



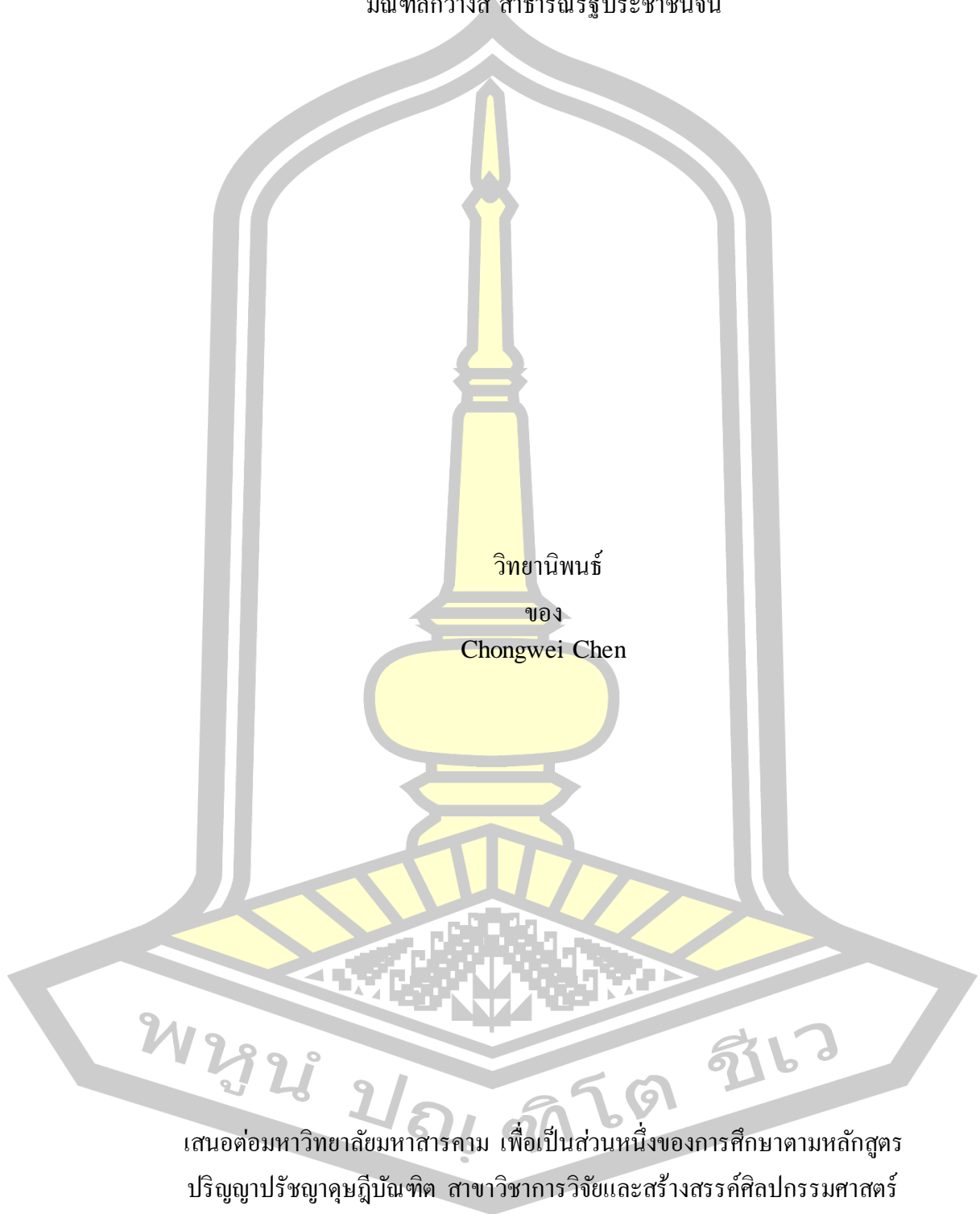
Lijiang Painting School : Self Construction and Negotiating Identity of the Artist
Group in Guangxi Province, China

Chongwei Chen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
January 2021

Copyright of Maharakham University

สกุลศิลปิน "จิตรกรสี่เจียง" : การประกอบสร้างตัวตนและต่อรองเชิงอัตลักษณ์ของกลุ่มศิลปิน
มณฑลกวางสี สาธารณรัฐประชาชนจีน

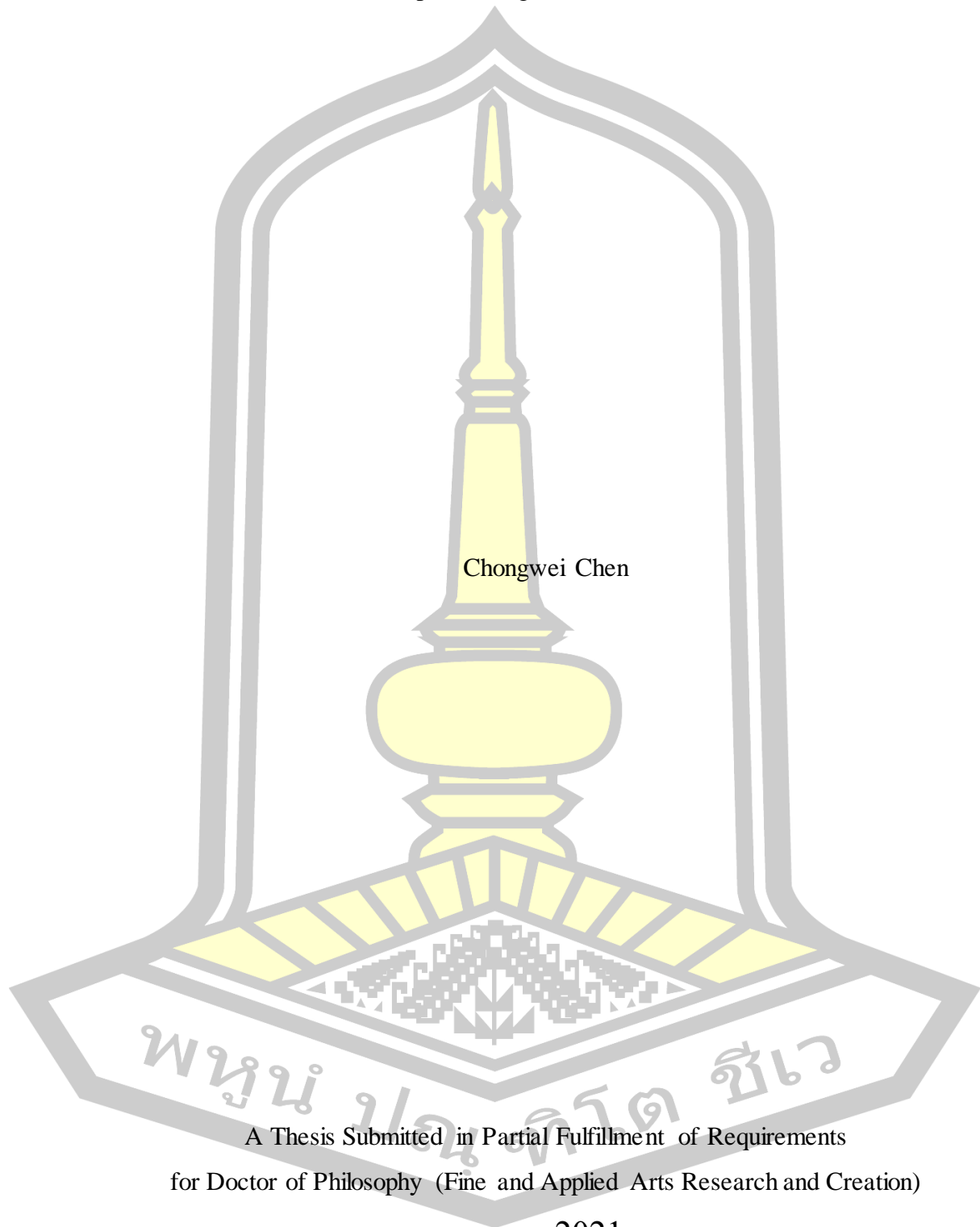


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

มกราคม 2564

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Lijiang Painting School : Self Construction and Negotiating Identity of the Artist
Group in Guangxi Province, China



Chongwei Chen

A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

January 2021

Copyright of Maharakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Chongwei Chen , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

-----Chairman

(Assoc. Prof. Niyom
Wongphongkham , Ph.D.)

-----Advisor

(Assoc. Prof. Supachai Singyabuth ,
Ph.D.)

-----Co-advisor

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

-----Committee

(Assoc. Prof. Pitak Noivangklung ,
Ph.D.)

-----Committee

(Assoc. Prof. Arkom Sa-
Ngiamviboon , Ph.D.)

-----Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Assoc. Prof. Supachai Singyabuth ,
Ph.D.)

Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

TITLE	Lijiang Painting School : Self Construction and Negotiating Identity of the Artist Group in Guangxi Province, China		
AUTHOR	Chongwei Chen		
ADVISORS	Associate Professor Supachai Singyabuth , Ph.D. Assistant Professor Peera Phanlukthao , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2021

ABSTRACT

The purpose of this study is: 1. To study social cultural development of China national state and Guangxi Province. 2. To study artist group of "Lijiang painting school" in the process of social and cultural development of China national state and Guangxi Province. 3. To analysis self identity construction and negotiating identity of Lijiang Painting school. Lijiang painting school as the research text. Lijiang painting school is the artist group and cultural representative of Guangxi. Through the analysis of Lijiang painting school, we can understand the self identity construction and identity negotiation of artists in social network. Whistleblowers include critical, general, and incidental information. Objective sampling method was used for screening. The tools used include basic investigation, observation, interview, focus group discussion and literature retrieval. The results are as follows.

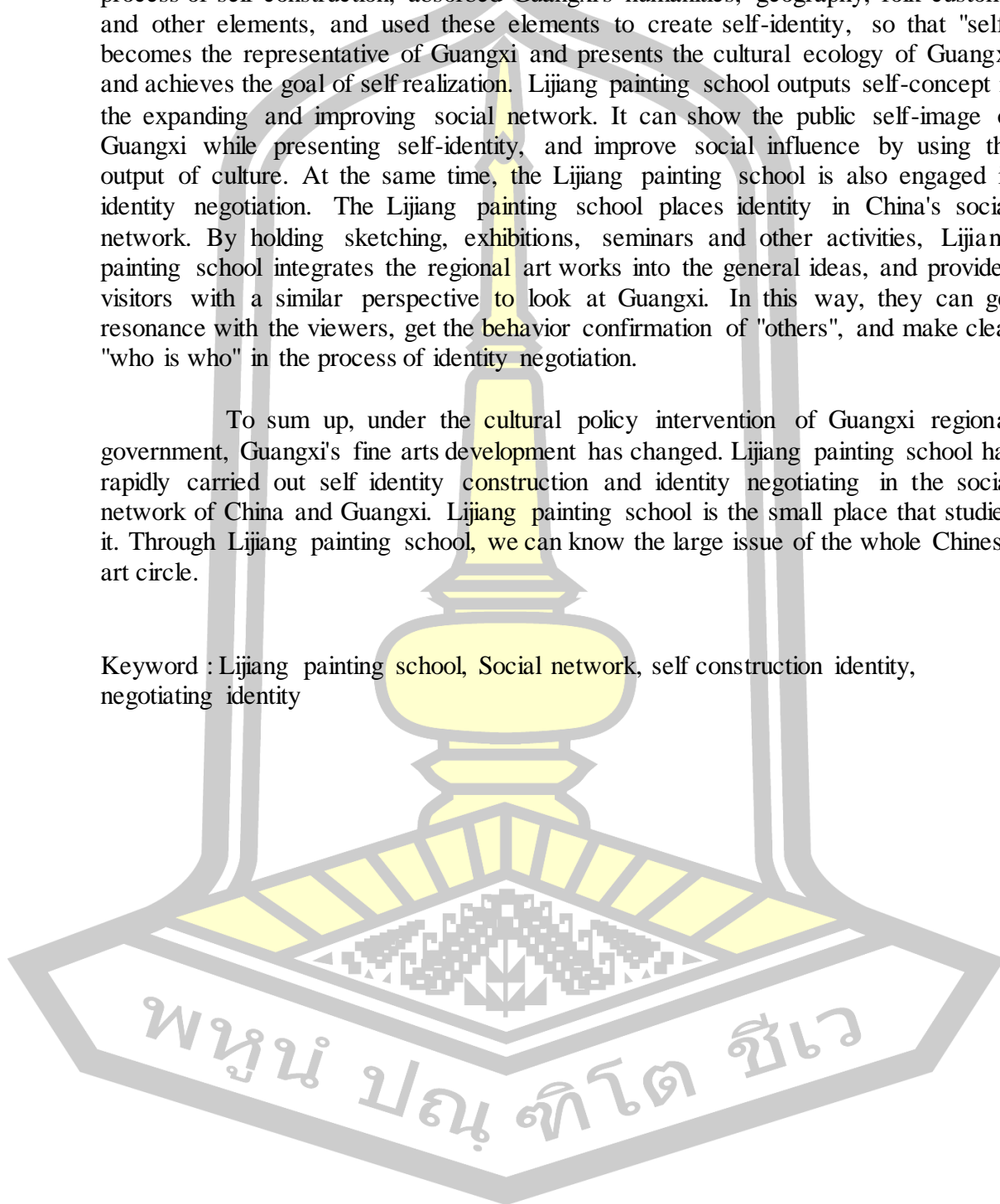
Lijiang painting school is an art group jointly established by Guangxi local government and Guangxi local artists. The Lijiang School of painting was formed in the social and cultural needs of Guangxi. The period when Lijiang painting school was founded was the period of cultural identity construction in various provinces of China. Therefore, the establishment of Lijiang painting school is closely related to the social and historical development of China and Guangxi. Lijiang painting school has been established as the cultural representative of Guangxi by the government in the development. Lijiang painting school is the direct channel to show Guangxi culture, and directly participates in and serves the local cultural and economic construction of Guangxi in the form of art. The development of Lijiang painting school can reflect the society, nationality, culture, politics and policies related to culture in Guangxi.

Lijiang painting school is a group of artists. Based on the diversity of the internal members of Lijiang painting school, it interweaves into a social network. The activities organized by Lijiang School of painting promote their contact and integration. Through the activities, they are artists from Guangxi and show their strength. The establishment of Lijiang painting school also means that it is one of the numerous groups of artists in China and a node in the social network of Chinese art circle. The representative of Guangxi artists, facing the whole country, demonstrates and

negotiates the strength of Guangxi Art and culture. Lijiang School of painting carries out self identity construction and identity negotiation in social network. Lijiang painting school, as the carrier of artists' self-expression, has made self-identity clear in the process of self-construction, absorbed Guangxi's humanities, geography, folk customs and other elements, and used these elements to create self-identity, so that "self" becomes the representative of Guangxi and presents the cultural ecology of Guangxi and achieves the goal of self realization. Lijiang painting school outputs self-concept in the expanding and improving social network. It can show the public self-image of Guangxi while presenting self-identity, and improve social influence by using the output of culture. At the same time, the Lijiang painting school is also engaged in identity negotiation. The Lijiang painting school places identity in China's social network. By holding sketching, exhibitions, seminars and other activities, Lijiang painting school integrates the regional art works into the general ideas, and provides visitors with a similar perspective to look at Guangxi. In this way, they can get resonance with the viewers, get the behavior confirmation of "others", and make clear "who is who" in the process of identity negotiation.

To sum up, under the cultural policy intervention of Guangxi regional government, Guangxi's fine arts development has changed. Lijiang painting school has rapidly carried out self identity construction and identity negotiating in the social network of China and Guangxi. Lijiang painting school is the small place that studies it. Through Lijiang painting school, we can know the large issue of the whole Chinese art circle.

Keyword : Lijiang painting school, Social network, self construction identity, negotiating identity



ACKNOWLEDGEMENTS

When the work of the paper is about to be completed, there are many people and things to be grateful for in the process. Take this opportunity to express.

First of all, I would like to thank my supervisor, Dr. Supachai Singyabuth, for giving me access to a lot of new knowledge under his guidance, teaching me research methods, and carefully and patiently teaching me to complete this research. His passion for academic research, rigorous attitude towards teaching and tolerance for students, these qualities will continue to guide my future research and teaching work. Secondly, I would like to thank my co-advisor, Dr. Peera Phanlukthao, who gave me advice, help and encouragement during my study and research. Under the guidance of these two mentors, my research and learning were successfully completed.

In addition, I would like to thank Dr. Mateta Sirisuk for her help throughout my research process, and patiently explain and answer me when confusion arises during my research. I would also like to thank all the committee members who have evaluated my paper and provided valuable comments on the current research.

Thirdly, I would like to thank the students and friends I met in Thailand, which made me happy to spend my study and research life as a doctoral student. I would like to thank Professor Huang Gesheng of China for his suggestions and valuable data in my research.

Finally, I want to thank my parents and husband for their love and support throughout my study and research process. Thank you Jackchai for coming and for your cooperation during my writing process. No matter what difficulties and challenges I face, they will be my strongest backing.

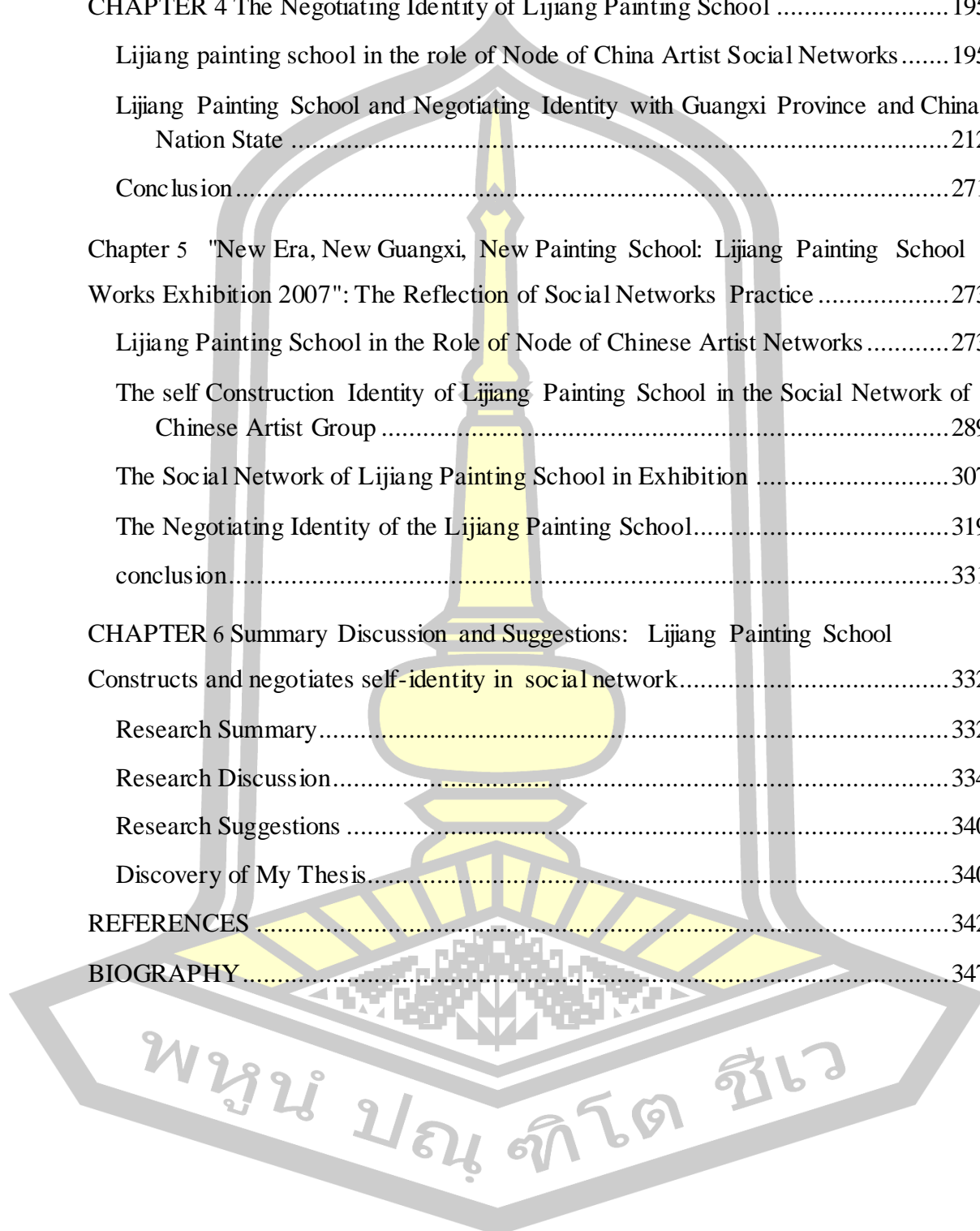
พหุบัณฑิต ชีเว

Chongwei Chen

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS	F
TABLE OF CONTENTS.....	G
LIST OF FIGURES.....	I
CHAPTER 1 Introduction.....	1
Background.....	1
Research Objectives	19
Research Questions	19
Definition of Terms	20
Research Methodology.....	23
Research Data Collection Tools.....	25
Scope of the Research	27
Concept and Conceptual Framework.....	31
Literature Review.....	32
Benefit of Research.....	44
New Knowledge After Research.....	45
CHAPTER 2 Social, Cultural and Artistic Development in New China and Guangxi Province.....	46
Development of Social, Cultural and Artistic in China	46
Development of Social, Cultural and Artistic in Guangxi Province.....	92
Conclusion.....	117
CHAPTER 3 The Self Construction Identity of Lijiang Painting School.....	118
The Factor Influenced to Established Lijiang Painting School.....	118
Process of Self Construction Identity of Lijiang Painting School.....	131
The Internal Social Network Operation of Lijiang Painting School.....	148

Conclusion.....	193
CHAPTER 4 The Negotiating Identity of Lijiang Painting School	195
Lijiang painting school in the role of Node of China Artist Social Networks	195
Lijiang Painting School and Negotiating Identity with Guangxi Province and China Nation State	212
Conclusion.....	271
Chapter 5 "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition 2007": The Reflection of Social Networks Practice	273
Lijiang Painting School in the Role of Node of Chinese Artist Networks	273
The self Construction Identity of Lijiang Painting School in the Social Network of Chinese Artist Group	289
The Social Network of Lijiang Painting School in Exhibition	307
The Negotiating Identity of the Lijiang Painting School.....	319
conclusion.....	331
CHAPTER 6 Summary Discussion and Suggestions: Lijiang Painting School	
Constructs and negotiates self-identity in social network.....	332
Research Summary.....	332
Research Discussion.....	334
Research Suggestions	340
Discovery of My Thesis.....	340
REFERENCES	342
BIOGRAPHY.....	347



LIST OF FIGURES

	Page
Figure 1 Research Conceptual Framework	32
Figure 2 The Modern Painter Shi Lu Created " The War in Northern Shaanxi " In 1959.	58
Figure 3 The Portrait of Mao Zedong Created by Shanghai Chinese Painting Academy.....	61
Figure 4 Wu Changshuo, Representative Work " Congratulations On Your Long Life".	65
Figure 5 The Artwork of Chen Shizeng, A Representative Painter of Beijing Tianjin Painting School.	67
Figure 6 The artwork of Gao Jianfu, the representative painter of Lingnan Painting School.....	70
Figure 7 Regions of China's Economic Reform and Opening Up.	74
Figure 8 Comparison Chart of Shanghai's Economic Development.....	77
Figure 9 Comparison Chart of Shanghai's Economic Development.....	77
Figure 10 The Art Work of Fu Baoshi, A Representative Painter of The New Jinling Painting School.	85
Figure 11 The Art Work of Zhao Wangyun, A Representative Painter of Chang'an Painting School.	87
Figure 12 The Work of Liu Wenxi, A Representative Painter of the Loess Painting School.....	89
Figure 13 Guangxi Map.	93
Figure 14 A Map of the East, Central, Western, And Northeast Regions of China. ...	96
Figure 15 Regional division of China's Western Region Development.	98
Figure 16 The Proportion of Gdp of the Western Region in the Whole Country from 1995 To 2009.....	99
Figure 17 Economic Growth Rate of Western Region.	99
Figure 18 A Picture of the Old City of Nanning, The Capital of Guangxi.	108

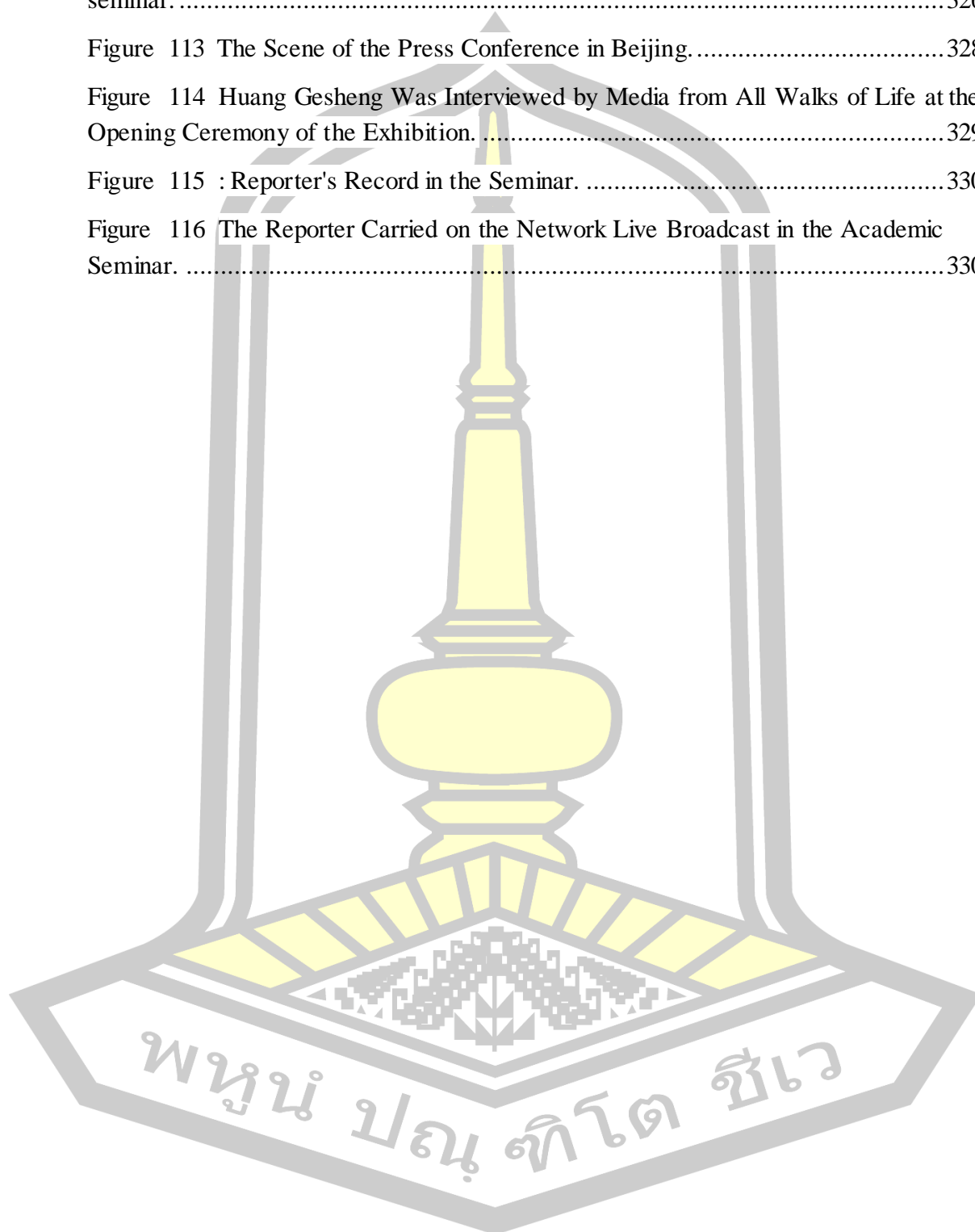
Figure 19 The City Appearance of Nanning, The Capital of Guangxi Province, In 2018.	114
Figure 20 The Map of Guangxi and Its Position in China.	121
Figure 21 A View of Guilin, Guangxi Province.	127
Figure 22 "Lijiang Painting School" Seminar.	139
Figure 23 Theory Seminar of "Lijiang Painting School".	141
Figure 24 Founding Meeting of Lijiang Painting School.	145
Figure 25 The Opening Ceremony of Lijiang Painting School Art Research Center.	149
Figure 26 Journal of Lijiang Painting School.	151
Figure 27 The Official Account of Wechat in Lijiang Painting School.	152
Figure 28 The Official Account of Wechat in Lijiang Painting School.	153
Figure 29 Lijiang Painting School Art Center.	155
Figure 30 Lijiang Painting School Art Museum.	156
Figure 31 Lijiang Painting School sketching base.	158
Figure 32 The Members of Lijiang Landscape Painting Club Take a Group Photo.	159
Figure 33 Na Shan Na Shui Painting Club.	160
Figure 34 Lijiang Picture (part), by Huang Gesheng.	163
Figure 35 One of the Hundred Scenes of Lijiang by Huang Gesheng.	165
Figure 36 One of the Hundred Scenes of Lijiang by Huang Gesheng.	166
Figure 37 Yang Shan's painting of Xiaoling Township, Du'an County.	167
Figure 38 Wuxuan Bridge by Zhong Tao. created in 2016.	168
Figure 39 Ode to Harmony by Zheng Junli. created in 2017.	171
Figure 40 Autumn Sunshine by Li Xiaoqiang.	173
Figure 41 Wu Xiaodong's "shy flowers close grass".	175
Figure 42 "Lotus and Lychee" by Yu Yongjian.	176
Figure 43 Peaceful Fishing Port by Cai Daodong.	177
Figure 44 Persimmon Tree harvested by Wei Junping.	178
Figure 45 July in northern Guangxi by Zhang Dongfeng.	180

