

Externalization of Youth's Psychological Feelings in Artistic Expression

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Abstract—The specific survival of a new generation of youth affects their growth and their artistic landscape. Their art almost obscures all the clues of the temperament compared to the previous generation. In essence, they all construct their own works of art based on the psychological reality of the individual. In response to this feature, the theoretical circles define it as "youth painting" and "cartoon painting". Their works of art are an understanding, imagination and sublimation of personal growth experiences and feelings of survival. In the works, young artists often take the elements of popular culture such as photos, magazines, cartoons and cartoons as their external characteristics. Their works directly present the scene of the individual's inner feelings, and the picture has a visual meaning. This also makes them essentially separate from the previous generation of painters, while reflecting the psychological qualities of a generation of young people. This frees the young people's artistic creation from the previous social collective consciousness and the creative mode that is bound by the social consciousness. Therefore, the artistic creation truly reflects the individual personality and emotional feelings of the individual artist.

Keywords—young artists; artistic works; psychological real-life context

I. INTRODUCTION

The social life, political climate and economic level of a particular historical period have greatly promoted the formation of art and its artistic landscape. When people turn their attention to young artists after the 1970s, it can be clearly seen that the artist has a very different disparity with the previous generation in terms of artistic style, appearance, viewpoint and presentation. Its distinctive artistic traits effectively present the specific living conditions and artistic landscapes of the new generation of young people after the 1970s. In recent years, the theoretical circles have defined them as two categories: "youth painting" and "cartoon painting". This induction generally summarizes and depicts the artistic landscape and style of the new born after the 1970s.

II. YOUTH PAINTING

Youth is full of vitality, enthusiasm and beauty in its appearance and essence. However, it has now become another visual picture by a new generation of young artists. It

truly depicts the soul and living conditions of the younger generation in the 1970s. Focusing on and expressing youth has been the subject of artist's attention and performance since ancient times. It attracts many artists to present their views and opinions on this topic.

Since 1990, young people represented by Yin Chaoyang (see "Fig. 1), Xie Nanxing (see "Fig. 2"), Cui Xiuwen, Chen Lingyang (see "Fig. 3) and YangFudong (see "Fig. 4") have opened the prelude to the artists of the latter generation in the 1970s. The younger generation, who is in the period of rapid transformation of Chinese society, has gradually fallen into the mental confusion of the innermost heart and mind because of the ideology of the individual's inner thoughts and living environment. Critic Zhu Qi pointed out that "injury" is a common feature experienced by a generation born in the 1970s in the 1990s, an injury of unknown origin. This group of young painters tried to sum up the inner experience of this generation of young people after they became a minority. This batch of paintings is different from the "new generation" paintings. Although they continue the youthful care of the "new generation", the perspective has turned to self-analysis of the inner scene. [1] In essence, this encounter is rooted in the turmoil and uneasiness brought about by the rapid modernization of Chinese society. After 1949, with a series of social, political, cultural and other reforms and reforms, the knowledge structure accepted by people has changed from form to content.



Fig. 1. Yin Chaoyang, Front Oil on canvas 350×250cm, 2010.



Fig. 2. Xie Nanxing, Untitled Oil on canvas 220×380cm, 2000.



Fig. 3. Chen Lingyang, One day of 20014, Photo 2004.



Fig. 4. Yang Fudong, Seven Sages of the Bamboo Grove, Black-and-white photo 120*180cm, 2006.

The entire country began to use simplified characters from that time. Although the change in the text seems small, in fact, this change is of great importance. For the younger generation to read ancient books, the opportunity to experience traditional culture without change is denied. The impact of changes in the educational background is far-reaching, and Chinese culture accounts for a smaller proportion of people's cultural composition. In fact, in the process of continuous modernization, people are rapidly moving away from traditional culture. "China as a cultural concept has already perished on the ground of China. [2] The original ecological features of traditional culture have changed, and the maintenance of regeneration mechanisms has become impossible." Chen Danqing said in a conversation: "The cultural lifeline of China's two thousand

years has been broken. In the past 50 years and 100 years, the ecological "sustainable development" ecology has been eliminated one stage by one stage." [3] This generation was born with no traditional background in thoughts and behaviors. Due to the special historical period that everyone experienced, most of the same generation did not get the tradition from their parents. A lot of things are impossible to learn from school. Schools use mass and standardized models to educate young people. This way it is impossible to train people into complete people. Because the poverty is too long, this country needs to hurry to build and hurry to modernize. People are now happy to see that China is the most powerful investment and consumer market in the world. At the same time, this has brought China's rapid economic and social development. Money can be immediately converted into material enjoyment and all practical benefits. There are so many "people with lofty ideals" yesterday that were full of "humanity care" and "contented in poverty and devoted to things spiritual", but overnight they turned into tycoon. "Elite consciousness" is so fragile and powerless in the face of the temptation of money. An unprecedented black humor spreads. [4] In this process, people can always feel insecurity in their hearts, and the whole society is always in constant change, and the speed is so overwhelming.

