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A Study on the Characteristics of Contemporary Chinese Painting from Micro Perspective

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Abstract

Contemporary Chinese "micro-perspective" painting is an artistic phenomenon that we cannot ignore. It is the young artists who focus on themselves and their communities, record their stories and emotions in their life fragments into the coming history, and diary paintings as "micro-perspective" paintings allow "marginal people" to find their place. Based on the analysis of the aesthetic form and aesthetic characteristics of Chinese contemporary art, this paper explores the three aesthetic dimensions and their inherent aesthetic value, and explains its significance from the perspective of "micro-view" aesthetics. In the contemporary context, "micro-perspective" painting has become a unique cultural phenomenon, a consciousness situation. However, this phenomenon has a very unique artistic value and cultural value for the youth art group and even the formation of aesthetic culture and zeitgeist in China's current society.

Keywords: Micro, Perspective, Diary Painting, Subculture, Young Artists

1. INTRODUCTION

A perspective is a particular entry point into the interpretation of social phenomena, processes, and relationships, influenced by the researcher's own assumptions, theories, values, and interests, and all perspectives are limited and incomplete [1]." In the case of painting, this means looking at new problems in the field of contemporary art from multiple perspectives, such as the artist's perspective and the viewer's perspective, thereby stimulating a re-examination and understanding of new problems. Young artists approach life with a personalized observation method, a lower foothold, in the ordinary, trivial, small self-life of the real "field" to carry out artistic expression and artistic research. It is a non-looking, non-high-end, non-integral observation method and observation position. For artistic expression and art research, "micro-perspective" is a kind of artistic orientation that is close to daily life, close to marginalized groups and ordinary self. The "small narrative" compared to the "big narrative [2]."

The daily, personal, fragmented, microscopic and instantaneous visual image diary satisfies the viewer's desire to peer into other people's emotions and reflect on themselves. This phenomenon in the contemporary context makes me realize that contemporary art can only make people realize the whole concept of contemporary painting in the marginal, ordinary and trivial, and can only be integrated from the perspective

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of individual differences.

The typical expression of "micro-perspective" painting in contemporary art is diary painting, which has its unique characteristics, mainly reflected in the subject, structure and tense. It is in the fragmented structural language that the expression subject pour out the whispers of the mind, experience the solidification of time in the present tense, and maximize the restoration of the most true self.

2. The main body of the painting "Micro-perspective"

Contemporary artists want to tell the stories of people who have been excluded from history books and visual accounts for centuries, especially those who are themselves vulnerable [3].” As a unique perspective of contemporary art under the "micro" era, "micro-view" painting reflects the attitude and way of "marginal people" to art in the main culture." Edge" is relative to "subject", their identity has different positioning in different times, and their expression has its own unique way.

(1) Identity of marginalized persons

In today's globalized economy, identity issues are crucial for individuals and even society. Especially for an artist, without a unique artistic vision, without a deep understanding of culture, and without the courage to express his special personal experience and unique personal inner feelings, his cultural identity cannot really be reflected. Liu Xiaodong, Zhao Bandi and others, whose works in the early 1990s show the daily nature of the marginal inner exile of young intellectuals of that era, they are like a wandering artist. "Wandering artists' art is hard to control by mainstream ideology, not by government departments and colleges, just like their lives, they are free." Their marginalized experiences make their art marginal and critical. Their record of personal experience of marginalized life puts their art at odds with mainstream society. In a sense, they become the voice of the socially disadvantaged [4].

In the early days of creation, artists such as "new generation", "cruel youth", "cartoon generation", and "new people" were all marginalized to varying degrees. The artist's marginal identity is actually a double marginal self-choice, not only in the marginalization of spatial location, but also in the artists' willingness to marginalize. Just as artists who choose to live and create in villages such as Songzhuang and Grassland in order to stay away from the noise, they define their identity as "the edge." For the sake of art and freedom, "even if it is not true immigration or exile, it may still have the mindset of an immigrant or an exile, but still imagine and explore in the face of obstacles, always away from centralized authority in open [5].”

