

THE TRANSFORMATION OF CHINESE PAINTING IN THE 20th CENTURY: WESTERN INFLUENCE, FROM MODERNISM TO POST-MODERNISM

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UDC 75; 75.03

DOI: 10.54503/1829-4278.2024.2-110

Summary

In the 20th century, China experienced profound historical transformation that significantly impacted its art world. A number of significant events took place such as the establishment of the Republic of China, the Second World War and the foundation of the People's Republic of China. The country saw the reform era which Li Hongzhang described as “unprecedented changes in three thousand years”. There are two clues to the development of Chinese art in the 20th century: modernism and post-modernism. This period featured such prominent artists as Xu Beihong Lin Fengmian, Jiang Zhaohe, Liu Haisu, Wu Dayu and others who had studied abroad. They began promoting the modern transformation of Chinese art, exploring its development and opening up a new era, despite the existing radical views. In 1949, when new China was founded, art served ideology, and a large number of works on revolutionary realism appeared. At the same time, Wu Dayu, the founder of modern Chinese art, played a particularly important role in transformation of Chinese art.

During this period, Chinese art followed two primary directions: some artists continued exploring modernism, while others began experimenting with post-modernism, marking the rise of contemporary Chinese art.

Keywords: art and society in the early 20th century, the emergence of art, modernism and post-modernism, transformation, Chinese painting, a new era, revolutionary realism

The Emergence of “New Art” in China in the Early 20th Century

The 20th-century history of Chinese art can be divided into three stages: the early period (beginning of the 20th century to 1945), the middle period (1945 to 1970), and the later period (from 1970 onward). In order to understand the art of Chinese painting, we should first reveal the historical background of the development of Chinese art¹ in the early 20th century.

It is well known that in the early 20th century, global art, especially painting, was centered in Paris, France, but after World War II, New York came to replace it. Before the 1950s, European and American modernist art always occupied the mainstream position². After the pop art in the 1960s, the conceptual, popular and folk art which was obviously different from the previous individuation and formalism became popular, and western art entered the post-modern period. Contemporary western art officially originated in the mid-20th century, and the concept of post-modernism was first formally proposed³. The main problem facing China in the first half of the 20th century was “survival and survival”. This period featured such important artists as Xu Beihong⁴, (fig. 1-3),

1 A lot of artists of the older generation still adhere to the old learning methods of the master/painter and maintain the traditional teaching tools. As they have not changed the teaching materials for a long time, their students keep painting in the same way. Other artists who think differently are constantly exploring, so serious differences arise.

2 **Read H.**, *A Concise History of Modern Painting*, New York: Frederick A. Praeger publ., chap. V.

3 **Gombrich E.**, *The Story of Art*, London: Phaidon Publ., 1983, chap. 2, p. 6.

4 Xu Beihong (July 19, 1895 – September 26, 1953), originally named Xu Shoukang, was a Chinese painter and art educator from Qiting Town, Yixing, Jiangsu Province. Known for his contributions to modern Chinese art, he studied western painting in France. Upon returning to China, Xu taught at the Central University of China, at the School of Art of the University of Beijing, and at the Beijing Art College. He co-founded the Sino-Italian Cultural Association with Li Linxiao. His major paintings include “Five Hundred Soldiers of Tian Heng”, “Nine Square Gaos”, “Spring Rain on the Li River”, “Rabindranath Tagore”, “Prancing Horse”, etc.

Lin Fengmian⁵ (fig. 6–9), Jiang Zhaohe, Liu Haisu⁶, Wu Dayu (fig. 10–12)⁷, and others who started promoting the modern transformation of Chinese art and opened up a new era, despite the radical cultural view of Chinese painting.

The use of the Chinese word “art”(艺术) was originally a translation of Japanese vocabulary; in fact, such lexical concepts as “aesthetics” and “art” are Japanese translations of ancient Chinese borrowings, and in 1902 Wang Guowei (1877–1927) appeared in his translations of the word “art”, he said: religion is comfort thought, art is comfort reality, art is the “religion” of high society. Subsequently, the term “fine art” appeared in many articles and paintings. “Art” can be used in both a narrow and broad sense. In a narrow sense, it refers to architecture, sculpture, pictures, arts and crafts, etc. In a broad sense, it applies to literature, music, dance, etc. Fine arts can express the thoughts of a nation. Now we use the term “fine arts”.