Writer Yu Hua wrote in the preface to the novel "Brothers": "A Chinese has experienced the changes that a European has experienced in 400 years in 40 years. Such a rapidly changing society is the fundamental reason why everyone is at a loss. "[5] In the end, everyone felt that everything was not credible and unreliable, except for immediate interests and temporary happiness. The social shock has made people's hearts have never really adapted to many things. People have various distortions, imbalances, and unhealthy in their hearts. People in this era can quickly change their original life and break through their own life background, but it also makes many people feel uncomfortable and confused after the change and breakthrough. What the younger generation can do in the face of such reality is to return to their hearts and stand there to look at the whole world. In the real world, they can't find the space and way to reconcile this kind of boredom. For them, what they can grasp is only a small world in front of them. Moreover, this alone is sometimes not so easy to find in the face of complex realities.

Fortunately, they benefit from the various achievements brought about by economic development. The society provides them with a great deal of freedom and social space in terms of thought, action and expression. They can still perform as they please in their own personal world. Therefore, this generation of young people is based on the individual's inner reality in the way of presentation and narrative. The artist who performed "youth painting" portrays the spiritual confusion caused by modern society and the environment to young people. This kind of predicament is nothingness, ethereal, and it is often wrapped in beautiful, bright, cute coats. In their paintings, one can see: an inner feeling of self-disintegration and confusion, anger, depression, sluggishness, suffocation, delusion, and psychological contradictions after being frustrated in reality.

The inner psychological situation is transformed into a visually sensible art work by young artists. Therefore, the artistic creation truly reflects the individual personality and emotional feelings of the individual artist. The youth theme of their works of art presents a distinct style and individual inner emotional appeal. An alternative novelty method that expresses the inner feelings of the younger generation straightforwardly, they are vacuous, lonely, decadent and sentimental. The pictures of their works do not have the influence and restraint of social ideology, only the virtual metaphor and the frankness of the individual psychological reality. In their works, the artist's personal life experiences and feelings are placed in a very prominent position. Although their works are different in form, most of them focus on this. This shows the rich and complex life and inner feelings of this generation of young people, who pay attention to the reality and vividness of the life depicted. Although they do not care whether the works are sublime and profound in their thoughts and expressions, their works expressly and frankly express the struggles of modern people in society, the pursuit of desires, and psychological confusion. The ever-changing reality undoubtedly provides us with resource-rich themes and materials. However, most artists do not endow such resources with individualistic speculation and aesthetic transformation, but merely a slightly distorted realism "reproduction." The effect of the "grotesque realism" or "surrealism" that their works present is largely due to the reality of reality. [6] This way of young people makes art creation free from the previous social collective consciousness and the creative mode that is bound by social ideology. These works continue the theme of the "new generation" art caring youth. However, in the actual operation and narrative, it has been transformed into the inner reality of the artist's individual, and has the self-peek and interpretation of the individual's inner reality. Different from the "new generation", they try to strip away the external social reality and directly present the inner vision of the individual. The picture has a visual meaning, not the ironic realism approach adopted by the "new generation" painter.

III. CARTOON PAINTING

In recent years, another new artistic phenomenon and creative group has aroused widespread concern in society. Representatives include Li Jikai (see "Fig. 5"), Wei Jia (see "Fig. 6"), Chen Ke (see "Fig. 7"), Chen Fei (see "Fig. 8") and so on. The works of these young artists usually take the visual elements of popular culture such as cartoons as an artistic phenomenon of external traits. Compared to the previous generation, their art almost obscured all the clues on the surface. In the new century, these young people and history have undergone new breaks. They are re-presented directly in the context of the current consumer society and the ideology of ideology. Art critic Sheng Wei pointed out that globalization has become an economic and cultural development trend today. It is also unavoidable that Chinese contemporary art is unified into the production of late capitalism. The creativity of the cartoon generation stems from this social and cultural change. [7] They basically get rid of the burden of the past generation. They begin with self-narrative and self-speaking inner psychological realities.

They have begun to get rid of the theme of youth care in the attention of the problem and enter the performance of the self-centered psychological reality. The visual language form reflects the characteristics of a person's mood narrative. This generation is strengthening the performance of painting, abandoning the expression of realist paintings and even photographic image painting. In the words of the painting language itself, they present the characteristics of a new generation of Chinese art facing the future. They created by borrowing elements of comic images and popular culture and combining traditional oil painting with modern technology. They have raised the elements of popular culture, such as comics that they have encountered in their daily lives, into an artistic image of the times. In addition, the connection between young artists engaged in these paintings and traditional culture has weakened a lot, and the social conditions and environment of reality have created an irresistible fault between them and tradition.