The "marginal" is also another perspective of the "I" – the perspective of the "other". Therefore, in contemporary art, the "micro-perspective" is the perspective of "I", the world is the world of "I", and the content of the image is tailored to the thoughts and thoughts of "I". In our traditional culture and thought, we have never regarded the "other" as something higher than the "I", whether the "other" is a "human", a "thing", a "heaven", a "dao" or something else. The "marginal people" in "micro-perspective" painting is not a particular type of person, "other" is actually a perspective from which the artist expresses his artistic concept. The subject of "micro-perspective" painting is a relative existence of time and space. Different people, with different attitudes and interests from others, everyone lives quietly in their own place, and artists spend their lives pursuing art. The double marginal identity of the subject of the painting "micro-perspective" depicts daily life and emotional experience with the marginalized "I" "micro-perspective".

(2) Claims of marginalized persons

Borrowing from the unique cultural identity of the moment, the "micro-perspective" paintings created by young artists have a dual proposition: the first is the object of "micro" narration. Most of the "micro" narration objects of young artists are young people who are separated from the main culture and subculture and trivial,

subtle and ordinary things in their daily lives. In other words, they prefer to shift their creative perspective from reflection and critique of life to the expression of concrete feelings about life in a calm, introspective way. Because of the lack of identity, they constantly seek their identity in the separation between the main culture and the subculture, and seek spiritual shelter. The artist's deep concern for the living state of the marginal characters and his "micro-perspective" show the artist's position and attitude towards art. The second is the subject of the "micro" narrative. Young artists themselves are in the helpless situation of young people seeking identity, so the words about the survival of "others" are the way young artists strive to affirm the value of their lives, and the words about the lack of self-identity.

In today's fast-changing, materialistic era, young artists in the gap between the main culture have their own way of saying, "micro-view" has become a young artist's favorite observation point of view because young artists use it to express their marginal status. They seek themselves through "micro-perspective" painting and express their cultural ideas, so the words of "marginal people" can be understood as young artists' psychological gossip. No matter what the picture presents, it is a memory of the growth of the "marginal people", an attitude, position and pursuit of art.

3. The Structure of "Micro-perspective" Painting

Young artists like to bring marginalized, personalized, microscopic, fragmented images of everyday life onto the screen, forming the mental "diary" of everyday narratives, like slices of tissue of human life being separated into fragments under a microscope. Since Heidegger made a qualitative subversion of essentialism with the existence dimension of "here in here", his "here" interprets the meaning of life in different places with fragments of time.

(1) Expectant mental discourse in the paragraph

Everyday life is like flowers and hidden soil under the jungle, every petal, every sand sparkle contains secret vitality and rich meaning. Under the flood of online culture, people are eager to find the meaning of life and existence, and explore what is hidden under the flowers and jungles? Looking for relief from the anxiety and loneliness caused by the development of society in the midst of other people's privacy and fragmented expressive pleasure of the individual. Therefore, fragmentation is modern and has become a state of our present human existence. As Bowman put it, "The world appears as a combination of fragments and episodes, in which the image constantly chases the image, constantly substitutes the previous image, and in the next moment the image replaces itself." The instantaneous and disorderly nature of modern life is like the instantaneous substitution of a montage, leaving us terrified in the midst of inexplicable anxiety. For example, Fu Hong often uses fragments from moving images such as movies and television to expand the contents of Richter's "photo painting", unlike still images in photography, his paintings have a fluidity of time and continuity of plot." "Micro-perspective" painting satisfies the artist's catharsis of emotional fragments in real life, as well as the viewer's desire to peep into other people's daily emotions and to think about themselves.

(2) Multi-actual construction of the flow of thoughts

Influenced by the multi-act forms of comic books and comic books, multi-act forms are increasingly appearing in current paintings. In the 1980s, the American painter Ada .April Brugge began to produce large-scale works of canvas, often containing a series of cartoon characters that told fragmented stories with powerful feminist strokes [6]. "Micro-perspective" painting always wants to express the hidden problems in daily life, even in the form of fragmentation, triviality and illusion, but these fragmented fragmented stories become a strange daily life, a kind of mental floss.

