

ՄՇԱԿՈՒՅԹ, ԼՐԱԳՐՈՒԹՅՈՒՆ

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BASIC IDEAS FOR THE STUDY OF CHINESE ART IN THE 1950S

DOI: 10.24234/journalforarmenianstudies.v1i68.158**ABSTRACT**

During the period of Chinese art history research in the 20th century, many art forums and historians have achieved remarkable results in the organization of materials and documents, which have provided important help for later research, including making remarkable contributions to the modern transformation of Chinese art historiography. In the research direction of methodology and systematics, we make a discussion of the basic research ideas on the study of Chinese art in the 1950s.

Key words and expressions: *Chinese art of the 20th century, research ideas, Chinese art historiography, German model, world integration, Soviet model, modern state of fine art.*

INTRODUCTION

This paper focuses on the methods and ideas of Chinese art research in the 20th century, synthesizes various research modes around the world, and reviews and reflects on some of the important literature on Chinese art in the 20th century, so as to newly organize the research history of Chinese art in the 20th century. The paper further clarifies that the study of Chinese art in the 20th century should be researched and summarized from multiple perspectives and opposites as an entry point, not only from the perspective of historiography but also from the perspective of socio-history.

METHODOLOGY

By analyzing and rearranging the research literature on Chinese art history in the 20th century, this study redefines the research ideas on Chinese art in the 20th

century by adopting the comparative research method and the literature analysis method.

In the long history of art history, the Chinese art historians in particular began to organize and reflect on a great deal of 20th century art literature at the end of the 20th century, and achieved fruitful results. First of all, there was a review of 20th century art, a systematic review and organization of the research history and results of the recent past, in which a large amount of literature argued that Chinese art history research in the 20th century had experienced three important moments, namely: the study of the development of ancient art, the selection of the best, and the intermingling of art and culture with the West. It is also the presentation of these three points that has led to the formation of a completely new research model for the determination of research directions, research materials, research forms and research methods. Taking Mr. Chen ChiYu's articles as the first, starting from the ideology and culture of modern Chinese art at the beginning of the 20th century, he newly organized the research history of Chinese art history, and made a comprehensive and brand-new summary and organization of art history, interrupted history, and thematic research at that time. Secondly, many of the articles include case studies of some representative art historians and their writings in the 20th century. Due to the changes in society and the times, the study of Chinese art history in the 20th century has become particularly important. Of course, during this period, a large number of scholars with outstanding achievements in the field of art history research appeared in China, and a large number of documents have survived to this day. Among them, Teng Gu, as the first person who studied in the West and obtained a doctoral degree in art history, holds the honorary title of "the founder of modern art historiography", and his research methodology has played an important role in influencing later scholars' research.

Later scholars have affirmed the significance of his "German Model" for the study of the history of contemporary Chinese painting, including Mr. Chen, who discussed

the methodological significance of Mr. Teng Gu's art history in his writings, arguing that his introduction of the concepts of the development of Western art to the Chinese art historiography community had a directional guiding role and significance for the later researchers and scholars. In his writings, Mr. Teng Ku discusses the methodological significance of Mr. Teng Ku's art history, arguing that his introduction of the concept of Western art development to Chinese art historians has a directional role and importance for later scholars and realizes "world integration". In recent years, while paying attention to the academic achievements of the above scholars, academics have also paid more and more attention to their contributions to the development of Chinese art historiography, so that scholars are still carrying out more systematic research on Chinese art in the twentieth century, and this paper focuses on the basic idea of the research on Chinese art in the 1950s.

The study of Chinese art history in the 20th century should continue from the direction of its thematic study, focusing in this way on the study of Chinese art under the influence of Soviet art, and organizing and reflecting on it through a multi-faceted, multi-directional, and multi-documentary approach, including focusing on exploring the new trends of Chinese and Armenian fine art paintings of the 1950s at a later stage. Focusing on a series of works such as George Qiang's *Studies in the History of Chinese Art*, Wu Zhixiang's *Aesthetics of Twentieth-Century China*, and Xue Fuxing's *Divergence and Breakthrough*, including *History of Chinese Art in the Twentieth Century* by Lv Peng. Through the techniques and attitudes of comparison, sifting, elimination and skepticism, new trends in Chinese art and painting in the 1950s are examined and confirmed. In proceeding, it should come to consider Wu Shixin's development and preparation of Chinese art since the 20th century. Mr. Wu pointed out that the preparation of the history of Chinese art since the 20th century and the historiographical methods used have more of the imprint of the times and politics, and there are all sorts of problems, which should be considered to be reconstructed and prepared. We should inherit the direction of our predecessors' arguments and

continue to try to argue the traditional problems in art history with new methods, taking into account multiple factors: the context of the times, the political environment, the social environment, academic research, and the existing literature. We should also note that the study of art history in the social context of the time should be multifaceted, and should also be studied and summarized from the point of entry of the opposing sides. Of course, we should not only study it from the perspective of socio-history, but also correct the errors or add the deficiencies in it in a timely manner.