Fig. 5. Li Jikai, Little Monster Acrylic on canvas 80 * 60cm 2006.



Fig. 6. Wei Jia, Goodbye Acrylic on canvas 200cmx200cm 2007.



Fig. 7. Chen Ke Me, Oil on canvas 1000 * 100cm 2009.



Fig. 8. Chen Fei, Night Owl Acrylic on canvas 240cmx200cm 2008.

In their artistic practice, people can see representative cultural ideals. For example, "replace modern dance with cartoon dance", "replace rock music with cartoon music", "replace modern poetry with cartoon poetry", "replace modern literature with cartoon literature" and so on. [8] The creation of works of art shows that this generation hates seriousness, seriousness, and thought in personal psychology. In terms of behavior, they value ease, ridicule, humor and exaggeration. These are more fun and comfortable for them. In a sense, artists grow up in the influence of fast food culture, and they are deeply immersed in the characteristics of fast food culture. These factors subtly influence the way they create. These artists generally have the same background of life and growth: cartoons, video media, various books that are seen among young people, and networks that are readily accessible. As Taiwanese critics Lu Rongzhi said: "With the development of digital technology, the forms of comics, cartoons, and animations are more complicated, and the channels of circulation are more diversified. Various simplified visual shapes become a large number of transmission symbols. They then form individual systems with a variety of cultural backgrounds and regional identity. Under the wave of the media, it has deepened into a communication code between young people around the world. It is not just a collective identity that is monopolized by an era or a group. It is more like a communication channel for individual pursuit of performance, emulation of ideas or imagination and re-creation." [9] Society provides them with a fast and convenient way to consume and entertain. The fact that they are accompanied by the learning and growth of the new generation of young people in a way of entertainment and leisure makes young people have a natural hobby and obsession with the comic image. More importantly, they are naturally sensitive to this way of painting language.

Therefore, using such a way to express one's own growth experience, expressing the individual's inner happiness and sadness has become its most effective means. These young people are addicted to the world of comics; they refuse to grow up, and refuse to fully enter the system. The young people of the moment believe that being able to save them from further confusion and confusion is to maintain a childlike inner world and maintain a certain distance from

the complex adult world. Most of their works of art interpret proverbial images and fantastical narratives. In actual operation, there are active or passive choices for cartoons. There is a subtlety that transcends reality, and there is a weird image that makes people feel comfortable and surprised. This absurd existence, like other works of art in history, is still a mirror of society in a particular historical period. People can fully understand the inner appearance of a generation from their artworks. [10] From the direct presentation of painting to the maturity of style and technique, they explored and presented the painting language in the new artistic creation, and reconstructed a new style of painting art.

IV. CONCLUSION

When people further investigate and analyze the above two types of painting art phenomena and artists, they can find that in terms of concerns and expressions, on the one hand, they are farther and farther away from the previous generation, going to the micro narrative of the inner psychological situation of the individual. On the other hand, they increasingly value the role of absurdity and exaggeration in artistic creation. They proceed from the level of inner psychological situation to create something that does not exist in reality. These artists hope to arrange and interpret the images that do not exist in reality according to their creative intentions on the screen. Their works of art are an understanding, imagination and sublimation of personal growth experiences and feelings of survival. In essence, they all create themselves on the basis of personal psychological reality. Although there are various differences between the two types of artists in terms of age, situation and living environment, one thing is that they are the same, that is, they are subconsciously using the feelings, situations, and experiences in front of reality in their own growth as a creative resource. They internalize this external reality resource into an internal psychological reality situation. They all use their form and starting point to develop their artistic blueprints. The realistic situation of inner psychology is that they can only rely on the outside world in the face of complex changes. They only believe in themselves, they only pay attention to their own individuals, and the reality of self-survival is their common connotation. Therefore, they use and strengthen this psychologically realistic situation in artistic creation. Such a way of creation makes their works of art widely with a profound individual psychological situation and the brand of the post-70s era. The external reality can only produce artistic usefulness when it is internalized into its own psychological reality. Otherwise, the feelings of change in the outside world can only be regarded as a simple physiological reaction of the general individual in a certain sense, let alone transform it into a work of art. They are transforming the external reality into a stable inner psychological reality and then resorting to art works. To a large extent, the level of their artistic work depends on the maturity of such a closely linked transformation process. The intrinsic psychological reality situation has become the starting point of their artistic creation.

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