Shen Liang poured out his thoughts on the relationship between himself and society by painting the food

in two groups of handkerchiefs with realistic technique in "The State Banquet and the People's Food". Shen Liang recorded the ingredients and methods of food production on each handkerchief, and the condensation and setting of images and words formed the artist's spiritual diary, which cleverly revealed the contradictions and problems in Chinese society. He examines life from a "micro-perspective" of "marginal people" and issues a silent struggle against social contradictions, feeling the pulse of the artist and the flow of thoughts in a frame-by-frame setting. Emotions and heart outpouring is the instinctive desire of man, "micro-perspective" painting satisfies this instinctive desire of man. Micro-perspective painting may seem loose and subtle, but it contains the subject's complex and varied inner emotions, including fragments, impressions and associations of the subject's inner consciousness. Micro-perspective painting borrows the diary's "flow account" form and the structural form of time, showing various turns, rhythms, tremors, jumps and moments of subtle emotions emerging, changing and dissolving in subject consciousness.

4. Tense of "Micro-perspective" Painting

Time is an important theme in contemporary art, and all kinds of contemporary art works have thoughts about time. Human beings have two different concepts of time: the exact scientific time, or "external time," in human tradition, and the time that is closely related to human perception is a non-mechanical, inaccurate psychological time, or "internal time." The constant, inherent, and majestic nature of man's mental time consciousness may be short-lived, accidental, and small, but deep in the individual's consciousness, in internal time, we can talk to our own flowing thoughts. Time is also an important issue for "micro-perspective" painting. Its purpose is to express the moment of the recorder's life or thoughts, cutting off the connection between the past and the future, is the process that is happening and going on at this moment. Therefore, the question of time has the greatest impact on humanity is how it is experienced by individuals, how it affects their feelings, and how it is manifested by them.

(1) The progressive tense experienced in "this"

The passage of time means the change of things, causing people's inner uneasiness, like fireworks blooming in an instant, representing a fleeting slice of "here" time. The current pace of life is accelerating, but also accelerating the speed of the passage of time, so that people have to cater to the time of things, and forget their own time. So the artists try to slow down and capture the fleeting unknown, hoping not to succumb to the external rhythm of time. If people treat "here" with an aesthetic attitude, to discover and capture the rich time that "here" brings to them, so that "diversity" and "infinity" are fully reflected in the "here" of this moment. When life is recorded in paintings by the artist, everything happens and becomes history. Although some of their ideas of time may seem stable, they are constantly reshaping, understanding, and conceiving the ways in which they live in the world around them and in the changing mental world within them. This "gives people an inner experience of the present moment," this "occurs in sync with time," and "synchronous time is both the oldest and the latest concept of time; synchronicity encompasses everything that happens in the present moment that does not occupy time [7]."

"Whenever we read poetry, art happens like this," said the poet Borges, I was puzzled. Why did art happen when we read poetry? Where did the art go before that? Perhaps it is because poetry is silent and silent before it is read, and only when it is read does its charm manifest. However, the charm of "micro-perspective" painting is also a record of the artist's thoughts at this time, a real state of affairs, where the meaning of everything is only in the present expression. For example, Japanese conceptual artist Ono Kawahara's "Today Series" paintings record the date at a specific time every day. Every day on a flat background with the exact date and text recording the creation of the painting. His work had to be completed within hours of recording the time, and Kawahara would collage the newspaper cut that day in order to highlight the timeliness. Many of his works are simple records of his existence in time. Through the presentation of "life" and "time", He Yuanwen reminds people in a simple and cruel way that in the vast historical layer of books, human life is only a few. What is the meaning of life? Perhaps he has revealed the answer to the audience in his own way.

Only by slowing down the pace of history and maintaining sensitivity and confidence in the moments of

life can humans truly experience reality and find the moving parts of these "humble" scenes that have passed away. The "micro-perspective" painting records life in a vivid present tense experience, which makes people feel that they are not in contact with art, but with life itself in its original state. Those momentary feelings, jumping thoughts, and sudden subconsciousness all come from the way life is.

2) Retroactive and nostalgic

More and more young people like to lament and ask about the direction of time, art presents a collective nostalgia scene, human individual life is given increasing significance. This focus on sensory satisfaction, the sensual experience of reality, the capture of the passage of time is an expression of the individual's real experience, which is not only a rebellion against modern rational life, but also a way of seeking meaningful life. Behind the appearance of "fragments" of modern life in "micro-view" painting, artists express their individuality and conscience freely through their works with a pure mind, and devote themselves to creating their own discourse space. It has the function of carrying realistic concern and criticizing society and culture.