It is noteworthy that the literary and artistic theories of Soviet Socialist Realism created during the Stalinist period had a great influence on Chinese art after 1949, and also confirmed the current state of Chinese literary and artistic thought and Sino-Soviet relations at that time. However, China's influence on modern Soviet art really began in the 1930s, when Lu Xun, a famous Chinese writer and educator, and Xu Beihong, who had returned from his studies in France, highly affirmed the Soviet model of art, marking the introduction of the realist method of creation, whose artistic ideas and methods were the only model for later artists to learn from. Meanwhile, on February 14, 1950, China and the Soviet Union signed the Treaty of Friendship and Alliance between China and the Soviet Union, which also marked the start of the "revolutionary painting theme", including after the National Art Conference, the People's Daily, Issue 4, also focused on the introduction of Soviet art, starting from the 1950s with the "Exhibition of Soviet Propaganda Paintings and Satirical Paintings", all kinds of Soviet art works came one after another, and the "Exhibition of Soviet Propaganda Paintings and Satirical Paintings" was also a major success. Beginning with the Exhibition of Soviet Propaganda Paintings and Satirical Paintings in the 1950s, various types of Soviet artworks were exhibited in China, and the People's Daily devoted a special page to "Learning from Soviet Artists. In the following research, we should focus on the artists who were "invited in and went out" at that time, and analyze and study the art forms and art theories before and after 1950, because these "invited

in" Soviet artists had a far-reaching influence on the development of modern art in China, and the "invited in" Soviet artists had a far-reaching influence on the development of modern Chinese art. Because these "invited" Soviet artists had a far-reaching influence on the development of modern Chinese art, the "going out" artists also played an important role in the research and dissemination of Soviet art theory after their return to China, and on July 8, 1958, the Exhibition of Works of Artists of the USSR 1955-1957 was opened in Beijing, with a total of more than 540 pieces of various kinds of works of art on display.

Of course, it should also be noted in the study that the tendency towards a monolithic model of art has certain side effects. At the same time, it is necessary to consider how to combine Soviet painting with Chinese painting, how to absorb the complete Soviet painting system and how to integrate and develop it in a period of several decades, which is also one of the entry points of our research on the development of Chinese painting in the 1950s. The study of literature and works in the research will certainly receive the limitation of objective subject cases, and the exaggeration and omission of the researcher's subjective consciousness should also be noted. Because in the study of fine arts, history is often not purely objective just, it is people's subjective understanding of it, as well as people's subjective feelings obtained in different time backgrounds, different positions, and different cultural backgrounds. In the development of Chinese art in the 20th century, it can also be concluded that the progress of Chinese art is not the progress of technique but the progress of conception: from the historical theory at the beginning to the evolutionary theory later on to the class theory, the theory of the nature of the society, and the materialistic view of history.

Therefore, we should discuss the process of change and the law of evolution of historical data as an important research content, derive the framework structure on the basis of historical data, and then sort out the changes in the thinking and concepts

of art researchers, and finally arrive at the development trend of China's art history and painting in the 1950s, which is built on the basis of historical data.

CONCLUSION

The study of Chinese art history in the 20th century should take a multi-dimensional approach, combining the interaction between political and social changes and artistic styles to comprehensively explore the transformation and development of Chinese art at different historical stages. The study needs to focus on the influence of historical background on artistic creation, especially how China formed a unique artistic language in the artistic collision of tradition and modernity, East and West, as it went through political change, social upheaval, and cultural exchanges. At the same time, the schools of thought of artists, the influence of cross-cultural exchanges, and the role of art education and institution-building are all important factors that have shaped the face of Chinese art in the 20th century. By systematically analyzing these elements, the trajectory of 20th century Chinese art and the historical and cultural logic behind it can be better understood. This paper synthesizes the many research literatures on 20th century Chinese art history to analyze and reorganize them. In summary, the research ideas of 20th century Chinese art historiography have undergone complex transformations and changes. From the initial emphasis on the continuation of traditional art forms and documentary evidence, to the introduction of Western art historiographical theories and methods, to the gradual focus on the close relationship between art and society, politics, and culture, the whole process demonstrates the collision and fusion of Chinese and Western cultures. Looking back on this journey, although art history research has made important theoretical breakthroughs in the process of modernization, it has also revealed some limitations. First, the over-reliance on Western-centered art historical methods has led to a tendency of "Westernization" of Chinese art history for a certain period of time, neglecting the uniqueness and diversity of local art. Secondly, the ideological function

