

Research on Development and Construction of Characteristic Industry of Dongfeng Rural Paintings under the Strategy of Rural Revitalization

Dandan Liu

Jilin Normal University Academy of Art, Siping, Jilin 136000, China

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Abstract: Chinese peasant paintings are the unique artistic language of peasants. In recent years, in the process of construction in beautiful countryside, Dongfeng County, in combination with the historical advantages of long-standing peasant paintings, has focused on building peasant paintings as a characteristic industry for farmers to become rich and to promote tourism to rejuvenate the county. Looking at the peasant paintings, most of the works clearly show their own local personalities, the pictures of rural production and life as well as the plain and thick nature of the peasants, showing the peasants' yearning for a better life and their love for the natural scenery of their hometown. It is not only an effective way to protect Dongfeng farmer paintings, but also an important way to promote the development of local economy to push them to the market and form cultural brands and become a new cultural industry. Based on the on-the-spot investigation of farmer paintings in Dongfeng County, this paper finds out their advantages and disadvantages in the development process, and also finds out the complementary relationship between the farmer painting industry and the rural revitalization. The two have produced new functions in the process of mutual transformation.

1. Introduction

Peasant painting is a wonderful work in folk art, and its industry is inseparable from the political wave of the last century. Under the background of the new era, local culture, a cultural form that takes the countryside as a carrier and is increasingly formed in the process of rural social development, has received increasing attention with the implementation of the rural revitalization strategy. Dongfeng peasant painting is a Chinese painting with the main subject of peasant authors and the main theme of "agriculture, rural areas and farmers" [1]. Its works are full of beauty, style and artistic conception. It has the characteristics of nationality, folk custom, origin and originality and is a representation of the northeast customs. As an important part of Chinese culture, excellent national culture is an important factor to promote local economic development. We need to innovate the concept of development and explore the possibility of transforming more traditional culture [2]. The value of Dongfeng peasant painting is not only that it is a wonderful work of painting art, but also that it shows the understanding, identification and expression of the peasants to themselves. The development of peasant painting not only effectively improves the peasants' life. With the deepening of reform and opening-up, the exchange and collision of eastern and western cultures have promoted the progress and development of peasant painting art, and Dongfeng peasant painting has also been tested and gradually developed during this period.

2. The Development of Dongfeng Peasant Paintings

Dongfeng County is located in the central and southern part of Jilin Province. It has outstanding people, fertile land and abundant grain and fodder. It is a national commodity grain production base county. Archaeological and historical data recorded that as early as 5000 years ago, ancestors lived, lived and multiplied on this mountainous, crisscrossed and natural and beautiful land. In the 1950s, in order to respond to the call and better illustrate the movement at that time, the skillful craftsmen among the peasants took up paintbrushes, published newspapers and painted murals, and actively cooperated with publicity in the form of images. At the end of the 1970s when the Cultural

Revolution ended and the continuous improvement of the economy stimulated people's demand for spiritual culture, Dongfeng peasant paintings gradually emerged and civilized the country [3]. Over the long years, the local people have used their hard-working hands to create works, and gradually formed a variety of artistic forms with local characteristics. Dongfeng Farmers' Painting Museum shows Manchu paper cutting, Kitchen King drawing, etc., and shows the aesthetics of Dongfeng working people. The practice of Dongfeng peasant painting shows that as long as we firmly set the direction of advanced culture, adhere to the concept of scientific development, dig deeply and study the root of traditional culture, we can certainly create works with “peak”.

3. The Unique Charm of Dongfeng Peasant Paintings

3.1 Regionality of Content

Dongfeng farmer painter's creative inspiration comes mostly from life, and the pictures he depicts are also the things around him. Therefore, Dongfeng farmer painting is mainly about the life in northeast China. From the theme to the choice of the theme, they all reflect a strong local color. The excellent traditional culture of the nation is an important part of the Chinese national culture and is closely related to the current development of rural revitalization. Culturally nurtured farmers who can speak, sing, carve and draw, skillful women who can dance, twist, cut and embroider, work together to inherit the skills left by their ancestors. [4] Art lovers skillfully apply traditional folk art features such as paper cutting and murals to paintings, and integrate real life and romantic imagination into artistic language, forming Dongfeng peasant paintings full of northeast charm and characteristics of the times. The discovery and exploration of the folk culture of the masses and the care of the regional traditional folk culture with modern cultural concepts have given birth to a colorful Dongfeng peasant painting art. In order to summarize life and express emotion, the most typical peasant painting is a combination of various artistic forms, with “agriculture, countryside and farmers” as the main theme [5]. Although its modelling is childish and simple, but the emotion can't help flowing naturally during the creation, so it is less craftsmanship and more frankness.

