

# Research on the Value of Modern Chinese Painting from the Perspective of Cultural Confidence

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**Abstract:** In order to study the value of modern Chinese painting, the perspective of cultural self-confidence was applied. The basic characteristics and development of modern Chinese painting were analyzed. Then, modern Chinese paintings were compared with modern Western paintings. From the perspective of cultural self-confidence, Chinese modern painting was explored. The influence of modern Chinese painting on the development of Chinese culture was used to illustrate the value of modern Chinese painting. The results showed that cultural self-confidence was a profound understanding of the role of cultural status, a correct grasp of the law of cultural development and an active responsibility for the development of cultural historical responsibility. This kind of cultural self-confidence was expressed in the confidence of the future development of Chinese culture, the development path of socialist culture with Chinese characteristics and socialist culture. Therefore, Chinese modern painting from the perspective of cultural self-confidence has important value in the development of Chinese culture.

## 1. Introduction

The country will face a new situation in the 21st century. The national economy has joined the development process of global economic integration. At the same time, traditional local culture should adapt to the development of new world culture. Today's material and spiritual civilizations are not really coordinated. New material civilization requires a new spiritual civilization, a new cultural concept and a new moral standard [1].

In the new century, "cultural self-confidence" will increasingly become an important issue for all countries and nations in the future social development path. The culture of one's own nation is correctly recognized. The relationship between the national culture and other cultures was explored. This is related to the balanced development of the world's cultural ecology. The influence of cultural soft power on national development and national rejuvenation is expanding. Its strength depends on not only the economic development and political system, but also the confidence of the Chinese people in the excellent culture of the nation [2]. Modern Chinese painting is an important reflection of cultural self-confidence. The development of modern Chinese painting not only reflects the rise and fall of the nationality of the country, but also shows the attitude of the Chinese people to foreign culture and the recognition of their own culture. Clarifying the evolution of Chinese painting in modern times is conducive to strengthening college students' understanding of their own culture, enhancing national cultural self-confidence, and promoting the cultivation of Chinese modern painting values. Cultural self-confidence is being explored and improved as the impact of new spiritual civilization on the value and development of modern Chinese painting. Taking cultural self-confidence as a research perspective, the value of Chinese modern painting in the development of Chinese culture is studied [3].

## 2. Methodology

### 2.1. Cultural Confidence

The so-called "cultural confidence" means that people in a certain cultural and historical circle

have self-knowledge of their culture. The development history and future of culture are fully recognized. In other words, this is the self-awakening of culture, self-reflection, and self-creation. Cultural confidence is a difficult process. By clarifying their own culture and understanding the infrastructure of multiple cultures, it is possible to establish a position in this emerging multicultural world. Then, after autonomous adaptation, national culture and other cultures complement each other. A common ground order was established. Multiple cultures can coexist and develop peacefully.

Cultural confidence has three main connotations: The first is the search and inheritance of roots. The second is the criticism and development of "truth". Finally, it is the law of grasping the development trend and the continuous guidance. Cultural self-confidence refers to people who live in a certain culture have "self-knowledge" of their culture. The origin and formation process of culture is understood. The characteristics and trends of its development are explained. It does not carry any "cultural return" meaning. It is not necessary to "reinvent the old", nor does it advocate "total Westernization" or "totalization." Self-knowledge is to strengthen the independent ability of cultural transformation to adapt to the new environment and the independent status of cultural choice in the new era [4].

## 2.2. Characteristics of Chinese Modern Painting

The main body of traditional Chinese painting is the scholar-bureaucrat. Pen, ink, paper, and enamel are used as creative carriers. Under the profound influence of traditional culture and art concepts such as Confucianism and Taoism, an excellent artistic tradition has been formed. This has had a major impact on modern Chinese painting. Under the unremitting efforts of Chinese artists, China's modern paintings present three basic characteristics. The specific performance is as follows:

Table 1 The basic characteristics of modern Chinese painting

Number	Basic features
1	China's modern society is full of turmoil and great changes, and is deeply affected by political turmoil, military struggle and social development at that time. The content, types, concepts, and techniques of painting are closely integrated with the social life of the time.
2	Modern Chinese painting is deeply influenced by Western aesthetic ideology, painting techniques and painting concepts. It presents a trend of diversification and integration.
3	Modern Chinese painting has strong inheritance and weak development. It is in the stage of development of a major convergence and integration.