Lu Xi's works reflect this function, most of them depict old photographs, a nostalgia for childhood memories, a delicate painting of scenes and objects, expressing the artist's remembrance of the good times gone by, and the artist's desire to find truth from the lost time. The work reflects her perception and dissatisfaction with some of the phenomena in this society, borrowing the ready-made products of the photos to remind the public. The expression of nostalgia in the painting shows the psychological symptoms of the present era, as well as the existence of modern people under the background of globalization and the value pursuit of seeking comfort and safety in embarrassment.

Ning Changliang's paintings show the original and most simple painting. his clue. The Traces series presents the everyday objects he observes and experiences in great detail. He solidified the passing moments of daily life in a certain moment, euphemistically expressing the artist's inner feelings. His paintings are the search and trace of some kind of clues, and the images presented are the traces of this search process, through the materialized appearance viewer to see the artist's deep understanding and the imprint of the times. Nostalgia, as a form of "micro-perspective" painting, provides a feasible path for individuals to get out of the present dilemma of survival, which is a path of poetic habitat. It can be seen that Ning Changliang's meticulous observation of daily life led him to find a way to return to himself. In the trace of memory, we can only slow down the pace of history to maintain sensitivity and confidence in the moments of life, to truly discover the true "cues" and find the moving parts of these lost "humble" scenes. The "micro-perspective" painting records life in a retroactive way, which makes us feel that we are not in contact with art, but with life itself in its original state. Those momentary feelings, jumping thoughts, and sudden subconsciousness all come from the way life is supposed to be [8].

The time form of "micro-viewpoint" painting is multifaceted in the virtual application, and the intersection of space and time is the norm of the time form of diary painting. The characteristics of time form and time consciousness are rooted in the change of the artist's life experience in a specific historical space, and the change of modern concept of time leads to the uniqueness of individual experience. The unique expression of contemporary diary painting is mainly to create a special psychological space, and the tense form of diary is the means to create this psychological space.

5. The Aesthetic Value and Significance of "Micro-perspective" Painting

Aesthetic value is given by aesthetic practice to the object and subject of the unified relationship, the practice of painting gives the viewer this aesthetic experience. "Micro-perspective" painting can be produced, there must be its own charm, its existence of this beauty does not necessarily reflect the objective reality of beauty, but it reflects the true beauty of painting.

(1) The aesthetic value of the "micro-view" phenomenon

Young artists look at the surrounding life and their own experiences from the perspective of the present, view the daily, trivial and fragmented life experiences in society from their own marginal perspective, and seek the return of humanity in a new context. This forms the marginal aesthetic taste of the youth groups in

the present society, which is an aesthetic taste presented by the youth groups in the network era. It is more expressed in the form of emotion, and comes from the "inner choice of subjective life impulses. "The artist meditates on the edge, works on the edge, interprets everything he cares about in his own unique and inclusive way, and transforms all trivial and ordinary life in the process of aestheticization. The aesthetic taste of "micro-perspective" painting allows the artist to regain the subjectivity lost in the consumption era, recognizing that people need spiritual needs related to their existence, not an endless desire. The edge aesthetic taste of "micro-perspective" painting more directly shows people's disappointment, anger and helplessness at this moment. It is a truly free taste.

As Tyler Cowan says, "outsiders and marginalized minorities often drive artistic innovation." , "Micro-perspective" painting focuses on penetrating the essence of life, understanding the depth of human nature, and thus acquiring eternal value. Its marginal taste creates another possibility in the development of contemporary painting, which I believe is precisely what Taylor Cowan calls artistic innovation, and the marginal taste of "micro-perspective" painting is also its aesthetic value [9].