3.2 Aesthetic Space of Folk Symbols

Northeastern folk custom is an important theme in Dongfeng peasant paintings, but folk custom is not the theme and image to be expressed in peasant paintings, but merely an artistic symbol. Since the reform and opening up, in the spring tide of the development of folk art, peasant paintings have emerged, showing their own aesthetic ideas, expressing their own artistic values, reflecting the rural landscape, and reflecting the aesthetic taste, thoughts and personality of peasants. As a kind of life culture in people's daily life, peasant painting not only enriches the local people's interest in life, but also increases the local people's economic income. The characters are simple and plain in shape, bright in color and highly decorative. The style draws on tie-dye techniques and is full of strong folk flavor, which shows the unique artistic appeal of Dongfeng peasant paintings [6]. Among them, all kinds of strange things that will represent the epitome of the life customs of the Manchus in Guandong can be referred to as the subject matter reference for the creation of Dongfeng peasant paintings. Dongfeng peasant paintings are not limited and restricted by time and space, visual angle and viewpoint. As long as they can express what they think and feel, they can be crossed over from the past to the present. There must be a more basic phenomenon behind any aesthetic phenomenon, that is, human aesthetic activities. This activity includes not only cognition but also emotion and morality, and aesthetic experience is gained in this activity. The treatment, arrangement and structure of lines, colors, patterns, rhythms and other aspects of peasant paintings can give people a keen sense of beauty.

3.3 Aesthetic Color Aesthetics

From the point of view of the significance of the existence of Dongfeng peasant paintings, the paintings show the images of men and women in the northeast by integrating them into the reality of life. In addition to depicting the plain wishes and expectations of the character groups, the

paintings also use dynamic and realistic scenes to reproduce the artistic conception of the times. On the theme of creation, some excavate folk art and inherit the rustic beauty of deer township culture. Some show folk customs and show the charm of northeast customs. Some observed the people's livelihood and the people's mood, praising the dynamic beauty of the new socialist countryside. This artistic form of peasant painting is closely related to the art of paper cutting. The folk football association and through the use of paper-cut hollowing art, enhance the frequency and degree of change of picture color. Even if this way does not have the color movement, but with the help of color matching, the whole work becomes distinct. In traditional culture, one can experience the personal feelings of the masses and their views on the things around them. It presents a variety of cultural forms. Therefore, the special natural geography and humanistic environment have created the plain and vigorous Guandong cultural characteristics [7]. Dongfeng peasant paintings use their own unique artistic expression methods and often add a bit of frankness. Dongfeng peasant painters are good at combining scenes of different time and space and performing them in a panoramic way to express their inner thoughts and feelings. Regardless of time, space and perspective, the content is full and novel.

4. Development Path of Characteristic Industry of Dongfeng Rural Paintings under Rural Revitalization Strategy

4.1 Coupling of Cultural Tourism Industry and Rural Revitalization

The decline of the village stems from the decline of the village industry. Only when the industry is prosperous can we have the strength to improve the infrastructure such as roads and the basic public services such as health care and education. As a result, the rise and fall of the industry is also the root of the widening gap between urban and rural areas. The relationship between peasant paintings and cultural tourism industry is mainly reflected in the fact that local tourism is the starting point for the rural areas to shake off poverty and become rich and realize the revitalization and development of emerging industries. Culture is the dominant resource in the rural areas, and tourism is the port of industrial output. First, we must reshape the new image of Dongfeng peasant paintings. The development of Dongfeng farmer's painting requires that a single product should be diversified and can enter the market with a new identity. In order to deepen its creative concept of "authenticity", the most important thing is to replace visual observation with essence, to guide creators to dive deeper into traditional folk art, and to apply modern aesthetic learning and self-life experience [8]. As a folk art, Dongfeng peasant painting, like other kinds of art, belongs to the field of social ideology. Its mode of thinking has the image thinking characteristics of general art types, but it also has a chaotic mode of thinking relative to image thinking. Therefore, Dongfeng farmer paintings must have confidence in promoting and developing the art of Dongfeng farmer paintings, have a team of creative personnel, and have the potential to develop the market. Let the local people realize their own development through their hard work, and at the same time realize the revitalization of the countryside.