Figure 46 The Village of Jiuzhou by Xie Sen.....	181
Figure 47 The Home of Splendid Garden by Lei Wuwu.	182
Figure 48 Standing Council of Academic Committee of Lijiang painting school Promotion Association.	187
Figure 49 Lijiang Painting School went to Wuxuan County to paint from life.	189
Figure 50 The scene of the seminar of "The Beautiful South -- Lijiang Painting School in China" at Guangxi Station.	191
Figure 51 "Mountains and Sea -- Lijiang Painting School enters Fangchenggang city Art Exhibition" in Beijing.	192
Figure 52 2007 exhibition of "Malaysian · Guangxi Cultural Ark": selected works of Lijiang painting school.	197
Figure 53 The Poster of "Beautiful South: Lijiang Painting School Tour to China" In Sichuan Province.....	199
Figure 54 The Scene of the Academic Seminar of the "Beautiful South: Lijiang Painting School Tour to China" In Sichuan Station.	200
Figure 55 A Group Photo of the Participants of the Second Symposium of the Chinese Contemporary Painting School.	201
Figure 56 Huang Gesheng, President of Lijiang Painting School Promotion Association, In an Interview with American Television.	202
Figure 57 Regional Value and International Vision: The Scene of the International Symposium of Lijiang Painting School.	203
Figure 58 The Guest from Abroad Giving a Speech at the Seminar.	204
Figure 59 Huang Gesheng's Sun Shines Brightly.	208
Figure 60 The Opening Ceremony of New China Artists Series: Guangxi Chinese Traditional Painting Exhibition Nanning Station.	211
Figure 61 The Scene of the Chongzuo City Exhibition of Lijiang Painting School.	215
Figure 62 The Exhibition Scene of "Guangxi Is a Good Place: Excellent Works of Contemporary Chinese Traditional Painting".	217
Figure 63 The Symposium of "Guangxi is a Good Place: Excellent Works of Contemporary Chinese Traditional Painting".	219
Figure 64 Yang Taiyang's work Guilin.	222
Figure 65 Huang Gesheng's Representative Work "Zhuang brocade" (Part).....	225

Figure 66 Zhong Tao's artwork hanging in the VIP Hall of Li Yuan Villa of CHINA-ASEAN Expo. Source: Image from fieldwork by Chen Chongwei In Nanning.	228
Figure 67 The Faculty of Lijiang Painting School of Guangxi Arts University.	232
Figure 68 The Curriculum Timetable of 2008 Undergraduate Course of the Faculty of Chinese Traditional Painting of Guangxi Arts University.	233
Figure 69 The Gate of Lijiang Painting School Art High School.	236
Figure 70 The Primary and Middle School Students Visiting the Exhibition of Lijiang Painting School.	237
Figure 71 Some books of Lijiang painting school collected by researchers.	238
Figure 72 The 10th Party Congress of Guangxi Autonomous Region.	241
Figure 73 A Forum Specially Held b Guangxi Education Department to Discuss the Development of Lijiang Painting School.	245
Figure 74 Opening Ceremony of Lijiang Painting School Exhibition.	247
Figure 75 Permanent Memory: A Collection of Red Landscapes Painted by the Lijiang Painting School.	248
Figure 76 The Scene of Lijiang Painting School Exhibition.	250
Figure 77 The Staff of the Exhibition Explained to the Visitors.	252
Figure 78 The First Ceremony of the Artworks Collection of Lijiang Painting School.	253
Figure 79 The Collection of Works by Eminent Chinese Painters in the Lijiang Painting School.	254
Figure 80 The Opening Title of Guangxi Story.	258
Figure 81 A Screenshot of the "Han Mo Xi Yun" Feature Documentary Was Broadcast on China Central Television Channel 11.	259
Figure 82 The Communist Party of China Forwarded the News of "Guangxi Is a Good Place: Excellent Works of Contemporary Chinese Traditional Painting Exhibition".	261
Figure 83 The CCTV's Official Website Forwarding News from Guangxi.	262
Figure 84 The Local Residents of Yuanbao Maintain, Rongshui County.	266
Figure 85 The Artists from Other Places Sketching from Life in Yuanbao Maintain.	267

Figure 86 The Director of the Lijiang painting school Is Explaining the Paintings to Visitors to the Exhibition.	270
Figure 87 The Lijiang Painting School Went Out to Paint from Life.	276
Figure 88 "New Era, New Painting School, New Countryside: Lijiang Painting School's New Countryside Sketching Thousand Miles" Artworks Collection.	277
Figure 89 Beijing Press Conference of the Exhibition.	279
Figure 90 The Opening Ceremony of the Exhibition.	282
Figure 91 The Staff Arranges the Exhibition.	285
Figure 92 The Exhibition Shows the Figure Books About Lijiang Painting School.	286
Figure 93 Lijiang Painting School Published a Figure Album for the Exhibition. ..	288
Figure 94 Qi Baishi Sketching Works in Guilin.	295
Figure 95 Xu Beihong's Misty Rain on the Lijiang.	296
Figure 96 Li Keran's the Mountain of Guilin.	297
Figure 97 Bai Xueshi's Spring Breeze and Drizzle.	298
Figure 98 Misty Rain on the Lijiang River by Huang Gesheng.	299
Figure 99 Huang Juxin's Golden Flower.	300
Figure 100 Xiong Ding's Autumn Wild View.	302
Figure 101 Yongjiang in December by Zhang Dongfeng.	303
Figure 102 Wei Mingsi's Urban People in Dong Xiang.	304
Figure 103 Beibu Gulf Beach by Jiang Zhenli.	306
Figure 104 Lijiang River After Rain by Wang Keda.	307
Figure 105 Lijiang Painting School Went Out to Paint from Life.	309
Figure 106 Logo of Lijiang Painting School Works Exhibition.	312
Figure 107 Liu Yunshan Visited the Art Exhibition.	315
Figure 108 The Scene of the Academic Seminar.	316
Figure 109 Shao Dazheng, Director of the Art Theory Committee of the Chinese Artists Association, Making a Speech at the Seminar.	318
Figure 110 The Scene of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition".	320
Figure 111 The Scene of the Academic Seminar.	323

Figure 112 Li Yi, deputy editor-in-chief of Art Observation, giving a speech at the seminar.	326
Figure 113 The Scene of the Press Conference in Beijing.	328
Figure 114 Huang Gesheng Was Interviewed by Media from All Walks of Life at the Opening Ceremony of the Exhibition.	329
Figure 115 : Reporter's Record in the Seminar.	330
Figure 116 The Reporter Carried on the Network Live Broadcast in the Academic Seminar.	330



CHAPTER 1

Introduction

Background

“Lijiang painting school” is name of artists group created by Guangxi regional government and local artists in Guangxi. This artist group’s name is related with the Lijiang River, It originated from the distinct geographical and spatial characteristics of the Lijiang river in Guilin district, one of district of Guangxi province. It is an important place and Landmark famous scenery in Guangxi and even in the whole China. The painting themes are not limited to Guilin district and Lijiang River, but also involves other part of Guangxi province. So Lijiang is usually used being variety name in Guangxi. The painting artwork of Lijiang painting school includes traditional Chinese painting¹, oil painting, printmaking, watercolor painting and sculpture etc. To publicize and present the Guangxi identities such as history, people, landscape and geographies etc. So the Lijiang painting school directly participates in and serves Guangxi’s local cultural and economic construction in artistic ways. (Huang Gesheng, 2015: PP. 185-186)

The reason artist group uses the name of "Lijiang painting school", is the Lijiang river is the most famous in Guilin for tourist attraction in China, with obvious regional characteristics and beautiful scenery. The Lijiang river is also an important river in Chinese history. The pattern on the back of China's RMB 20 yuan is the scenery of Lijiang river, which proves that the tourism of Lijiang river has been recognized by the state, is a symbol of Guangxi, and is conducive in distinguishing cultural identity.

Lijiang painting School is one of the modern artists in China. It has its own characteristics different from other artists. From two aspects of art and culture:

¹ Traditional Chinese painting: The Han Dynasty (202 BC-220 AD) believed that China was the center of heaven and earth, so it was called China. From the Ming Dynasty (1368-1644), Chinese painting was called "Chinese painting". Chinese painting was a traditional form of Chinese painting. It was painted on silk or paper with brushes dipped in water, ink and color.

From the perspective of Art: first of all, it is a group of artists composed of a variety of art forms. Most of the artists in other regions only have the art form of Chinese painting. The second characteristic of the Lijiang Painting School is that although the art forms are diverse, they share common aesthetic characteristics. The aesthetic characteristics of the Lijiang painting school are the new pastoral poetry style of the modern South. They re-create the rural scenery of traditional Chinese painting by using new forms of expression, techniques and materials. Different from the aesthetic pursuit of other painting schools. Thirdly, the Lijiang Painting School directly depicts the scene through the creative methods of sketching, and depicts the modern life details of Guangxi into the works of art, showing the characteristics of the fresh, warm and beautiful scenery of Guangxi. The modernity of the works of art is their artistic style.

From the perspective of cultural: first, Guangxi is a minority area. The art works of Lijiang painting school are integrated into the minority culture, and the minority elements enhance the uniqueness of Lijiang painting school. Secondly, the Lijiang Painting School has become a cultural representative of Guangxi in its development. The art work is a direct channel for displaying Guangxi culture, so it has been established as a cultural representative by the local government. Thirdly, as the cultural representative of Guangxi, the Lijiang Painting School received strong support from the local government in its development. The strength of support is unmatched by other schools. For example, the local government grants support for the establishment of an art research center, and the establishment the faculty of Lijiang painting school in the university. There are fixed funds to support art activities every year. Fourth, Lijiang school actively conducts identity negotiating in the development process, which extends from Guangxi Province to the whole country, The level of activity in society is much higher than in other painting schools.

The special features of the Lijiang painting school formed the "self-identity" of the Lijiang painting school, which made the identity of the Lijiang painting school different from other painting schools. It also shows that the Lijiang painting school is of research significance.

Lijiang painting school was established in 2004, it is a group of artists, which means that Lijiang painting school has formed a set of social networks: Based on the

diversity of internal members' occupations of Lijiang painting school, it is interwoven into a social network. Members of Lijiang painting school have different occupations. The activities organized by the Lijiang painting school promoted their connection and integration, through the activities, they can show that they are artists from Guangxi and show the strength of artists. The establishment of Lijiang painting school also means that it is one of the numerous artist groups in China and a node of Chinese social network art circle. The representatives of Guangxi artists are facing the whole country, demonstrating and negotiating the strength of Guangxi art and culture, and exporting the characteristics of geography, humanities and folk customs in Guangxi.

In addition, the art field is an important part of culture and society. As a new cultural institution, Lijiang painting school interweaves into a part of Guangxi social network in the relationship of various groups in Guangxi. The Lijiang painting school was established by the Guangxi regional government as a cultural representative of Guangxi. When comparing of identity with other provinces' art circles, The Lijiang painting school is a representative of Guangxi as a channel for displaying Guangxi culture. This shows that Lijiang painting school is also a part of the social network of non art circle. While exporting self-concept, it expands its influence and is closely connected with all sectors of society, including political, cultural, educational, economic, academic and other sectors. The Lijiang painting school places self identity in various fields of social network, carries out negotiation identity, so as to obtain self identity verification and identification.

Furthermore, Lijiang painting school as the carrier of artists' group to present themselves, In the process of self construction, it is necessary to first define its own identity. The clear artistic beliefs of the Lijiang painting school in self identity construction show how to serve the society, establish self identity by establishing cultural symbols, education, and social networks that form oneself, and achieve self-fulfilling goals. In the ever-expanding and perfect social network, exporting the concept of self, the Lijiang painting school become an action system in the construction of self identity, participating in society in a practical way to maintain a coherent sense of self identity.

Moreover, while constructing the self identity, the Lijiang painting school is negotiating identity of Guangxi art and culture to another province. It is implemented

according to social standards in individual of Guangxi's art, which absorbs elements of humanities, geography, folklore, etc. of Guangxi, and uses these elements to create self identity. Make "self" become the cultural representative of Guangxi and present the cultural ecology of Guangxi. The Guangxi regional government adopted the self identity construction of the Lijiang painting school and became a tool for the development of cultural identity in Guangxi. It can also show the public self-image of Guangxi while expressing its self identity, and use the output of culture to improve social influence.

Also, in the process of self identity construction, the Lijiang painting school is conducting identity negotiations. The Lijiang painting school places its identity in the social network of the non-art circle. By organizing sketches, exhibitions, seminars and other activities, it integrates regional art works into common ideas, providing visitors with a similar perspective on Guangxi. It is expected to rebound with the viewer and obtain the confirmation of the behavior of the "other" to conduct negotiation identity. At the same time, it also negotiates that they are artists from Guangxi. They interpret distinctive identity and cultural value in an artistic way to improve the efficiency of negotiation identity.

In addition, the period when Lijiang painting School was founded, it's also a period of cultural identity construction in various provinces of China. the establishment of Lijiang painting school is closely related to the social and historical development of China and Guangxi. Therefore, in this research, the influence of Lijiang painting school on Guangxi identity can be analyzed in two periods: the economic and cultural development of Guangxi before the formation of Lijiang painting school (1949-2003), the self identity after the formation of Lijiang painting school and the construction of Guangxi Culture (2004-2020).

Guangxi is situated at the border, it is not close to the political center in the development of the ancient China. The social, economic, cultural and other developments in Guangxi are relatively backward compared with other provinces, and it has not formed an obvious cultural space in the development of history. Therefore, the social and historical factors of Guangxi promoted the establishment of the Lijiang Painting School.

The geographical location of Guangxi Province was incorporated into Chinese territory during the Spring and Autumn Period and the Warring States Period², and it was called “Baiyue”. Since the Yuan Dynasty³, the capital of Guangxi Province was established in Guilin (now Guilin district), which is located in the southwest of China. Until modern times, due to political factors, the provincial capitals of Guangxi changed from Guilin district to Nanning district. After the founding of New China⁴, the whole territory of Guangxi was liberated, and Nanning was officially identified as the capital city of Guangxi. Guangxi is a minority autonomous region with Zhuang Ethnic group as its main part. There are 12 minority groups living in it. In 1958, Guangxi Province was set up as "Guangxi Zhuang Autonomous Region".

Since Guilin was the capital city of Guangxi Province for a long time in ancient China, it occupied a lot of economic and cultural resources in Guangxi. Based on the advantages of geographical location, during the Anti Japanese war⁵ in China, famous artists in Guangxi moved to Guilin from various cities in China by avoiding war. Many artists were gathered to carry out Anti Japanese art activities in Guilin. Although the gathering of artists laid the foundation for the formation of modern art in Guangxi, non-native artists viewed and recorded Guangxi culture from the perspective of travellers. Art style is mainly influenced by

² Spring and Autumn Period and the Warring States Period: 770 BC - 221 BC, was a period of great division in Chinese history.

³ Yuan Dynasty: 1271-1368, It is the dynasty of Chinese history.

⁴ New China: In 1949, the People's Republic of China was founded and its capital was Beijing.

⁵ Anti Japanese war: From September 18, 1931 to August 15, 1945, China resisted Japanese aggression in a national all-round war.

"Shanghai Painting School⁶" and "Lingnan Painting School⁷". Mainstream painting themes are mostly used as tools of social ideological propaganda, and have not formed an independent artistic outlook. (Xie Lin, Meng Yuanhong, 2018: PP. 385)

Furthermore, in the national context of "New China", China underwent socialist transformation, which was a period of cultural identities construction including literature and artifacts. In the reform of cultural system, the establishment of cultural and artistic institutions at all levels and public art colleges constitutes the core of the institutionalization of art creation activities in New China. The establishment of institutions has made the cause of Chinese art develop unprecedentedly. (Xie Lin, Meng Yuanhong, 2018: P. 395)

Simultaneously, the artists who moved to Guangxi during the Anti-Japanese War laid a good foundation for the development of Guangxi's art career, but at this time did not form a systematic art system. Before the establishment of the Guangxi Branch of the Chinese Artists Association⁸, due to geographical and political constraints, Guangxi artists could only join the Guangzhou⁹ Branch of the Chinese Artists Association, with only 36 members (Xie Lin, Meng Yuanhong, 2018: P. 388). The establishment of art education institutions in Guangxi system sprouted at this stage. At this time, some artists proposed to establish a painting school with Guangxi as the main

⁶ Shanghai painting school: In the mid-19th century. After the opening of Shanghai, the development of industry and Commerce has made it a new painting market, attracting professional painters around Jiangsu and Zhejiang provinces, while the mainstream group is known as the "Shanghai Painting School".

⁷ Lingnan painting school: The Lingnan Painting School refers to a group of artists composed of Cantonese painters. It was founded in the late Qing Dynasty. This painting school was gradually formed under the impact of Western art trends and modern Chinese art innovation movement.

⁸ Chinese artists association: It is a people's group composed of artists of all nationalities in China, under the leadership of the Secretariat of the Central Committee of the Communist Party of China and under the supervision of the Propaganda Department of the Central Committee of the Communist Party of China.

⁹ Guangzhou: It is the capital city of Guangdong Province, which borders Guangxi.

body. However, cultural development was limited by social development and could not be implemented. the proposal of this idea laid a very important foundation for the establishment of the later Lijiang painting school.

Since 1966, China has entered the period of "Cultural Revolution¹⁰". In this decade, the damage to education, science and culture was particularly serious, resulting in the fault of culture, science and technology and talents. After the cultural revolution, the Communist Party of China decided to shift the focus of its work to the socialist modernization in order to recover the crisis of governance and trust and accelerate the economic development of the country as soon as possible. During this period, the Chinese government proposed to implement the policy of economic reform and opening up.

During the period of China's economic reform and opening up, it was an important stage of social development and social transformation. In 1978, Deng Xiaoping¹¹ put forward the idea of economic reform and opening up. China began to implement internal reforms and opening up globally. Economic reform and opening up has promoted the development of China's productive forces and the overall progress of various undertakings and enhanced China's overall national strength. Among them, opening ports to other countries, opening coastal cities from south to north, and establishing special economic zones have become the "window" for China's opening up. With the rapid development of economy, China's international status and influence have changed. China's accession to the WTO and APEC, hosting the Olympic Games and the World Expo are recognition of China's status and culture. (Zhao Jinping, Zhang Qi. 2014: P. 31)

¹⁰ Cultural Revolution: It was a civil strife launched by Mao Zedong and used by the counter-revolutionary group to bring serious disasters to the party, the country and the people of all nationalities.

¹¹ Deng Xiaoping: Deng Xiaoping is the core figure of the second generation leading collective of the Communist Party of China, the chief designer of China's socialist reform, opening up and modernization, and the founder of the socialist road with Chinese characteristics.

Moreover, China's economic reform and opening-up have also begun with the reform in science, technology, education, culture and other fields. At this stage, while building socialist material civilization, China is also building socialist spiritual civilization, "facing modernization, facing the world, facing the future" and "building a socialist culture with Chinese characteristics" is the policy direction of cultural development in this period. Great achievements have been made in the development of culture and ideology. When China's cultural construction has entered a modern vision, on the basis of the unified development of China's cultural identity, the state and various provinces are re-constructing their own identity, and these identity reconstructions are also reflected in the art field.

To Compare with the coastal areas, Guangxi's economic and cultural development is relatively backward. Guangxi faces the problem that the wide disparity in the development of the eastern and western regions. In the marginalized culture of Guangxi, the cultural identity is divided into Guangdong Province and is regarded as the "Lingnan¹²" cultural space. At that time, although Guangxi's art development has improved, it is still far behind the developed provinces. Guangxi is far away from the mainstream of culture, resulting in the lack of ideas, There is a gap between the humanities and painting techniques and the national first-class level, which makes Guangxi art not responded and recognized in the country. Cultural development failed to gain social and national recognition as other developed provinces.

Also, until the 1990s, the leading group of the State Council for the Western region development¹³ put forward the policy for the Western region development, studied the basic ideas and strategic tasks for speeding up the Western region development, and deployed the key tasks for the implementation of the Western region

¹² Lingnan: Guangdong Province is an important inheritance of Lingnan culture.

¹³ Western region development: It is a policy of the Chinese government. The western region specifically refers to 12 provinces, autonomous regions and municipalities directly under the central government of Shaanxi, Gansu, Ningxia, Qinghai, Xinjiang, Sichuan, Yunnan, Guizhou, Chongqing, Tibet, Guangxi and Inner Mongolia. The goal is to achieve for rapid economic development in the western region.

development. In 1988, Deng Xiaoping put forward the strategic conception of "two overall situations" in view of China's unbalanced development. Some regions have the conditions to develop first, and the regions that develop first lead to the regions that develop later, and ultimately achieve common prosperity. In 1999, Jiang Zemin¹⁴ proposed that the conditions for speeding up the development of the central and western regions had been met and the time was ripe. The State Council began to implement the policy of western region development. Guangxi is listed as one of the 12 provinces and municipalities in the Western region development.

After the implementation of the policy of Western region development, the economy of the western region maintained steady and rapid development, and the economic benefits were significantly improved, narrowing the gap with the economic development of the eastern region. Guangxi's economic development ranks fourth among the 12 provinces. At the same time, Guangxi is situated at the junction of South China Economic Circle, Southwest Economic Circle and ASEAN Economic Circle. It is the most convenient way to go to sea in Southwest China and an important gateway for China to communicate with ASEAN countries. It has become a rapidly developing regional international city.

Since the implementation of the Western region development, Guangxi has seized this opportunity to develop in an all-round way. With the steady development of Guangxi's economy and the development of society and culture, people's cultural needs and appreciation ability have changed from single to diversified, reflecting the mismatch between Guangxi's cultural and economic development. In the wave of modernity, social development tends to converge, and regional and national characteristics are ignored and concealed to varying degrees (Philip Bagby. 2018: P. 25). It can be seen that Guangxi culture has failed to present its independence in the cultural space of the country. Changing the status quo of Guangxi culture is a problem that Guangxi regional government need to face. Therefore, in 2001, Guangxi regional government issued the decision on accelerating the development of Guangxi Culture at

¹⁴ Jiang Zemin: Jiang Zemin is the core of the third generation central leadership of the Communist Party of China.

this time, hoping to improve the current situation of Guangxi culture through cultural intervention policy.

In the same period, after the economic reform and opening up and the Western region development, the coastal cities in eastern China and the western provinces and cities with rapid development have completed the revival and construction of cultural identity due to the demand of economic development driving culture. For example, “Beijing Opera” in Beijing, “Confucius Culture” in Shandong, “Lingnan Painting School” in Guangdong, and Sichuan food culture. Each province is using their cultural symbols to explain "who they are" and to show its unique regional culture.

In this context, economic development has a subtle influence on the development of society, culture and art. Currently, the art circles in Guangxi summarized and reflected on the development of Guangxi's art, pondered on the development direction of Guangxi's art in the new century, and put forward the strategic policy of "going out of Guangxi, establishing image, actively participating, establishing status and overall development".(Xie Lin, Meng Yuanhong, 2018: P. 388). In this context, the Guangxi regional government wants to take this opportunity to rebuild its own culture, create unique cultural symbols of Guangxi, create new social memory and improve cultural asymmetry. The Guangxi regional government adopts the policy of cultural intervention, and has set up a lot of cultural representatives in Guangxi, among which Lijiang painting school is in the ranks. The Guangxi regional government, in conjunction with the artists of Guangxi, prepared to establish the Lijiang painting school, and in 2004 established the Lijiang painting school Promotion Association, hoping to form an independent cultural space and an outward cultural awareness through self-construction and negotiation of the artist group, to achieve cultural identity.

Moreover, following the establishment of Lijiang painting school in Guangxi, Guandong Painting School , Ice and Snow Painting School in Northeast China, Loess Painting School in West China and Gansu Painting School in Gansu Province have joined the ranks of creating regional cultural representatives. As a "window" to export local culture, they all show their regional culture.

It can be seen from the social and cultural development history of Guangxi that the emergence of Lijiang painting school came into being to meet cultural needs of the society.

The paintings of the Lijiang painting school include traditional Chinese paintings, oil paintings, prints, watercolors, sculptures, etc. With traditional Chinese painting as the main part, based on the local area, and strengthens the national characteristics. The main aesthetic feature is the new pastoral style of modern South. The characteristic is the sketch from nature and the life oriented, sketching is also main means of creation. This is the "concept of self identity" exported by Lijiang painting school to the outside world. It uses the regional characteristics of Guangxi to distinguish self identity.

More importantly, the establishment of the Lijiang painting school brought together artists from Guangxi. The membership is not limited to authoritative artists, but also includes art lovers from other professions, such as businessmen, doctors, entrepreneurs, etc. Lijiang painting school has set up "Council" and "academic committee", The "Council" is composed of relevant government officials, painters, theorists, writers and art lovers from all walks of life. They mainly manage and operate the work and funds of the Lijiang painting school Promotion Association. The "Academic Committee" is mainly composed of famous painters and theorists, and is responsible for creating a series of academic activities of the Painting School. The Lijiang painting school also established public cultural symbols such as art research centers and art galleries. They are brought together and linked to form the "self-centered" social network of the Lijiang painting school. The Lijiang painting school participated in and served the local cultural construction and economic construction in Guangxi in an artistic way, with the goal of working together to build a strong regional culture.

The "self-centered" network of the social network constitutes the "self-space" for the Lijiang painting school, and is the basis for the formation of the "self" of the Lijiang painting school. "Self" requires a carrier for self presentation. The Lijiang painting school serves as a carrier for the artist group. What "self" will become depends on the attempts of people to participate in self construction. In the process of self construction, Lijiang painting school made clear "who they are", what kind of artistic

concept they have, how to develop the society and other issues, so as to achieve the goal of self realization. At the same time, Lijiang painting school takes into account the cultural identity of Guangxi, making "self" a cultural representative of Guangxi. Presently, Lijiang painting school produced has constructed its own identity.

Lijiang painting school, as a group of Guangxi artists, faces the Chinese art circle, such as China Artists Association, Lingnan Painting School and Loess Painting School. Lijiang painting school with regional characteristics of art works, as well as their identity as artists from Guangxi, its unique characteristics in the Chinese art circle can not be reproduced, making it a part of the social network of the Chinese art circle.

In the relationship between the various groups facing the society, The Lijiang painting school puts the "self" in every section of society. It has become a part of the social network of non art circle. Lijiang painting school has become a vertex in the network, using self-concept to connect with other vertices in the social network. In the course of its establishment and development, the Lijiang painting school carried out a series of activities of self identity construction and negotiating identity in the expansion of social network, constructing and negotiating the self identity of Guangxi culture and Guangxi artists.

In addition, social networks are also the structure of information dissemination. In the social network, the Lijiang painting school sends its self identity information widely through the interaction of individual members. These members can quickly spread their influence to other members of the network. In this context, the more diverse the communication resources Lijiang painting school grasps in the expanded social network, the more efficient they will be in identifying and negotiating identity. On this basis, self identity construction and negotiating identity can quickly export self-concept and cultural identity of Guangxi.

Moreover, the Lijiang painting school has a close relationship with various fields of society in its development, including political, economic, cultural and educational sectors. The diversity of the occupations of the members of the Lijiang painting school makes it easier for them to get in touch with other areas of society and to gain more interaction and mutual assistance with other fields through art events, such as galleries, cultural organizations, and media. The subtle influence led to the development of culture related industries in Guangxi. This also connects culture to the

economy. In fact, the most important factor that should be mentioned, is the painting base selected and established by Lijiang painting school was originally a remote and poor mountain village with beautiful scenery. Through its works of art, the Lijiang painting school has informed the public about this place and has now led to the development of local tourism, which has lifted the entire village out of poverty. It can be seen that the development of the Lijiang painting school is not only limited to the art and culture sectors, but also closely linked to all areas of Guangxi society.

Also, the establishment and development of the Lijiang painting school has had an impact on Guangxi and the national art circles. First of all, it promoted the development of the Guangxi art circle. This is also the process by which the Lijiang painting school uses its own geographical resources to construct its own identity. It distinguishes its differences with other regions through artistic works and reveals its own identity. It makes Guangxi art unique in all kinds of art forms in the country, and Guangxi culture begins to emerge in the Chinese art circle. The artistic appearance of Guangxi began to change from localization to modernity. The president of Lijiang painting school promotion association was elected as vice president of China Artists Association, which is a good evidence of the identity of Guangxi Art and culture of Chinese art circle.

Furthermore, the Lijiang painting school, as a cultural representative of Guangxi, is a channel for displaying Guangxi culture to the whole country. It promotes cultural exchanges between different regions through various artistic activities, and communicates the artistic ideas and cultural development experiences among the various provinces. It makes the outside world clearly realize the cultural status and artistic appearance of Guangxi, and actively shows the ability and interest of Guangxi artist towards culture and art, which not only enhances the creative passion of Guangxi art, but also makes the state of Guangxi art creation enter into a virtuous circle. At the same time, it also makes Guangxi art enter the vision of the national art circle, and its identity communicates in a wider social network. In the process of negotiation, the identity will take effect, and thus it will be recognized by the mainstream culture. At the same instant, the artist's personal identity is also brought out of the Guangxi cultural circle. The young painters in the Lijiang painting school can use the channels of

communication to carry out self-construction and verification of artistic attainments and get the identity of the outside world.

Moreover, In the process of social development, the cultural identity of each province needs to match with its economic strength. For the construction of cultural identity, the government will select symbols related to local history, society and culture as cultural representatives, establish public culture, connect the past and the present in the process of urban development, and form a common social memory. Based on this background and foundation, the Lijiang painting school was established as the cultural representative of Guangxi by Guangxi regional government. In the identity comparison with other provinces' art circles, Lijiang painting school represents Guangxi as a channel to display Guangxi Culture and export Guangxi's geographical, cultural and folk characteristics. Therefore, Lijiang painting school is also the embodiment of the cultural aspect of China's economic reform and opening-up social development.