It can be seen from the paintings of the three artists that their pursuit of the spiritual world is far greater than the artistic right and wrong.

We can see that even the most avant-garde artistic ideas are full of awe and inner nature. Unfortunately, after the aforementioned social changes, for a long time, avant-garde artists were deprived of the opportunity to get education and learn from different civilizations. China’s socio-political climate had a profound impact on 20th-century pictorial modernism and contributed to its localization on several levels. The social changes of the early 20th century such as the Xinhai Revolution and the May Fourth Movement as well as the subsequent Nationalist–Communist Civil War and Cultural

5 Lin Fengmian (November 22, 1900 – August 12, 1991), originally named Shaoqiong and later renamed Fengming, was a painter and art educator from Meixian, Guangdong. His notable paintings include “Heron”, “Drunkenness in Berlin”, and “After the Storm”. Among his literary works are *New Essays on Chinese Painting* and *Lin Fengmian Collection of Paintings*.

6 Liu Haisu (March 16, 1896 – August 7, 1994), also called Nirvana, Jifang, and Haiweng, was a painter, calligrapher, art educator, and theorist from Wujin, Jiangsu. He was also known as a social activist and member of the Democratic League. His main works include *The True Interpretation of Painting*, and *Essays on the Journey of European Shi Tao and Late Impressionism*. Liu Haisu’s main oil paintings are “Notre Dame”, “Luxembourg Snow”, “Venice”, “Roman Colosseum”, “Sunflowers”, “Sunset on the Westminster”, etc. He was the first to propose and advocate sketching of the human body.

7 Wu Dayu (1903–1988), one of the founders of modern Chinese painting, was a notable oil painter and art educator from Yixing Yicheng Town. In 1922 he studied oil painting under Professor Rouget at the French National College of Fine Arts. In his early years, he created many large oil paintings—such as the one he made after the liberation of China—as well as a great number of small and medium-sized oil paintings all of which were destroyed during the Cultural Revolution.

Revolution prompted artists to reflect on the relationship between traditional art forms and modern ideas. During this process, western modernist art concepts were introduced into China, and many artists combined traditional Chinese cultural elements while pursuing formal innovation and individual expression to form a unique artistic style. Also, the political ideology of the country profoundly influenced artistic creation. Especially during the Mao Zedong era, art was regarded as a tool of propaganda, emphasizing the theme of “serving the people”. During this period, many artists incorporated elements of socialist realism within the framework of modernism, making their works both modern and compatible with the national ideology. Such fusion not only made artworks closer to the public but also promoted the modern transformation of traditional art. In addition, with the advancement of economic reform and opening up, the art market gradually matured, and artists had more freedom to explore their personal style and expression. Against this background, some artists began to experiment more boldly with a variety of modernist techniques, combining personal experience and social phenomena to form a new art trend. For example, from the late 1980s to the 1990s, a group of contemporary artists concerned with social issues emerged, reflecting deeply on social change and individual dilemmas through diverse artistic languages. Overall, the localization of modernism in 20th-century Chinese painting was not only an acceptance and borrowing of western modern art but also a profound response to China’s traditional culture, social reality and political environment. This complex intermingling promoted the unique development of modern Chinese art and formed a modernist painting context with Chinese characteristics.

At the beginning of the 20th century, Chinese artists faced multiple problems and ideological resistance in integrating western styles mainly in the following areas: cultural confidence and the protection of traditional art. Many artists often faced pressure from traditional culture when accepting western art. Traditional Chinese art emphasizes “harmony” and “chi yun”, which is significantly different from the expressionism and individualism of western art. This cultural confidence makes some artists struggle when exploring new styles, fearing that western art will erode the roots of traditional Chinese culture. Also, there is the influence of political ideology. In the 20th century, when China underwent many political changes (the May Fourth Movement, the Nationalist–Communist Civil War, and the Cultural Revolution), western culture was often viewed as a product of “imperialism”, being criticized and restricted. Artists had to take political trends into account in their creations, and many were forced to accept ideological scrutiny and constraints that limited their artistic exploration. There was also the