of artworks in history, especially in politically turbulent times, has often led art history research to fall into a monolithic narrative framework, ignoring the multidimensionality and complexity of art. Although art history research in the 20th century emphasized the connection between art and its socio-historical context, at some stages it still failed to fully explore the deeper role of art at the social and cultural levels. Entering the 21st century, interdisciplinary research methods have brought new opportunities for art history research, but how to truly realize the organic integration and innovation of interdisciplinary research, and to avoid formality and patchwork, is still a major challenge facing art history research at present. On the whole, the 20th century Chinese art history research has come to this day in continuous adjustment and improvement, and future research should pay more attention to the combination of theory and practice, avoid a single perspective, and promote a more open and diversified academic discussion.

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Chen Chiyu (1956-)



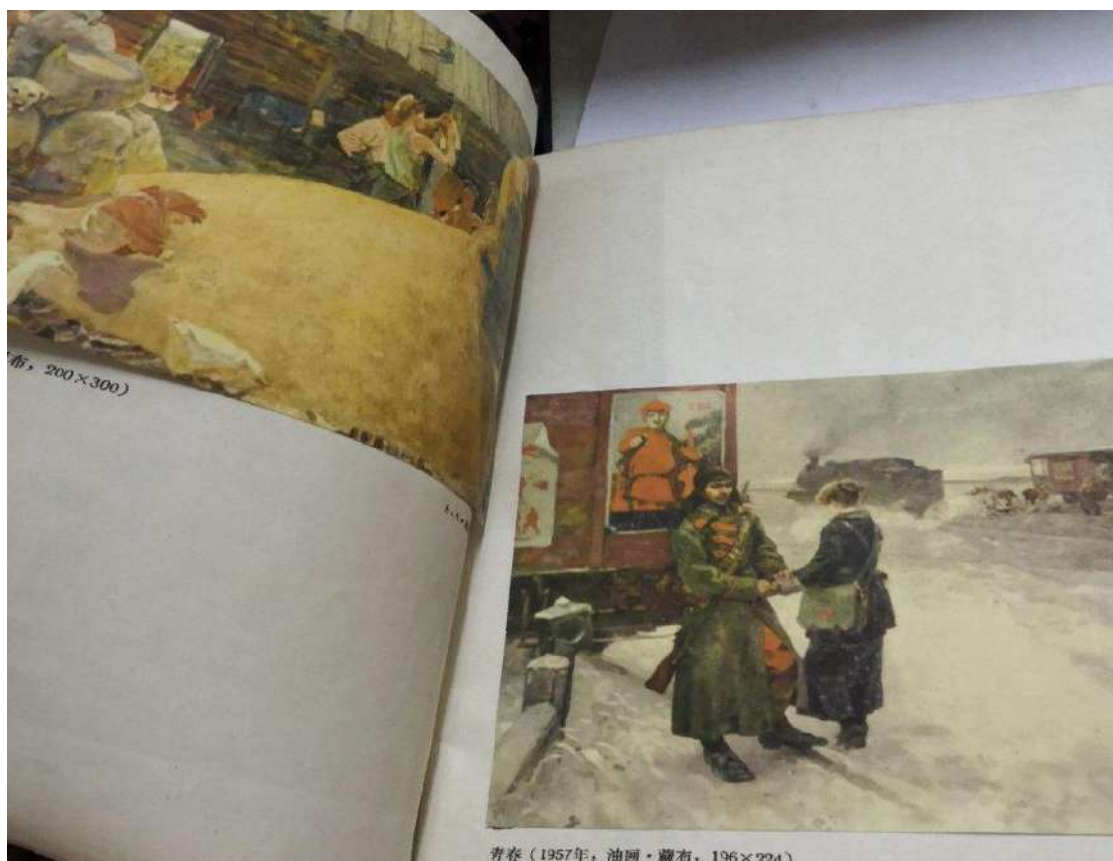
Teng Gu (1901-1941)