Also, the Lijiang painting school has an impact on the non-art circle, which is also the process of negotiation identity between Lijiang painting school and the outside world: In the political sector, Lijiang painting school has been set up as a cultural symbol of Guangxi by the government, and has been written into the government's work report as a cultural representative for many times; in the cultural sector, Lijiang painting school art museum and art research center and other cultural institutions have been established successively to enrich the public culture of Guangxi; In the education sector, the art concept will be integrated into university education to train reserve talents for Lijiang painting school, And the artists gathered to gather a large number of academic seminars in the national art circle to showcase the artist's strength and Guangxi culture through activities.; in the economic sector, Lijiang painting school will select villages with Guangxi regional characteristics to establish sketch bases to drive local construction and tourism development.

Lijiang painting school is connected with various fields of society, and transmits self-concept to different parts of social network, even to different cultural spaces and non art circles for negotiation identity, such as: government, tourists, foreigners, etc. On the basis of mutual connection, people and groups will influence each other's behavior and conduct a identity negotiation. Therefore, the social influence

of the Lijiang painting school and its status in Guangxi and the whole country can be learned in the analysis of social networks.

Most importantly, in modern times, there are still many artist groups and painting schools in China, such as the “Jingjin Painting School” in Beijing and Tianjin, the “Guandong Painting School” in the Northeast, and the “Loess Painting School” in the West. The “Lingnan Painting School” in the southeast and the painting institutes belonging to various local governments. Each artist group has its own gathering place, which together forms the social network of art circle. Therefore, through this study, we can take the social network of Lijiang painting school as a small place and see the large issue of the social network of Chinese art circle.

Further, In social interaction, identity is a key factor, which represents whether an individual can obtain the identity of others and society, and how to get the identity. The Lijiang painting school is one of the modern Chinese painting schools. In the early days of its establishment, the Lijiang painting school used a unified "self-concept" in the process of self identity construction. "Self" is the core of the construction and negotiation of the self identity of the Lijiang painting school, which also promoted the formation of the self-concept of the Lijiang painting school. Also, Lijiang painting school combined the national and regional characteristics of Guangxi and established the art concep for itself. Through the artistic appearance with regional characteristics, they were also able to reveal to the outside world “who they are”.

Inface, the main problem faced by Lijiang painting school among the various social network on self identity construction and identity negotiation was it’s location, Therefore, I will use these three main research concepts to study the Lijiang painting school.

Regarding the concept of social network, its development and maturity have experienced different stages. Some scholars call it structural analysis, and some are called network analysis or social network analysis. When the network concept was first applied, it was just a metaphor used to describe the network structure between social relations or social elements. Social network analysis is a set of norms and methods for analyzing the structure of social relations and their attributes. It mainly analyzes the structure and attributes of the relationships formed by different social units (individual, group and Society) (Lin Juren. 2009: PP. 53-54).

In addition, the thought of social network analysis can be traced back to the rudiment of the social structure viewpoint put forward by the western classical sociologist Emile Durkheim. The British anthropologist Redcliffe-Brown inherited Emile Durkheim's social structural analysis and functionalist views. In the 1940s, the concept of "Network of social relations" was first used to illustrate the social structure. He regards the social structure as "the actual existing network of relations", and explains that all social relations between people can be regarded as a part of the social structure, and according to people's social roles, individual and class differences can be analyzed under the social structure. Then, in the research and development of the concept of social network analysis, the concepts of graph theory, "field" theory, group dynamics, structural hole theory and six-degree separation theory proposed by scholars have made the concept of social network analysis develop rapidly And mature (Lin Juren. 2009: PP. 80-82). The Lijiang painting school formed an internal social network when it was founded, and it was also part of the social network of Chinese art circle, or even part of the non-art circle. Therefore, the concept of social network is my research context.

Moreover, regarding the concept of self-construction, Around the "self", many psychologists have studied in different ways from different angles. "Self-constructal" is a branch that has developed late in this field. The concept was first proposed by Markus, Hazel R. and Kitayama Shinobu (1991). Self construction is defined as the tendency of an individual to recognize himself in various reference systems when he or she knows oneself, and regards the self as an independent entity separate from the other, or put yourself in a part of the social network. Individuals understand themselves from the perspective of the relationship between self and others. Different angles of self-definition bring about differences in cognitive style, personal autonomy and social interaction between people. (Liu Yan, 2011: P. 30) Markus, hazel R. and Kitayama Shinobu distinguish two typical types of self construction in Western and Eastern cultures, independent self-construction and interdependent self-construction.(Liu Yan, 2007: PP. 105-106)

Scholars Brewer, MB and Gardner, W further developed the theory of self-construction based on Markus, Hazel R. and Kitayama Shinobu, and further divided the self-construction of interpersonal relationship orientation. He believes that each individual's self construction consists of three parts: defining himself from his own

uniqueness, defining himself from the relationship between himself and close others, and defining himself from the relationship between himself and his group. They named these three constructive tendencies as individual self, relational self, and collective self.(Liu Yan, 2011: P. 285)

Furthermore, the attempt of self construction that people participate in determines the formation of "self". When entering a situation, the individual will adjust the external form of "self" according to the specific requirements of the specific environment. In a diversified environment, it will promote the integration of self, and at the same time, it will also use this diversity to create a unique self identity, (Liu Yan, 2011: P. 155) This is the way of self construction of Lijiang painting school. This is the way in which the Lijiang painting school built itself. The Guangxi regional government adopted the cultural intervention policy to assist the Lijiang painting school's self identity construction, making it a tool for Guangxi's development of cultural identity. It can show the public self-image of Guangxi while expressing its self identity, and use the output of culture to improve society Influence.

With regard to the concept of identity negotiation, the definition refers to the process by which people reach an agreement on "who is who" in a relationship. Ting-Toomey (1993), an advocate of identity negotiation theory, believes that identity negotiation is the prerequisite for the success of cultural cross communication. The theory of identity negotiation emphasizes that identity is the explanation mechanism of cultural cross communication process, and identity is regarded as "the reflective self-image of an individual who constructs, experiences and communicates in a specific interactive situation in a culture". Negotiation refers to "a process of transactional interaction in which individuals in a cross-cultural environment attempt to maintain, define, modify, challenge and / or support their and others' desired self-image". (Stella Ting-Toomey, 2007: P.158)

Moreover, negotiating identity provides an interpersonal "adhesive" to maintain relationships. Self identity construction relies on the recognition of others, whose "recognition" plays a crucial role in the formation of identity. The process of identity negotiation tends to self-validation, which promotes people to maintain a stable identity in their development. A stable identity can tell people how to behave and provide a coherence of people's psychological identity. When there is consistency in

self-concept between individuals, they will hope to become "the same person", thus forming a team. The same concept will bring benefits to the group, and the process of identity negotiation will start.

The Lijiang painting school Promotion Association is the carrier of Lijiang painting school's "self". This organization is the medium for the school to construct and negotiate its self identity. Through the organization planning and organization of activities related to all sectors of society, it promotes the artists in other provinces to maintain the status of communication and negotiation. Artists take this opportunity to export information, distinguish their self identity, and make artists and the identity of painting school is recognized by the society. At the same time, the main information exported and negotiated by Lijiang painting school is artists' group from Guangxi, which explains distinctive identity and cultural value in an artistic way, so as to distinguish self identity in Chinese art circle and regional cultural space. Self identity construction and negotiation rely on the recognition of "the other". Through self verification of identity negotiation, more communication resources can be obtained in the process of communication. The continuous holding of relevant activities provides identity coherence for Lijiang painting school and improves the efficiency of identity negotiation.

It can be seen that self identity construction and negotiation identity run through the development of Lijiang painting School. Social network, self construction and negotiation identity are the main concepts of my research, and these concepts are used to study and analyze Lijiang painting school.

Through this study, we can understand the process of the whole artist group gathering. Through the self construction and identity negotiation of the artist group, we can see how the social network of Chinese art circle is formed and connected. The Lijiang painting School is small place, through which we can learn the large issue of the whole Chinese art circle. This study describes and analyzes the Lijiang painting School, using the qualitative research method. After the study, we can see the influence of the development of Chinese society on the Chinese art circle, and the research results will have an impact on the Chinese art circle.

Research Objectives

There are three research objectives:

1. To study social cultural development of China nation state and Guangxi province.
2. To study artist group of “Lijiang painting school” in the process of social and cultural development of China nation state and Guangxi province.
3. To analysis self identity construction and negotiating identity of Lijiang painting school.

Research Questions

1. Why Guangxi Zhuang Autonomous Region Government Need to Construction of Lijiang Painting School?

New China was established in 1949, Guangxi Province as a more remote western region of China, has relatively lagging economic and cultural development. In the context of modernity, cultural development not only lags behind developed provinces, but also fails to meet the needs of the people. After the reform and opening up and the Western region development, Guangxi's economy has developed steadily. In the creation of new cultural politics, it is necessary to establish an independent cultural space. The appearance of the Lijiang painting school is in line with the cultural needs of the society at that time. With the support of the government's cultural policy, Guangxi is committed to building a cultural representative and allowing Guangxi to form a new cultural space. As a tool to display the image of Guangxi, the artist's works can directly display the geographical characteristics and cultural ecology of Guangxi, and convey regional awareness to a wide range of viewers. Therefore, this research takes the context of development in Guangxi and social culture as the first research issue.

2. How does Lijiang Painting School Get Its Identity in the Social Network?

As a "carrier", Lijiang painting school presents the self identity of artist group. In the process of self construction, Lijiang painting school has formed a new social network, which is also a part of the social network of Guangxi and the national art circle. It carries out self information output and identity construction in the social

network. After being recognized, it absorbs new members with common interests and becomes a member of the social network, which makes it possible to have more. Many individuals help the Lijiang painting school to export self-concept, Extend the scope of negotiating identity to non-art circles in the expansion of the “social support network”. Lijiang painting school solicits a wider range of identity through important vertices, interconnections and evolving regions in the social network. Therefore, how to obtain identity in the social network of Lijiang painting school is the second research issue, through which we can know the status and social influence of Lijiang painting school.

3. How does Lijiang Painting School Construct and Negotiate the Self Identity of Guangxi Artist Group?

After China's reform and opening up and the Western region development, the rapid economic development of Guangxi has increased people's cultural needs. Under the social background of globalization and modernity, self identity is the core of the construction and negotiation of Lijiang painting school, and only when its own culture is normative can it be attractive and persuasive. As a medium for displaying Guangxi culture, the Lijiang painting school interprets the self-concept and cultural significance of the painting school. Through the painting school, it constructs its own social orientation, which is used to distinguish their self identity from the group of artists in Guangxi. In the self-construction, the Lijiang painting school needs to export self-concepts in various social networks to negotiate identity. The coherence of self identity can be achieved through negotiation identity, which is also a way of self verification. It is the adjustment and transformation between the locality of self-identification and globalization. How to verify self identity in the process of negotiation is the third research issue of this study.

Definition of Terms

1. Lijiang Painting School:

In this study, Lijiang painting school is an artist group. Analogous to the Western painting schools: Florentine, Venetian, Barbitone and abstractionism,

Impressionism, Fauvism, etc. There are also many art schools in the history of Chinese art development. Lijiang painting school is one of the modern art schools in China.

The art genre refers to a trend or style that has a common purpose and goal in art and is followed by a group of artists for a period of time. Every coherent art movement is classified as a new avant-garde, so the art movement occupies a particularly important position in modern art. The "art movement" and the artistic genre in English theory have the same content and are translated into "Painting school" in China.

Lijiang painting school is a group of artists created by Guangxi regional government and local artists in Guangxi. The subject matter of Lijiang painting school is not limited to Guilin city and Lijiang river, but involves various cities in Guangxi. The types of paintings include Chinese paintings, oil paintings, prints, watercolor paintings, sculpture and so on. The theme of painting is to publicize and express the history, people, landscape and geography of Guangxi.

2. Social Networks:

The British anthropologist Redcliffe-Brown inherited Emile Durkheim's social structural analysis and functionalist views. In the 1940s, the concept of "Network of social relations" was first used to illustrate the social structure. He regards the social structure as "the actual existing network of relations", and explains that all social relations between people can be regarded as a part of the social structure, and according to people's social roles, individual and class differences can be analyzed under the social structure. Then, in the research and development of the concept of social network analysis, the concepts of graph theory, "field" theory, group dynamics, structural hole theory and six-degree separation theory proposed by scholars have made the concept of social network analysis develop rapidly And mature. Social network can also be seen as a structure of information dissemination, which can realize the interaction between individuals. The dynamic nature of social network will lead to the change of the whole structure of social network and the internal community structure.

The Lijiang painting school construction the "self" into a small social network, exporting self-concepts and verifying them in the social network of the self, and also placing the "self" in various social networks of the outside world, expecting to

gain identity in all areas of society. Therefore, I will use the social network as the research concept to analyze the self construction and negotiating identity of the Lijiang painting school in the social network.

3. Self Identity

Self identity refers to a self-concept formed by a person's overall understanding of himself, and is composed of a relatively permanent self-evaluation. Self identity is not given, it is the continuation of the individual action system. To become a "person" is not only to be a reflective actor, but also to have a human concept (to describe the self and the other). The understanding of "people" in different cultural scenes is undoubtedly different, but all cultures have some common elements related to human concepts. The ability to use the "The main of me" in changing scenes and in the unique context of each known culture is the most basic feature of the concept of personality reflexivity.

In this research, the study of the Lijiang painting school was conducted using the concept of self identity. Therefore, the "self" in this study is not a person, but a group of artists named after the Lijiang painting school. The Lijiang painting school is the carrier of the "self" of the artist group.

4. Self Construction:

Self construction is the research concept of this research.

The concept was first proposed by Markus, Hazel R. and Kitayama Shinobu (1991). Self construction is when an individual recognizes himself, A tendency to place oneself in a variety of reference systems for cognitive purposes. People see themselves as separate entities from others or as part of a social network. Individuals' different perspectives in self-definition bring about differences in cognitive style, social interaction and personal autonomy. Self construction can be divided into two categories: independent self construction in Western culture and dependent self construction in Eastern culture.

Lijiang painting school, as an artist group, carried out a series of self construction at the beginning of its establishment. It placed its self identity in Chinese society and art circle. The type of identity construction should be dependent self identity

construction. In this research, Lijiang painting school is a self construction of social relationship orientation. It will analyze the self-formation of Lijiang painting school from the perspective of self construction.

5. Negotiating Identity:

Ting-Toomey (1993), an advocate of identity negotiation theory, believes that identity negotiation is the prerequisite for the success of cross-cultural communication. The theory of identity negotiation emphasizes that identity is the explanation mechanism of cultural cross communication process, and identity is regarded as "the reflective self-image of an individual who constructs, experiences and communicates in a specific interactive situation in a culture". Negotiation refers to "a process of transactional interaction in which individuals in a cross-cultural environment attempt to maintain, define, modify, challenge and /or support their and others' desired self-image". Negotiating identity refers to the process in which people agree on "who is who" in the relationship. Once these agreements are reached, people should be loyal to the identity they agree to. Therefore, the process of negotiating identity determines what people expect of each other, so negotiating identity provides an interpersonal "adhesive" that maintains relationships. The negotiating identity expounds the interpersonal communication process initiated by the individual and the society after reaching the preliminary work consensus. The communicative competence is reflected in the effective identity negotiation between the two parties in the new communicative plot, placing the "self" in the society for social interaction, behavior confirmation, and thus Self-verification, so that the "self" maintains a stable social image.

In this research, negotiating identity is the second research concept. The Lijiang painting school of expects to get social identity while exporting its own concept. It is a necessary process to conduct identity negotiations. Therefore, I will analyze the Lijiang painting school with the concept of negotiating identity.

Research Methodology

This research used qualitative research methods.

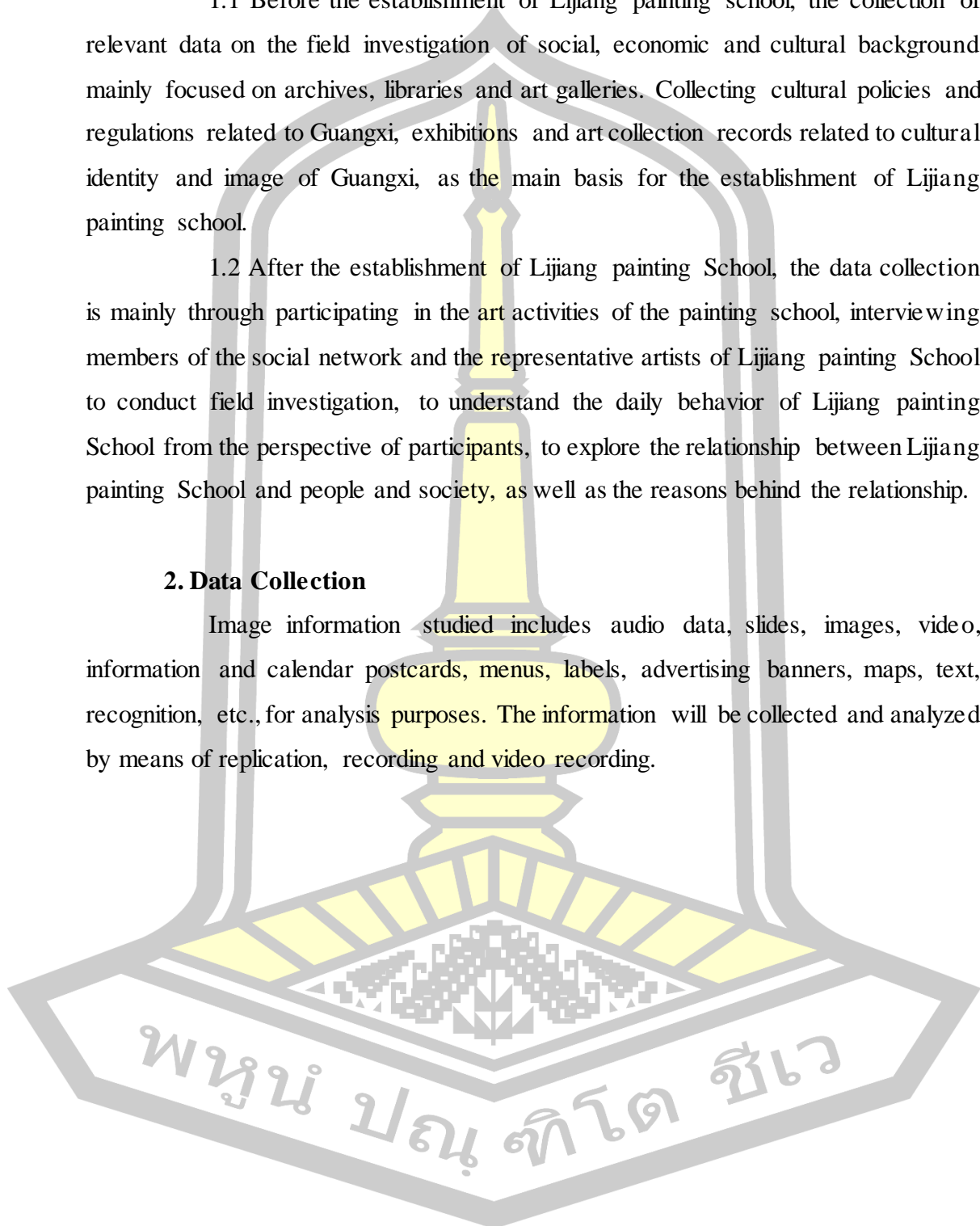
1. Field Work

1.1 Before the establishment of Lijiang painting school, the collection of relevant data on the field investigation of social, economic and cultural background mainly focused on archives, libraries and art galleries. Collecting cultural policies and regulations related to Guangxi, exhibitions and art collection records related to cultural identity and image of Guangxi, as the main basis for the establishment of Lijiang painting school.

1.2 After the establishment of Lijiang painting School, the data collection is mainly through participating in the art activities of the painting school, interviewing members of the social network and the representative artists of Lijiang painting School to conduct field investigation, to understand the daily behavior of Lijiang painting School from the perspective of participants, to explore the relationship between Lijiang painting School and people and society, as well as the reasons behind the relationship.

2. Data Collection

Image information studied includes audio data, slides, images, video, information and calendar postcards, menus, labels, advertising banners, maps, text, recognition, etc., for analysis purposes. The information will be collected and analyzed by means of replication, recording and video recording.



Research Data Collection Tools

1. Interview Information Collection

1.1 Key Informant

According to the different information obtained by key informants, the respondents of key information can be divided into three categories: the main members of Lijiang painting school, the social network members of Lijiang painting school and non-artistic circles. Respondents should contact and understand the formation and development of Lijiang painting school, or participate in it, and continue to pay high attention to the development of Lijiang painting school. The information they provide can fully understand the development and current situation of Lijiang painting school.

Main members of Lijiang painting school: such as the president, vice president, Council and academic committee members of Lijiang painting school Promotion Association. Through these people, we can understand the formation and development process of Lijiang painting school.

Members of the social network of the Lijiang painting school: such as the head of the art museum of the Lijiang painting school, the head of the art institute, and members of the Lijiang painting school with other occupations. Through these people, we can understand how the social network of the Lijiang painting school is connected.

People in non-art circles: for example, government staff, businessmen, etc. through these people, we can understand the relationship between Lijiang painting school and society, and also the relationship between Lijiang painting school and non art circle.

Researchers will conduct formal interviews around research topics. In addition to key information providers, the official interviewees also involve representatives of a social network or various groups of people, so as to obtain wider information coverage and depth of content.

1.2 General Informant

General Informant could be obtained mainly through informal interviews and literature inquiries.

Informal interviews can take place in different places. The interviewees are composed of different members, and they are widely involved in various groups of people with different professional backgrounds, social groups and economic conditions. Through their interviews, we can understand and analyze the current situation of Lijiang painting school more comprehensively.

2. Data Collection Tools

2.1 Interview Question Form

The interview question form is one of the important information collection tools. According to the research questions formulated in advance, they will be submitted to the interviewees in written form. The interviewees will have a clearer understanding of the research content and make targeted explanations. Researchers can also develop new questions about the answers given by the interviewees or consider deeper interviews. At the same time, the question-and-answer form can make both sides of the question-and-answer participants keep communication and flexibility and give the interviewees enough time to consider problems.

However, during the interview, the interviewer is required to explain the content on the question and answer form to help the interviewee understand. After the interview, we can consider whether we need to organize more in-depth interviews according to the process and results of the interview. Interviews can be conducted with different people or multiple times with the same person.

2.2 Work Record

The work record can be used as one of the personal data of researchers, and the main content is research objectives, research plan, time arrangement and so on. You can also set big goals for different time periods. At the same time, it shall also include the list, address, contact information, matters needing attention, time arrangement, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of

different work stages, etc. Finally, the work record can be stored in the research data as auxiliary data.

2.3 Data Recording Tools

The basic data recording tools are cameras and recorders. Cameras are used to collect image data and should be used for image data collection of Lijiang painting school works themselves and on-site image data of Lijiang painting school related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research.

Scope of the Research

This paper mainly research the self construction and negotiating identity of Lijiang painting school after its establishment. Based on art, the social, economic and cultural aspects of Lijiang painting school are the research fields of this paper.

1. Space of the Research

The geographical space of this study is Guangxi Province.

Guangxi Zhuang Autonomous Region, referred to as "Gui" for short, is a provincial administrative region of the People's Republic of China, located in South China. Guangxi is bounded by 20 degrees 54'-26 degrees 24' North latitude, 104 degrees 28'-112 degrees 04' East longitude, Guangdong in the east, Beibu Gulf in the south, Hainan in the west, Hunan in the northeast, and Guizhou in the northwest. It borders Vietnam in the southwest. The land area of Guangxi is 237,600 square kilometers, and the sea area is about 40,000 square kilometers. Guangxi belongs to subtropical monsoon climate. There are 14 prefecture-level cities under the jurisdiction of Guangxi. By the end of 2018, the registered population of Guangxi was 56.59 million. Guangxi is a minority autonomous region with the Zhuang nationality as its main body, and it is also the province with the largest minority population in the country. The territory is inhabited by 12 minority nationalities such as Zhuang, Han, Yao, Miao, Dong, Mula, Maonan, Hui, Beijing, Yi, Shui and Gelao.

Generally speaking, the landscape of Guangxi consists of six categories: mountain, hill, platform, plain, Stone Mountain and water surface. Guangxi's mountains are continuous and huge, surrounded by mountains and plateaus, and the

central and Southern Hills and plains are basin-like. Guangxi is a typical karst geomorphic area, with a wide range of karst landforms, which is a prominent natural phenomenon in Guangxi. There are many rivers and abundant water resources in Guangxi. The Xi River is the largest river in the region. The upper reaches of Guijiang River, a tributary of the Xi River, are called Lijiang River. The riverbed along the river is mostly water-quality pebbles with small amount of sediment and clear water quality, and the topography of karst peak forests is mostly on both sides of the river. Rich in tourism resources, it is the most beautiful river section in Guangxi. The famous Guilin landscape is on the Lijiang River.

The selection of Guangxi Zhuang Autonomous Region as the research area is mainly based on the following factors:

1) In the historical development of Guangxi, because of geographical factors, it is far away from the political center, which makes the economic and cultural development lag behind, and the culture of Guangxi has not been recognized in the cultural space of the whole country. In this context, the Guangxi regional government wants to reshape its own culture and create unique cultural symbols of Guangxi. Lijiang painting school was established in such a social and cultural needs. From a historical point of view, knowing the historical development of Guangxi is the basis of studying Lijiang painting school.

2) From the political point of view, the Guangxi regional government adopted the policy of cultural intervention. The Lijiang painting school was established by the local government as the cultural representative of Guangxi, and projected the image of Guangxi through the Lijiang painting school. Therefore, the cultural policy of Guangxi region has research significance for the development of Lijiang painting school.

3) From the artistic point of view, Lijiang painting school is a group of artists in Guangxi, which helps the Guangxi regional government export cultural images in the form of exhibiting works of art. The theme of painting is to publicize and express the history, humanities, landscape and geography of Guangxi. Therefore, the analysis of Guangxi's regional characteristics, folk customs and other factors is one of the channels to study Lijiang painting school.

4)

2. Time Scope

The research period is from 1949, when New China was founded, to 2020, covering a total of 71 years. It is divided into two periods: before the establishment of Lijiang painting school and after the establishment of Lijiang painting school.

Before the establishment of Lijiang painting school: 1949-2003.

After the establishment of Lijiang painting school: 2004-2020.

3. Unit of Analysis

In my research, I will take a representative exhibition of Lijiang painting school as an analysis unit. The exhibition is called "new era, New Guangxi, new school: Lijiang painting school works exhibition". It is the first time that Lijiang painting school went to Beijing to hold an exhibition. This exhibition can not only directly reflect the connection between Lijiang painting school and Guangxi social network, but also clearly see the connection between Lijiang painting school and Chinese social network after going to Beijing. On the basis of social network, Lijiang painting school, with the support of Guangxi regional government, carried out self identity construction and identity negotiation, which showed the strength of Guangxi artists to the whole country, and also exported the characteristic culture of Guangxi to the whole country.

I chose the representative exhibition of Lijiang painting school as the analysis unit for the following reasons:

1) "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is the first time for Lijiang painting school to hold an exhibition in The National Art Museum of China in Beijing, the capital of China. The name of the exhibition shows the history of Guangxi, so it represents Guangxi to hold an exhibition in Beijing. Lijiang painting school is one of the nodes of Guangxi social network. From Lijiang painting school to Beijing to hold an exhibition, we can see that Lijiang painting school is also one of the nodes of Chinese social network. Therefore, this exhibition is also the practice of Lijiang painting school's social network.

2) Social networks are built on the basis of people's interconnection and influence their interconnected behavior. By analyzing the social network of Lijiang painting school, we can learn the social influence of this group in terms of "self".

3) On the basis of social network, Lijiang School of painting carried out

self identity construction and identity negotiation. Through the exhibition, we can see the way of identity construction and negotiation of Lijiang painting school. Through the output of art works and information, it shows that they are artists from Guangxi. As one of the nodes of social network, Lijiang School of painting connects identity to different regions, which makes identity negotiation of Lijiang painting school extend to a wider range, so as to obtain identity.

4. Population and Sample

4.1 Internal Personnel of Lijiang Painting School:

The artist group of Lijiang painting school is an important source of information. From this group, we can know the details of the internal operation and activities of Lijiang painting school.

4.2 External Personnel of Lijiang Painting School:

4.2.1 Artists engaged in artistic creation in Guangxi: Some local artists do not belong to members of Lijiang painting school. Understanding these groups can objectively view the status of Lijiang painting school.

4.2.2 Art teachers in universities: The level of Lijiang painting school's artistic works can be verified by research educators.

4.2.3 Government staffs: The local government of Guangxi adopts the policy of cultural intervention to promote the development of Lijiang painting school, and the government staff can be the object of collecting information.

4.2.4 Guangxi tourists: As a foreign visitor, it is an important person in negotiating the cultural identity of Lijiang painting school and Guangxi.

4.2.5 People influenced by the Lijiang painting school: People influenced by the Lijiang painting school are the objects of Lijiang painting school's self identity.

4.2.6 The representative painters of other provincial painting schools: It is the object of negotiating identity of Lijiang painting schools.

4.2.7 Books and works of art related to Guangxi culture: The history of economic and cultural development in Guangxi can be learned from books. The works of art in Guangxi reflect the cultural background of the time.

Concept and Conceptual Framework

1. Research Concept

The main concepts of this research are social network, self construction and negotiating identity.

When the network concept was first applied, it was just a metaphor used to describe the network structure between social relations or social elements. Social network analysis is a set of norms and methods for analyzing the structure of social relations and their attributes. It mainly analyzes the structure and attributes of the relationships formed by different social units (individual, group and Society).

