

A Literature Review of Northeast Farmer Painting Art

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ABSTRACT

With the continuous development of farmer painting art in China, the heat of farmer painting research continues to increase, and the research perspectives are becoming more diverse. This paper summarizes the research directions and research results of many Chinese scholars in recent years, summarizes from the perspectives of the research status of Northeast farmer paintings, semiotics in the field of art, and farmer paintings and their derivative product design from the perspective of semiotics, explores new methods for farmer painting research, and explores practical new paths for the innovation and development of Northeast farmer paintings.

Keywords: farmer paintings, semiotics, research, derivatives, design

I. INTRODUCTION

At present, there are nearly a hundred painting villages all over China, distributed in rural areas, fishing islands, pastoral areas and ethnic minority areas. As the saying goes, "Each place has its streams in from all over the country", due to the unique local landscape, long-standing cultural traditions, colorful ethnic customs and unique life customs, the works of each painting village have distinct regional characteristics and national artistic characteristics, each with its unique shape and color, expressing the emotion of loving hometown and loving life. The Northeast Region has a vast territory and four distinct seasons. The folk tradition and folk customs under the historical accumulation, the nomadic culture of the Manchu and Mongolian nationality, the rice cultivating culture of the Korean nationality, and the folk culture of the Central Plains brought by the immigrants inside Shanhaiguan Pass have accumulated the profound cultural background of the Northeast farmer painting art.

II. RESEARCH SITUATION OF THE FARMER PAINTING ART

The farmer painting art originated in Peixian County, Jiangsu in 1957. Initially, Cai Ruohong and

others wrote an article in "Art" magazine to introduce this new thing. In the following decades, more and more scholars began to pay attention to the farmer painting art. Zheng Shiyong and others once edited the book "A Survey of Chinese Farmer Paintings". In this book, a large-scale and in-depth field survey of farmer paintings is carried out, and a large amount of first-hand information is recorded, which provides valuable reference materials for farmer paintings based on anthropology, sociology, and folklore. Duan Jingli's book "Research on Farmer Paintings in Huxian County" examined the farmer painting art in the area from multiple angles, analyzing the origin, development stage, artistic language, style and individuality of farmer paintings in Huxian County, as well as the cultural philosophy, social significance, and development prospects of farmer paintings. It is a more comprehensive and in-depth research result in the current research on farmer paintings in the area. At the same time, there are also studies that focus on examining farmer paintings from the perspectives of folklore and anthropology, such as the paper "The Concept of Folk Colors in Farmer Paintings in Huangzhong".

Faced with the dilemma of loss of farmer painting skills and stagnant development in many places, the paper "The Inevitability of Going to the Market from the Development of Peasant Paintings" proposed that under the conditions of a market economy, as the living conditions of farmer paintings have changed, it is inevitable for them to go to the market; in addition, researchers have explored the ways and means of the industrialization of farmer paintings based on the current overall development trend of folk art, such as "Farmer Paintings and Local Cultural Industry Development", "Exploration and Thinking on the Development of Farmer Painting Industry in Huxian

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County". The paper "From Political Propaganda Posters to Tourist Commodities" redefined and re-evaluated farmer paintings in the new era. The author used the theoretical viewpoint of global localization to explain the status quo of farmer paintings from the initial political propaganda art and finally involved in the tourism industry and became tourist commodities. The author believed that the current farmer painting art (previously recognized as "sub-folk art" by academic circles) had been compared with other local folk art and had become a regional cultural resource or even a local specialty. In the context of the country's vigorous development of creative industries, farmer paintings have new attributes such as "cultural resources" and "tourist commodities" under the redefinition. Therefore, the issue of art inheritance and innovative development of farmer paintings will inevitably arouse widespread concern in academia.