contradiction between social reality and personal expression. In a turbulent social environment, artists faced the task of balancing personal expression with social responsibility. Many wished to express their personal thoughts through a fusion of western art forms, but were afraid that such expression would be seen as dissatisfaction with the social status quo, which might lead to suppression or misunderstanding. Even the degree of adaptation to new techniques and materials was important: western art styles differed greatly from traditional Chinese art in terms of materials and techniques. Artists experimenting with western techniques often faced technical challenges and needed to learn the use of new materials and tools, which was not only a challenge in terms of skills but also a conflict of cultural identity. Another key factor was the limitation of international exchange. During most of the 20th century, especially in the Cold War period, Chinese artists had limited communication with the western art world. Unavailable information made it difficult for them to keep abreast of developments in western art, this resulting in a cultural divide and a narrowing of artistic horizons. In addition, with the development of market economy, art creation was gradually influenced by commercialization. While pursuing western styles, artists might face a conflict between market demand and personal artistic ideals, attempting to understand how to find a balance between artistic and market value.

In the 20th century, Chinese artists faced resistance to the integration of western styles not only due to the influence of traditional culture and political ideology but also because of the contradiction between personal artistic exploration and social reality. Despite the challenges, many artists found new ways of expression in this complex environment, which contributed to the development of modern art in China.

Early Chinese Art: Historical Background

In 1898, influenced by western ideas, Zhang Zhidong (1837–1909)⁸ published an article on *Persuasion*, a popular book that subverts the “old” knowledge, urging people to learn western art carefully, tolerate western skills, make appropriate changes and adjustments on the basis of the Chinese language, and give a cultural definition of the knowledge of “new and old”. It was also shown that western knowledge and traditional Chinese Confucianism could go their own way due to social life and inner needs, and were not contradictory. Such a change of ideas was a kind of openness to the knowledge of western art and even science and technology. Compared with academia, there were also differences in the field of painting and calligraphy. The distinction between northern and southern painting schools largely reflected the literati class’ emphasis on intellectual and cultural ideals (the literati class to the interest of the “literati”). This division method and frame must be with personal interest or right tendency. In painting in the debate of rhetoric and painting and calligraphy practice, the two points of view is completely different, towards “western painting” attitude is completely different, in fact, when western art really into China, people of “foreign painting” compared with traditional Chinese painting, which disputes and interest, rights and interests, especially in ideological position at the same time, different positions have different rhetoric, any understanding of western art understand, this view is extremely one-sided.

At that time, China’s study of Western painting was very limited, ranging only from the Renaissance to Impressionism, and did not involve the identification

8 Zhang Zhidong was a prominent figure in the late Qing Dynasty, advocating the integration of western learning under the ideological principle of ‘using the Chinese body and the west’. Guided by this conviction, he put forward the idea of transcending the traditional industrial structure. Later, Zhang Zhidong shifted his vision of western learning from the level of artifacts to that of political system, and this conceptual change prompted him to become the protagonist of the New Deal at the end of the Qing Dynasty. Zhidong’s ideology of “applying the Chinese to the West” played a positive role in promoting learning from the West. He also advocated the opening of the Peking University Hall, emphasizing the importance of the teacher’s education, and later headed the development of a new school system, then known as the “Kui Mao School System” with Zhang Baixi. It was the first school system in the history of Chinese education to be formally enacted and universally practiced in China, laying the cornerstone of the country’s modern school system. Zhidong wrote the following books: *Guang Ya Tang Jie* (*Collected Works of Guang Ya Tang*), and *Vehicle Xuan Yu* (*Words of Vehicle Xuan*). These works were later compiled into the *Complete Works of Zhang Wen Xiang Gong*.

of different styles of vision, illusion, science and art. For example, Feng Gangbai (1883–1984), who had studied at the New York Academy of Fine Arts, entered the Mexican National Academy of Fine Arts in 1905 to study oil painting. In 1912 he learnt oil painting techniques in the United States. His understanding of light and color reminds people of Rembrandt, but obviously, his expression is comprehensive. He first learned realism from American painters (Arens, Chase, Henry and others), and the works of Titian and Rubens of the later Renaissance Period also influenced him and even the early Chinese oil paintings to varying degrees. Later, at the invitation of Mr. Cai Yuanpei of Peking University, he returned home to coach under the guidance of his tutor. Feng's 17-year experience of studying abroad made him one of the first painters in China to teach knowledge and techniques about western oil painting so that later his artistic concept became dominant in the painting world: "Portrait painting is not a map, there is room behind that, you can reach for a series of "new instructions", such as the back of his head"; " the skin in a painting and even blood flowing". In fact, Feng wanted to tell people that paintings are not just people, landscapes, still life, but an understanding of the "light" in physical nature. Thanks to his theory, people began to feel nature and think about it, so he produced a fundamental change.