Self construction is defined as the tendency of an individual to recognize himself in various reference systems when he or she knows oneself, and regards the self as an independent entity separate from the other, or to place the self in society. Part of a relationship network. Individuals understand themselves from the perspective of self-other relationship, and the different perspectives of individuals in defining themselves bring about differences in cognitive style, individual autonomy, and social interaction.

Negotiating identity refers to the process in which people reach agreement on who is who in their relationship. Once these agreements are reached, people should remain loyal to their agreed identity. Therefore, the process of negotiating identity determines people's expectations of each other, so negotiating identity provides the "glue" for maintaining relationships. Negotiating identity describes the process of interpersonal communication between individuals and society after reaching a preliminary working consensus. It places "self" in society for social interaction, behavior confirmation and self-verification, so as to maintain a stable social image of "self".

Self-construction and negotiation identity are all centered on "self". When confronting concepts, we need to consider how self-concept is established. How to conduct self-verification in self-construction? Who is the target of negotiating identity? This study will use these two main concepts to analyze the Lijiang painting school.

2. Research Conceptual Framework

The change of social context prompted the establishment of Lijiang painting school. The framework of this research is based on the Lijiang painting school

as the core, the various social networks of Lijiang painting school as the research background, and the two research concepts of self identity and negotiation identity are analyzed. In the new social dimension, how does Lijiang painting school conduct self construction and negotiation Identity.

Lijiang Painting School:
Self Construction and Negotiating Identity of The Artist Group in Guangxi province, China

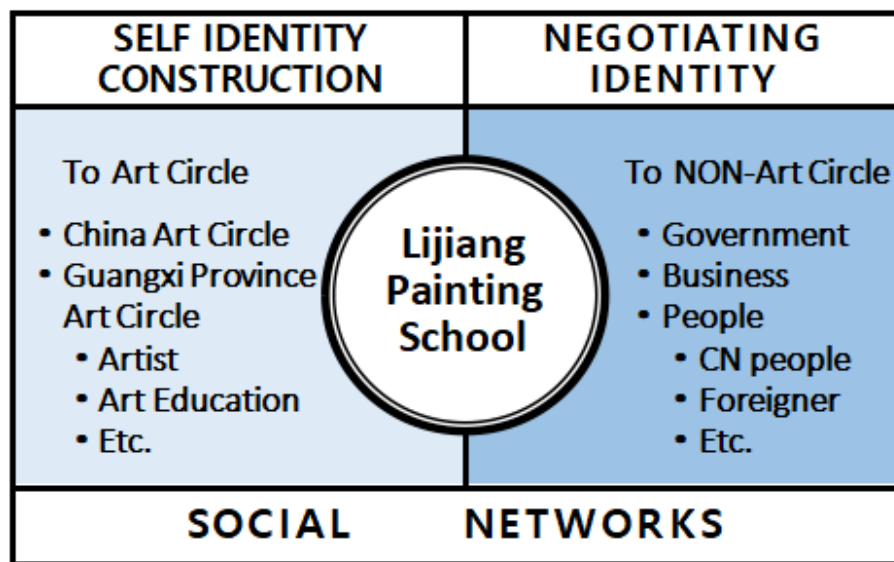


Figure 1 Research Conceptual Framework

Source: Chart from Chen Chongwei.

Lijiang painting school faces different artistic circles to shape self-concept and identity construction. At the same time, it also needs to negotiate identity with different groups, making the social network of Lijiang painting school evolve and negotiate continuously, and taking this opportunity to export the cultural image of Guangxi and gain social identity.

Literature Review

1. History of Guangxi Culture

The research of Lijiang painting school is closely related to the cultural and historical context of Guangxi. It is very important to understand the historical development of Guangxi after the founding of New China to study the social background and social needs of Lijiang painting school.

Since the founding of the People's Republic of China in 1949, the basic form of modern art in Guangxi has not yet formed. During this period, China's social development took consolidating the people's political power, stabilizing social order, restoring and developing the national economy as the main body, and the mainstream theme of Guangxi's fine arts was mostly used as a tool for propaganda of social ideology.

In the early days of China's founding, the new social ideology also played a positive role in strengthening propaganda. This is also the state in which modern art in Guangxi participates in social development and grows synchronously in a way closely linked with social change, which is the need of specific historical conditions.

Because of the need of propaganda and various political activities, throughout the 1950s, Guangxi's art creation revolved around the central operation and movement of the Communist Party of China. It constitutes the overall appearance of Guangxi's "new art".

(Xie Lin, 2009: P. 31)

After reflecting on the current situation of Guangxi art, Guangxi art has quickened its pace of development and its strength is on the rise. However, the "rising trend" does not mean that Guangxi's art creation has achieved its own academic influence and status in the country (Xie Lin, 2009: P.27). At this time, the art of Guangxi can only be understood as laying a good foundation for the art cause of Guangxi in the new century.

Compared with Guangdong Province, which is adjacent to Guangxi, artists in Guangdong Province have quickly passed the period when national ideology is the mainstream of creation. On the basis of Lingnan Painting School's creative ideas and techniques, Guangdong Province carried out the "New Chinese Painting Movement" and began to emphasize nationality and artist's personality. Art creation has changed from traditional art form to modern art form, and achieved some success in the direction of art creation. From the comparison between the two provinces, we can see that at this time, the art system of Guangzhou has not yet formed. The art works serve politics, and are closer to the main theme of social and political development. They are mostly used

as tools for propaganda of social ideology. This means that at this stage after the founding of New China, Guangxi art has not yet formed an independent artistic appearance.

With the development and perfection of the regional ethnic system, the practice of establishing the Zhuang Autonomous Region has been put on the agenda of the state. The leaders of the state unanimously believe that it is appropriate and conducive to the development of Guangxi to transform Guangxi Province into an autonomous region of the Zhuang Nationality. The Guangxi Zhuang Autonomous Region was founded in 1958.

Since 1960, due to the establishment of the Guangxi Branch of the Chinese Artists Association, art creation has shifted from fully cooperating with the renovation movement to a relatively academic track, seeking a suitable point on artistic and political themes. But this good momentum has not been sustained. Since the Cultural Revolution in 1966, the Guangxi Branch of the Chinese Artists Association was abolished, and the art creation in Guangxi fell into a low ebb (Xie Lin, 2009: P. 38).

After the end of the Cultural Revolution, cultural activities gradually resumed throughout the country. Guangxi's artistic creation has recovered at this stage, but this excitement can not hide the limitation of following the trend. It can only be regarded as the expression of some individual talents in the pursuit of commonality. (Xie Lin, 2009: P.40)

After entering the period of China's economic reform and opening up, it is an important historical stage of China's social development. However, Beihai City of Guangxi is the second batch of cities with economic reform and opening-up. Because of its late opening-up and weak economic foundation, the economic reform and opening-up has failed to drive the economic development of the whole province.

The state of economic development has restricted the cultural development of Guangxi, and the confused state has lasted for a long time in the development of art in Guangxi. After 1980, the "Cultural Revolution" which aroused great repercussions in the Chinese art circle reflected on the "scar art" and the "85 art trend of thought" and did not receive much response in Guangxi. "85 Art Trend of Thought" is in full swing throughout the country, but there is not much response from Guangxi. One is the geographic problem, the other is the concept lagging behind the mainstream of culture

(Xie Lin, 2009: PP. 28-33). These phenomena lead to the lack of independent regional cultural space in Guangxi.

After 1990, Guangxi Art Circle held a seminar related to art creation, which summarized the current situation and existing problems of Guangxi Art Circle, and discussed the solutions to the existing problems of Guangxi Art Creation.

Although these understandings were not excavated in a deeper level at that time, it was a great awakening for the art circles in Guangxi, which experienced chaos and confusion. The influence of this awakening has far-reaching significance for the development of Guangxi's art creation in the future. On the basis of this understanding, the backbone team of Guangxi art creation has begun to study the connotation of regional and cultural aesthetic characteristics of Guangxi from different directions and angles, and to find creative orientation according to their respective characteristics. (Xie Lin, 2009: P.25)

After reflecting on the current situation of Guangxi art, Guangxi art has quickened its pace of development and its strength is on the rise. However, the "rising trend" does not mean that Guangxi's art creation has achieved its own academic influence and status in the country. (Xie Lin, 2009: P.35) At this time, the art of Guangxi can only be understood as laying a good foundation for the art cause of Guangxi in the new century.

In 2000, the Western region development was put forward and implemented. The economic development led to the great development of society and culture. Guangxi seized this historical opportunity and made a comprehensive development. The year 2000 is the watershed of Guangxi's economic development. Due to the rapid economic development, the corresponding cultural development of Guangxi is the primary problem to be solved by the Guangxi regional government at this stage. In 2002, under the leadership of the Guangxi regional government, a seminar on the theory of Guangxi art development was held in the Guangxi art circle.

To study how Guangxi art creation should publicize its image in the whole country, so as to promote the development of

Guangxi art creation in an all-round way. We all agree that we should integrate the strength of Guangxi's art creation, tap resources and advantages, and establish the development of Guangxi's art creation in the new century.(Xie Lin, 2018: P.388)

After discussion at the seminar, based on the "Lijiang painting school" put forward by the older generation of painters in Guangxi, the artists in Guangxi art circle agreed that it was more appropriate to establish a painting school, and that the name of "Lijiang" had the most regional characteristics of Guangxi.

Establishing the banner of "Lijiang painting school" will integrate the strength of Guangxi's artistic creation, tap the regional and cultural resources of Guangxi, and make Guangxi's artistic creation show distinct regional characteristics and strong spirit of the times in the context of pluralistic openness and cultural background. This is the need and necessity for the development of Guangxi's Fine Arts in the new century. There are two reasons: firstly, after decades of exploration and development, Guangxi's art creation should form its own appearance and have clear academic opinions; secondly, the development of Guangxi's art cause in the new century must find a new breakthrough and direction of development, in order to establish the status of Guangxi's art in the country and promote it in a broader space The development of Fine Arts in Guangxi. (Xie Lin, 2018: P. 389)

Thus, in the process of cultural development in Guangxi, we can know that Guangxi needs a cultural representative to look for the characteristics of regional culture, but also needs a media to promote the cultural development of Guangxi and to build a national cultural region, and in this process to form its own artistic outlook. Lijiang painting school is a cultural phenomenon born in response to the needs of the times. Therefore, its emergence is not only a matter of Guangxi art circles, but also a microcosm of the development and current situation of contemporary Chinese culture. (Xie Lin, 2018: PP.388-389)

2. Lijiang Painting School

2.1 Definition of Lijiang Painting School

The Lijiang painting school was founded in 2004. Since the establishment of Lijiang painting school, the government, academia and members of Lijiang painting school have explained the definition of Lijiang painting school, which is very important for our understanding of Lijiang painting school. By analyzing the definition of Lijiang painting school, we can get a clearer understanding of what Lijiang painting school is and what Lijiang painting school is in society. The orientation, and what kind of image to face the society and the art circle.

Lijiang painting school is a group of artists in Guangxi, not a school. The definition of the name of Lijiang painting school is analogous to that of Babison Painting School in the West. Babison Painting School is a group of artists. They are a group of painters who directly contrast nature. Because these artists live in Babison Town in France, they are named after them.

In this study, I summarize the definition of Lijiang painting school combined with the relevant literature, and try my best to explain it comprehensively. Lijiang painting school is a group of artists established by Guangxi regional government and local artists in Guangxi. It has been establishing a uniqueness of the image of Guangxi province. To step of named are "lijiang", the Lijiang painting school originates from the Lijiang River in Guilin city, a city of Guangxi. Lijiang has obvious regional characteristics and is an iconic scenery of Guangxi and even the whole country. The painting themes are not limited to Guilin and Lijiang River, but involve various cities in Guangxi province. The painting product of Lijiang group includes traditional Chinese painting, oil painting, printmaking, pastel painting, sculpture etc. To publicize and present the Guangxi Identities such as history, people, landscape and geographies etc. So the Lijiang painting school directly participates in and serves Guangxi's local cultural and economic construction in artistic ways.

Lijiang painting school's definition of self is not so clear since its establishment. In the process of its development, Lijiang painting school adjusts its self-orientation in order to meet the needs of society and culture. This also verifies the whole process of the transformation of Lijiang painting school's orientation from locality to nationwide, from self identity construction to identity negotiation.

Lijiang painting school is a mass organization that unites Guangxi painters under the guidance and support of Guangxi regional government, promotes the development of Guangxi fine arts, establishes a new image of Guangxi, and contributes to the great strategy of "enriching the people and rejuvenating Guangxi". Lijiang painting school takes young and middle-aged artists as the main force, takes real life as the basis of creation, and takes Guangxi natural scenery and folk customs as the main performance object. (Huang Gesheng, 2004: P. 78)

In the early days of its establishment, the Lijiang painting school hoped that its identity could be quickly recognized by the society. Therefore, the establishment of the Lijiang painting school was promoted. It is supported by the government and is a channel for rapid identification. Therefore, at this stage, the Lijiang painting school's positioning explanation of self-concept combines the views of the government more.

However, with the development of Lijiang painting school, Lijiang painting school places self identity in society for self-verification. The identity of Lijiang painting school faces pressure and burden, thus redefining self identity.

Huang Gesheng said: The Lijiang painting school we are talking about here does not refer specifically to the painter team with the theme of Lijiang, but refers to the team of Guangxi artists who are active in the field of art today. We build, support, and cultivate the Lijiang painting school. The purpose is to shape The overall image of Guangxi Fine Arts promotes the new achievements of Guangxi art and expands the influence of Guangxi art. (Mao Maolin, 2018: P.17)

The definition emphasizes the scope of Lijiang painting school's subject matter, clarifies that the painting area is not limited to Lijiang River, and explains that identity is from the artist team of Guangxi, whose function is to shape the artistic image of Guangxi. From this definition, we can see that the geographical scope of Lijiang painting school's identity construction and negotiation is in Guangxi, aiming at expanding the artistic influence of Guangxi.

In 2019, on the occasion of the 60th anniversary of the founding of Guangxi Zhuang Autonomous Region, Lijiang painting school held an exhibition in Beijing Art Museum. In the propaganda of the exhibition, the identity was redefined:

It is to introduce the local customs and natural scenery of Guangxi to all walks of life, so that more people can understand, care for and support the development of Guangxi, and further enhance the national and cultural self-confidence of the people of all ethnic groups in Guangxi. The exhibition works cover Chinese paintings, oil paintings, prints, watercolours and other kinds of paintings. Painters are the core force of Lijiang painting school. They use paintings as the carrier to eulogize the location advantages, construction achievements, beautiful scenery and national customs of Guangxi, and sing the fast-changing new features and beautiful tomorrow of Guangxi.

Beijing Art Museum is the most authoritative exhibition hall in China. The exhibition held here is a symbol of identity. In this definition of identity, we can see that Lijiang painting school's definition of self identity has been transformed from "who we are" to "who is who", from proving the influence of Guangxi art to exporting Guangxi culture.

Through the definition provided by these documents as a reference, it can be seen that the definition purpose of Lijiang painting school always emphasizes that they are artists from Guangxi. The main theme of painting involves all provinces and cities in Guangxi, aiming at expanding the influence of Guangxi fine arts and exporting the cultural image of Guangxi. They also negotiated their status in the whole country as representatives of Guangxi culture.

2.2 Literature Study of Lijiang Painting School

Since the establishment of Lijiang painting school, there have been many studies on the subject of Lijiang painting school on the authoritative academic literature websites in China, mostly from the perspective of fine arts, pedagogy and local regionality, but less from the perspective of Anthropology and sociology.

Southern painters are proficient in expressing their everywhere landscape. The beautiful mountains and waters in the South have become the most common theme in the works of Lijiang

painters. At the same time, the painters of Lijiang painting school also clearly realized that the beautiful landscape is not only a simple symbol of emotion, but also a re-creation of a special aesthetic image. (Soviet Brigade, 2006: P.44)

As an artistic method, sketching is certainly not the only way for the development of Lijiang painting school. The reason why we advocate to promote and form the appearance of Lijiang painting school by sketching is mainly based on that sketching not only conforms to the law of artistic creation, but also is an effective way to conform to the local conditions of Guangxi. (Zhong Tao, 2005: P.60)

From the perspective of team building and education:

Lijiang painting school should further combine its own development with the cultivation of high-level artistic talents. This is not only the need for the inheritance and innovation of Guangxi's national culture and art, but also the need for promoting the development of art education in Guangxi's colleges and universities. It is also the need for Lijiang painting school to promote the construction of talent team and maintain vitality forever. (Mao Maolin, 2018: P. 16)

Therefore, the study of Lijiang painting school from the perspective of artists and art critics is not comprehensive enough, so this study will refer to relevant literature and get the basic information of Lijiang painting school through literature research, including its development process, social evaluation and identity characteristics, etc., through the combination of Anthropology and sociology. To study the concept, the identity construction and negotiation of Lijiang painting school are studied in depth.

2.3 Self Construction

Self-construction is a research concept in the field of social psychology. The literature on self-concept as the theme or key words first appeared in

1989 in China, and most of the texts studied are the identity construction of social special groups. Up to now, the concept of self-construction has not been integrated with the study of painting schools.

Personality psychologists Markus, Hazel R. and Kitayama Shinobu put forward the self-schema theory, which has great influence on personality research. With the accumulation of cross-cultural studies, there are significant differences in individual self-schemas in different cultures. Specifically, people in individualistic culture tend to see themselves as separate entities from others, while people in collectivist culture tend to see themselves as part of the relationship around them. Markus interprets the cognitive structure of self from the perspective of the relationship between self and others as "self-construal". (Liu Yan, 2007: P. 25)

Markus classifies Eastern and Western people. In different cultures, Westerners emphasize the difference between themselves and others, while Easterners emphasize the relationship between themselves and others. There are two different types of self-construction: the typical independent self-construction in Western individualism culture and the typical dependent self-construction in Eastern collectivism culture. The self-construction adopted in this study belongs to dependency self-construction.

Taking self-construction as an example, the research object of the doctoral dissertation is contemporary college students. The dissertation "Research on Self-construction of College Students' Media Image in the New Media Age" states that:

Contemporary college students are the relatively disadvantaged groups in social life and the focus of symbolic representation. Their efforts to change their role, status and identity reflect the changes of the times to a certain extent. Their desire to express their desire to change the status quo, reflected in their behavior, becomes the deconstruction and reconstruction of their roles and images. College students use image symbols, youth subculture and urban space to construct their own media image. To a large extent, they realize self-definition, self-expression and visual

presentation by means of new technology and technology devices brought by Internet technology, so they have more speech rights of individual subjects. (Yan Ya, 2015: P. 79)

Contemporary College students, as the main group in society, are also vulnerable groups. They show themselves in society, depending on the social needs of identity to be valued and recognized. The self construction of contemporary college students is similar to that of Lijiang painting school. As a youth group, college students are in the growing stage. They have their own understanding and experience of the visual image constructed by the outside world, and correct and reconstruct it through new media. Lijiang painting school as a group of artists, puts "self" in society for self-verification in the definition and identity construction of self-concept. Different from the literature, the self-construction of college students is through new media, and the identity construction of Lijiang Painting School is to regard "self" as a medium, or to transform "self" into a medium, and thus carry out self construction.

In summary, at the stage of the development of the Lijiang painting school, using its artistic products to construct identity through self-developed media, to narrow the relationship with others or other groups in a specific way, and to enhance themselves to become better independent. Individuals to achieve their purpose. Therefore, combined with the background of Guangxi cultural development, this paper studies how the Lijiang painting school constructs itself in social relations and realize social significance in the artistic process.

2.4 Negotiating Identity

Ting-Toomey (1993), the theoretical advocate of identity negotiation, holds that communicative competence (especially intercultural communicative competence) is reflected in the effective identity negotiation between the communicating parties in the new communication scenario, and that people's communicative motivation affects their degree of seeking communicative resources: the more adaptable people are in terms of cognition, emotion and behavior. Strong, the more efficient the agreed identity is, the more diverse the communication resources people have, the more efficient they will be in identifying, negotiating and collaborating with each other.

In China, there are few documents using identity negotiation as a research concept. China is a typical country that depends on the self construction of Eastern culture. In the close interpersonal communication, the form of negotiating identity is weakened, or because of close interpersonal interaction, any Formal interactions are used as a means of negotiating identities, thus making interpersonal interactions a concern, and neglecting that this is an important process of negotiating identity.

In the paper "A Study of Discourse Politeness and Identity Consultation in Interpersonal Rhetoric", the linguistic expression in interpersonal communication and negotiation identity are discussed together: to achieve the ideal communicative goal and to construct harmonious interpersonal relationship is one of the ways of identity consultation.

Identity negotiation is an important part of interpersonal rhetoric. Personal identity exists not only in the body and brain, but also in communicative interaction. The identity in interpersonal rhetoric is dynamic, uncertain and negotiable. It directly affects the politeness expectation and politeness of discourse in communication through mutual recognition of identity, mutual identity and mutual resistance.

The perception and inference of the initial identity is based on the self-concept of the speaker, the concept of the speaker and the recipient, and past experience. Communicative identity is the identity generated by the two parties in the communicative operation based on mutual discourse and social cognition. (Li Jiayu, 2010: P.71)

Language expression in rhetoric is one of the most important ways to negotiate identity. Language expression can quickly output self-concept in interpersonal dialogue. This paper studies both of them. It shows that identity recognition, identity construction and identity antagonism in discourse communication inevitably have different constructive effects on politeness relativity of dialogue. Explain the importance of language expression for negotiating identity.

The research perspective of this paper provides a good research

perspective for this study. Language expression is a section that can not be ignored in Chinese interpersonal communication. Artists export self-concept to construct their identity through social network interpersonal communication. In this process, identity negotiation is also under way. In communication and dialogue, both sides conduct effective identity negotiation at the same time, and both sides seek the necessary communication resources, which can improve the efficiency of identity recognition in the process of mutual recognition. In this process, the more communicative resources you have, the more efficient your identity and negotiation will be. This is a relatively new research direction, therefore, researchers will try to use the perspective of identity construction research in conjunction with more research objects, in order to achieve a more comprehensive analysis in this study.

Benefit of Research

1. Since the establishment of the Lijiang painting school, artists and art critics have mostly focused on the social significance of the establishment of the Lijiang painting school, and used the perspective of art to analyze the artists and works of the Lijiang painting school. At present, domestic research materials still remain in the perspective of art to analyze the academic influence of Lijiang painting school, a few of which involve higher education, commodity painting, tourism, regional characteristics and other directions, ignoring the significance behind the cultural phenomenon of Lijiang painting school. It is biased and incomplete to understand team building and Guangxi culture solely from the perspective of art and related aspects.

In China, the literature on self construction and identity negotiation as research concepts is still a few, which belongs to relatively new disciplines. Therefore, this research study takes aesthetics, anthropology and sociology as interdisciplinary disciplines. Compared with the single disciplines, it will increase the current academic research Value. At the same time, it can be inferred that the research based on the concept of this study is still in its infancy. A systematic and comprehensive study can make the results of this study fill in the gaps in this particular academic field.

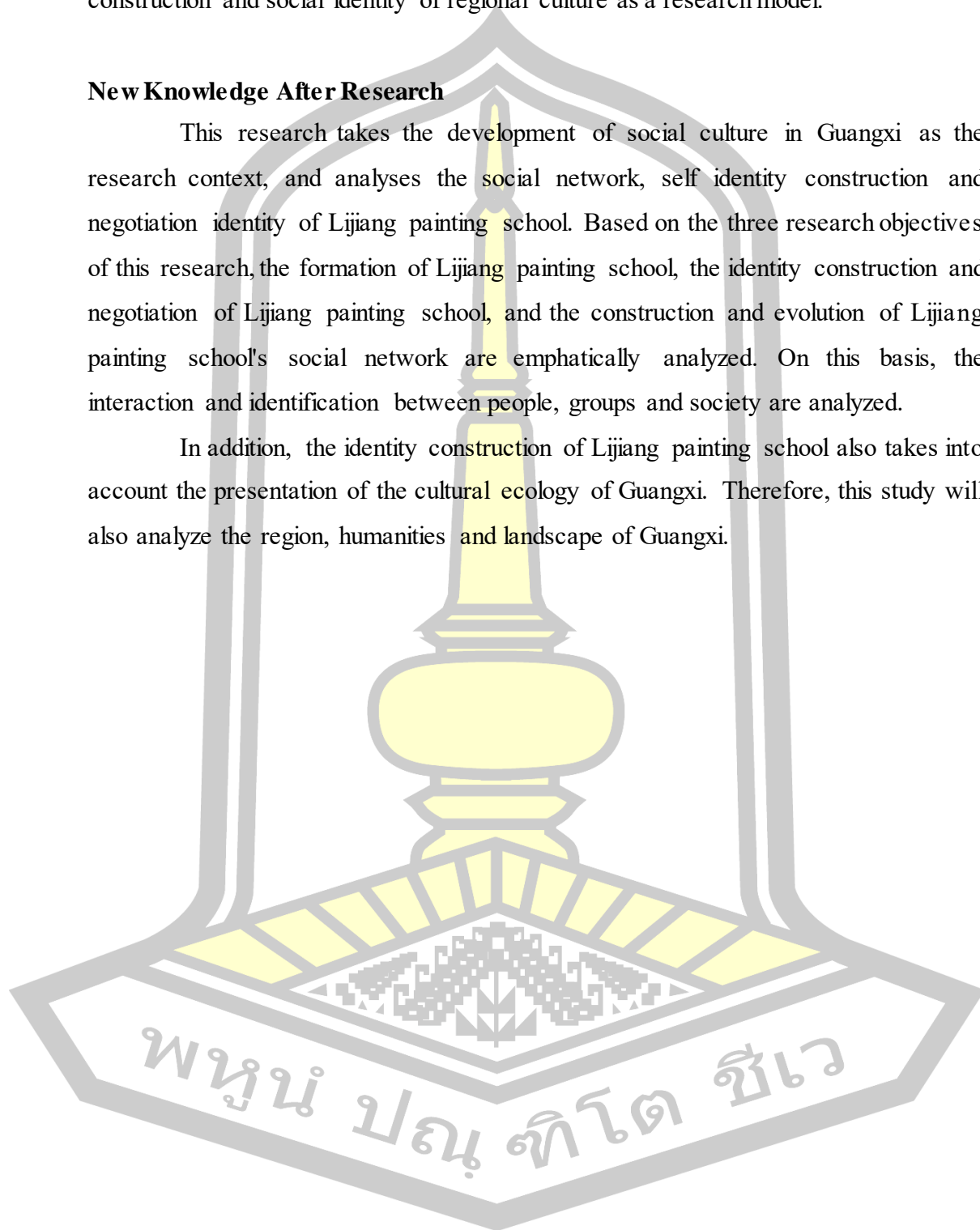
2. This study can be used as a "model" for cultural studies. The relationship between "text" and "concept" in this research perspective records not only the identity construction and negotiation of Lijiang painting school, but also the identity

construction of artists and painting schools in other parts of China, as well as the spatial construction and social identity of regional culture as a research model.

New Knowledge After Research

This research takes the development of social culture in Guangxi as the research context, and analyses the social network, self identity construction and negotiation identity of Lijiang painting school. Based on the three research objectives of this research, the formation of Lijiang painting school, the identity construction and negotiation of Lijiang painting school, and the construction and evolution of Lijiang painting school's social network are emphatically analyzed. On this basis, the interaction and identification between people, groups and society are analyzed.

In addition, the identity construction of Lijiang painting school also takes into account the presentation of the cultural ecology of Guangxi. Therefore, this study will also analyze the region, humanities and landscape of Guangxi.



CHAPTER 2

Social, Cultural and Artistic Development in New China and Guangxi Province

The research text of this paper is Lijiang Painting School. Lijiang Painting School is a group of the modern Chinese artists. It is an art group co-founded by Guangxi local government and Guangxi local artists. Under the social background of China and Guangxi, Guangxi has constructed and negotiated its own identity. Lijiang Painting School is the medium of Guangxi cultural construction. Take this as an opportunity to build their own new social network.

This paper takes the social, cultural and artistic development of China and Guangxi as the content of the second chapter, and analyzes the historical background of the establishment of Lijiang Painting School. At the beginning of this chapter, I will briefly describe the development of ancient Chinese painting and the rise of painting school in different periods, and briefly explain the relationship between artists and painting schools and society. Then, according to the time process, it enters the post establishment stage of new China, which is mainly divided into two parts: the first part is the development of China's society, culture and art; the second part is the development of Guangxi's society, culture and art. During this period, the school of painting also flourished and declined with the development of society, and had different significance in different periods. The development of painting school is reflexive to society. In the development of painting school, we can see the stage and current situation of Chinese social development.

Development of Social, Cultural and Artistic in China

The establishment of Lijiang Painting School is closely related to China's social background. As a relatively remote province in China, Guangxi's development is also closely related to China's development policy. In the first part of this chapter, we mainly describe the development background of China.

Lijiang Painting School is a group of artists from Guangxi, which is one of the most active schools in modern China. Lijiang Painting School shows that they are artists

from Guangxi and their strength through activities. The establishment of Lijiang Painting School also means that it is one of the numerous artists in China and a node in the social network of Chinese art circle. Facing the whole country with the representatives of Guangxi artists, it shows and negotiates the strength of Guangxi's art and culture, and exports Guangxi's geographical, cultural and folk characteristics. Chinese painting schools are not from the contemporary generation, but in the development of Chinese society and culture gradually formed a cultural phenomenon.

Along with the development of history, the plastic arts of human beings have begun in ancient times. With the replacement of Chinese dynasties, the framework of the development of Chinese culture was gradually formed, and the Chinese traditional painting with unique style was also formed. In this long period, the gathering of artists and the formation of painting schools meant that the development of Chinese traditional painting went from infancy to maturity.