"Micro-perspective" painting with its special perspective to explore the life of the individual's inner feelings at this moment, has become an individual's self-optimization, self-therapy and self-history narration. It starts from the individual's own meticulous inner feelings, through the small and messy life details and emotional fragments of the individual mind to continuously open up and explore the possibility of life space." Micro-perspective" painting brings people back to their own quiet space and time, expressing catharsis, sadness, wandering, confusion or anger about life experience. In that quiet space and time, only his own perception of the experience of life is entirely the manifestation of the artist's own ideological trajectory. The self-description in the "micro-viewpoint" painting is the beginning of mankind's understanding of the world, and the way in which mankind realizes the dwelling of the mind. Human beings regain their autonomy in the inner impulses of "micro-perspective" painting, restore their true state of self, feel their existence and the truth of life, and truly realize the meaning of life and the real world in the marginal, ordinary and trivial. Although there is no grand theme or structure, it highlights the emotions of personal experience in life, which not only shows the original appearance of life but also inquires into life through denial and criticism of life. In the ordinary, trivial, day-to-day daily life, people's imagination and spiritual life become rigid and sequential, and the poetic value of the artist's "micro-perspective" painting lies in its immediate, existential, free, and empty features. However, its more important aesthetic value lies in the continuous individual experience and concern about the meaning of existence in the process of life, concept and art. Therefore, artists must find poetry in ordinary life with a keen perspective, observe and capture the neglected details of life, and advocate the poetic spirit of personal experience in painting. Artists' art should always be based on people, on this land under our feet, on people's daily lives, and on people's unremitting pursuit of eternity. The purpose of presenting "daily life" is not to make people abandon the "present", but to make people truly understand the nature of the "present", to return to the earth, and to return to the present, one will find that mediocrity is poetic [10].

Heidegger's utopian ideal life is the kind of ideal life that people expect to live without the killing of living beings, the cultivation of vegetation, the smoke of war, and racial discrimination. Perhaps the present human being is still far from this ideal life, but people are still constantly pursuing it." Micro-perspective" painting is a poetic expression of the artist's self-save that resonates with the public, reminding people that they should construct their lives with a poetic heart, return to nature, and achieve true happiness.

(2) The significance of "micro-perspective" painting

At present, "micro-perspective" painting has become a unique cultural phenomenon, an ideological form. However, this form is of profound significance to the formation of aesthetic culture and zeitgeist of the youth art group and even human society. This form of self-speech in "micro-perspective" painting gives the

individual a relatively independent private expression space in which the artist can freely find himself as the subject, express himself, and reveal the particularity of his life. The artist feels the world in his own way and expresses the world with this self-satisfied gesture. Artwork is the expression and reproduction of human emotions. Through materialized form, we can see the traces of the changes of the times through the course of human mind. The daily, personal, fragmented, microscopic and instantaneous visual images reveal the true feelings in people's hearts, revealing and presenting the attitude and standpoint of contemporary Chinese youth group art to life around them. Through this position and attitude of young artists, we can understand the overall concept of Chinese contemporary painting. This kind of artistic perspective is a good entry point for each individual's inner world under this materialistic society. It starts from the individual's own meticulous inner feelings and explores the possibilities of life. Go deep into the essence of life, understand the depth of human nature, and obtain eternal value. It provides a feasible way for individuals to walk through the difficulties of modern society, which is a poetic way to live. The performance of "micro-perspective" painting shows the psychological symptoms of the times, especially the embarrassing state of existence in the context of globalization, and how modern people seek comfort and security in this embarrassment. This expression of contemporary art has significant enlightenment and spiritual redemption significance for the perfection of the human soul and the construction of society." Micro-perspective" painting will make people better think about the direction of their own development in the future creative path, and will also provide more possibilities for the development of Chinese contemporary art in the future. It has a very unique artistic and cultural value in contemporary Chinese art.

6. 5. The Aesthetic Value and Significance of "Micro-perspective" Painting

Diary painting is a "typical text" of "micro-perspective" painting. Through the interpretation of personal diary painting, the author understands that the phenomenon of contemporary "micro-perspective" painting is not formed by chance. In the study of the characteristics of contemporary "micro-perspective" painting, I pay attention to a new artistic phenomenon in the contemporary painting world. In a certain sense, "micro-perspective" painting represents a new trend in Chinese contemporary art, which embodies the young artists' linguistic expression and their rebellious spirit against speech and initiative. The intuition and emotion of "micro-perspective" painting is worth our attention, it is not passive to bear the real environment, but with its own creative vitality to affect people's cultural environment, change people's artistic way of thinking and even value orientation. In this sense, the study of Chinese contemporary "micro-perspective" painting has formed a force dedicated to language form and anti-conventional and anti-mainstream ideology, and gradually won cultural recognition and support. I believe that in the near future, the field of contemporary Chinese art will see a more mature, open, creative, spiritual and philosophical artistic phenomenon.

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