The influence of western modernism and post-modern movement on 20th-century Chinese painting was far-reaching and complex, as reflected in the following aspects: innovation of form and technique, and diversification of themes and contents.

Modernism emphasized individual expression and innovation, which influenced Chinese artists' exploration of form and technique. Many artists began to experiment with new materials and techniques such as oil painting and abstract expressionism. This technological breakthrough allowed Chinese painting to break free from the constraints of tradition and gradually develop towards diversity and experimentation. Also, there was the diversification of themes and contents. The themes of modernism which focused on individual experience, inner world and social criticism, influenced the creative direction of Chinese artists who had not only concentrated on ethnicity and history but had also begun to explore personal identity, social issues and the challenges posed by globalization. This shift led to richer works that reflected complex social realities and personal feelings. Furthermore, there was the post-modern deconstruction and reinvention. The post-modern movement emphasized deconstruction of tradition and questioning of authority, which

9 Prior to proposing the western perspective, Chinese painting had maintained the method of painting far from large and close to small.

made Chinese artists reflect and reinvent themselves. They began to utilize techniques such as collage and mixed media to explore the tension between tradition and modernity. By re-examining history and culture, some artists such as Cai Guoqiang, Fanggao Jiu (fig. 4-5) and Wang Jincheng (fig. 13-14) created works that were both critical and creative. As globalization accelerated, Chinese artists were exposed to a wider range of international artistic contexts. Exhibitions, exchanges and the opening up of the art market allowed Chinese painting—under the influence of modernism and post-modernism—to continue to absorb foreign ideas while maintaining local characteristics. This two-way cultural exchange permitted Chinese art to gain new recognition on the international stage.

Some artists began to re-examine their own cultural identity under the influence of modernism and post-modernism. They created modern art with Chinese characteristics by reinterpreting traditional elements and combining them with modern contexts. This reflection is not only an exploration of one's own artistic practice but also a profound contemplation of one's national and ethnic identity.

To summarize, western modernism and post-modern movement have profoundly shaped 20th-century Chinese painting in terms of form, content, global vision and self-orientation. This process has not only promoted artistic diversity and innovation but also the re-examination and development of Chinese culture in the context of globalization.

In the 1930s, the emergence of new art schools and societies was a practical subversion of traditional art education. Early private schools taught workshop skills inheritance methods, and big changes were made by differences in ideas, ways, content and tools. The end of the imperial examination system in 1905 actually led to ideas and content of new learning. Westernized exhibitions and art salons began to appear in places where young people lived so that they fully felt a new way of life and another attitude towards life. Following the early “mannequin” event, people felt the liberation from traditional morality though they were not thoroughly separated from habit. They were happy to accept the new spiritual phenomena and possibilities. On April 5, 1922, the Chinese educator Liang Qichao delivered a speech at the Beijing Art School, where he advocated for a positive integration of art and science. The most important point of view was to observe nature. A lot of people would surely say that the ancient Chinese *did* observe nature a long time ago, so the “observation” he mentioned here is not a previous observation, But to depict the character of things in the most objective manner, Qichao also used the “western observation method” to improve the concept of Chinese art on

the basis of retaining the creation methods of traditional Chinese painting and replacing the “rational” observation in the western observation method for the “understanding” of traditional Chinese painting. Scientific analysis replaced “meditation”¹⁰: this was the most important difference between the new and traditional art thought in the early 20th century. Although Liang was a reformist, people could understand him because the improved holistic character indicated that a traditional creative approach would be challenged. And the challenge was not just about painting: more like the changes in France in 1789, and in England in 1688, it would involve politics, experience, culture and thought. The artists who followed Liang created corresponding Chinese painting works with “new colors and composition consciousness”. Another painter, Jincheng ¹¹ (1878–1926), who had studied art in the United States and France, advocated Chinese quintessence and spoke about “art evolution”¹². According to him, new art could only be the progress of existing methods and ideas and could not completely replace them. It can be seen that in painting and calligraphy, respect for what is “ancient” comes from the self-cultivation of traditional Chinese literati. When traditional habits are in crisis, and aversion is to the extreme, there will be confrontation and abuse. A larger number of “conservative”¹³ calligraphers and painters deny new art.