Before the Ming dynasty¹⁵, Chinese traditional painting had flourished in the society, and there were many schools of painting that fit the definition. However, the term " painting school " has not yet appeared in the theory of the history of Chinese traditional painting. The term " painting school " was first put forward by Dong Qichang¹⁶, a calligrapher and historian at the end of the Ming dynasty. He divided landscape painters from the Tang dynasty to the Ming dynasty into two schools: the southern painting school and the northern school, based on the painting style and aesthetic pursuit.

The Tang dynasty¹⁷ was one of the most powerful countries in the world at that time, and had contacts with Asian and European countries. The Tang dynasty had

¹⁵ Ming Dynasty: from 1368 to 1644, it was a dynasty established by the Han nationality in Chinese history. It was handed down to the 16th emperor for 276 years.

¹⁶ Dong Qichang: from February 10, 1555 to October 26, 1636, he was born in Huating, Songjiang (now Shanghai). Late Ming Dynasty minister, calligrapher and painter.

¹⁷ Tang Dynasty: from 618 to 907, it was the unified Central Plains Dynasty after the Sui Dynasty, with 21 emperors and 289 years.

frequent exchanges and studies with other countries, and its economy, society, culture and art were characterized by diversity and openness. With an open mind and economic prosperity, Chinese traditional painting began to get comprehensive development. The figure painting of Chinese painting became mature. Landscape painting was independent from the background of figure painting and had been transformed and developed. The subject matter of flower and bird painting also appeared at this time, and an independent painting theoretical system was initially formed. It has laid a good foundation for the later development of Chinese traditional painting. In this period, the palace painting institutions had been initially formed, and the court painters served the rulers, but due to the imperfect institutional system, the court painters had a low social status (Wang Chaowen. 2000. PP:17-19).

The Five dynasties and Ten kingdoms¹⁸ were a period of great division in Chinese history. Frequent wars and regime changes restricted social and economic development. However, the Xishu Dynasty¹⁹ and Nantang Dynasty²⁰ emperors were fond of literature and art, so the cultural and artistic development of this period was quite active (Wang Chaowen. 2000. PP:4-5). It was a turning point in the history of Chinese culture that the subject matter of painting changed from figure painting to landscape painting.

¹⁸ The Five dynasties and Ten kingdoms: from 907 to 979, it was a period of great division in Chinese history. ", is the five dynasties (907-960) and ten (902-979) of the joint name.

¹⁹ Xishu Dynasty: from May 15, 221 to 263, the country was named Han Dynasty, which was called "Shu Han" in history. There were two emperors in the calendar, forty-three years.

²⁰ Nantang Dynasty: from 937 to 975, it was the orthodox Dynasty established by Li Min in the period of Five Dynasties and Ten Kingdoms in the south of the Yangtze River. Its capital was Jiangning (now Nanjing, Jiangsu province), and it enjoyed the country for thirty-eight years.

The Song dynasty²¹ was an era of high prosperity of commodity economy, culture, education and scientific innovation in Chinese history. In the three years of Xianping²² (1000), China's GDP totaled us \$26.55 billion, accounting for 22.7% of the world's total economic output. The per capita GDP was us \$450, higher than the us \$400 in Western Europe at that time. The prosperity of the people and the social economy of the Song dynasty was actually much higher than that of the Tang dynasty. The Song dynasty implemented the policy of "worshipping literature and suppressing martial arts", and the social stability and economic prosperity provided the necessary material conditions for the creation of culture and art. Song dynasty is the heyday of the Chinese art palace art, palace art academies was the center of the painting creation, folk painting and literati paintings²³ is on the painting center, which they communicate with each other, the competition between academies with the court and influence of Multiple schools contending situation created in the Song dynasty in art history, signifies the highest level of ancient culture. (Wang Chaowen. 2000. PP:27-29)

The Yuan dynasty²⁴ was the first dynasty established by ethnic minorities in Chinese history. During this period, the commodity economy and overseas trade were relatively prosperous, but the overall social productivity was not as good as that of the Song dynasty. As a ruling class, the Mongolians strongly embodied their own cultural concepts and aesthetic consciousness, and their attitude towards cultural development was different from that of the previous dynasties. The rulers took political precautions against the Han people and abolished the palace painting academy which greatly

²¹ Song Dynasty: 960-1279, divided into two stages: Northern Song Dynasty and Southern Song Dynasty. There were eighteen emperors, and the dynasty lasted for 319 years.

²² Xianping: from 998 to 1003, it was the year of Song Zhenzong, which was used in the Northern Song Dynasty for six years.

²³ Literati Painting: the content of ancient art education. It generally refers to the paintings of Chinese people and scholar officials in the feudal society of China. Different from folk and palace painting.

²⁴ Yuan Dynasty: from 1271 to 1368, it was the first unified dynasty established by ethnic minorities in Chinese history.

promoted the development of Chinese traditional painting. Based on this background, the official career of many literati in the Yuan dynasty was restricted, and most of them had enough time and energy to devote themselves to the creation of landscape paintings. They converted their artistic creation into the means of expressing their aspirations and expressing their emotions, which contributed to the overall development of literati landscape paintings. The phenomenon of cultural resistance was alleviated at the end of the Yuan dynasty, which was a process of cultural integration and assimilation between the ethnic minorities and the Han people. The literati calligraphy and painting in the Yuan dynasty gradually formed the appearance of the times in the development, and occupied an important position in the history of art (Wang Chaowen. 2000. PP:30-34).

The Ming dynasty was a dynasty established by the Han nationality in the history of China. The handicraft industry and commodity economy of the Ming dynasty flourished, and a large amount of commercial capital was transformed into industrial capital, with the emergence of commercial market towns and the germination of capitalism. Due to the booming development of commerce and the rise of the citizen class, the culture and art have also been affected. The common people had become the main objects of service and description, and the culture and art had shown a trend of secularization. Because of the prosperity of economy and material life, officials, rich merchants and other celebrities loved to collect paintings and calligraphy, and communicated with literati painters, providing them with rich reference materials and superior creation conditions. In such a social environment, the social status and artistic reputation of literati painters were improved, and the influence of literati painting was expanded in the exchange of various social strata. Literati painting became the mainstream of painting in Ming Dynasty. At that time, the court paintings were subject to the cultural system and the preference of the rulers, and the submission to political needs was the main purpose of the academy's creation, which stifled the freedom of literary and artistic creation. Therefore, the Ming court painting academy was far less developed than the Song dynasty (Wang Chaowen. 2000. PP:26-29).

Before the emergence of the term "painting school", there were already many groups of artists who fit the definition of painting school in the Ming dynasty. "Painting school" was first proposed by Dong Qichang, a calligrapher and historian in the Ming

dynasty. According to his artistic style and aesthetic pursuit, he divided the landscape painters from the Tang dynasty to the Ming dynasty into two major schools: the Southern painting school and the Northern painting school. Southern painting school was represented by Wang Wei of Tang dynasty, Zhang Zhen of Song dynasty, Jing Hao and Guan Tong of Five dynasties. Its artistic style is soft, light, elegant and quiet, with the beauty of gentle. Northern painting school was represented by Li Sixun and his son in Tang dynasty and Zhao Boju and Zhao Boqian brothers in Song Dynasty. Their artistic style is vigorous, vigorous, restless and masculine. This paper summarizes two different trends of landscape painting development. On the basis of this theory, historians classified many groups of artists into painting schools, such as the famous Zhejiang painting school²⁵ and Jiangxia painting school²⁶ in the early Ming dynasty, the Wumen painting school²⁷ in the middle Ming dynasty, and the Songjiang painting school²⁸ represented by Dong Qichang in the late Ming dynasty. The theory of the northern and southern dynasties is a revolution in the thought of fine arts, which has exerted a great influence on the development of Chinese landscape painting and art (Wang Chaowen. 2000. PP:143-147).

²⁵ Zhejiang painting school: an important school of Chinese painting in the early and middle Ming Dynasty. In the middle and late Ming Dynasty, the school of Zhejiang declined. Because its founder, painter and scholar Dai Jin, was born in Qiantang, Zhejiang Province (now Hangzhou), it got its name.

²⁶ Jiangxia painting school: Founder Wu Wei was born in Jiangxia (now Wuchang), so it was named "Jiangxia painting school" by its native place. "Zhejiang painting school" branch.

²⁷ Wumen painting School: it is a painting school in the middle of Ming Dynasty in China. Because Suzhou has the title of Wumen, and its main representative figures are all Wu (now Suzhou) people, so it gets its name.

²⁸ Songjiang painting school: in Ming dynasty, Songjiang was located in Jiangsu and Zhejiang provinces. The representative painters were all from Songjiang area (now part of Shanghai).

The Qing dynasty²⁹ was the last feudal dynasty in Chinese history, which was ruled by the Manchu nationality. At that time, the unified multi-ethnic country was consolidated and developed, and the absolutism in ancient China was pushed to its peak. Social development to the middle of the Qing dynasty, political stability, economic prosperity, for the development of culture and art provided a good condition. During this period, Chinese art and western art had mutual influence, which could be seen in the court painting academy of the Qing dynasty. European missionaries could enter the court to serve the royal family and become court painters. However, the rulers exercised strict control over the ideological and cultural aspects, and encouraged court painters to paint large-scale activities of the royal family. However, court painters could not create according to their own will, but strictly controlled the painting content, material and size. Due to the purpose of cultural autocracy and the rich experience and achievements in the development of traditional art in the Qing dynasty, most literati turned their energies to the sorting out of traditional art and avoided touching the social reality. Therefore, the comprehensive arrangement and summary of traditional painting is the main feature of Qing dynasty art. (Wang Chaowen. 2000. PP:3-8)

In the development of the Qing dynasty's fine arts, many famous artists came out, and literati paintings still occupy the mainstream. Many schools of painting emerged, and they flourished more than at any other time in history. There were Loudong painting school³⁰ and Yushan painting school³¹ that inherited Dong Qichang's literati painting tradition, which were collectively called orthodox school. There were other schools of painting that rose up all over south of the Changjiang River and were collectively known as the unorthodox. The orthodox schools had a strong and conscious sense of history, which were more prominent feature in the cultural development of the early Qing dynasty than before, and had become an important value measure of culture and art in the later ages. The growth of the public's aesthetic demand was far beyond

²⁹ Qing Dynasty: 1636-1912, is the last feudal dynasty in Chinese history, a total of 12 emperors.

³⁰ Loudong painting school: painting school in Qing Dynasty, also known as Taicang painting school, because loujiang (Liuhe) flows eastward through Taicang.

³¹ Yushan painting school: painting school in Qing Dynasty.

the scope of Dong Qichang's school of inheritance. By the late Qing dynasty, the society had undergone major changes and the social aesthetic consciousness had undergone new changes. Under the collision of new ideas, a new painting school was formed by planting flags outside the "orthodox schools". Chinese traditional painting gradually changed to modern times (Wang Chaowen. 2000. PP:10-12).

From the abolition of the Qing emperor in 1911 to the founding of New China in 1949, it was collectively known as the period of the republic of China. With the political turmoil and continuous wars, the nature of Chinese society had changed and anti-imperialist and anti-feudal ideas were on the rise. With the introduction of western democratic and scientific thoughts, western culture spreads and penetrates in China, which intensified the requirements of the reform of Chinese traditional art and made Chinese art take a significant turn. The introduction of western painting into the debate on the improvement of Chinese traditional painting divided different paths for the development of modern Chinese art, and gradually formed three main parts: based on Chinese traditional painting, western French painting and the emerging revolutionary art, which together constituted the basic pattern of modern Chinese art. (Wang Zhaowei. 2000. PP:361-366)

Under the impact of new ideas, unprecedented debates had emerged in the painting world, forming many schools of painting and groups of artists who had different pursuits for artistic concepts. For example, the Beijing-Tianjin painting school³², which was based on traditional Chinese painting creation, did not approve of the innovation of learning western painting. The Shanghai painting school³³, which was

³² Beijing-Tianjin painting school: it refers to a school of traditional Chinese painting formed from the beginning of the 20th century with Beijing and Tianjin as the center and taking the preservation and promotion of the quintessence of traditional Chinese painting as the basic purpose.

³³ Shanghai painting school: in the middle of the 19th century, Shanghai's economy developed rapidly and flourished. After the opening of Shanghai port, the development of industry and Commerce has made Shanghai a new painting market, attracting professional painters from Jiangsu and Zhejiang, and the mainstream group is called "Shanghai painting school".

the first to accept the reform idea and foreign culture, made bold reform and innovation in traditional Chinese traditional painting. The Lingnan painting school³⁴ of Chinese and western painting was one of the three schools that dominated the Chinese traditional painting circle in the 20th century. There are also groups of artists who mainly reflect the modern trend of thought, such as the "JueLan group³⁵" in Shanghai and the "China independent art association" in Guangzhou, both of which had their own independent views on painting. The art in the period of the republic of China presented various contradictions and conflicts, which also promoted the development of the art in the republic of China to maintain an active situation. The transformation of the nature of Chinese society led to the transformation of Chinese art. Artists created contemporary art in the process of inheritance and innovation. This period was the beginning of a new era of Chinese art (Wang Chaowen, 2000. PP:361-366).

In the replacement of ancient Chinese dynasties, under different background of times, with the attitude of rulers towards culture, many artists and painting schools were born in each period. These groups of artists run through the development process of Chinese culture and prosper and perish in the replacement of dynasties. The status of these artists and artist groups, as a cultural phenomenon, also reflects the social culture and development of history. Therefore, the development of Lijiang Painting School can not be separated from its era background. The following will describe in detail the development process after the founding of new China.

1. The Period of the Founding of New China³⁶ (1949BC-1978BC)

In the new period, the provinces with rapid cultural development still held the status of major cultural provinces after the founding of the People's Republic of China. At the same time, due to the unbalanced economic development of the provinces, new

³⁴ Lingnan painting school: refers to a school of painting composed of Guangdong Artists.

³⁵ Juelan group: It was officially established in 1932.

³⁶ New China: the people's Republic of China, referred to as "China", was founded on October 1, 1949.

painting schools were born in some provinces. At that time, Guangxi lagged behind most provinces in cultural development due to its backward economy. Therefore, researcher has to start with the development of Chinese society.

1.1 Social and Cultural Development in New China

At the beginning of the founding of New China, China's national economy was on the verge of collapse, with financial chaos and soaring prices. In 1949, the total industrial output value halved from the highest level in history. Heavy industry fell by 70%, light industry by 30%, steel output by 80% and coal output by 48%. The affected area of farmland had reached 120 million mu, and the grain output had decreased by 25 percent and the cotton output had decreased by 48 percent. The number of victims had reached 40 million. Transportation was paralyzed, and railways, roads, bridges, airports, docks and other means of transportation were severely damaged. The integration of urban and rural exchanges with foreign trade was basically in a state of stagnation, market depression, shortage of goods and materials, and inflation. The national finance economy was very difficult, the people's life was extremely difficult, the industrial crowd urgently needed the relief and the resettlement (Dong Hui.Li Haitao. 2007. PP: 81-85).

In order to make up for the economic damage caused by the war, stabilized the people's minds and the construction of the new regime, and established a solid economic foundation, the government had taken various measures to vigorously restore and develop the national economy. After the adoption of a series of economic measures, since March 1950, the state financial balance was close to equilibrium and prices were becoming more stable. For example, the total national wholesale price index was 100 in March 1950. In December 1950, it fell to 85.4, 92.4 in December 1951, and 92.6 in December 1952. In the first quarter of 1950, the fiscal deficit accounted for 43% of total expenditures. In the second quarter, it decreased to 40%. In the second and third quarters, it decreased to 9.8%. Financial prices were basically stable and the fiscal revenue and expenditure were close to equilibrium, indicating that China's fiscal and economic situation had begun to improve. The leading position of the socialist state economy in the market had been basically established. Meanwhile, in 1953, China

began to implement the first five-year plan for the development of the national economy. (Guo Dajun.2009.PP:25-31)

With the successful completion of the task of restoring the national economy, the People's Republic of China has entered a transitional period of economic socialism.

The basic contents of the general route in the transitional period include socialist industrialization construction and socialist transformation. In industrialization, we will gradually realize socialist industrialization, fully develop state-run socialist industries, and transform non-socialist industries into socialist industries. In the aspect of socialist transformation, the state will gradually realize the socialist transformation of agriculture, handicraft industry and capitalist industry and commerce, transform the individual ownership of farmers and handicraft workers into collective ownership, and transform the capitalist private ownership into ownership by the whole people.

The success of socialist transformation has brought about fundamental changes in China's economic structure and class status. Statistics from 1956 showed that the public sector accounted for 92.9 percent of the national income, indicating that socialist public ownership had become the main form of ownership and that the basic socialist system had been established in China. In the course of socialist transformation, although it had gone through a tortuous process, there were some shortcomings and deviations, such as "the requirements of reform are too urgent, the changes are too fast, and the forms are too simple and uniform, which left some problems in the long run," and "the use and treatment of some of the original industrial and commercial people are not very appropriate." However, in a large country with a population of several hundred million, it had been relatively smooth such complex, difficult and profound social changes had promoted the development of industry, agriculture and the whole national economy. This was indeed a great historic victory. " This great social transformation had accelerated China's socialist construction and opened up broad prospects for the development of social productive forces. (Guo Dajun, 2009. PP: 40-41)

With the upsurge of socialist transformation in the second half of 1955, by 1956 most parts of the country had basically completed the socialist transformation of the private ownership of the means of production and established socialist public ownership, which marked that China had completed the transformation from new democracy to socialism and entered a socialist society.

In the early years after the founding of the People's Republic of China, there was a certain development in scientific and cultural work, but there was a tendency towards dogmatism and sectarianism. For example, in the field of genetics, the Soviet miquulin-lissens school was regarded as the authority, and the western mendel-morgan school was rejected. Some people in the medical community believe that the pavlovian theory of the Soviet union is socialist medicine, traditional Chinese medicine is feudal medicine, and western medicine is capitalist medicine. (Wang Huilin. 2006. PP:18-19)

In order to reverse this situation, Mao Zedong proposed to make literature, art and science flourish and develop freely. Therefore, in 1956, the Chinese government formulated cultural policies to encourage the development of culture and science. The policy points out that a hundred flowers bloom on artistic issues and a hundred schools of thought contend on academic issues. The establishment of this policy led to an unprecedentedly active situation in academic research and literary and artistic creation, as well as certain achievements in ideological and cultural construction. (Wang Huilin. 2006. PP:19-21)

With the development of politics, economy and culture, the fine arts of new China enjoyed the joy of victory. Art works from this period, on the one hand, embodied the people celebrating the victory, for the party and the leader, heartfelt love plain feelings, came from the artist and the inner requirement and feelings, on the other hand, the propaganda and education function of art was quite seriously, literature and art with the government policy guidance, thus to some extent with cooperate with all the major political task and the nature of publicity center work. The works of art mainly reflected the contents of celebrating victory, eulogizing leaders, the war of liberation and the relations between the army and the people, the development of production and democratic life, and the friendship between China and the Soviet Union. (Wang Chaowen. 2000. PP:367-370)

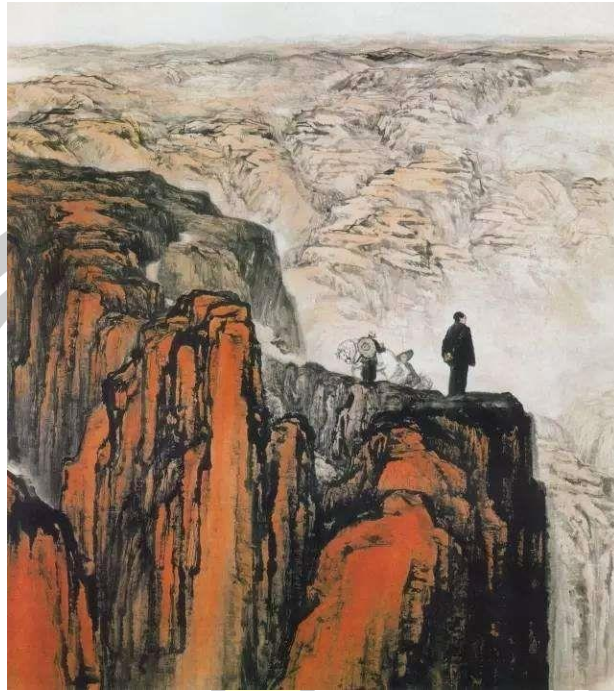


Figure 2 The Modern Painter Shi Lu Created "The War in Northern Shaanxi" In 1959.

Source: <http://arts.cntv.cn/20120813/106105.shtml>

The figure 2 is a Chinese painting. It is now in the National Museum of China. The painting is a revolutionary historical painting with grand landscape as its main feature. He warmly praised Mao Zedong for his great achievements in the cause of Chinese revolution.

Artists in the early days of the founding of new China mainly came from three aspects: artists from the liberated areas, who were pioneers and participants of China's emerging fine arts, and we are most familiar with popular art forms. Second, Chinese painters and folk artists who were good at national traditions had deep cultivation, skills and skills in traditional Chinese fine arts. The third was the artists who had gone abroad to study western art, most of whom had accepted western realistic art. (Wang Chaowen. 2000. PP:367-370)

With the support of the central government, institutions and art publications responsible for organizing artists' art creation, art activities and art research have been set up one after another. In 1949, China national art worker's association (now China Artist's Association) was established, which played a leading role in the guidance and

development of art creation after the establishment of New China. Local art workers' associations or preparatory committees were also established in other prefectures and cities. The ministry of culture and artists at all levels organized and organized the creation of fine arts, which played a positive role at that time. In 1954, the Chinese artists association set up a special popularization department to train young artists and to guide and develop mass art. Mass art activities in rural areas were mainly organized and carried out through cultural centers and cultural stations in counties and townships where they were located. (Wang Chaowen. 2000. PP:367-375)

The popularization of fine arts and the establishment of the status of realistic fine arts were the characteristics of Chinese fine arts in this period. During this period, the subject matter and theme of works were overemphasized, and the ideological and political nature of works were emphasized, thus impediments to the improvement of art. The rejection of other artistic ideas, styles and schools and the suppression of the single and rigid operation of realistic art. It became a tool of political struggle during the "Cultural Revolution"³⁷.

The situation of steady development was not sustained for a long time. In 1966, China completed the task of adjusting the national economy and began to implement the third five-year plan for economic development. Mao Zedong wrongly launched the "Cultural Revolution" in this year. The "Cultural Revolution" was a civil unrest launched by the wrong leaders and brought severe disasters to the country and people of all ethnic groups. It was the result of the interaction and accumulation of various contradictions and factors since the founding of the People's Republic of China. (Wang Huilin. 2006. PP:190-195)

In the long period of social turmoil, the national economy had been developing slowly, the main proportion had been out of balance for a long time, and the economic management system had become more rigid. During this decade, based on the expected

³⁷ Cultural Revolution: from May 1966 to October 1976, the full name of the Cultural Revolution was "proletarian cultural revolution". It was launched by Mao Zedong and used by the counter revolutionary group, which caused the party, the country and the people the most serious setbacks and losses since the founding of the people's Republic.

increase in returns from investments of 100 Yuan in a normal year, the loss of national income reached 500 billion Yuan. People's living standards had basically not improved, and in some areas had even declined. Since the 1970s, it had been a period of international detente and economic take-off or sustained development in many countries. However, due to the impact of the "Cultural Revolution", China not only failed to narrow the existing gap with developed countries, but also widened the gap between them, thus missing a development opportunity. (Wang Huilin. 2006. PP:193-196)

The "Cultural Revolution", which started in the cultural field, had a particularly serious impact on education, science and culture. Many intellectuals had been persecuted, schools had been closed, cultural gardens had been abandoned, and many scientific research institutions had been abandoned. This had caused a "cultural fault", a "scientific and technological fault" and a "talent fault". According to the census in 1982, illiteracy and semi-illiteracy reached more than 230 million, accounting for nearly a quarter of the country's total population, seriously affecting the improvement of the cultural quality of the whole nation and the development of modernization. The "Cultural Revolution" caused unprecedented ideological chaos in the whole nation and seriously damaged the social atmosphere. (Guo Dajun. 2009. PP:180-183)

The "Cultural Revolution" lasted for ten years and put Chinese contemporary art in an awkward position: on the one hand, it was used by the "gang of four" as a propaganda tool to create public opinion by usurping the party's power; on the other hand, it became a way for artists and the masses to express the revolutionary spirit and praise the leader. At that time, the ideology was covered with a strong political color, and the political standard almost became the only criterion for the evaluation of art. In this special historical period, cultural institutions basically ceased to work, and art was seriously distorted and became a deformed cultural phenomenon. With the repeated critical struggle on the cultural front, the scope of the subject matter displayed by the art gradually narrowed, so that the natural subject matter was largely excluded, and most of the subject matter was concentrated on the social content. In the strong political atmosphere, the subject matter often became the most direct and primary condition to criticize the quality of art works. Therefore, the works of art were completely restricted

in the scope of thematic creation with political significance. (Wang Chaowen. 2000. PP:376-378)



Figure 3 The Portrait of Mao Zedong Created by Shanghai Chinese Painting Academy.

Source: Liu Xilin. 2012. The history of Chinese painting in the 20th century. Shanghai. Shanghai People's fine arts publishing house.

During the Cultural Revolution, figure 3 is a group of portraits of Mao Zedong created by Shanghai Chinese Academy of painting were displayed on the roadside of Huaihai.

The types of paintings during the "Cultural Revolution" could be roughly divided into three sections: the first category was cartoons and propaganda pictures, which included the red guard tabloids, criticism columns, and various cartoons and propaganda pictures posted on the streets or distributed among the public. The second category was the subjective painting, they were more through the organization of various types of exhibition, exhibition hall. Most of the works were oil paintings, and those depicting Mao Zedong's historical activities account for most of his works. The third category was peasant paintings. The purpose of the "Gang of Four"³⁸ in promoting

³⁸ Gang of Four: It refers to the gang formed by Wang Hongwen, Zhang Chunqiao,

peasant paintings was to raise the value of the amateur artists of the workers, peasants and soldiers, to show their support for the management of the workers, peasants and soldiers, and to suppress the professional painters.

Among them, the development of Chinese traditional painting during the "Cultural Revolution" was abnormal. Works with natural themes, such as landscape painting and flower-and-bird painting, were criticized as being out of touch with the reality and politics, and were degraded and suppressed. Figure painting, on the other hand, has been fully developed since the 1950s, when it absorbed the techniques of figure modeling in western paintings to represent workers, peasants and soldiers as well as the content of "class struggle".

The "Cultural Revolution" was a disaster in China. The fine arts of the "Cultural Revolution" completely negated the traditional Chinese and foreign culture. Due to the need of politics, the aesthetic value of the works was almost replaced by the political one. The violation of the law of art made the development of Chinese fine arts fall into a low point at this stage. "Cultural Revolution" was a kind of destruction to Chinese contemporary art.

1.2 The Development of Artist Group in the New China

In this period after the founding of New China, the largest group of artists was the Chinese Artists Association, which was a state-level organization of fine arts. The Chinese Artists Association, formerly known as the all-china fine arts workers' association, was founded in Beijing's Zhongshan Park on July 21, 1949, and had branches in various provinces throughout the country. After 1990, each branch became a group member of the Chinese Artists Association. The Chinese Artists Association attracts artists with outstanding achievements in art creation, art review, art history research, art education, art publishing, art design and art organization to become members. It has gathered the accomplished and influential art experts and scholars from all over the country. It is the only national fine arts organization that integrates all kinds of Fine Arts in China. The highest authority of the Chinese Artists Association is the national congress. The general assembly meets every five years to elect the council.

Jiang Qing and Yao Wenyuan during the Cultural Revolution.

The council shall elect the president and vice-chairmen and form a presidium. The presidium shall appoint the secretary-general and deputy secretaries-general to handle the routine work of the conference.

Of Chinese Artists Association is responsible for organizing, guiding the national artists in art creation and theoretical research, to undertake major national fine arts exhibition organization, implementation, selection, appraisal, large national fine arts exhibitions and various academic exhibitions, organization to publish academic journals, the artist creation, academic research, the volunteer service, foreign exchange and the work, promote the prosperity and development of Chinese art. At the same time, the Chinese Artists Association has carried out extensive international art exchanges, held and participated in various types of international art exhibitions, received artists from all over the world to visit China and organized Chinese artists to visit abroad, and conducted various forms of exchanges with artists from all over the world to enhance the friendship and cooperation with artists from all over the world.

Now, the Chinese Artists Association has 32 group members and more than 15,500 individual members. Every five years, China will hold the highest level and largest scale national art works exhibition, which is called "national art works exhibition". So far, a total of 11 national art exhibitions have been held.

In this period, the other parts of China and the emergence of regional artists painting is also worth mentioning, since during the period of the republic of China, under the impact of the new ideas and formed many concepts have different pursuit in art school and artists group. Beijing-Tianjin painting school and Lingnan painting school, Shanghai painting school, are the three major painting schools that dominated the Chinese painting field in the 20th century. The painting and the artist group also continue to the development of a long period of time after the founding of new China.

Shanghai painting school formed earlier, is the general name of many painting schools in Shanghai. Since Shanghai opened its port in the middle of the 19th century, the intervention of modern industry taking "westernization" as an opportunity has made the economy develop rapidly. The economic characteristics with industry and trade as the core determine that Shanghai is a mobile distribution center. The development of economy and culture has attracted painters from all over the country to live in Shanghai. The collision of ideas in different regions and different cultural levels led to the rapid

development of Shanghai painting circle and gradually formed Shanghai painting school.

