

# The Concept Reform of Chinese Modern Mural Art

Shengju Li<sup>1,\*</sup>

Shanghai University, Shanghai, China

\*Corresponding author. Email: lsj790110@126.com

## ABSTRACT

The "modernity" of modern mural painting is mainly reflected in the change of creation concept, which is mainly reflected in three aspects: first, modern deconstruction launched an attack on traditional rules and stereotypes; second, the use of scientific dialectics brings the two-sided aesthetic feeling of mural art; The third is that the spirit of innovation brings about a qualitative leap of mural painting, and the organic combination of the three makes the modern mural art open up the way of innovation with an open mind and a harmonious concept of development.

**Keywords:** deconstruction; Dialectics; innovative

## 1. INTRODUCTION

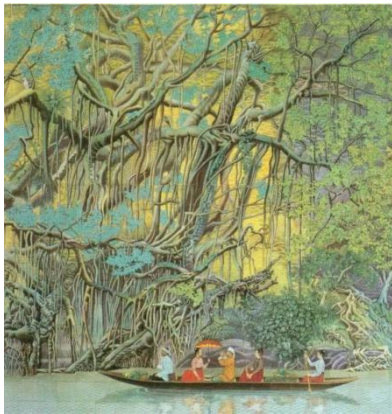


Figure1 Song of the forest(part)<sup>1</sup>



Figure2 "Joyful water-splashing festival—hymn to life" (part)<sup>2</sup>

In October 1979, the mural group of Beijing capital airport (figure 1, 2) was completed, marking the beginning of the mural renaissance movement in China in the new era. Over

the past 40 years, generations of outstanding mural artists have been actively involved in the mural revival movement, creating a large number of classic works, which directly face the contemporary society, carry forward the spirit of the times, lead the aesthetic appreciation of the times, and cast the wisdom, dream and passion of the nation and the times.

## 2. MODERN DECONSTRUCTION LAUNCHES AN ATTACK ON THE TRADITIONAL FORMULA

"Mural painting is a large flat or quasi-flat art made in architectural space because of the need for painting in the architectural environment or in a variety of materials. Mural painting is a comprehensive art that combines the publicity of environmental art, the diversity of creation ideas and methods, the crossover of art and architecture, and the highly inclusive of materials and techniques. Therefore, it has broad extension and vitality in the field of plastic art [1]. Modern mural works creation on the basis of the original figurative expressionism, especially some significant history, on the expression of subject matter and content under the influence of deconstruction in the creative process, instead of the traditional rational and orderly design form of bondage, no longer formalized content intact, but started using deconstruction restructuring means of production, reduced the eyeball and the form of a complete destruction, decomposition, and then reconstruct the image, to explore a new way of composition. At the same time, the traditional mural materials, such as metal, stone, etc., are torn, hollow-out, folded, piled up and other unconventional production means, "all materials, as long as they are homogeneous, that is to say, can enter the form, only through some form can give people pleasure or not. [2]"Change traditional mural material texture structure stability, order, these abnormal disorderly make modelling method, seemingly without some sort of order or program, is messy messy feeling "disorder" and fragmented, but in

fact is the breakthrough thinking formulary of bold innovation, is the artist do STH unconventional or unorthodox subjective conception and be reassembled after deliberation. Mural works and the image in an accident, special the spatial relationship between spatial order form and content, this material and skin texture contrast material structure changes, a new spatial hierarchy, organizational relations, texture and stereo modelling effect, make the work more visual impact, like Picasso's cubist paintings (figure3), background and thematic interaction, between the body and the body shaping to create the artistic features of a two-dimensional space, show the new visual aesthetic feeling.



**Figure3** Picasso's cubist painting Guernica

### **3. THE USE OF SCIENTIFIC DIALECTICS BRINGS THE TWO-SIDED AESTHETIC FEELING OF MURAL ART**

Modern murals in creating concept, use material, presentation, and many other aspects showed many times new features, such as the rules of order and disorder, and irregular, rationality and irrationality, structure and deconstruction, etc., composed of many contradictory conflicts, emphasized in contradictions in the new definition, a new form, constitute the modern mural art in the contradiction of the two sides a new model of double aesthetic feeling. How to free people's imagination in unexpected ways, scientifically reproduce the artistic lifestyle, and shape an open, inclusive and comprehensive view of harmony.