One of which is the comparison of aesthetic concepts. Traditional Chinese aesthetics emphasizes “nature” and “harmony” and pursues the concept of “the unity of heaven and mankind”, while western aesthetics has gone through a transformation from classical ideals to modernism, highlighting individual expression. Western aesthetics, on the other hand, has undergone a transformation from classical ideals to modernism, emphasizing individual expression and subjective experience. This difference in philosophy has led to the challenge of integrating the two in the process of modernization of Chinese art. Besides, Chinese aesthetics focuses on metaphysical and

10 Although the earliest observation method of Chinese painting was also sketching, it paid more attention to the separation of form and spirit, and emphasized the expression of meaning, so it often borrowed objects as metaphors for people, and was not purely sketching. The western observation method was the first scientific observation method: various types of perspective were used.

11 Jincheng was a staunch advocate of preserving the national essence, copying paintings without a single stroke. Most of his works are imitations of masters of antiquity, wandering in the ancient mood. Some of his later sketches are more vivid than his earlier works.

12 The Chinese theory of artistic evolution was first based on the veneration of “the ancient”, and then later on western perspective, thus forming the initial theory of artistic evolution.

13 Painters adhering to old ideas and ways of painting before the 20th century.

philosophical thinking, emphasizing mood and chiaroscuro, while western aesthetics, especially in the late modernist period, concentrates more on figurative expression and sensory experience¹⁴. This contrast reflects the profound differences in the definition and understanding of beauty in different cultural contexts. Furthermore, there is the fusion of techniques mentioned above. With the introduction of modern western art techniques, Chinese artists began to experiment with new materials and techniques. For example, the combination of oil and ink painting is both an inheritance of tradition and an exploration of modernity. This fusion of art forms not only enriches the expressive language of Chinese art but also promotes international art exchanges. In the context of globalization, Chinese aesthetics has absorbed a variety of western art schools, including post-modernism and expressionism. This diversity has prompted Chinese artists to explore new ways of expression in their creations, forming aesthetic styles that are unique and innovative. The development and study of globalized aesthetics has brought about cultural collision and fusion, and many Chinese artists, while seeking international recognition, are also faced with confusion while attempting to maintain their local cultural identity. This tension is constantly apparent in artistic creations, influencing the development of aesthetic concepts. Under the perspective of global comparison, Chinese artists have gradually formed a new aesthetic identity through their understanding of western aesthetics and reflection on local culture. This identification reflects both respect for tradition and openness to modernity. And through the lens of global comparative principles, the development of Chinese aesthetics in the 20th century is not only a reflection on tradition and modernity but also a positive response to global cultural exchange. In this interaction, Chinese aesthetics has not only found a new position in the international arena but also contributed a unique perspective and voice to the pluralism of global aesthetics.

After 1927, many artists expressed abstract passion, this being the earliest “expressive creation”¹⁵. However, after the proletarian literature concept was introduced, the so-called surface phenomenon was widely criticized. In 1929 literature and art widely adopted the term ‘new realism’, which had been introduced from Soviet literature in 1924. During the subsequent national

14 **Peng L.**, *A History of Chinese Art in the 20th Century*, Paris: Somogy Editions d’Art, 2013, chap. 3, p. 63.

15 Prior to this period, painting styles included expressive painting, but there was no pure expressionist painting, so “expressionist painting” was difficult to promote at that time and was ostracized by many parties.

crisis, artists moved beyond theoretical debates, viewing art as a weapon against Japanese aggression, with many artists actively joining the national salvation movement. In the early 1930s, art took on a stronger political stance. Young artists returning from Europe, America, and Japan brought new practices, sparking debates about realism and modernism. These discussions reflected differing attitudes toward 20th-century modernism; yet the relationship between artistic style, performance, and social context remained unclear. In the 1930s, ‘realism’ took on a unique meaning in Chinese art and literature. After the war ended, in Peiping (soon to be renamed Beijing), on July 2, 1949, artists and intellectuals from across the country participated in the first National Congress of Art and Literature led by the Communist Party of China. At that time, Xu Beihong was the chairman of the Chinese Artists Association. On the same day, a ‘National Exhibition of Art Works’ was held, showcasing prints, oil paintings, Chinese paintings, sculptures, cartoons, and comic books. This comprehensive exhibition demonstrated the Communist Party’s unified leadership across all fields of art and literature.