Shanghai painting school is highly inclusive, open and mobile. In terms of Chinese traditional painting represented by Shanghai painting school, it is the largest painting school in the history of modern painting jointly created by painters from Zhejiang, Wumen and Anhui, which breaks the disadvantage of almost only local painters in the past. After the influx of different artists and art types from overseas, emerging oil painting, sculpture, printmaking and watercolor painting emerged here. Various art groups gradually formed and art activities were very active. Many art schools and training institutions also came into being. They coexist peacefully, while maintaining their independent style, they seek the intersection with the aesthetics of the times, and they are in line with the new trend on the basis of traditional culture. Different painting schools, styles and painting methods collided and merged with each other in Shanghai. Although the mainstream of Shanghai school is still the freehand brushwork tradition of literati painting, it also absorbed western colors and abandoned the light and elegant style characteristics of traditional southern landscape painting school, which made painting not only vigorous and progressive spirit, but also contained the aesthetic orientation of modern civil society. In the first half of the 20th century, Shanghai played the role of national center of fine arts. (Zhang Rongguo. 2011. PP:16-18)

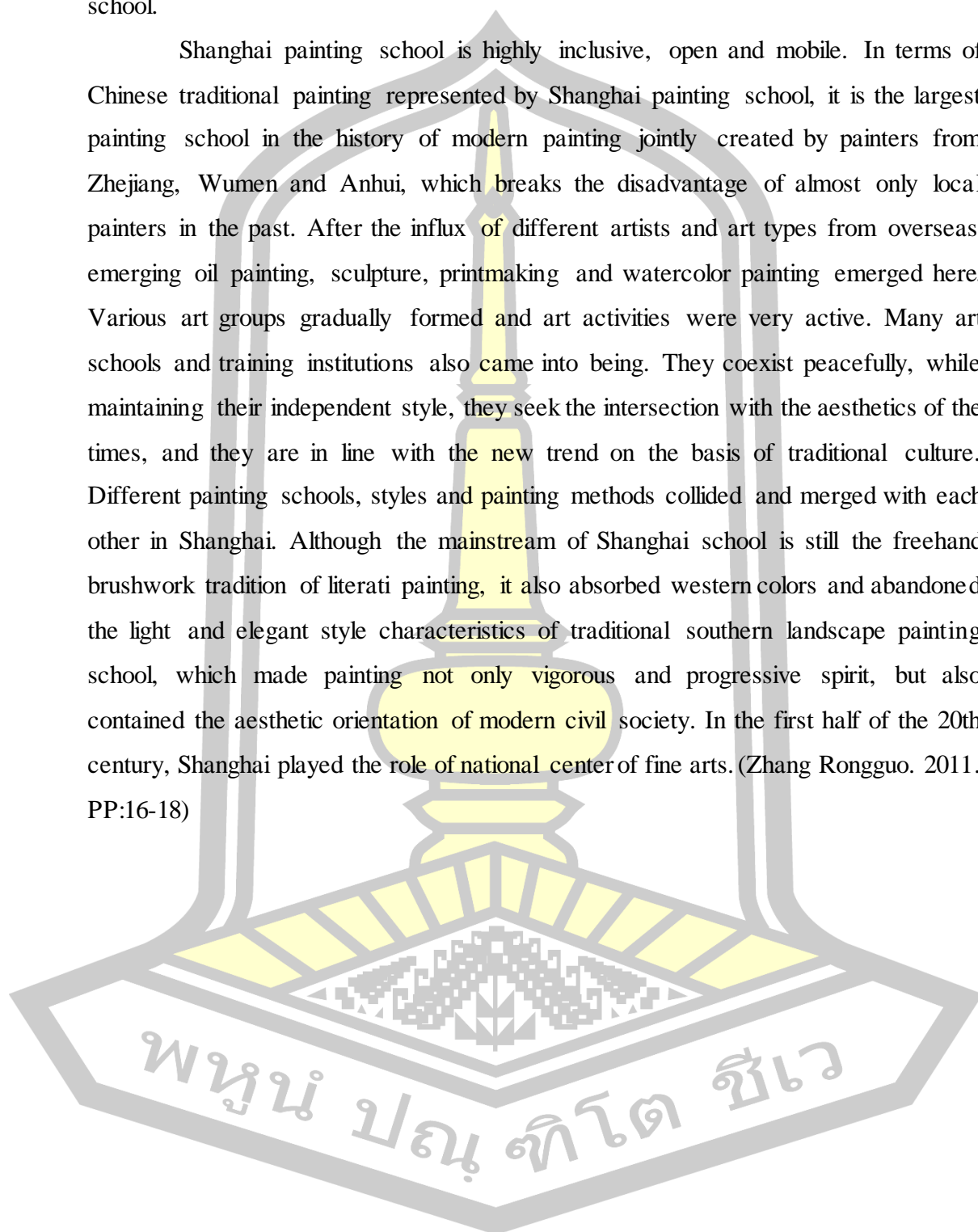




Figure 4 Wu Changshuo, Representative Work "Congratulations On Your Long Life".

Source: <https://www.artfoxlive.com/product/58172.html>

Wu Changshuo is representative painter of Shanghai Painting School, his in China, peaches have the meaning of wishing a long life. The maritime painting school is good at combining the literati painting tradition of poetry, calligraphy and painting with the folk art tradition to describe the subjects popular among the people, thus promoting the transaction of calligraphy and painting.

With the prosperous development of economy and commerce in Shanghai, the trading of calligraphy and painting increased, and the emergence of organizations to coordinate and balance the relationship between the parties, the painting association came into being. Painting associations mainly include "Shanghai theme pavilion", "Yu garden painting and calligraphy association", "Shanghai painting and calligraphy research association" and "Qingyi pavilion painting and calligraphy association", etc. They often gathered together to carry out art exchange activities, pass on relevant information and the painting market situation. The painting associations of this period had the function of a gallery. The painting associations would customize the prices and seek buyers for the painters. They had fixed management personnel and operating places and had certain credibility, which became the operating platform for the painting and calligraphy trade at that time and formed a thriving "Art market". (Zhang Rongguo. 2011. PP:16-18)

In addition, the establishment of the Shanghai academy of oil painting in 1911 was the first step in the education of oil painting in China. Around 1930, Shanghai became the center of Chinese oil painting talents, and the rise of modernism trend of thought was concentrated in the painting circle of Shanghai. At this time, an important art group named "Juelan group" appeared. This period promoted the penetration of western artistic concepts in China and the innovation of traditional painting. Until the fall of Shanghai in 1937, a large number of oil painters moved to other places, and community activities almost ceased. Most of the remaining artists turned to Chinese painting, which weakened the development of oil painting. After the founding of the People's Republic of China in 1950, the Shanghai "new Chinese painting research association" was established, and the Shanghai Chinese painting academy was established in 1960. (Peng Xichun. 2008.PP:143-144)

After the 1950s, under the influence of the planned economy and the uniform social system, art creation was influenced by politics. The traditional painting of Shanghai literati was impacted by realism. With the death of Shanghai's famous painters and the transfer of art education resources, Shanghai lost its absolute advantage in development without the situation of gathering masters. The new status of Shanghai as the center of art development gradually faded during this period, but it had always been the main window of the national art exchange and one of the gathering places of fashionable ideas, as well as the center of modern Chinese culture.

The "Beijing-Tianjin school painting " refers to a school of Chinese traditional painting with the basic purpose of preserving and promoting the quintessence of the Chinese culture formed in Beijing and Tianjin since the early 20th century. Beijing has a special political position in China, with economic, cultural and other advantages. Tianjin is close to Beijing and has developed commerce. It has always been subordinate to Beijing in politics, culture and other aspects. Therefore, the "Beijing-Tianjin painting school " involves artists from Beijing and Tianjin.



Figure 5 The Artwork of Chen Shizeng, A Representative Painter of Beijing Tianjin Painting School.

Source: <https://zhuanlan.zhihu.com/p/36076565>

The idea of Beijing Tianjin painting school is to inherit and develop Chinese painting tradition.

The clear sign of the formation of the Beijing-Tianjin painting school is the establishment of the Chinese Painting Research Association. The composition of the members of its painting school mainly comes from several parts. The first is the members of the "Chinese Painting Research Society" and the "Lake Society", as well as the painters who live around these two groups and have similar artistic views. At the same time, "Yilin Painting Association", "Xuelu Painting Association" and other small Chinese painting associations together formed the main force of the Beijing-Tianjin painting school during the republic of China. Second, there were a group of painters, mainly descendants of the Qing dynasty, and mainly members of the "Song Feng Painting Association". The third is the painter who was born in the folk. After the founding of the People's Republic of China, the painters were mainly concentrated in the organizations and units of the Chinese Painting Research Association, the Central Institute of Ethnic Art, the Beijing Painting Academy, the People's Fine Arts Publishing House and the Central Academy of Fine Arts in Beijing, and the Artists Association

Tianjin Branch, the Tianjin Academy Of Fine Arts and the Tianjin academy of painting in Tianjin. (Zhao Quanli. 2007. PP:30-46)

During the more than 20 years of the republic of China period, the Chinese Painting Research Association and the Lake Society had frequent activities and many members were the basis for the good development of the painting school. In the "Art Revolution", the Beijing-Tianjin painting school, together with many painters, adhered to, maintained and carried forward the quintessence of the nation, and advocated to draw nourishment from the paintings of the Tang, Song, Yuan and Ming dynasties, and cultivated and concentrated a large number of outstanding painters. (Zhao Quanli. 2007. PP:30-46)

After the founding of the People's Republic of China, the Beijing-Tianjin painting school basically ceased its activities or disbanded during the Anti-Japanese War. After the founding of the People's Republic of China, the Beijing-Tianjin painting school developed into a group, continuing and inheriting the achievements of various painting groups in the period of the republic of China. After the founding of New China, Beijing was established as the capital, which once again strengthened the political status of Beijing. The central government attached importance to the painters who had been living in the painting circles of Beijing and Tianjin during the republic of China, so many painters who had been active in the painting circles of Beijing and Tianjin were relocated and started new creations. Most of the cultural celebrities did not leave Beijing due to the transfer of state power, which created conditions for the cultural continuity in Beijing. With the gradual deepening of the socialist transformation work, the painters who advocated the Chinese tradition were further regarded as stubborn conservatives and were suppressed. Soviet art also gradually influenced the Chinese painting world. Aiming at the problem of how to maintain the tradition and adapt to the social development of traditional Chinese painting in the new era, some painters have successively established the Chinese painting research institute and the Beijing painting academy, which are the most concentrated units of painters who adhere to the traditional Chinese creation methods in Beijing and Tianjin. (Zhao Quanli. 2007. PP:30-46)

During the Cultural Revolution, the artists of the Beijing-Tianjin painting schools, who insisted on the traditional Chinese culture, became the targets of the

revolution, and most of them suffered political persecution and stopped their painting creation. After the end of the Cultural Revolution, the development of culture and art gradually resumed its normal state. The artists of the Beijing-Tianjin painting schools continued to create. However, due to the impact of the reform and opening up, the traditional culture was questioned again, and the Beijing and Tianjin painting schools ended their mission in the course of history.

"Lingnan painting school" refers to a regional painting school composed of Cantonese painters. Under the impact of western art trend of thought, the painting school gradually formed in the art innovation movement. In the late 19th century and early 20th century, Guangdong province, like Shanghai, became a region of cultural and artistic transformation in modern China due to the social changes caused by the earliest opening to the outside world.

From the middle of the Qing dynasty, China gradually closed the coastal treaty ports and only retained the Guangzhou customs in Guangzhou, Guangdong province. For more than a hundred years, Guangdong undertook most of the commercial trade with European and American countries. Taking Guangzhou as the port of departure, it has formed maritime traffic in northeast Asia, southeast Asia, Africa, Europe, America and other places. The special human and geographical environment and the prosperity of commercial trade have brought about frequent exchanges in culture and art. Guangdong province has become one of the first regions to accept western ideology, culture, science and technology.

At the beginning of the 20th century, social unrest, political struggle and the impact of foreign ideology and culture, the traditional cultural spirit and values were questioned and denied. At this time, many young people were studying abroad with the hope of saving China. Against this background, Chinese artists Gao Jianfu, Gao Qifeng and Chen Shuren from Guangdong province crossed over to Japan to study, which resonated with the modernization movement of Japanese art. Therefore, the concept of "Political Revolution" and "Art Revolution" was advocated, hoping to arouse the public through the revitalization of art and to shoulder the responsibility of inspiring the national spirit. This concept has risen rapidly in China's modern painting world, changing the history of Guangdong painting as an input and acceptance, as well as the pattern of Chinese culture and art. (Chen Wei'an. 2015.PP:114-129)



Figure 6 The artwork of Gao Jianfu, the representative painter of Lingnan Painting School.

Source: http://www.zgshjw.cn/lidai_shuhua_detail.php?lbid=942&id=135

The Lingnan Painting School advocated the establishment of modern Chinese painting as its aim, and to compromise China and the west and integrate ancient and modern. Therefore, we can see that figure 6 the color is rich in the works.

Gao Jianfu, Chen Shuren, Gao Qifeng and others successively founded "Guangdong Daily", "Current Affairs Pictorial" and "Pictorial Truth", etc. By writing articles and using cartoon images to spread new knowledge and publicize the revolution, new mass media such as newspapers and pictorial became an important force to promote social change in China. At the same time, "Art Club" was established, "Current Affairs Painting Building" and "Aesthetic Library" were set up, and "Current Affairs Painting Building" held art exhibitions and other activities to better spread emerging art and attract more social attention. "Aesthetic Library" was a commercial art entity with the marketing mechanism and market operation function of the gallery.

The library published books, periodicals, picture albums and postcards, as well as sold Chinese painting works and the four treasures of the study room. Gao Jianfu linked art with industry and commerce earlier, whose purpose was not only to "Save the Country by Industry", but also to cover revolutionary activities. These people constantly discuss the development of the practical function of art to revitalize industry, rich countries and strong people, presenting a distinctive characteristics of the times. (Chen Wei'an. 2015.PP:114-129)

After the 1920s, Gao Jianfu and other painters transferred their main activities to their hometown in Guangdong. In order to spread the concept of "new Chinese painting", they opened a beauty museum in Guangzhou to teach new techniques of Chinese traditional painting and cultivate their successors. The Gao Jianfu brothers devoted themselves to the art revolution of "eclecticism between the east and the west, blending the ancient and modern". In the 1930s, Gao Jianfu brothers took an active part in art activities all over the country, pushing his ideal of reforming Chinese painting to the Yangtze river valley and the whole country. After the 1940s, Gao Jianfu and his brother Gao Qifeng taught in many universities in Guangdong province. They trained a number of excellent painters and made great contributions to the education and inheritance of fine arts. (Chen Wei'an. 2015.PP:114-129)

After Mao Zedong put forward the policy of "let a hundred flowers bloom and a hundred schools of thought contend" in 1956, as far as Guangdong was concerned, the Lingnan painting school put forward the innovation of painting techniques and subjects as early as the early 20th century. In this period of the "new movement" of Chinese traditional painting, Guan Shanyue, Li Xiongcai Gao Jianfu students and others were the backbone of the Guangdong painting, directly inherited the creation concept and technique characteristics of the Lingnan painting school, more adapted to the concept of the traditional Chinese painting transformation at this time, the time to let the Chinese painting in the service of socialist construction and political needs, making Guangdong art development in the 20th century had been in the forefront of China's position.

From the development of China and painting school, we can see the current social situation at that time. After the founding of the people's Republic of China, the Chinese government had formulated new cultural policies to encourage the

development of culture and science. The promulgation of the policy led to the rapid and balanced development of the culture of various provinces in China at that time. Artists got a good creative space, and the development of painting school also continued in the past. Then China entered the period of Cultural Revolution, and its society, economy, culture and art stagnated. The national development situation guides the development of culture and art, and the development process of art also reflects the current situation of society.

Therefore, in this period, the artist groups were formed following the situation of the state and political situation, and were named as the painting school by the way of induction. These painting schools promoted the development of Chinese art in different degrees in this period.

2. The Period of the China's Economic Reform and Opening Up (1978BC-2019BC)

Economic reform and opening up is an important period in China, and also an important process of social development in China. With the rapid development of economy in this period, China's demand for culture and art has been driven. The development of different stages of society had brought opportunities for artists and artist groups. In this period, different artist groups had been formed in different regions. Therefore, in this period, it is divided into three parts for analysis.

2.1 Social Development in the Period of China's Economic Reform and Opening Up

The concept of China's economic reform and opening up was put forward and founded by Deng Xiaoping³⁹, leader of the People's Republic of China. It was a series of economic reforms and measures that had been implemented since the third plenary session of the eleventh central committee of the People's Republic of China on December 18, 1978. But actually in December 1978, the third plenary session of China's

³⁹ Deng Xiaoping: from August 22, 1904 to February 19, 1997, he was the core figure of the second generation of leadership collective of the Communist Party of China.

economic policy was implemented, China had gradually started in the liberation of the ideological and cultural aspects, 1976 years after the change of national policy to ease political pressure from top to bottom, Chinese society began to gradually out of the shadow of the Cultural Revolution, which was seen as the "Second Liberation"⁴⁰ of the whole country.

Economic reform and opening up have promoted the development of China's productive forces and all-round progress in various undertakings, and enhanced China's overall national strength. Among them, opening ports, opening coastal cities from the south to the north and establishing special economic zones have become "windows" of China's opening to the outside world. The map below shows the open and reform coastal areas. The rapid economic development has transformed China's international status and influence. China's accession to the WTO, APEC, the hosting of the Olympic Games and the world expo were recognition of China's status and culture (Guo Dajun. 2009. PP:188-190).

⁴⁰ The second liberation: the first liberation is considered as the "May 4th Movement" in 1919. The May 4th movement directly influenced the birth and development of the Communist Party of China. In the history of the Communist Party of China, it is generally defined as the "patriotic movement against imperialism and feudalism", which serves as a watershed between the old democratic revolution and the new democratic revolution.



Figure 7 Regions of China's Economic Reform and Opening Up.

Source: Zeng Peiyan. 2010. Review of The Western Development Policy. Beijing. Xinhua Publishing House.

The figure 7 shows the coastal areas of the reform and opening up. Pink is China's economic reform and opening up area.

China's economic reform and opening up has brought tremendous changes to Chinese society both ideologically and economically. The reasons for the CPC to formulate the national policy of reform and opening up in the 1970s can be divided into two parts, the internal reasons of China and the external reasons of the international community.

On the one hand, from the perspective of China's own situation, the Chinese communist party, China and the Chinese people suffered serious setbacks and losses due to the internal turmoil during the decade of the Cultural Revolution. When Deng Xiaoping was China's leader, he said the end of the Cultural Revolution was a political mess. According to statistics, during the decade of the Cultural Revolution, 2.3 million

cadres were investigated, accounting for 19.2 percent of the total. Countless cadres had been wrongly detained or criticized without trial, and more than 60,000 had been persecuted to death. This was a setback for China's democracy and legal system. In terms of the overall economic situation, the Chinese economy during the Cultural Revolution was actually in a state of slow development and stagnation. The loss of national income during the decade of the Cultural Revolution amounted to 500 billion Yuan, or 80 percent of all infrastructure investment in the 30 years after the founding of the People's Republic of China in 1949. Therefore, China must, through reform and opening up, strengthen the liberation and development of the productive forces, promote China's democratic process and improve the lives of the Chinese people. (Hu Jintao. 2007.)

On the other hand, from the external environment, the booming New Scientific And Technological Revolution⁴¹ around the world in the 1970s pushed the world economy forward at a faster speed. The gap between China's economic strength, scientific and technological strength and the international advanced level had obviously widened, and China was facing enormous international competitive pressure. In fact, from the mid-1950s to the 1970s, China was launching a series of political campaigns. By the time of China's Cultural Revolution, China's neighboring countries and regions had created new opportunities for development by taking advantage of the new scientific and technological revolution. Western capitalist countries, in particular, saw the emergence of a second golden age. China's neighboring countries and regions had also achieved economic take-off. According to the data, China's GDP in 1957 was \$36.9 billion, and that of the United States was \$440.5 billion, 11.9 times that of China. By the eve of China's economic reform and opening up in 1978, China's GDP had reached \$122.3 billion, while that of the United States had reached \$2112.3 billion, 17.2 times

⁴¹ New Scientific and Technological Revolution: since the late 1940s, the third scientific and technological revolution marked by electronic computers, atomic energy and space technology has begun. This new scientific and technological revolution originated in the United States, and then rapidly expanded to Western Europe, Japan, Oceania and other regions of the world, involving all important fields of science and technology and all important sectors of the national economy.

that of China, widening the gap further. Therefore, China must lead the people to realize economic development, develop emerging science and technology and keep up with the trend of the times through reform and opening up. (Hu Jintao. 2007.)

Under the national conditions of domestic troubles and foreign aggression, a series of decisions of China's economic reform and opening up finally changed the situation that the Chinese mainland gradually closed its economy to the outside world for nearly 30 years after 1949, which led to the rapid development of China's economy and promoted China's political and cultural development based on the economic foundation.

In terms of economy, China's GDP has grown from accounting for 1 percent of the world economy to 15 percent, second only to the United States' 21 percent, making it the world's second largest economy. From 1978, when reform and opening up began, to 2018, the per capita GDP increased from 225 dollars to 9,700 dollars. In 1978, the per capita disposable income of urban residents was 343 Yuan, the per capita net income of rural residents was 134 Yuan, and the Engel coefficient⁴² was 57.5 percent and 67.7 percent, respectively. At the beginning of the reform and opening up, China had only one billion people, yet 20 to 30 percent of them lived below the absolute poverty line. Over the past four decades of reform and opening up, China's poor population has dropped by 200 million, and the rural population living in absolute poverty has dropped to 14.79 million. In 2010, the per capita disposable income of urban residents was 19,109 Yuan, and the per capita net income of rural residents was 5,919 Yuan. The engel coefficient was 35.7% and 41.1% respectively, both of which decreased significantly. (Wang Huilin. 2006. PP:201-202)

⁴² Engel coefficient: the proportion of total food expenditure in total personal consumption expenditure.



Figure 8 Comparison Chart of Shanghai's Economic Development.

Source: Picture 8: <http://news.haiwainet.cn/n/2015/0403/c3541092-28598815-50.html>



Figure 9 Comparison Chart of Shanghai's Economic Development.

Picture 9: https://m.sohu.com/a/245990628_175523

Shanghai is one of the special zones of China's economic reform and opening up. Figure 8 is a relatively prosperous place in Shanghai in 1978, and figure 9 is a relatively prosperous place in Shanghai in 2018. It can be seen by comparison that China's economic reform and opening up has made Shanghai's economy develop by leaps and bounds.

In terms of politics, market-oriented economic system reform has become the main melody of reform, opening up and modernization drive, and market-oriented reform will inevitably produce political influence and political consequences. Therefore, economic development also drives political changes, and democratic politics has made significant progress. In the early years after the founding of the People's Republic of China, China established the basic systems and norms governing socialist democracy, and established institutions and systems, including the system of people's congresses, the system of multi-party cooperation and political consultation under the leadership of the communist party of China, and the system of regional ethnic autonomy, which laid the basic institutional framework and foundation for China's democratic politics. After China's economic reform and opening up, with the planned economy and "Omnipotent Politics"⁴³ gradually withdrawing from the political arena, the market economy calls for the support and guarantee of democracy and the rule of law. At the same time, citizens' awareness of political participation, which is brought about by economic marketization and social diversification, is gradually growing, which puts forward higher requirements for political institutionalization. (Wang Huilin. 2006. PP:201-202)

In terms of culture, after the Cultural Revolution, in order to break the rigid ideological situation, emancipating the mind is the premise of cultural development. The trend of art creation after the end of the Cultural Revolution in the 1970s is called "Scar Art". "Scar Art" shows that the trend of thought in Chinese art recovered its own reality after the Cultural Revolution. Artists began to pay attention to the needs of the heart, with tragedy, reflection and criticism as the main characteristics. The subjects mostly expressed the reality of China after the violent social movement and the fate of ordinary people in the big era. "Scar art" marks the beginning of China's literary and artistic creation free from the ideological constraints, no longer as a political accessory. (Wang Huilin. 2006. PP:201-203)

⁴³ Omnipotent Politics: also known as omnipotence, it refers to the guiding ideology that "the power of political institutions can invade and control every stratum and every field of society at any time and without limit."

2.2 Cultural Development in the Period of China's Economic Reform And Opening Up

At that time, the Chinese government had issued a series of cultural policies to construct socialist culture with Chinese characteristics in the field of culture. After the Cultural Revolution, the direction of development in the cultural field was adjusted. In June 1978, the People's Daily published an article entitled "conscientiously adjusting the party's policy on literature and art," emphasizing that "literature and art serve workers, peasants and soldiers," but dropping the notion that "literature and art serve politics". In October 1979, Deng Xiaoping's literature and art workers in China fourth congress put forward the task of literary and art work in the new period, the guidelines and principles, and pointed out that: to meet the needs of the people's spiritual life aspects, on the literary and artistic creation advocated the free development of different form and style, in art theory advocates the different ideas and school of free speech and literary theme and the technique of expression to increasingly rich and colorful, dares to innovate. At the same time, various cultural institutions were restored and established to restore the reputation of cultural workers. Political science, sociology and other disciplines began to be rebuilt, which aroused the enthusiasm and creativity of the cultural circles. (Wang Chaowen. 2000. PP: 387-393)

Deng Xiaoping's speech was widely recognized by the artists. His speech rekindled the enthusiasm of artists for artistic creation, broke the restrictions on artists during the Cultural Revolution, and truly liberated artists' minds.

After the thought of artistic creation was liberated, artists began to discuss such issues as artistic democracy, artistic law, artistic personality and artistic form. The representative is Wu Guanzhong⁴⁴, an artist who created both Chinese and western paintings. In 1979 and 1980, Wu Guanzhong successively published formal beauty of painting and abstract beauty, which not only involved the aesthetics of Chinese traditional painting, but also opened a window to understand the western modern art, and thus launched a debate on formal beauty and abstract beauty. After this, Chinese

⁴⁴ Wu Guanzhong: 1919-2010, native of Yixing, Jiangsu province, famous contemporary painter, oil painter, art educator.

traditional painting also from the material, tools, techniques and other aspects of the experimental expansion. On this basis, the form, space and composition of Chinese traditional painting have also been explored. These explorations in Chinese traditional painting are a sign of China's ideological liberation. (Wang Chaowen. 2000. PP: 387-393)

In the new period, the discussion about the future and development direction of Chinese traditional painting and the diversity of Chinese traditional painting interlaced with each other, forming the prosperity of the field of Chinese traditional painting after the Cultural Revolution. Among the Chinese traditional painting works and artists, they are mainly reflected in the recovery of the enthusiasm of the old artists, the development of the young and middle-aged painters, the innovation of the Chinese traditional painting themes and the revival of the fine brushwork. However, in the early period of reform and opening up, the restoration of the enthusiasm of old artists was the first development feature of Chinese traditional painting in the new era.

Artists in this period broadened their horizons, expanded their research methods and techniques of expression, and began to "depoliticize" themselves in the cultural field. They were alienated from the real life and national traditions, and put "modern" and "traditional" in opposition. In this case, some Chinese cultural researchers put forward that Chinese culture should be fully westernized and developed on the basis of it. Influenced by this, in 1985, the trend of Chinese traditional painting learning from western painting rose again. This trend is called "85 Art Trend" in the art circle. (Wang Chaowen. 2000. PP: 387-398)

The essence of the movement of "85 Art Trend" is the learning and imitation of western art. The passive and non-original features are very obvious. "85 Art Trend" has hindered the steady development of Chinese traditional painting to some extent, but it still has positive significance. "85 Art Trend" has expanded artists' international vision, provided a new experience for Chinese traditional painting creation, and demonstrated Chinese artists' desire to participate in the development of international art. It was an important part of the integration of Chinese traditional painting and western modernist painting in the 20th century.

After 1985, under the trend of Chinese art circles opposing tradition, Chinese traditional painting has made new progress in terms of concept, techniques and materials. The spread of western modern and postmodern art in China has also exerted a profound influence on the creation of Chinese traditional painting.

With the gradual opening of the cultural market, many imported cultural products and popular culture with entertainment as its main function prevailed. The central government proposed to carry forward the main themes and advocate diversification. In 1991, the central government issued the opinions on the current prosperity of literary and artistic creation. At the same time, the exploration of the theory of cultural construction had also been carried out step by step. In the work report of the 15th National People's Congress of China, it was proposed to develop a socialist culture that is oriented to modernization, the world and the future and that is national, scientific and popular.

In the 1990s, the development of art began to get rid of the fate of instrumentalism, and artists gradually alienated from utilitarianism and got a calm and healthy creation mentality and returned to the noumenon of artistic creation. The tolerance of the cultural environment had brought about a relaxed environment for the survival and development of fine arts, which had given space for the development of fine arts of different properties and ushered the development of fine arts into an era of diversification.

In this case, although western art forms still had an important influence on the development of Chinese traditional painting, the trend of learning Chinese traditional painting was also emerging in China. Therefore, during this period, Chinese traditional painting and Chinese contemporary art were in a state of alternating development. In the era of building a modern socialism with Chinese characteristics, Chinese traditional painting cannot do without the promotion and restriction of the cultural background on which it existed and the selective acceptance of it by the aesthetic subject. Under the clear cultural policy, artists who tended to westernize Chinese traditional painting completely began to reconsider the westernization theory.

In the 21st century, China has entered a new stage of development in building a moderately prosperous society in an all-round way. The cultural needs of the people are

growing, and culture is integrated with economy and politics. In the year 2000, the cultural industry was incorporated into the national economic development system. In the seven years from 2002 to 2009, China had promulgated four policies on cultural development. This showed the importance attached to cultural development from a national perspective. After China's accession to the WTO, cultural products import and export trade deficit with China is serious, the impact of western values is accompanying with the penetration, the central government began in 2003 Chinese culture "going out" strategy, take the initiative to participate in the international cultural competition, efforts to construct an Omni-directional, multilevel and wide-range propaganda and the new pattern of foreign culture work, strengthen the national cultural soft power. A typical example is the new sinology program implemented by the office of China's national leading group for the promotion of Chinese as an international language in 2014. Confucius institutes began to highlight localization and focus on quality improvement and connotation development. Chinese language teaching has gradually been brought into the educational system of more than 60 countries.