III. RESEARCH SITUATION OF NORTHEAST FARMER PAINTING ART

At present, there are 5 "Hometowns of Chinese Folk Culture and Art (Farmer Paintings)" named by the Ministry of Culture in Northeast Region, namely Xiuyan Manchu Autonomous County in Liaoning Province, Zhuanghe City, Dongfeng County in Jilin Province, Binxian County in Heilongjiang Province, and Suiling County. Among them, Suiling farmer paintings and Dongfeng farmer paintings have been selected into the provincial intangible cultural heritage list. Dandong farmer paintings have been selected into the municipal intangible cultural heritage list. The paper "The Artistic Features and Causes of Suiling Farmer Paintings" summarizes the characteristics of Suiling farmer paintings from the aspects of form, content, color, technique and expression, and believes that other folk arts are the soil and source of the birth of Suiling farmer paintings. The article "Analysis on the Modern Development of Suiling Farmer Paintings" starts from the development status of Suiling farmer paintings and discusses the industrialization development countermeasures and prospects of Suiling farmer paintings. The article "Longjiang Farmer Paintings Born Out of the Folk and Rooted in Soil" discusses the development of Heilongjiang farmer paintings and the original ecological characteristics born from folk art, and also believes that the farmer painting is not only a choice for returning traditional folk art to the countryside and the folk, but also a modern interpretation of traditional folk art. "Research on the Value of Dongfeng Farmer Paintings", "Study on the Formal Language of Farmer Paintings in Northeast China", "Study on the Decorative Language of Farmer Paintings in Suiling, Heilongjiang" are all based on representative farmer paintings in Northeast Region. These articles discussed the folklore, decoration, aesthetic characteristics and cultural connotation of

Northeast farmer paintings through the description of composition, modeling, color and materials, laying a good foundation for initiating professional thinking, and providing useful support and enlightenment for research in related fields. In the thesis "The Status Quo and Development of Graphic Creation of Folk Art in Northeast Region", the author put forward the current situation and problems faced by folk art in Northeast Region. That is to say, the Northeast folk art creation language including farmer paintings has not yet formed an organic system, and the Northeast folk graphics still have major deficiencies in the development of unique cultural connotations and regional characteristics, which will eventually limit the influence of Northeast folk art graphics to a large extent. Therefore, based on the current situation that the existing regional characteristics are not clear enough, and the unique cultural connotations still need to be condensed, relevant research carried out under the guidance of semiotic theory will definitely solve the problems of limitations and insufficient stamina in the development of Northeast farmer paintings, and will play a positive role in promoting the sustainable development of Northeast farmer paintings.

IV. RESEARCH STATUS ANALYSIS OF SEMIOTICS IN THE FIELD OF ART

Semiotics is a discipline that studies the general theory of symbols. Saussure established the theoretical basis of semiotics in the "General Linguistics Course". He believed that the symbol is produced by connecting the signifier and the signified. Ogden and Richards developed Saussure's theory on this basis, and developed the two-way connection between signifier and the signified into a triangle of symbols. Later, semiotics has continued to develop into multiple interdisciplinary subjects such as literary semiotics, film semiotics, and design semiotics under the guidance of three systems: "Saussure's semiotic theory", "Pierce's logical semiotic theory", and "Susan Lange's semiotic theory of art". The semiotic trichotomy proposed by American semiotician Morris, which is composed of syntactics, semantics and pragmatics, has been widely recognized by the academic circles. In the 1980s and 1990s, semiotics made remarkable achievements in the cross-study of architectural design. British architectural critic Charles Jencks formally incorporated semiotics into the field of post-modern architecture research in "Late Modern Architecture and Others".