The Gradual Concept of “Learning from Each Other”

Mr. Cai Yuanpei¹⁶ (1868–1940), a Chinese educator and president of Peking University in January 1917, studied philosophy, literature, civilization history, anthropology, pedagogy, psychology, aesthetics and painting art theory at the University of Leipzig, Germany, in 1907. Back to China after 1912, Cai became the first educator in the country. According to him, art education is indispensable and should be built with “aesthetic education”. Cai abandoned the previous habits in education and advocated the new world view education. This world view was obviously different from the philosophical thoughts and concepts of the western world. He said, “Although the world outlook education cannot be realized in one or two days, today we must learn to use the world to watch the world, see the world with beauty, from aesthetic feeling to education. Aesthetic people can communicate with the world, can

16 Cai Yuanpei (January 11, 1868 – March 5, 1940), also known by the names of Heqing, Zhongshen and Minyou, was a Chinese educator and reformer from Shaoxing, Zhejiang (ancestral home is Zhuji, Zhejiang). He earned a bachelor’s degree during the Guangxu reign of the Qing Dynasty and held several influential positions in China’s educational system. Cai Yuanpei was the first General Director of Education of the Republic of China, an honorary chairman of the Jingxing Society, the Kuomintang, one of the four patriarchs, and China’s modern literary and educational representatives such as Knight Lincoln and so on.

communicate the ideal world and the real world.” Until the eve of 1930¹, Cai insisted on “proposed art education because beauty is universal and can break prejudice. Beauty is transcendent: it can be in life and death.

Cai Yuanpei’s remarks had an important influence on the artists of those times. Later he summed up the words “fine arts,” “fine arts education” and “beauty” in order to cultivate students’ new personality.

By the late 20th century, post-modernism and globalization had influenced contemporary Chinese art, leading painting beyond traditional boundaries². Artists began focusing on themes of daily life and public interaction, with the integrity of artwork increasingly relying on audience engagement. In the 20th century, China experienced historical changes, and the art world accordingly underwent great changes, too. Chinese “literati painting” and western “modernist painting” have been drawn and discussed until today. In fact, there are two clues to the development of Chinese art in the 20th century: modernism and post-modernism. Following a prolonged ‘ideological and positional struggle,’ many older artists, deeply rooted in traditional values, initially resisted new forms of artistic expression. However, as times changed, they gradually came to recognize and accept the emergence of new art forms.

They realized that times and art had moved forward side by side. The words “conservative” and “avant-garde” are actually a problem of one person’s ideological dimension. With the unremitting efforts of several generations, Chinese art gradually began to change, becoming diversified.

1 Prior to this, from the late 19th to the early 20th centuries, the idea of valuing aesthetic education had been put forward successively for more than 30 years, in order to change the thinking and creation mode of the current environmental artists. This later continued under Mr. Cai’s leadership.

2 **Arnason H.**, *A History of Modern Art: Painting, Sculpture, Architecture*, New York: Harry N. Abrams, 1977, chap. 2, p. 24.

**ՉԻՆԱԿԱՆ ԳԵՂԱՆԿԱՐՉՈՒԹՅԱՆ ԶԱՐԳԱՑՈՒՄԸ 20-ՐԴ
ԴԱՐՈՒՄ. ԱՐԵՎՍՏՅԱՆ ԱԶԴԵՑՈՒԹՅՈՒՆԸ
ՍՈՐԵՌՆԻԶՄԻՑ ՊՈՍՏՄՈՂԵՆԻԶՄ**

ՊԵՅԳԱՆ ՍՅՈՒ

հայցորդ

Հայաստանի գեղարվեստի պետական ակադեմիա

Անփոփագիր

20-րդ դարում Չինաստանը մեծ պատմական փոփոխություններ կրեց, ինչը, բնականաբար անդրադարձավ նաև մշակույթի վրա՝ Չինաստանի Հանրապետության ստեղծումը, Երկրորդ Համաշխարհային պատերազմը, Չինաստանի նոր հանրապետության կազմավորումը: Ինչպես նշում էր Լի Հունչճանը, երեք հազար տարվա ընթացքում Չինաստանն աննախադեպ մեծ փոփոխություններ ապրեց: 20-րդ դարում չինական արվեստում նկատվում է զարգացման երկու ուղղի՝ մոդեռնիզմ և պոստմոդեռնիզմ, որը պայմանավորված էր նաև նրանով, որ անվանի նկարիչներ Սյու Բեյիոնգը, Լին Ֆենգմիանը, Ցզյան Չժաոհեի, Լյու Հայսուն, Վու Դային գեղարվեստական կրթությունը ստացել են արտերկրում:

1949 թվականին, երբ ձևավորվեց Նոր Չինաստանը, արվեստը սկսեց ծառայել նոր գաղափարախոսությանը: Հեղափոխական ռեալիզմը դարձավ արվեստի հիմնական թեման: Հատկապես կարևոր է չինական ժամանակակից արվեստի հիմնադիր Վու Դայի ազդեցությունը: Այս ժամանակահատվածում չինական արվեստը զարգանում էր երկու ուղղություններով. որոշ արվեստագետներ դեռ հետևում էին մոդեռնիզմին, իսկ մյուսները սկսեցին որդեգրել պոստմոդեռնիզմի նորարարական գաղափարները:

Բանալի բառեր. արվեստը և հասարակությունը 20-րդ դ. սկզբին, արվեստի ի հայտ գալը, մոդեռնիզմ և պոստմոդեռնիզմ, վերափոխում, չինական գեղանկարչություն, նոր դարաշրջան, հեղափոխական ռեալիզմ

О РАЗВИТИИ КИТАЙСКОЙ ЖИВОПИСИ В XX ВЕКЕ: ЗАПАДНОЕ ВЛИЯНИЕ, ОТ МОДЕРНИЗМА К ПОСТМОДЕРНИЗМУ

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Аннотация

В XX веке Китай пережил большие исторические перемены, что в свою очередь отразилось на искусстве: это создание Китайской Республики, Вторая мировая война и основание Новой Китайской Республики. Как отмечал Ли Хунчжан, за три тысячи лет Китай пережил беспрецедентные изменения.

В XX веке в искусстве Китая намечаются две пути развития: модернизм и постмодернизм. Это было обусловлено тем, что известные художники, такие как Сюй Бэйхун, Линь Фэнмянь, Цзян Чжаохэ, Лю Хайсу, У Даю профессиональное художественное образование получили за рубежом.

В 1949 году, когда сформировался Новый Китай, искусство стало служить новой идеологии. Основной темой для искусства стала тема революционного реализма. Здесь особенно важно влияние основателя современного китайского искусства У Даю. В этот период китайское искусство развивалось по двум направлениям: некоторые художники по-прежнему следовали модернизму, а другие начали следовать новаторским идеям постмодернизма.

Ключевые слова: искусство и общество в начале XX века, возникновение искусства, модернизм и постмодернизм, трансформация, китайская живопись, новая эра, революционный реализм

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Figure Captions

1. Beihong Xu (1895–1953)
2. Beihong Xu, Tian Heng and his 500 followers, 1933
3. Beihong Xu, Tian Heng and his 500 followers, 1930
4. Fanggao-Jiu, Running Horses, (139cmx351cm), 1931
5. Fanggao-Jiu, Running Horses, (109cmx53cm), 1948
6. Fengmian Lin (1900–1991)
7. Fengmian Lin, Maid in a dress. (66cmx69cm), 1954–1960
8. Fengmian Lin, Maid in a dress. (66cmx69cm), 1954–1960
9. Fengmian Lin, Harvest (80cmx78cm), 1952
10. Dayu Wu (1903–1988)
11. Dayu Wu, Flowers, 1920s
12. Dayu Wu, Flowers, 1920s
13. Jincheng (1878–1926)
14. Jincheng, After autumn Mountain Rain