During this period, the artistic creation and the investment in the artistic career were constantly increasing, and the artistic creation environment was more relaxed. During this period, the creation of art appeared a new prosperity. At the same time, the art works during this period also had the distinctive characteristics of the times and the national characteristics.

Especially in the aspect of Chinese traditional painting, under the leadership of the Chinese government, it has carried out the national major historical subject art creation project. The main line of defense for painting is China's new democratic revolution, socialist revolution, major historical events and other contents, and obtained 100 million Yuan of financial support from the government. In 2009, after the creation of all Chinese traditional painting works, the exhibition was held around the country, which was the largest thematic Chinese traditional painting creation activity in the history of China.

In 2013, Xi Jinping⁴⁵ again expressed the idea of enhancing cultural confidence on different occasions. It has repeatedly put forward the role of cultural support, and proposed to maintain confidence in Chinese traditional culture, and to enhance cultural confidence and values confidence from the perspective of Chinese traditional culture. In 2016, Xi Jinping once again stressed the importance of culture, saying that culture can be related to the rise and fall of a country and the issue of national spiritual independence.

Under the influence of the new national policy, the importance of Chinese traditional culture has been put forward again. The communist party of China believes that the traditional culture of Chinese painting is an excellent cultural resource for Chinese people. The rejuvenation of China requires the development of Chinese traditional culture and the inheritance of traditional culture under the new social background. Take the national culture as a mark to distinguish it from other nations. It need to spread Chinese traditional culture to the world. It also requires that people should not only restore ancient ways or make innovations in inheriting traditional culture, but also make innovations on the basis of tradition. In 2016, the communist party of China (CPC) made clear the need to popularize traditional culture and incorporate it into national education.

In 2017, for the first time, expenditures for the development of traditional culture were included in the state budget. And for the first time in the form of a central document to answer the question of the inheritance and development of traditional culture. Traditional culture should be integrated into national education, cultural heritage should be protected, and traditional art creation should be encouraged and supported. With the support of state policies and funds, China has set up the national art foundation to support traditional art creation and encourage art activities abroad.

⁴⁵ Xi Jinping: currently the general secretary of the Central Committee of the Communist Party of China, chairman of the Central Military Commission of the CPC Central Committee, chairman of the People's Republic of China, and chairman of the Central Military Commission of People's Republic of China.

Over the years, more than 400 exhibitions of Chinese traditional painting, calligraphy and arts and crafts have been held in 46 countries and regions.

2.3 The Development of Artist Group in the Period of China's Economic Reform and Opening Up

In the second half of the 20th century, with the different development rhythm of fine arts in different regions, the local painting schools formed by different regional cultures and historical backgrounds also have their own characteristics. These artist's groups all acted as local cultural representatives in this period. In this stage, two painting schools named after the region were formed: the new Jinling school and the Chang'an school.

Nanjing, Jiangsu province, known as Jingling in ancient China, has always been one of the regions where the art of painting is relatively developed. At the beginning of the 20th century, many institutions of higher learning were established in Nanjing, which became an important place for Chinese modern art education and also laid a good foundation for the formation of the new Jinling painting school.

In 1956, the state council decided to set up a Chinese traditional painting academy in Beijing and Shanghai, which prompted the leaders of Jiangsu province to set up a preparatory committee the following year and formally set up the academy in Nanjing in 1960. After its establishment, Jiangsu national painting academy has enjoyed a high reputation in the academic world. Fu Baoshi, a representative painter of the new Jinling painting school, is also the president of Jiangsu national painting academy, the chairman of Jiangsu branch of Chinese artist's association, and the vice chairman of the national artist's association. In September of the same year, with the support of the government, Jiangsu branch of the art association organized a sketch activity. A group of 13 people led by Fu Baoshi went to various cities and regions of the country to sketch, and then returned to create and process. In 1961, the exhibition of "new look of mountains and rivers" was held in the exhibition hall of China Artists Association, which was highly appraised in the art field. Therefore, this group of artists also known as the "new Jinling school painting". (Ma Hongzeng. 2008. PP:96-101)



Figure 10 The Art Work of Fu Baoshi, A Representative Painter of The New Jinling Painting School.

Source: http://www.bjrandong.com/?20151chengdaojsx/detail_24.html

The artistic concept of the new Jinling painting school is to strive for the combination of traditional brush and ink with real life.

During the Cultural Revolution, new Jinling painting school of painters were targeted, creative activities was suspended, art creation returning in 1973, the new Jinling painting school on behalf of the painter, relying on political situation was restored art creation, subject was given priority to with political demands, until 1977 in Jiangsu province of the recovery system, in the stage of reform and opening up was the real thought liberation. On the basis of the development of the first generation of painters, a number of young and middle-aged painters appeared in Jiangsu painting circle, continuing to inherit and carry forward the spirit of the new Jinling painting school. (Ma Hongzeng. 2008. PP:96-101)

The development of the new Jinling painting school is based on the Jiangsu national painting academy. The common artistic concept is to try to match the traditional painting with the real life, grasp the pulse of the times, inherit the tradition correctly and "develop the tradition creatively". In the creation thought, it persisted to

reflect the times, paid attention to the people's livelihood, cared for the nature, expanded the traditional landscape painting esthetic domain. The achievements of the new Jinling painting school of painters are the result of the practice of Mao Zedong thought without exception. However, due to the influence of cultural region, it was still a landmark cultural transformation, concept renewal and artistic innovation in the historical turning period of new China. (Ma Hongzeng. 2008. PP:96-101)

The origin of "Chang'an painting school" was the exhibition of "Chinese traditional painting study" held by the Chinese traditional painting laboratory of Xi'an Artists Association in the national art museum of China in October 1961. After the exhibition ended, it was recommended by the Chinese Artists Association, and then it went to Shanghai, Hangzhou, Nanjing, Guangzhou and other places to hold the traveling exhibition, which caused great attention in the art circle of the country. People's Daily published a commentary under the title "Chang'an painting school". Art magazine took this exhibition as an opportunity to discuss the inheritance and innovation of Chinese art circle for two years. Therefore, the society has "Chang'an painting school". (Liang Xinzhe. 2002. PP:10-14)

Xi'an is the main activity area of "Chang'an painting school". Because Xi'an was the capital in ancient China, it was called "Chang'an" in ancient times. Therefore, people recognize the title of "Chang'an painting school". The foundation of the Chang'an painting school originated from its representative painter Zhao Wangyun, who moved to Xi'an from Sichuan province in 1942 and settled there. He led the development of fine arts in Xi'an through a series of artistic practices. In Xi'an, Zhao Wangyun organized artists to set up the "Pingming Painting Association", founded a magazine, and set up the "Qingmen art service association", etc. He made a systematic construction from the aspects of artistic concept, team building and creation themes. Until the founding of new China in 1949, artists relied on the platform of artists' association established by the government to realize themselves. The representative painters of Chang'an painting school presided over the leading work of Xi'an artists association, and on this basis organized "Chinese traditional painting research institute" and "Chinese traditional painting research room", and organized artists to carry out art research and creation activities. (Liang Xinzhe. 2002. PP:10-14)



Figure 11 The Art Work of Zhao Wangyun, A Representative Painter of Chang'an Painting School.

Source: http://www.360doc.com/content/19/1225/13/15473865_882087799.shtml

The works of Chang'an painting school mostly depict the natural scenery and customs of northwest China, especially in Shaanxi Province. In terms of creation techniques, they are committed to the inheritance and innovation of Chinese traditional painting, and put forward the artistic proposition of "extending one hand to tradition and the other to life".

After 1949, the Chinese paintings that showed the new atmosphere of socialism emerge in an endless stream. The themes of Chang'an painting school originated from contemporary life and revolution. Most of the works were about the Loess Plateau, the customs of northwest China and the revolutionary base of northern Shaanxi. In terms of expression, they paid attention to the integration of the characteristics of the times

and the modern style, and combine the ancient Chinese painting techniques with the folk art techniques Integration. The painting style of northwest China and the painting theme of Loess Plateau were developed.

When Chang'an painting school was developing vigorously, it was seriously affected by the Cultural Revolution. After the end of the Cultural Revolution, with the death or advanced age of the representative painters, Chang'an painting school gradually lost its active status in the past.

In terms of historical positioning, the new Jinling painting school and the Chang'an painting school solved the problem of how Chinese traditional painting reflects the life of the times with their respective artistic practices in the transition period of modern Chinese history. They did not avoid the real life, did not break away from the artistic tradition, and through artistic creation to achieve emotional transformation and ink innovation.

Until the end of the 20th century at the beginning of the 21st century, with the rapid development of economy and policy support for cultural development, cultural landscape was changing, in the development of Chinese art, and gradually formed a batch of painting and artist groups, with the support of cultural policy and artist thinking consciousness enhancement, the formation of painting way slightly different compared with the ancient painting school.

The Loess painting school is an academy-style school with Xi'an academy of fine arts as the main body. Relying on the advantages of the talent team of professional art colleges and universities, it has attracted more teachers from Xi'an academy of fine arts and become the main part of the school. It is mainly composed of Chinese figure paintings, supplemented by Chinese landscape paintings, flower-and-bird paintings, oil paintings and prints. The Loess painting school and Chang'an painting school were established in different periods. The Loess painting school was named after the geomorphologic features of the Loess plateau in Shaanxi province, and its artistic works have strong local characteristics. It inherits and develops the art concept of Chang'an painting school in terms of art concept. On the basis of advocating Chang'an painting school to learn from life and tradition, it also needs to learn from the people, from the world art and from the times, so as to fully absorb nutrition. Figure painting should not

only inherit and carry forward the rules of traditional plastic art and the expression of brushwork, but also absorb the basic skills of western painting. The guiding ideology of the Loess painting school is Mao Zedong's "speech at the Yan'an forum on literature and art". In accordance with the spirit of speech, the problem of how literature and art serve the people is solved in practice. (Liu Xijie. Liu Ying. 2015. PP:174-175)



Figure 12 The Work of Liu Wenxi, A Representative Painter of the Loess Painting School.

Source:<https://zj.zjol.com.cn/news.html?id=214370&ismobilephone=1&t=1555153799>

219

Liu Wenxi is the creator of Mao Zedong's portrait on the fifth set of RMB of the people's bank of China. The idea of the Loess painting school is to take root in the Loess painting people, to show the times and produce fine works.

Around 1960, artist Liu Wenxi⁴⁶ often organized artists to go to the north of Shaanxi province for sketching. Around 1980, the Loess painting school, a group of artists, began to take shape and form a distinctive artistic style. Liu Wenxi became a

⁴⁶ Liu wenxi: from October 17, 1933 to July 7, 2019, founder of the loess painting school and author of the fifth set of RMB portraits of Mao Zedong.

representative painter of the Loess painting school. The Loess Painting School Academy, founded in 2004, marks the official establishment of the Loess painting school.

After its establishment, the Loess painting school expanded its influence in Shaanxi province and even in China through art exhibitions, activities, art education and the commercial circulation of art works, which not only promoted the development of local art education, but also promoted the regional cultural characteristics of Shaanxi province.

Meanwhile, a new group of artists had emerged in east China's Zhejiang province. In the 1950s, with Zhejiang Academy of Fine Arts (now China Academy of Fine Arts) as the center, relying on the traditional faculty of colleges and universities and the education of Chinese traditional painting, it played an important role in the teaching of Chinese traditional painting in China. Its Chinese figure painting caused influence in the society and was known as the "new Zhejiang school". The quotation of its name came from the painting school "Zhejiang school" in the Ming dynasty, which was a famous painting school in ancient times. Therefore, when the group of artists gathered again in the painting circle of Zhejiang, this group of artists never took "new Zhejiang school" as its official name, and people from all walks of life still called it "new Zhejiang school". The new Zhejiang school emphasizes the tradition and accomplishment of literati painting, and attaches importance to the expression of personal emotions. In the works, we can see the strong cultural atmosphere, vivid modeling and full interest in writing and painting, and emphasize the cultural background, which promotes and forms the representation and connotation of new Zhejiang school under the background of the new era.

China Academy of Fine Arts is an important institution of fine arts education in China. The gathering of painters and the development of Chinese traditional painting department in China Academy of Fine Arts almost completely restrict the appearance and development trend of Chinese traditional painting in Zhejiang province. Therefore, the replacement of painters has a direct impact on the rise and fall of the new Zhejiang school. Zhejiang province has a superior cultural and geographical environment, not only is the city of beautiful scenery. Since the Song dynasty, Zhejiang's Chinese

traditional painting had always had a deep tradition of literati painting, therefore, its artistic works are different from the commercial characteristics of Shanghai painting school, but also has a large cultural market. With the rapid development of Zhejiang's economy, the collection group of the new Zhejiang school has gradually broken through the regional restrictions. Collectors all over the country have begun to focus on the new Zhejiang school, especially the art works of the first generation painters, which have been warmly sought after by the market and promoted the attention and affirmation of the works of the second and third generation painters in the auction market. Among them, the price of the first generation of famous painters' art works is still on the rise in recent years. The market value of new Zhejiang school confirms the artistic value of art works to a great extent. At present, China academy of fine arts maintains a good development situation, among which the development of Chinese traditional painting and the education of Chinese traditional painting are still superior to most areas in China.

In addition, in the three northeastern provinces⁴⁷ of China, a group of artists formed and founded the Kanto⁴⁸ painting school. Kanto painting school is a figure painting with major historical themes, focusing on the creation and inheritance of realistic themes, as well as the subjectivity and non-plot of real life themes. It shows the national personality of the people in the Kanto area with the rough style, which makes the Kanto painting school have the aesthetic concept of national characteristics and the style of the times.

In the 1980s, Ice and Snow painting school was founded in China's Heilongjiang province, and several Ice and Snow painting school was established in the northeast of China. With the snow and ice natural scenery in the north as the main painting subject, it has a unique artistic language and painting skills.

⁴⁷ Three northeastern provinces: Liaoning Province, Jilin Province and Heilongjiang Province.

⁴⁸ Kanto: mainly the region east of Shanhaiguan, usually Heilongjiang, Jilin, Liaoning and parts of Inner Mongolia.

To sum up, in the long period of China's economic reform and opening up, not only the economic development and social status have changed a lot, but also the cultural thinking has changed a lot. Art creation has changed from ideological emancipation to overall westernization, and then reflected on the return to tradition from the development, from which it has entered a diversified cultural situation. Facing the turning period of modern Chinese history, the artists in this period solved the problem of how the Chinese traditional painting reflects the life of the times with their own artistic practice, but they were also subject to the transformation of society in the development and played a connecting role in the development of Chinese art. It can be seen that the national development situation and policy support for economic and cultural development affect the development of the art circle. "Western region development" is the key policy that affects the economic development of the western region of China. It is also an important period for the economic development of Guangxi. With the support of the policy, the social and economic development of Guangxi has been rapid, which has also affected the development of Guangxi culture and the formation of Lijiang painting. School

Development of Social, Cultural and Artistic in Guangxi Province

Lijiang Painting School is not only the artist group of Guangxi, but also the cultural representative of Guangxi. The establishment of Lijiang Painting School is closely related to Guangxi. Therefore, Guangxi is an important research area of this research.

Guangxi Zhuang autonomous region, is the provincial administrative region of the People's Republic of China, Nanning, capital, is located in the south China region, Guangxi border in $20^{\circ} 54'$, north latitude - $26^{\circ} 24'$, longitude $104^{\circ} 28' - 112^{\circ} 04'$ between, the east Guangdong, Hainan and the Beibu bay and south across the sea, west and adjacent to Yunnan, northeast of Hunan province, northwest Guizhou province, southwest border with Vietnam, Guangxi land area of 23.76 square kilometers, sea area of about 4 square kilometers.

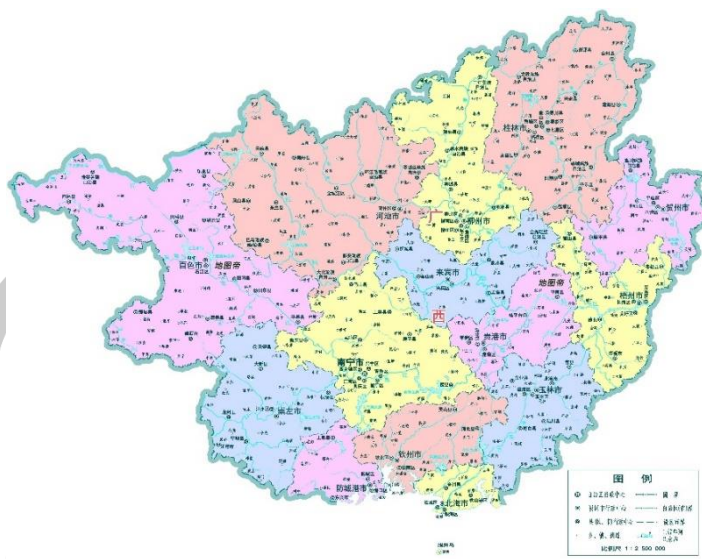


Figure 13 Guangxi Map.

Source: Chen Lidan, 2006, *Guangxi Development Theory*, Beijing, China Economic Press.

The name of Guangxi comes from two sources. The first one is Xian tong⁴⁹ third year (862). In addition, the administrative unit established in the Song dynasty was "Guangnan western road", which was later referred to as "Guangxi road". The second one is named after the ancient place name "Guangxin". The boundary between the two regions is Guangxin, with Guangdong in the east and Guangxi in the west. This is the origin of the name "Guangxi". In 1363, Guangxi province was established, which was the beginning of Guangxi's establishment as a province. During the republic of China, Guangxi followed the Qing dynasty as a province, which was roughly the same as the Qing dynasty. Guangxi province since the republic of China, the capital of Guilin⁵⁰, 1912-1936 once moved to Nanning. On December 11, 1949, the Chinese people's liberation army captured all of Guangxi and established Guangxi province. The provincial capital is Nanning. In March 1958, Guangxi was renamed "Guangxi

⁴⁹ Xian tong: from November 860 to November 874, it's the year number of Li Xuan, Yizong of Tang Dynasty.

⁵⁰ Guilin: a city under the jurisdiction of Guangxi Zhuang Autonomous Region.

Zhuang⁵¹ autonomous region", and in October 1965, "Zhuang autonomous region" was renamed "Guangxi Zhuang autonomous region". (Chen Lidan. 2006.PP:10-11)

Guangxi is an autonomous region of ethnic minorities with the Zhuang ethnic group as the main body. It is also the province (region) with the largest population of ethnic minorities in China. Within the territory live Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, water, Gelao and other 12 ethnic groups that have lived for generations. Among them, Guangxi is the region with the largest population of Yao nationality and Zhuang nationality, accounting for about 60% of the total population of Yao nationality. It is the area with the largest population of Mulao ethnic group in China, accounting for about 90% of the Mulao ethnic group in China. Huanjiang Maonan autonomous county is the first Maonan autonomous county in China. It is also the largest concentration area of Maonan in China, with more than 70,000 people. Guangxi is the residence of the Jing ethnic group in China, and all the other 44 ethnic minorities live in Guangxi. (Chen Lidan. 2006.PP:11-12)

Guangxi is located in the western part of China. Although the economic development has a significant growth in the reform and opening up, compared with the eastern part of China, the development is still slow. "Western region development" is a policy of the central government of China to promote the social and economic development of the western region of China. The government aims to gradually narrow the regional development gap and increase its support to the western region of China. Guangxi is one of the provinces and cities supported by the policy of the western development. With the support of the policy, Guangxi's economy develops rapidly compared with that before the implementation of the policy, and promotes the development of Guangxi's culture and art.

⁵¹ Zhuang : In Guangxi Zhuang autonomous region, the word "Zhuang (僮)" used in 1958 sounds the same as the word "Zhuang (壮)" in 1965, but it is a different word in Chinese.

1. The Period of China's Western Region development (2000BC-2019BC)

Under the policy of China's western development, Guangxi is divided into the western region of China, and its economy has developed rapidly with the support of the policy. Therefore, in 2.1, it mainly analyzes the impact of the western development policy on the development of western provinces.

In 2000, the Chinese central government issued a clear call to the Chinese people to "implement the western region development strategy", marking the beginning of the central government's implementation of the western region development strategy. It is of great significance to the economic, political and social development of western China.

In China, the division of the eastern, central and western regions was clearly proposed, which was officially announced in March 1986 through the seventh five-year plan in China. Western China accounts for 56% of the country's land area and is economically underdeveloped. Its per capita GDP is only 60% of the national average. (Yang Faren. 2005. PP:89-90)

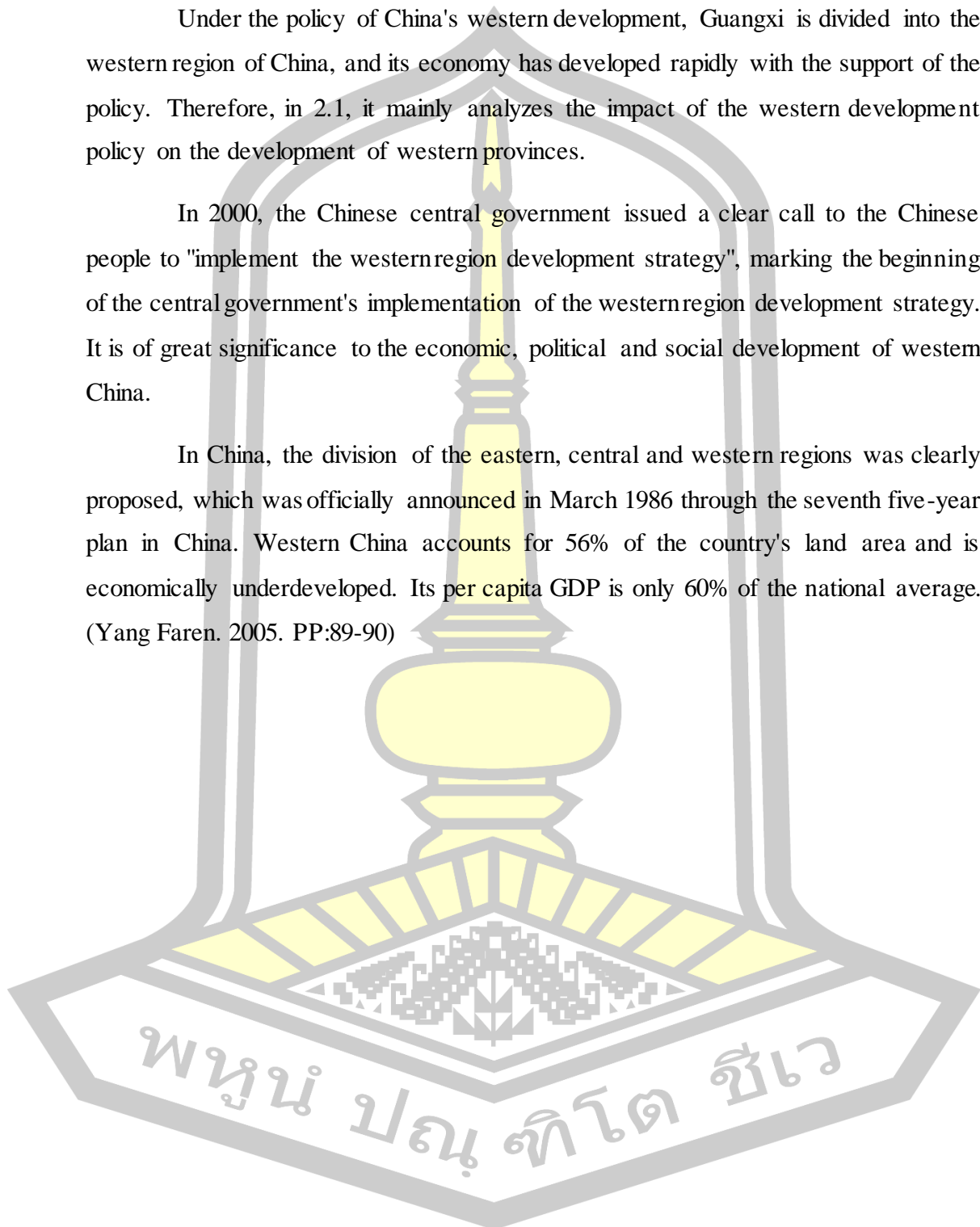




Figure 14 A Map of the East, Central, Western, And Northeast Regions of China.

Source: East China Normal University Press, China Map Press, 2012, China History Atlas, Beijing. China Map Press

The dark red plate in the figure 14 is the eastern part of China, the blue plate is the central part, the green plate is the western part, and the pink plate is the northeast part.

After Deng Xiaoping became the core of leadership of China's central government, he put forward the reasonable layout and include promoting eastern and western regional economic coordinated development of the idea of "Two Overall Situation", its purpose is to make the first part of the conditional region developed, part of the regional development slowly, after the first developed region to the development of the region, ultimately achieve common prosperity .Deng Xiaoping believed that the development of the western region of China should pay attention to the particularity of the western ethnic minorities and proceed from the ethnic reality. (Yang Faren, 2005. PP:89-90)

After China's economic reform and opening up, China's comprehensive national strength has greatly enhanced, the eastern region of China has accumulated considerable strength, has accumulated rich experience in the development, the supply of goods, which makes the country and the eastern region has the ability to increase

support for the development of the western region, has had the requirement of implementing the western development. In accordance with Deng Xiaoping's thought, Jiang Zemin⁵² put forward the issue of accelerating the development of the central and western regions of China, and proposed that the state should increase its support to the western regions of China, give priority to the delivery of facilities and resource development projects, gradually realize a standardized financial transfer payment system, and encourage domestic and foreign investors to invest in the central and western regions. It will further develop various forms of cooperation and cooperation between the eastern region and the central and western regions. It will pay more attention to and actively help ethnic minority areas develop their economies. It will work in various areas to gradually narrow the development gap between regions. (Yang Faren. 2005. PP:89-90)

In 1999, Jiang Zemin and Zhu Rongji⁵³ visited and investigated the western region respectively. On January 22, 2000, the leading group of the development of the western region of the state council held the western region development conference in Beijing, and put forward the requirements of completing the key tasks. At this point, the western development strategy was officially launched, officially incorporated into the planning of China's national economic and social development. (Zeng Peiyan. 2010. PP:56-60)

Geographical scope of west development in Chongqing, Sichuan, Huizhou, Yunnan, Tibet autonomous region, Shaanxi, Gansu, Qinghai, Ningxia Hui autonomous region, Xinjiang Uygur autonomous region, Inner Mongolia autonomous region, Guangxi Zhuang autonomous region, and Jilin Yanbian area and other 12 provinces, municipality directly under the central government, autonomous regions and areas,

⁵² Jiang Zemin: former general secretary of the Central Committee of the Communist Party of China, chairman of the Central Military Commission of the Communist Party of China, chairman of the people's Republic of China and chairman of the Central Military Commission of the people's Republic of China.

⁵³ Zhu Rongji: he was a member of the standing committee of the political bureau of the CPC central committee and the premier of the state council.

covers an area of 685 square kilometers, accounting for 71.4% of the national. The western region is rich in natural resources and has great market development potential. Due to the geographical location differences of the 12 provinces and cities, there are also some differences in resource endowment. Since the implementation of the western development, the state and various departments have provided a lot of preferential and supportive policies for the economic development and people's life in the western region. Local governments have actively participated in the western development under the policies of the state, providing opportunities for the economic development of provinces and cities in the western region. (Zeng Peiyan. 2010. PP: 66-68)



Figure 15 Regional division of China's Western Region Development.

Source: East China Normal University Press, China Map Press, 2012, China History Atlas, Beijing, China Map Press

The yellow part of the figure 15 is the area of China's western region development.

Since reform and opening-up, the western region of the country's GDP proportion declining, down from 21.9% in 1978 to 17.5% in 1999. In 1999 the start after the development of the western region, due to the inertia of economic development, the proportion continued to fall, down to the lowest point in 2003. Accounting for all

countries than 16.9%, after gathering strength in 2004, 2005, two years, in 2006 began to rise. That is to say, six years after the great development of the western region, it has finally reversed the declining trend of the proportion of the western region's GDP in the national total. As can be seen from Picture 15, before and after the great development of the western region, the status of the GDP of the western region in the whole country experienced a complete u-shaped trajectory. This u-shaped track not only confirmed the success of the western development, but also confirmed the difficulty of the western development. (Wang Xinhong. Deng Min. 2010. PP:97-100)

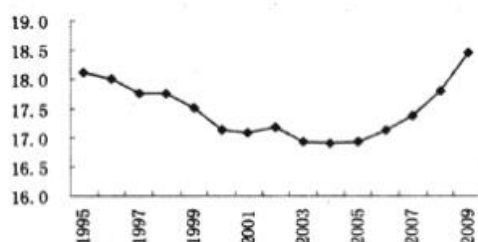


图1 1995—2009年西部地区生产总值占全国的比重(%)

Figure 16 The Proportion of Gdp of the Western Region in the Whole Country from 1995 To 2009.

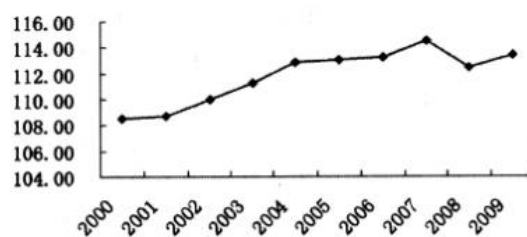


图2 西部地区经济增长率(指数, 上年=100)

Figure 17 Economic Growth Rate of Western Region.

Source: Wang Xinhong. Deng Min, 2010. Comprehensive Evaluation of Economic Development In 12 Western Provinces And Cities: A Comparative Study Before And After The Implementation of The "Western Development Strategy" For 10 Years.

Xi'an. Xi 'An. Human Geography.