"Mural painting is no longer a pure form of painting, but a marginal art between painting, craft, sculpture and environmental art. This marginality, comprehensiveness and experimentation is an important feature of modern murals [3].Dialectics of advanced concepts in the application of modern fresco broke the original beauty and not beauty, harmony and the harmony and understanding of the basis, the modern mural no longer constrained in wall art or art division, appreciate works contain the subtle relationship with the world, double-sided, different aesthetic pleasure to the audience, how to make the harmonious coexistence of the artists have a new topic.

Murals of vitality lies in its modernity and the public, it is directly in the face of tens of millions of the public, people need fresh and lively new voice, in the harmonious view of diversity and variability creation concept as the starting point of new ideas, the artist, the environment, the public

three closely linked, the resulting mural art creation and research of whole of a challenge, a new technology, new technique revolution era will come and its influence will also spread to the whole environment art, public art in the field of the future.

### **4. THE SPIRIT OF INNOVATION BRINGS ABOUT A QUALITATIVE LEAP IN THE FRESCO PICTURE**

The mural works in the modern urban public space, especially in the subway space, present a brand-new visual feeling, and are innovative and developed in terms of artistic expression, production techniques and inheritance. Work light, sound, hot pressing glass paint, electroplating, corrosion, 3 d printing and so on the use of new materials, new technology to make the mural art colorful countenance, in terms of material texture and process structures led to a revolutionary leap, mural art and the connection of science and technology is historically inevitable, as a key point in the future creation. "Visual image is never a mechanical reproduction of perceptual material, but a creative grasp of reality. The image it captures is an image of beauty with rich imagination, creativity and acuity. The act of seeing the world has been shown to be an interaction between the nature of the external object itself and the nature of the viewer [4]. The development of science and technology provide wider space for fresco artist, changed the traditional murals and carrier, new materials and materials, single and variable representation, such as ambient light and sound of the original relationship, work more striking visual effect, influence the artists and the public's understanding of art and expression, is a combination of scientists artist logical thinking with image thinking and create again.

In addition, in the modern fresco, the public and public and murals murals interaction, the introduction of interactive technology, started the quest of personalized media to be an artist, and form a unique artistic form of language, this kind of mural, variability, interactivity and usability or user friendly experience beyond the concept of any age mural, the public's aesthetic and the understanding of the mural already changing, opening the era of the modern mural art to the artistic creation of science and technology, the modern mural qualitative leap, intervention of modern science and technology is the hope of developing mural art.

### **5. CONCLUSION**

In a word, under the premise of serving The Times and the public, modern mural art includes all beneficial cultural elements, and discusses the innovation after the reform with an open mind and a harmonious outlook on development. As professor Yu Meicheng said, "we should try our best to break down all kinds of artificial barriers and constraints, transcend the solidified paradigm set by ourselves, search for innovative points with a new artistic perspective and a scientific attitude, and give birth to the emergence of real

new murals [5]. "Creating a new era, creating a new history, and creating a new nation are the new missions of muralists.

## **REFERENCES**

[1] Edited by Chinese artists association. Mural works collection of the 13th national art exhibition [M]. Beijing: people's fine arts publishing house, 2020.

[2] [UK] Bernard Basanquet, translated by Zhang Ling. History of aesthetics [M]. Beijing: Beijing commercial press, 1985.

[3] Tang Mingyue, Zhao Qingsong. Mural design art [M]. Jinan: shandong education press, 1996.

[4] [US] Rudolf Arnheim, Zhu Jiang source translation. Visual perception and art [M]. Chengdu: sichuan people's publishing house, 1998.

[5] Yu Meicheng. Proposal on the stage development path of Chinese contemporary mural painting [J]. Art, 2019 (3) : 15