the ancient remains of Heilongjiang and ancient petroglyph, it can be seen the early life of the northern minority people. The petroglyph is important cultural relics in the Heilongjiang River Basin, reflecting the germination of the primitive people's aesthetic consciousness, and reflecting the minority culture and art in the Heilongjiang River Basin and people's unique lifestyle and aesthetic appeal.

The research methods of the petroglyph art in the Heilongjiang River Basin include the literature research method, mining, collating and collecting relevant literatures on the petroglyph art research in the Heilongjiang River Basin, establishing a complete theoretical research database; investigation and interview method. It is based on the investigation and research of the relevant rock painting sites within the geographical scope of the Heilongjiang River Basin. Based on the relevant data, the researchers conduct the systematic sorting. Through interviews with local historical and cultural centers, cultural relics and archaeology institutes, local cultural management associations, museums, Chinese and Russian university scholars and related research institutions, the researchers can obtain relevant empirical pictures and theoretical literature, to form academically valuable data and conclusions; practice method. In this way it will combine Chinese and foreign art history, Chinese and foreign cultural history theory teaching content with this topic, focus on the connection between conclusion and reality and solve the actual situation problem.

IV. ARTISTIC FEATURES OF PETROGLYPH IN HEILONGJIANG RIVER BASIN

As a unique visual symbol, petroglyph is a material carrier for spreading human culture. It uses its unique artistic language to cross-connect many ancient nationalities. It can be said that petroglyph is the common cultural carrier of different ethnic groups in the world and one of the symbols of world culture. Petroglyph contains a variety of content, including people's production and life status and material needs. It is also an important embodiment of people's spiritual life, which reflects a unique cultural form.

The Heilongjiang River Basin is a source of important ethnic cultures of many ethnic minorities such as the Oroqen, Manchu and Ewenki in recent times. The national culture of these ethnic groups has formed a unique basin culture and national art. The earliest art of petroglyph originated from the hunting ethnic minorities in the north, mainly representing the scenes of people hunting, farming or nomadic.

The unique features of the petroglyph in the Heilongjiang River Basin are the unique images, calm color, strong regional characteristics, multi-ethnic intertwined artistic style, and the unique ethnic culture of the Heilongjiang River Basin civilization. Therefore, the petroglyph in the Heilongjiang River Basin is heavy and elegant, real and moderately romantic, simple and vivid, which reflects the rich regional characteristics of the Heilongjiang River Basin and is a concentrated expression of the living environment.

The ancient civilizations of the Heilongjiang River Basin, including the Xiongnu, Xianbei, Qidan, and Jurchen, have experienced the Neolithic Age. With the emergence and enhancement of people's aesthetic consciousness, petroglyph plays an important role in the history of the development of plastic art in the Heilongjiang River Basin. It is also the external manifestation of the people's aesthetic consciousness of the national culture. It reflects the love of nature and the awe of nature and earth. They use different patterns and symbols to express the history of safari and national history of ethnic minorities. They use the characteristic craftsmanship and the simple carving technique to express the original ecological pursuit and unique aesthetic of "Heaven and Man". The art of petroglyph in Heilongjiang River not only enriches the treasure house of national folk art, but also has a high artistic value. The petroglyph in the Heilongjiang River Basin represents the culture of the northern minorities, the symbol of national culture, and the birth and development of national culture, which greatly enriched the profound connotation of national folk culture.

The petroglyph art of the Heilongjiang River Basin has a distinct regional cultural brand, with its profound cultural symbolic meaning and historical imprint. The unique historical origins and regional culture of the ancient borders provide a profound historical support for the establishment and improvement of the petroglyph in the Heilongjiang River Basin. The regional characteristics, historical and cultural values and the traceability of art development are the main innovation fulcrums for the research and development of petroglyph art in the Heilongjiang River Basin. Using the method of art sociology research, combined with the regional environment, race, time and other aspects, the paper analyzes the generation and development of petroglyph art in Heilongjiang River Basin, and combines research results, field research results with integrating research, and focuses on the combination of theory and practice. Collecting and sorting pictures and literatures of petroglyph in Heilongjiang area, studying the changes of artistic styles along the river and coastal areas in different eras, further research results can be provided from the integration and development of the Central Plains culture and Yanliao culture, the integration of

grassland culture, and the integration and development of Manchu and Han culture. Historical and ethnic relations, providing further research results for combining historical ethnic relations.

V. CONCLUSION

The study of petroglyph art in the Heilongjiang River Basin is a theoretical literature study of the unique regional culture of the North. It is an excavation and expression of historical development and the inheritance and protection of regional culture. It plays an important role in exploring regional culture and artistic historical value. It will be necessary to create a research and research platform for the combination of art archaeology, art anthropology, art and culture, national aesthetics, national culture, and basin civilization. It will also be important to conduct academic activities such as academic seminars, expert forums, research and inspections. It will be of great significance to actively carry out research on the history of petroglyph in the Heilongjiang River Basin, the Greater Hinggan Mountains petroglyph, the Mudanjiang Qunli petroglyph, the northeast petroglyph, the Siberian petroglyph, the Amur petroglyph, etc. And it is devoted to the study of petroglyph patterns, petroglyph aesthetics, petroglyph and cultural studies. The research content and results are applied to new themes, new connotations, new horizons and new designs of Chinese painting, oil painting, lacquer painting, animation design and graphic design. For the future research on the development history of rock paintings and the study of cultural history in the Heilongjiang River Basin, it will provide previous theoretical results and important theoretical data. Relying on the research results, the research on the art of the early petroglyph art has been used for ancient times, and the combination of petroglyph with murals, rock-dyestuff paintings, inscriptions, and graphic designs has led to new ideas and new thinking. So it will be important to enhance the influence of petroglyph art and culture in Heilongjiang Province in China, and enhance the awareness of the protection of petroglyph heritage by the masses and cultural and art lovers.

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