4.2 Improve the Cultural Cultivation of Farmers and Painters

As far as the subjects of peasant paintings themselves are concerned, the paintings undoubtedly have the function of self-affirmation and self-confidence, which is an urgent mentality for the disadvantaged groups in society to gain the internal development power. Establish and improve the training and counseling network for farmers' paintings in Dongfeng County. Through the methods of recruiting new people, selecting personnel for further studies, and rehiring retired tutors, we will further strengthen the training and tutoring faculty of the peasant painting exhibition hall and comprehensively improve the level of tutoring. We should innovate in the form of education, start the creation of peasant paintings from dolls, cultivate their pursuit of art and guide them in artistic innovation, and combine professional painting techniques with peasant painting techniques. With the changes of the times, it is necessary to decide what to draw and how to draw according to the specific needs of the times. Therefore, it is necessary to study the times and keep pace with the

times, so as to adapt to the development of the times and meet the needs of people in the new era. From the contents of the paintings, we can know that they have a kind of confidence in and love for culture. When painting characters, their costumes reflect the local people's understanding of historical memory, social culture and other connotations. Only by recognizing this can peasant painters be full of cultural confidence in peasant paintings. Only when they have self-respect and confidence in peasant paintings can they create with full emotions, display local conditions and culture.

4.3 Guide Social Capital to Intervene and Improve Public Service Facilities

Under the condition of market economy, we need to rely more on the market to play a role. Dongfeng painting village should actively introduce social capital in its future development. Since the countryside has not experienced large-scale occupation of the city, many places have preserved their original appearance, reflecting their strong advantages in cultural resources. The government is responsible for attracting investment and allowing artists to communicate directly with merchants, which plays an important role in the industrialization of peasant paintings. To let painters and merchants have their own ideas, through exchanges, can be more conducive to promoting the development of Dongfeng peasant paintings. Representative brand artists and brand teams will be introduced in the group creative group, and then the overall Dongfeng peasant painting group will be expanded. We can take advantage of all kinds of touring exhibitions held by peasant paintings at home and abroad and take advantage of exhibition opportunities to combine these with exhibitions or expositions of agricultural and sideline products, tourism and industrial products in Dongfeng County. Hold peasant paintings from time to time, hold and host large-scale exhibitions, special events and feature films at the national, provincial, city and county levels, and contact local television stations to increase the number of broadcasts and raise their visibility. Increase government financial support, give full play to the leverage of financial funds, drive financial institutions, banks and other inputs, expand financing channels for enterprises, build investment and financing platforms for the rural painting industry by the government, and improve the industrial capital market.

4.4 Perfect the Industrialization System of Dongfeng Peasant Painting

The essence of art industrialization is to place art as a special product in the environment of a market economy for survival of the fittest, but the choice of this era and environment is not a one-way choice, but a two-way choice. To strengthen its innovation. Innovation is the driving force and the source of continuous progress and development of things and society. In order to keep the peasant painting in an invincible position, we must constantly expand our thinking and emancipate our minds. Under the background of rural revitalization strategy in the new era, the development of rural painting industry in Dongfeng County should solve the current problems, promote the continuous and rapid development of the industry, and promote the rural revitalization and local economic and cultural development. Dongfeng painting village should pay attention to the coordinated development with other advantageous resources in the planning and design process, pay attention to all-round tourism in the process of creating cultural tourism “model”, make full use of the advantages of other industries in the region, and optimize the cultural tourism industry chain. It is absolutely impossible to innovate completely without abandoning tradition and its own advantages, and it is also impossible to innovate by learning from the academic school. Dongfeng peasant paintings should not only enter the hall of art, but also step out of the country and go international. Therefore, it is necessary to understand the world of cognitive research and study the specific needs of the world for Dongfeng farmer paintings. Farmers' paintings can not only sell but also publicize themselves. At the same time, relevant departments can also use vivid and easy-to-understand images of farmers' paintings to strengthen publicity and education so as to achieve a win-win situation. Actively explore ways to merge with each other, find marketing methods that conform to international practices and market rules, and develop cultural products with the characteristics of Dongfeng farmer paintings and international competitiveness.

5. Conclusion

As one of many peasant paintings, Dongfeng peasant painting is also a cultural business card of Dongfeng County. At present, the process of marketization is gradually accelerating, and it is an inevitable requirement for the full implementation of the scientific concept of development for peasant paintings to enter the market. Dongfeng peasant painting, as a kind of acquired art form, originated from the political wave. Its development cannot be separated from the original folk art form, nor can it be separated from the absorption and reference of other arts, but eventually it has formed its own artistic style. The value of peasant paintings does not lie in the exemplary significance in the history of art, but in its affirmation of the creativity of ordinary people. The transformation of the contemporary functions of Dongfeng County's peasant paintings provides a model for the transformation of outstanding traditional cultures in other regions. Under the strategy of rural revitalization, through the above measures, I believe that the rural painting industry in Dongfeng County will surely achieve a greater leap forward and can truly embark on the road of industrial development integrating tourism, culture, learning, trade and protection.

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