Ընդունվել է՝ 11.08.2024

Գրախոսվել է՝ 16.09.2024

Հանձնվել է տպ.՝ 03.03.2025



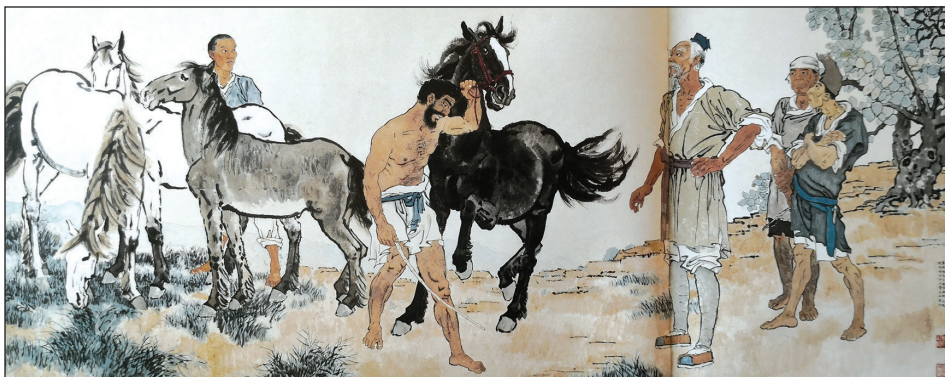
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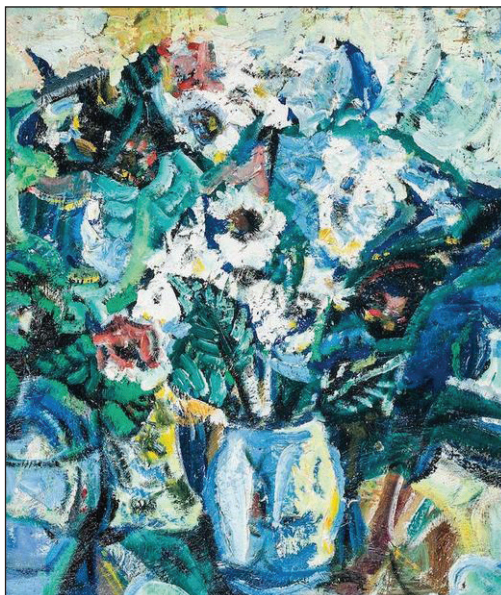
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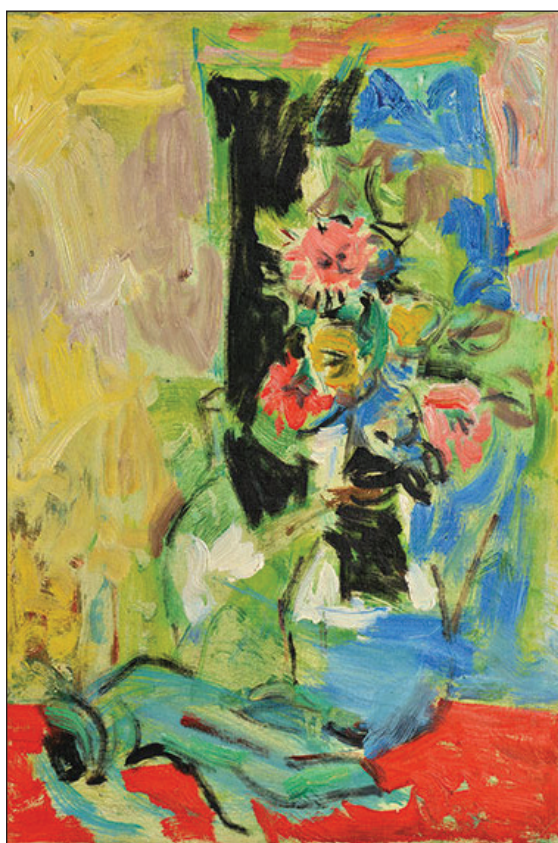
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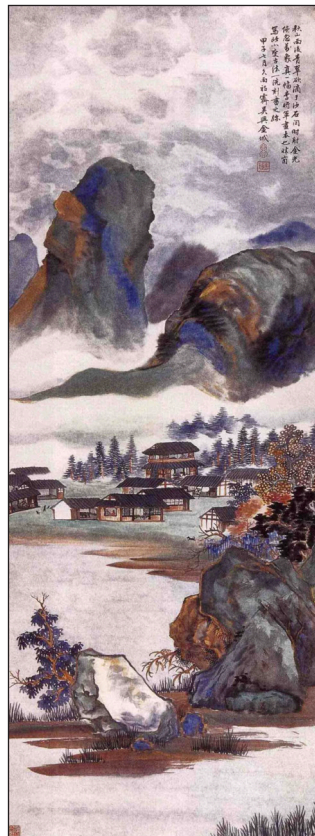
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