At present, semiotic research mainly focuses on the application of architectural design, visual communication design, and industrial design. Regarding the application of semiotics to the painting art, the thesis "Reading the Visual Context Construction in Painting from the Perspective of Semiotics" argues that painting works, as a complete symbol carrier,

construct a visual context containing "meaning" with different visual images. With the help of semiotics, viewers read through the grasp of the fusion of different visual symbols in the picture, analyze the visual symbol elements in the "context" of the painting, and better grasp the overall "meaning" of the picture. In terms of traditional folk art, a small number of scholars have also begun to try to interpret and apply folk art research from the perspective of semiotics. For example, the paper "Application of Traditional New Year Pictures Auspicious Patterns Based on Semiotics" analyzes the semiotic characteristics of traditional New Year pictures auspicious patterns and modern design applications; "Inheritance and Development of Iron Painting Art from the Perspective of Semiotics" uses semiotics as theoretical guidance, reveals the process of iron painting symbol transfer and interprets the symbols of iron painting, giving traditional art symbols new forms and content; the paper "Analysis of Folk Paper-cutting Art from the Perspective of Generalized Semiotics" classifies paper-cutting symbols based on Pierce's symbol classification theory, and discusses the characteristics of different types of paper-cutting symbols, so as to have a deeper understanding of the form and connotation of paper-cutting art.

Therefore, through numerous studies on farmer paintings, scholars have always combined factors such as contemporary politics and folklore concepts to study artistic farmer paintings from the perspectives of art history, aesthetics, cultural anthropology, folklore, and cultural industries. However, related research on the interpretation of farmer painting art from the perspective of semiotics has not yet been carried out.

V. THE RESEARCH VALUE ANALYSIS OF THE NORTHEAST FARMER PAINTINGS AND ITS DERIVATIVE PRODUCT DESIGN FROM THE PERSPECTIVE OF SEMIOTICS

From a theoretical point of view, first of all, based on the principles of semiotics, the study of the construction of the basic system of symbols, semantic expression analysis of symbols and the use of symbols in the art of Northeast farmer paintings will open up a new path for the study of farmer painting art theory, providing a theoretical resource and method for the study of farmer paintings in other regions and other folk art. Secondly, combining the visual symbols of farmer paintings with modern design methods, and developing and designing derivatives with a sense of fashion and modernity, are a new exploration of the protection and inheritance of Northeast folk art, which are of methodological significance to the inheritance of other kinds of intangible cultural heritage. Finally, semiotic research methods can promote Northeast farmer paintings to become symbol representatives with a good regional and national brand image, forming a strong

symbol recognition and appeal, which is conducive to the dissemination of Chinese traditional folk culture and folk aesthetics on the international stage, and can better integrate the localization of Chinese design and the internationalization of cultural communication.

From the perspective of practical application value, first of all, the research results of Northeast farmer paintings based on semiotics will promote its condensing of regional characteristics and strengthening of style, providing effective support for the development of Northeast farmer painting art brand. And the research results can be used as reference materials to guide farmer painters in professional creation. Secondly, deconstructing, extracting and reconstructing the characteristic symbols in Northeast farmer paintings, establishing a graphic material library of visual symbols for Northeast farmer paintings, and providing graphics and cultural resources for the sustainable development and design of regional and ethnic cultural and creative products, have practical guidance and feasibility for improving the market competitiveness of cultural and creative products and enhancing the cultural added value of local characteristic art derivatives, actively spreading and promoting the unique folk aesthetic culture and folk tradition and fold customs of the Northeast, and promoting the development of creative industries related to farmer paintings, with objective economic benefits.

Chinese research on art derivatives has just started, and research on the design of farmer paintings derivatives is rarer. In the research on the industrialization of farmer paintings, derivatives are only occasionally mentioned. Derivatives are also limited to limited forms such as silk scarves, greeting cards, carpets, porcelain plates, water cups, pillows, traffic cards, etc. The concept and design methods of derivative design are even rarer. At present, the design and research of foreign art derivatives such as the United States, France, South Korea, and Japan can be used for reference. They have already turned art derivatives into a very large-scale industry, which has given a good enlightenment to the design of Chinese art derivatives, as well as the development and business model of the derivatives market.

VI. CONCLUSION

Therefore, studying farmer paintings and farmer painting derivative design from the perspective of semiotics will open up a new idea to promote the development of farmer painting art, and by strengthening and condensing the visual symbolic characteristics of Northeast farmer paintings, it will make a positive contribution to the development of farmer painting art in the Chinese creative industry and the exchange on the international stage.

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