Soviet satire of the 1950s



Collection of works from the exhibition of Soviet art works 1955-1957



Collection of works from the exhibition of Soviet art works 1955-1957

Пэйган Сюй

Основные идеи изучения китайского искусства в 1950-х годах**Заключение**

Ключевые слова и выражения: *китайское искусство 20-го века, исследовательские идеи, китайская художественная историография, немецкая модель, мировая интеграция, советская модель, современное состояние, изобразительного искусства.*

Статья сосредотачивается на исследовательских подходах к истории китайского изобразительного искусства 20 века, главным образом, на взаимодействии традиции и современности. Исследование начинается с преобразований в изобразительном искусстве начала века, рассматривая влияние западного искусства на китайскую живопись. Внимание также уделяется возникновению китайского современного художественного движения, влиянию советской живописи на развитие китайского искусства, а также анализу воздействия нового культурного движения на искусство того времени. В статье обобщены различные подходы ученых к изучению истории китайского изобразительного искусства 20 века, заново структурированы новые исследовательские направления, что оказало определенную помощь в дальнейшем изучении китайского изобразительного искусства 20 века, более ясно обозначив направление и исключив некоторые односторонние исследовательские подходы.

В период китайских искусствоведческих исследований в XX веке многие художественные форумы и историки добились замечательных результатов в организации материалов и документов, которые стали важной базовой основой для более поздних исследований, а также внесли заметный вклад в современную трансформацию китайской художественной историографии. В статье обсуждаются

главные направления методологии и системы основных исследовательских идей в изучении китайского искусства в 1950-х годах.

Պեյզանգ Սյու

Չինական արվեստի ուսումնասիրման հիմնական գաղափարները

1950-ական թվականներին

Ամփոփում

Բանալի բառեր և արտահայտություններ. չինական արվեստը 20-րդ դարում, հետազոտական գաղափարներ, չինական գեղարվեստական պատմագրություն, գերմանական մոդել, համաշխարհային ինտեգրացիա, խորհրդային մոդել, կերպարվեստի ժամանակակից վիճակը:

Այս հոդվածը կենտրոնանում է 20-րդ դարի Չինաստանի գեղարվեստի պատմության ուսումնասիրության մոտեցումների վրա, հիմնականում՝ ավանդույթի և ժամանակակցի միաձուլման շուրջ: Հետազոտությունը սկսվում է դարասկզբի գեղարվեստական միայնակապներից, անդրադառնալով արևմտյան արվեստի ներմուծման ազդեցությանը չինական կերպարվեստի վրա: Միաժամանակ ուշադրություն է դարձվում Չինաստանի ժամանակակից գեղարվեստական շարժման առաջացմանը, խորհրդային նկարարվեստի ազդեցությանը չինական նկարարվեստի զարգացման վրա, ինչպես նաև նոր մշակութային շարժման ազդեցությանը այն ժամանակվա արվեստի վրա: Հոդվածում համակցված են բազմաթիվ գիտնականների մոտեցումները 20-րդ դարի Չինաստանի գեղարվեստի պատմության ուսումնասիրության վերաբերյալ, նորից վերանայվել են հետազոտական նոր ուղղությունները, ինչը օգնել է Չինաստանի 20-րդ դարի գեղարվեստի հետագա ուսումնասիրության համար՝ հստակեցնելով ուղղությունները և բացառելով միակողմանի մոտեցումները:

20-րդ դարում՝ չինական արվեստի պատմության ուսումնասիրության շրջանում, բազմաթիվ արվեստի ֆորումներ և անհատ արվեստաբաններ, ուշագրավ արդյունքների են հասել՝ նյութեր և փաստեր հավաքագրելու հարցում և

արժանի հիմք նախապատրաստել հետագա ուսումնասիրությունների համար: Այս շրջանի արվեստագետները նշանակալի ներդրում ունեցան չինական արվեստի պատմագրության ժամանակակից վերափոխման գործում:

Հոդվածում քննարկվում են 1950-ական թվականների չինական արվեստի ուսումնասիրության մեթոդաբանության հիմնական ուղղություններն ու հիմնարար հետազոտական գաղափարների համակարգը:

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Պեյգանգ Սյու – Հայաստանի գեղարվեստի պետական ակադեմիայի ասպիրանտ: Արձանագրությունների հետաքրքրություններ՝ 20-րդ դարի չինական արվեստի պատմություն, հայկական արվեստի պատմություն, փիլիսոփայություն, 6 հոդված միջազգային հանդեսներում:
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