Therefore, the important feature of modern Chinese painting is the strong inheritance and weak development. This is also the reason why China's modern paintings constantly explore new techniques, new ideas, and open up new values [5].

## 2.3. Development of Modern Chinese Painting

Chinese painting has a long history. Since the prehistoric murals, painted pottery and other art forms, paintings have continued. The specific development process is as follows:

In the wave of history, Chinese painting has undergone repeated historical changes. At present, China has completed the transformation from farming civilization to the era of science and technology in a very short time, and the technology in the information age is changing with each passing day. This rapid and violent transformation process has also caused the loss and fuss of the goals and pace of Chinese art development. In the process of urbanization, the hometown and the people who have left their hometowns are gradually drifting away. In the era of information flooding and materialism, Chinese painting is increasingly lacking in thinking about life. There is a growing lack of care for people and nature. Western concepts have been copied and applied. Vacuous is similar to the formalism of design. Some painters imitate the mannerisms of the ancients. These problems have been troubling the current development of Chinese painting [6-8].

**Table 2 The development of Chinese painting in various periods**

Period	Development
Qin and Han Dynasties	The objective depiction of the image is emphasized. There is the appearance of "or people are larger than mountains, or water is not flooded". The silk paintings and figure paintings are mainly plain, ancient and clumsy, magnificent and atmospheric.
Wei-Jin period	It is mainly composed of elegant and beautiful art paintings.
Tang Dynasty	Chinese painting has entered its heyday since the Tang and Song Dynasties, and famous artists have come forth in large numbers. There are as many as 13 subjects, with the increasingly mature figure painting.
Song Dynasty	The establishment of the painting court system in the Song Dynasty has further promoted the development of Chinese painting.
Yuan Dynasty	During the Yuan Dynasty, Chinese painting was further expanded in the connotation of philosophy. A unique and complete aesthetic system in Chinese painting was formed. It is mainly composed of elegant and diversified literati paintings and landscape paintings.
Ming Dynasty	In the Ming Dynasty, Dong Qichang proposed the "South Dominance School" theory of Chinese painting, which has far-reaching influence in the painting circles of the Ming and Qing Dynasties. The thought of choosing the South and restraining the North led to the dominance of literati painting. Beizhong and Academy Painting are called the paintings of painters because they are regarded as "experts" and "writers' spirit".
Qing Dynasty	The mainstream of painting in the Qing Dynasty pursues the epiphany in the depths of the soul. Pen sentiment and ink interest are respected. At this time, there are many schools, rich theories, and mature techniques. All reflect the powerful vitality and artistic appeal of Chinese painting.
Modern	Modern painting is a further extension of Chinese traditional painting. Although modern Chinese painting is not limited to the expression of objective objects, it does not infinitely magnify the subjective spirit of the painter. It is also based on the subject matter and content that it can express.

### 3. Result Analysis and Discussion

#### 3.1. Comparison between Chinese Modern Painting and Western Modern Painting

In the Chinese painting improvement movement, a group of cultural elites who shoulder the responsibility of national cultural rejuvenation have put forward their own ideas for improvement. Their artistic exploration and achievements have profoundly influenced the development of modern Chinese painting. The whole process of painting work includes the choice of subject matter, the use of creative methods, the creation of formal language and the burst of aesthetic feelings. There are also some differences between the two painting systems between the Chinese and Western regions. The specific comparison results are as follows:

**Table 3 Comparison of modern Chinese paintings and modern western paintings in different aspects**

Comparative aspect	Chinese modern painting	Western modern painting
Painting theme	The theme of modern Chinese painting has its fixed categories, which are roughly divided into characters, landscapes, flowers and birds and miscellaneous paintings.	Western modern painting emphasizes the importance of pure painting forms. It is believed that artistic form can have independent value without relying on content and pursue pure aesthetic feeling of form.
Creative method	Modern Chinese painting has subjective characteristics and transcends purely natural depiction. It presents greater inclusiveness and subjectivity.	Western painting emphasizes absolute faithfulness to nature, advocates objective nature, and requires it to be highly realistic.
Formal language	However, modern Chinese painting is dominated by "likeness in form" and "likeness in spirit" (Figure 1). At the same time, the modeling language given by the picture is more consistent with the abstraction's claim (Figure 2).	Western modern painting pursues the expression of "pure painting". It depicts the landscape with point-based fine brush strokes (Figure 3).
Aesthetic thought	Modern Chinese painting pursues freehand painting with "literati nature and literati interest" (Figure 4).	Western modern painting pursues "artistic truth".



Figure 1 "Ink painting" by Yan Binghui



Figure 2 "Pearl light by" Wu Changshuo



Figure 3 Pissarro "Sunset at Eragny"





Figure 4 "The Morning Glory" by Qi Baishi

In the process of modern Chinese painting transformation, these cultural elites avoided the misunderstanding of blindly using Western painting to transform Chinese painting. By browsing various paintings and experiencing life, modern Chinese painting not only inherits the heroic, broad, and heavy national spirit of the Tang and Song Dynasties, but also integrates the elements of the times. The new western aesthetic thought and painting style was created. Its artistic achievements have become an indispensable part of the history of modern Chinese art. Western modern paintings did not completely replicate and capture the elements of the East. The construction of modern Chinese painting must abandon the simple patchwork. Under the revelation of the two resonance points, combined with the current aesthetic needs, the necessary creations are carried out. In this way, a new visual style of the sense of the times is revealed.

### 3.2. Trends in Modern Chinese Painting

Cultural confidence is not a new slogan. It has been said for a long time. The origins of Chinese culture, the formation process, characteristics and future development trends are understood. As a typical Chinese culture, Chinese modern painting has important research value in the development of Chinese culture. The characteristics, development and transformation of modern Chinese painting are analyzed. In this way, it can better take the autonomy of cultural choices in the new era.

Therefore, modern Chinese painting has been re-recognized. On the basis of traditional painting, Chinese paintings that can adapt to the current social development and the complex situation of the world are proposed. Traditional Chinese painting has been changed. Ideologicalism centered on Western culture was broken. The subjectivity of Chinese painting and the autonomy of Chinese painting in global culture are emphasized. Therefore, cultural self-confidence is very important. The independent culture is innovated.

## 4. Conclusion

When studying the development and exploration of modern Chinese painting, the history of Chinese culture in the 20th century was discussed. On the one hand, under the impact of various Western concepts in the current Chinese painting circles, the laws of art are deviated and empty formalism is rampant. On the other hand, with the intensification of urbanization and the arrival of

the information age, busy and confused contemporary people have been divorced from nature and have lost their thinking on the meaning of life. As a highly regarded spirit, the Chinese painting art is also chaotic in the tide of art marketization. In response to this situation, under the premise of maintaining the essence of national culture, the contemporary characteristics of Chinese painting are reflected. Art is used to record the spirit of the times and the social scene. In the historical period of China's re-emergence, national culture and national spirit have also re-emerged in the world. This is the responsibility of art workers.

Through the study of the value of modern Chinese painting, the development of society is irreversible. Chinese painting cannot always stay in the era of agricultural civilization. Therefore, under the premise of retaining the spirit of Chinese traditional culture, the development of Chinese painting has been promoted. The temperament of the times is given. In the trend of world harmony, Chinese painting does not lose itself. While adhering to the unique principles of oriental aesthetics and national culture, Chinese painting and other cultures complement each other to create more favourable values. Based on cultural self-confidence, valuable Chinese modern paintings and new Chinese culture were created. This is a culture belonging to the Chinese.

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