You can see this in Picture 16, since the development of the western region, the economy of the western region had kept accelerating. In 2000, the economic growth

rate of the western region increased from 7.25 percent in 1999 to 8.48 percent, an increase of 1.23 percentage points over the previous year. Since then, the economic growth rate had kept accelerating year by year, reaching 14.56 percent in 2007, which was twice higher than that in 1999 when the western development was launched. After 2008, under the influence of the world financial crisis, the economic growth rate of the western region, like that of the eastern and central regions, declined, but the decline rate of the western region was significantly smaller than that of the eastern region. In 2008 and 2009, economic growth in the eastern region declined by a cumulative 3.68 percentage points, while in the western region it declined by only 1.16 percentage points. In particular, in 2009, the economic growth rate of the eastern region continued to show a downward trend, while the western region has resumed the trend of acceleration, showing a strong ability to resist external shocks. (Wang Xinhong. Deng Min. 2010. PP:97-100)

In order to encourage the development of characteristic and advantageous industries in the western region and to construct a modern industrial system, the central government of China proposes to implement differentiated industrial policies in the western region. For energy and resource development and utilization projects that can be processed and transformed in the western region, they should support the construction in the western region and give priority to examination and approval, and formulate a catalogue of encouraged industries in the western region. It is suggested that the enterprise income tax should be reduced by 15% to encourage the industrial enterprises; the differentiated land policy should be implemented and the annual land use planning indicators should be appropriately inclined to the western region. In order to promote the western region to speed up the system and mechanism innovation and expand the opening up to the outside world, the central government has proposed to encourage and support the western region to explore boldly, try first, speed up the price reform of resource-based products, establish and improve the production factors and resource price formation system reflecting the relationship between market supply and demand, the degree of resource scarcity and the cost of environmental damage, and actively promote the western region to make full use of the country International and

domestic markets and resources, and deepening development cooperation with neighboring countries. (Wang Xinhong. Deng Min. 2010. PP:97-100)

Since the western region development, effectively reduce the imbalance of regional development in China, look from the rankings change, according to the western provinces in 1999 and 2009, the change of the economic development of the comprehensive index can be seen, Inner Mongolia, Huizhou, Gansu, Ningxia and Xinjiang comprehensive index rising to some extent, especially the seventh Inner Mongolia from 1999 to 2009 in the first place; The composite index of Sichuan, Yunnan and Xizang provinces declined, with Yunnan province dropping the most, from no. 1 in 1999 to no. 8 in 2009. Guangxi, Chongqing, Shaanxi and Qinghai remained unchanged in the overall economic development index, with Guangxi, Chongqing and Shaanxi all remaining in the top six. (Wang Xinhong. Deng Min. 2010. PP:97-100)

Since the implementation of the strategy of west development, the western provinces economy was improved in different degree, but the pace of development is not the same. At the end of 2008, the economic development of the top six were: Inner Mongolia, Shanxi, Xinjiang, Guangxi, Sichuan and Chongqing, and in the bottom six, respectively were: Gansu, Yunnan, Huizhou, Ningxia, Qinghai and Tibet. From this result, it can be seen that the economic development of western provinces and cities had obvious regional characteristics, that is, the regional differences provide different potential conditions for the economic development of western provinces and cities. (Wang Xinhong. Deng Min. 2010. PP:97-100)

Since the implementation of the western development, the economic development of the western region has made obvious progress under the support of national policies, the actual promotion of infrastructure construction projects and capital investment. Various regional differences provide opportunities and challenges for regional economic development. According to their respective advantages and disadvantages, they actively sought development paths suited to the characteristics of each province and city.

In the cultural development sector, before the western region development, the natural conditions in the western region were poor, the economy was backward, the

transportation was inconvenient, and the exchange of material and cultural information with the outside world was relatively rare. Compared with eastern China, the tradition is still relatively intact here, and the traditional customs and habits are still maintained in the social life. As a result, culture lacks the mechanism of self-knowledge, renewal and development, and can only operate and exist by constantly copying traditions. Along with the economic development in western China, the construction of culture is also proceeding at the same time. In the new era, especially with the development of economic globalization, the western region of China is facing the cultural shock and collision, and the cultural development trend of the western region is facing the transformation from traditional to modern.

There are rich cultural resources in the western region of China. 44 of China's 55 ethnic minorities live in the western region. Due to the special geographical location of the western region, it has not only become a treasure house of cultural resources, but also become an important resource for the development of cultural industry in the western region. Cultural industrialization can not only make the western region obtain huge economic benefits, but also can achieve sustainable development for the western region, so that the national cultural advantage of the western region into regional advantage, cultural advantage into economic advantage.

The first China western cultural industry expo opened in Kunming city, Yunnan province in 2005. Starting from Kunming, the state administration of radio, film and television, the general administration of press and publication and 12 provinces and cities in the west have decided to jointly host the western cultural industry expo in turn, initiating an innovative attempt to jointly develop the cultural industry of minutia in the western region. Western cultural industry expo promotes the cultural exchanges between the east and the west, attracts domestic and foreign investment, and becomes a brand new platform in the field of western cultural industry. Provinces and cities in the western region take advantage of their own cultural resources to develop characteristic cultural industries, such as the ethnic costumes in Tibet, the grassland songs and dances in Inner Mongolia, and the dating furlong garden scenic area in Xi'an, bringing business opportunities to the impoverished areas in the western region.

Taking Xi'an city of Shaanxi province as an example, through the vigorous implementation of capital and project promotion, the scenic spots related to culture were established into new scenic spots. In 2009, the added value of Xi'an's cultural industry reached 15.102 billion Yuan, accounting for 5.54% of GDP.

Cultural industry has been developed steadily, China's central government have issued and cultural policy support: "the cultural industry revitalization plan" and the ministry of culture industry investment guidance catalogue, further accelerate the regional characteristic of culture industry group construction, cultivating a group of vibrant, unique industry cluster and industry area, the cultural industry cluster effect into full play. The plan for revitalizing the cultural industry is the first special plan for the cultural industry since the founding of the People's Republic of China. It provides policy support for increasing government support for the cultural industry, improving the industrial policy system and promoting the development of the industry. The introduction of cultural policy means that the Chinese central government has determined the development of cultural industry as an important national strategy, and has also comprehensively sorted out and guided the investment in cultural industry.

As a cultural level, western art has also received attention. In August 2000, a seminar entitled "art in the development of western China" was held in Beijing. The conclusion of the seminar was that the natural ecological environment and cultural ecological environment in western China need to be developed and utilized in the process of protection.

Since ancient times, there had been famous artists seeking artistic spirit in the western region of China, especially the artists living on this land. With rich cultural relics and unique local conditions and customs, the western region has become an ideal home for artists' creation. In this context, western artists are also thinking about the right to speak in the Chinese art circle, and the rural art and ethnic minority themes in the western region begin to be included in the vision of many artists. At the same time, with the support of the cultural policy, it has held many state-level art exhibitions focusing on the western region, which has promoted the cultural exchanges between the western region of China and the central and eastern regions, and supported the development of the western region with concrete actions. In the field of art education,

the seminar on western China art education was held in Xi'an, Shaanxi province in 2000. With the opportunity of the western development and the development of western fine arts, by establishing fine arts specialties with local characteristics, can promote the emphasis and inheritance of local culture in the era of diversification, and train fine arts talents with western characteristics. The Loess painting school in northwest China was founded in 2004. Under the background of this era, relying on the joint development of Xi'an academy of fine arts, it has become an active painting school in modern and contemporary China.

2. Guangxi Before the China's Western Region Development (1949BC-2000BC)

Before the implementation of China's western development policy, Guangxi's society and economy were in a steady state of development, but compared with the fast-growing provinces, there was still a big gap. Therefore, in 2.2, the social situation of Guangxi before the western development policy is analyzed.

Guangxi Zhuang Autonomous Region is the main research area of this study. The social and historical factors of Guangxi promoted the establishment of Lijiang Painting School. As the cultural representative of Guangxi, it is a channel to show Guangxi culture to the whole country. Through various artistic activities, it promotes the cultural exchange between different regions, making the outside world clearly understand the cultural status and artistic appearance of Guangxi. At the same time, it also makes Guangxi art enter the vision of the national art circle, and the identity is communicated in the broader social network, so as to get the recognition of the mainstream culture. The establishment of Lijiang Painting School was the period of cultural identity construction in all provinces of China. Therefore, the establishment of Lijiang Painting School is closely related to the social and historical development of China and Guangxi.

Guangxi is located in the border area, which is not close to the political center in the development of ancient China. The regional position of Guangxi was incorporated into China's territory in the Spring and Autumn period and the Warring States period, which is called "Baiyue". Since the Yuan dynasty, the capital of Guangxi

province was established in Guilin (now Guilin city), which is located in the southwest of China. Until modern times, due to political factors, the provincial capital of Guangxi changed with each other in Guilin and Nanning. Since Guilin was the capital city of Guangxi province for a long time in ancient China, it occupied a large number of economic and cultural resources in Guangxi. Based on the advantages of geographical location, during the Anti-Japanese war in China, famous artists in Guangxi moved from various cities in China to Guilin for avoiding the war, gathering many artists to carry out Anti-Japanese art activities in Guilin. Although the collection of artists laid the foundation for the formation of modern art in Guangxi.

On October 1, 1949, the People's Republic of China was founded, and on December 11, 1949, the whole region of Guangxi was liberated. Guangxi Zhuang Autonomous Region was founded in 1958, and Guangxi has opened a new page since then.

After the achievements of new China, the land reform movement to protect the interests of farmers laid an economic foundation for the development of all ethnic groups in Guangxi. After the elimination of the feudal exploitation system, Guangxi completed the socialist transformation of agriculture, handicraft industry, capitalist industry and commerce, and realized the transformation of the private ownership of the means of production to the socialist public ownership. The exploiting class has been eliminated as a class, and the ethnic relations in Guangxi have entered the period of socialist society, and the nature of ethnic relations has changed fundamentally. "Regional ethnic autonomy will be null and void until the economy is reformed. Ethnic minorities want to gain some benefits from regional autonomy. If a series of economic problems are not solved, there will be chaos." (Chen Lidan. 2006. PP:35-38)

In 1951, the Guangxi provincial government issued the "instructions on the work of ethnic minorities in Guangxi", which clearly pointed out that in areas inhabited by ethnic minorities, regional autonomy and the establishment of national joint political power should be carried out in accordance with the proportion of the population, and people's representatives of all ethnic groups were invited to participate in the work. In ethnic minority areas, the party's relevant ethnic policies are actively publicized, which provides the ideological basis for the implementation of regional ethnic autonomy.

Since then, according to the actual conditions and needs, Guangxi began to gradually establish regional ethnic autonomous areas. First, people's governments of ethnic autonomous regions at the township level were established, and then the people's governments of county-level ethnic autonomous regions were established. In the early period of liberation, the Zhuang population in western Guangxi accounted for about 60% of the total population. After the liberation of Guangxi, with the further development of ethnic autonomy work, the necessity of establishing regional ethnic autonomous areas in Zhuang inhabited areas has become increasingly apparent. (Wei Xuemin. Liang Baibing. 2009. PP:9-12)

In September 1952, the Guangxi provincial government organized a meeting of cadres from all regions and counties in western Guangxi, and formulated the preparatory plan for the implementation of regional autonomy of the Zhuang nationality in western Guangxi, which proposed the establishment of an ethnic autonomous region with the Zhuang nationality as the dominant ethnic group in western Guangxi. On 10th, 12, 1952, the people's government of western Guangxi Zhuang autonomous region was established at the inaugural meeting of the people's government of western Guangxi Zhuang autonomous region, which was held in Nanning. The constitution of the People's Republic of China, adopted in September 1954, contains detailed provisions on the establishment of ethnic autonomous areas. In accordance with relevant regulations and the actual situation of Guangxi province, the state council decided in March 1956 to change the original western Guangxi Zhuang autonomous region into western Guangxi Zhuang autonomous prefecture. On March 6, 1956, the people's committee of western Guangxi Zhuang autonomous prefecture was officially established. In October 1956, the central government proposed the establishment of a provincial-level Guangxi Zhuang autonomous region. On July 15, 1957, the fourth session of the National People's Congress adopted a relevant bill and decided to establish the Guangxi Zhuang autonomous region. (Chen Lidan. 2006. PP:40-41)

In order to realize the rapid development of economy and society, Guangxi has carried out the reform of socialist culture and education. In order to protect the rights and interests of ethnic minorities in economy, politics, education and social life, Guangxi has carried out ethnic identification work. In order to eliminate the ethnic

estrangement and ethnic disputes left over from history, enhance the feelings among ethnic groups and promote ethnic unity, Guangxi formulated the convention on ethnic unity. The implementation of regional ethnic autonomy has promoted the coordinated development of the east and the west, strengthened the cohesion of all ethnic groups in Guangxi, and ensured the equality of rights of the people of all ethnic groups in Guangxi.

From 1957 to 1976, Guangxi experienced the expansion of class struggle and the "Cultural Revolution", which destroyed the equality and unity of all ethnic groups in Guangxi. In 1979, the national government began to shift its focus of work to the socialist modernization drive, ethnic work was restored and developed, and social relations improved considerably. After 1979, among the people's deputies in Guangxi autonomous region, the proportion of ethnic minority deputies reached more than 40 percent, exceeding the proportion of ethnic minorities in the total population of the region. By the year 2001, there are now 12 ethnic autonomous counties in Guangxi Zhuang autonomous region, and 61 ethnic townships in three counties enjoying the treatment of ethnic autonomous counties. Political equality in ethnic minority areas has been guaranteed. (Wei Xuemin. Liang Baibing. 2009. PP:9-12)

In the early days of the founding of new China, China's economy was poor and backward, and Guangxi was far behind the average level of China. In 1950, the total industrial and agricultural output value of Guangxi was 1.262 billion Yuan, equivalent to 2.2% of the national total of 57.5 billion Yuan, which accurately reflected the original economic level of Guangxi. During China's first five-year plan period, Guangxi was not included in the national construction priority, and the capital construction investment in Guangxi was low, resulting in a widening gap between Guangxi and the national average economic level. China's "Great Leap Forward" and the launch of the Cultural Revolution disrupted the economic process in Guangxi, with the total industrial and agricultural output declining year by year. With the entry of the economic reform and opening up period, the total output value of industry and agriculture per capita in Guangxi in 1985 was equivalent to 48.8% of the national level. Guangxi's economy has recovered steadily, but its growth rate is still slow compared with the national average. (Wei Xuemin. Liang Baibing. 2009. PP:9-12)



Figure 18 A Picture of the Old City of Nanning, The Capital of Guangxi.

Source: <http://www.nntv.cn/news/nntt/2015-7-17/1437104146684.shtml>

The Figure 18 of the Old City of Nanning, The Capital of Guangxi. At this time, the economic development was far behind the average level of China.

Due to the slow overall economic development of Guangxi, cultural development was restricted by economic development. For a long time after the founding of the People's Republic of China, the cultural development of Guangxi had a significant gap with that of developed provinces. After the economic reform and opening up, cultural undertakings have been revived and developed. Following the state policy of "let a hundred flowers bloom and a hundred schools of thought contend" has become the guiding principle for the development of literary and artistic undertakings. In January 1980, the third Guangxi Literature and art workers' Congress and the second Guangxi writers' Association Congress were held. This conference conveyed the spirit of the fourth national cultural Congress, studied and implemented Comrade Deng Xiaoping's congratulatory speech at the fourth national cultural Congress, called on the literary and artistic circles to emancipate their minds, and summarized the 30-year history of Guangxi Literature. Since then, Guangxi has taken a series of measures to adjust the layout of art departments and art organizations, imitate the experience of

economic system reform, and promote cultural reform, thus promoting the issuance of letters in the cultural market and the diversification of cultural functions.

In 1992, Deng Xiaoping's "southern talk⁵⁴" and the convening of the 14th national congress of the communist party of China (CPC), guided by Deng Xiaoping theory, deepened reform and opened wider to the outside world, providing unprecedented opportunities for the development of cultural undertakings and promoting the reform of the cultural system itself. In terms of cultural market development, Guangxi has initially established a market for literary and artistic performances. Secondly, the cultural unit mechanism system innovation, in the artistic creation and production of incentive competition mechanism. In 1994, the government of Guangxi district issued the "notice on improving and implementing the cultural and economic policies", which made provisions and requirements for increasing the investment in cultural undertakings, implementing the after-tax return policy and other economic policies. In 1997, Guangxi promulgated the regulations of the Guangxi Zhuang autonomous region on the administration of cultural market, strengthening the construction of a cultural legal system and bringing the administration of cultural market into the category of legal system. Thus it can be seen that the cultural development of Guangxi has been on track until the 21st century. (Chen Lidan. 2006. PP:102-104)

In terms of art, at the beginning of the founding of the People's Republic of China, the art in Guangxi played a very good role in the publicity and education of the masses, and art became a powerful form of propaganda for the new political form. In the early 1960s, the establishment of Guangxi branch of Chinese Artists Association not only promoted its management, but also played an important role in the organization of creation and the guidance of creation thoughts. During this period, a number of Guangxi art creation backbone gradually appeared, and a number of artists from other provinces to work in Guangxi, improving the overall level of Guangxi art creation.

⁵⁴ southern Talk: from January 18 to February 21, 1992, Deng xiaoping visited

Wuchang, Shenzhen, Zhuhai and Shanghai successively and delivered important talks along the way.

Subsequently, during the decade-long "Cultural Revolution", art works were destroyed, artists were persecuted, literature and art served for politics, and art became a tool of political propaganda. The Guangxi branch of the Chinese artists' association completely stopped working, which was a blank period in the development of fine arts in Guangxi. (Xie Lin. Meng Yuanhong. 2018. PP:380-382)

After the end of the Cultural Revolution into the reform and opening period, Guangxi's fine arts development into a new period, artists in this period reflected a high enthusiasm for creation. However, this was only the restoration of the state of art creation in Guangxi, which had not covered the limitations of following the trend. Art works were still in pursuit of commonness and lack of talent. Due to the lag in the concept caused by being far away from the mainstream of culture, "Scar Art" and "85 Art Trend", which had been warmly responded to in the whole country, had not caused much response in Guangxi. In this period, Guangxi art was in a state of relative isolation and confusion, and its overall level lagged behind that of the whole country. Aiming at this problem, Guangxi art circles held two seminars in the early 1990s to summarize the current situation and existing problems of Guangxi art circles and put forward solutions to change the lack of contact with the outside world in Guangxi in the past. "Based on Guangxi, go to the whole country" has become the consensus of Guangxi art circle. In terms of the development direction, although the art circles in Guangxi have not made a deeper level of thinking, but for the confused art circles in Guangxi there is a profound significance. (Xie Lin. Meng Yuanhong. 2018. PP:382-383)

3. Guangxi in the Process of China's Western Region Development (2000BC-2019BC)

Since the implementation of China's western development policy in 2000, Guangxi's economy has developed rapidly with the support of the policy. Under such circumstances, the culture and art of Guangxi were developing along with the development of economy. The Guangxi regional government seized the opportunity to establish a number of cultural representatives in Guangxi, one of which is Lijiang Painting School.

In January 2000, the western development strategy was formally implemented. Guangxi made great efforts to seize this opportunity and conscientiously implement the strategy. In 2001, Guangxi issued several provisions on the implementation of the policies and measures of the state council for the development of the western region, covering investment, taxation, land, mineral resources, prices and charges. It should do a good job in planning water, roads, ecology, industrial restructuring, science and technology education, and personnel.

Guangxi is the only gold belt province along the border and along the coast in the western provinces. It has unique advantages in opening up to the outside world. In the early stage of implementing the strategy of western development, due to the large gap between the western and eastern regions of Guangxi, under the condition of limited funds, Guangxi paid more attention to and supported the development of transportation, water conservancy and hydropower, ecology, non-ferrous metals and other fields in western Guangxi, the opening up of Guangxi's coastal areas to the outside world has not been planned at the strategic height of the development of the western region. It is only a general development measure, and it is obviously not enough to expand the depth, breadth and strength of opening up to the outside world. (Shou Sihua. 2000. PP:19-21)

In recent years, Guangxi has won a high reputation at home and abroad by hosting the China-Asian expo. The Beibu gulf economic zone has also been built on a scale. "Western development of the eleventh five-year plan" will ring Beibu gulf (Guangxi) economic zone listed as one of the three key development area in our country, and the Beibu gulf economic zone in Guangxi development planning "formally approved the implementation of that country attaches great importance to open to the Beibu gulf economic zone development, confirmed the Guangxi communication status and advantage of western economic and trade exchanges with Asean countries, and in the next phase of an important leading role in the development of the western region. Guangxi will further implement the strategy of west development focus to coastal areas, to promote the Beibu gulf construction with emphasis on the regional economic cooperation, opening to the outside world, through the bridgehead of the Beibu gulf economic zone to build new pattern of regional economic cooperation, the rise of North

co-operation to China - Asean free trade area of the height of the sub-regional economic cooperation, through the Beibu gulf (Guangxi) economic zone of the bridge will be China's vast western and southern coastal region and the Asean countries surrounding the south China sea together, promote the conditional area, domain, the industry take the lead in cooperation, as a new strategy to drive and support the development of the western region. (Li Lin. Li Yingchun. 2009. PP:63-67)

The opening of Guangxi Beibu gulf economic development zone has brought rare development opportunities to some cities in Guangxi. The management and coordination functions of Beibu gulf (Guangxi) economic zone planning and construction management committee will be further enhanced, and the unified dispatching and coordinated management of Guangxi coastal ports by Beibu gulf international port group Co., Ltd. will be improved, and the comprehensive competitiveness of Guangxi coastal ports will be enhanced.

The opening up to the outside world with Asean as the focus has made phased progress, and Guangxi has become an important region for multi-regional cooperation. Guangxi seven session of China - Asean expo, successfully hosted the fifth pan-Beibu gulf economic cooperation BBS, actively participate in and promote the construction of Nanning to Singapore's economic corridor, the construction of the greater Mekong sub region, the two galleries in a circle, pan-Beibu gulf economic cooperation, etc., all-directional, multi-tiered and wide-ranging opening-up pattern has been initially formed, is moving toward building new highland strides forward the international regional economic cooperation. (Li Lin. Li Yingchun. 2009. PP:63)

On the whole, Guangxi as the only coastal, riverside and border province in the western region, has seized the opportunities offered by a series of national policies and regional cooperation, and made great progress in economic and social development, thus ushering in a golden period of Guangxi's economic development.

In 2009, total investment in fixed assets reached 570.7 billion Yuan, 8.65 times the 66 billion Yuan in 2000. The length of expressways is 2,181 kilometers, and the length of railways in operation is 3,100 kilometers. A major international passageway has been formed to go out to sea, which has fundamentally changed the situation in

which the development of transportation is seriously lagging behind. The Longtan hydropower station, Baise water conservancy project and other landmark projects for the development of the western region have been completed and put into operation, with a total installed power generation capacity of 24.24 million kilowatts. (Li Lin. Li Yingchun. 2009. PP:64-67)

In the first half of 2009, Guangxi's GDP grew by 13.5%, ranking second with Sichuan province. In 2009, the region's GDP reached 775.9 billion Yuan, 3.81 times that of 2000's 203.6 billion Yuan, an average annual growth of 12.1 percent. Government revenue increased from 22 billion Yuan to nearly 100 billion Yuan, an average annual increase of 18%. Total investment in fixed assets exceeded 2 trillion Yuan. In 2009, the total industrial added value of Guangxi was 286.384 billion Yuan, and the added value of industries above designated size was 226.506 billion Yuan, 4.65 times and 7.16 times that of 2000, respectively. (Li Lin. Li Yingchun. 2009. PP:64-67)

The disposable income of urban residents in Guangxi increased from 5,834 Yuan in 2000 to 15,451 Yuan in 2009, an increase of 1.65 times. The per capita net income of farmers increased from 1,865 Yuan in 2000 to 3,980 Yuan in 2009, an increase of 1.13 times. The total number of people living in poverty fell from 8 million in 2000 to 650,000 in 2009. The people's living standards improved greatly, and we made a historic leap from having enough food and clothing to being generally well-off. (Li Lin. Li Yingchun. 2009. PP:63)



Figure 19 The City Appearance of Nanning, The Capital of Guangxi Province, In 2018.

Source: https://www.sohu.com/a/281638079_100032142

The figure 19 is City Appearance of Nanning, under the policy support of the western development, Guangxi's economy has developed rapidly.

With the rapid development of economy in Guangxi, people's life has been improved and the cultural industry has also emerged. On May 21, 2001, Guangxi district government had made the "decision on accelerating the development of Guangxi culture", this policy illustrated the importance and urgency of speeding up Guangxi culture development, clarified the guiding ideology of cultural development in Guangxi and the strategic target, pointed out the key point of cultural development in Guangxi and deepen the reform of cultural system, to strengthen the task of cultural work leadership. In November 2002, the report to the 16th national congress of the communist party of China proposed to promote the reform of the cultural system and actively develop cultural undertakings and cultural industries, which realized the concept change from the cultural market to the cultural industry and marked the systematization and clarification of the theory of cultural system reform. It has vigorously promoted the development of cultural undertakings and the process of cultural system reform in Guangxi. (Chen Lidan. 2006. PP:124-125)

In December 2005, "the state council on deepening the reform of the cultural system of several opinions" issued, and in March 2006, the national cultural system of reform work conference held, Guangxi timely established the cultural system of reform work leading group. In July 2006, Guangxi convened a regional conference on cultural work, studied and formulated the opinions on deepening cultural system reform and other documents for the development of the cultural industry, and made overall plans and arrangements for regional cultural system reform. Subsequently, many cultural enterprises were founded in Guangxi. In March 2010, the reform of cultural system and culture industry development in Guangxi members of the leading group held the second plenary meeting, the meeting to study the reform of cultural system and cultural industry development in Guangxi needs to solve specific problems, the key to solve

problems and revitalize the problem assets, actively introduce strategic investment and cooperation, promote the development of cultural industry in Guangxi. (Chen Lidan. 2006. PP:124-125)

Guangxi has a weak economic and cultural industry foundation, but rich resources, with the advantages of national culture. With the holding of China-Asean expo, the establishment of China-Asean free trade area, the acceleration of greater Mekong sub-region cooperation, and the economic cooperation in Beibu gulf, Guangxi faces new opportunities for cultural development. Through the establishment of cultural development strategies such as "establishing an advanced province" and "cultural province", Guangxi has created the impression · Liu Sanjie and Nanning International Folk Song Festival with the cultural system reform as the breakthrough point and Guangxi culture as the support and Lijiang painting school and other cultural brands have formed a relatively complete industry category including publishing industry, art performance industry, radio, television and film industry, cultural information industry, art education industry, etc.

After 2000, the cause of art creation in Guangxi has entered a new period of development. The Guangxi Artists Association analyzed the current situation of art creation in Guangxi from a strategic perspective, but failed to judge the direction of development from a national perspective. It has formulated the strategic guideline of "going out of Guangxi, establishing an image, actively participating in, establishing a position, and developing in an all-round way", which has created favorable conditions for new development.

Guangxi Artists Association actively cooperated with all circles of society and held many important art exhibitions and seminars. In 2000, Guangxi Artists Association and Guigang city people's government jointly organized the "report from the hometown of the taiping heavenly kingdom - Guangxi Guigang style sketch works exhibition ", national art museum of China in Beijing, in 2002, Guangxi artists association to undertake the major events in Chinese art theory in the new century, Chinese artists association of "nationality and modernity - national work conference on art theory". At the end of 2003, in the second exhibition of landscape and landscape paintings in the west of China, Guangxi province made great achievements. Guangxi fine arts gradually

emerged in the national fine arts and received praise. (Xie Lin. Meng Yuanhong. 2018. PP:289-290)

In 2001, the "western region development -- Guangxi fine arts development theory seminar and Guangxi fine arts fine arts invitational exhibition" jointly sponsored by Guangxi fine arts association and Guangxi fine arts magazine was held in Nanning, and a nationwide discussion on Guangxi fine arts creation was conducted for the first time. Xie sen, a professor from Guangxi art university, concluded in the seminar that for many years, Guangxi painters, like those from other ethnic regions, have been in a dilemma: one is to show their national character. So that we have a lack of self-confidence helpless mentality, always unable to establish their own "role". National culture is the historical accumulation of a region's national spiritual consciousness, which is unique. However, ethnic regional characteristics have their own closed side. Professor Xie sen also advises on the current situation. (Xie Lin. Meng Yuanhong. 2018. PP:290-292)

The establishment of Lijiang Painting School was also put forward in this period. Guangxi Artists Association organized two seminars on the development theory of Guangxi fine arts to summarize and analyze the older generation artists' proposal that Guangxi should have a school of fine arts with regional characteristics. The idea of establishing a painting school was soon supported by all walks of life and was formally established in 2003. The establishment of Lijiang Painting School has made great achievements in Guangxi fine arts.

In this context, the Guangxi art circle at this time summarized and reflected on the development of Guangxi's fine arts, which was supported by the government's policies. It not only became an opportunity for the development of Guangxi's fine arts, but also created a new opportunity for the identity construction of Guangxi artists, changed the blind and scattered development of artists, and also united the excellent artists together, which not only could be better built The construction of Guangxi's cultural identity is also conducive to the identity construction of artists and artist groups.

To sum up, the establishment of Lijiang Painting School has experienced a long historical process. With the economic development of Guangxi, the social and public demand for culture and art has increased significantly. The Guangxi regional

government has established Lijiang Painting School together with Guangxi artists, and has adopted cultural intervention policy to solve this problem, which is the background of the establishment of Lijiang Painting School.

Conclusion

The reflexivity of Chinese traditional painting and painting school reflects the current situation and development of Chinese society. With the change of dynasties, many painting schools change, flourish and decline with the development of society, reflecting the current situation of society and art at that time. The state of artists is also the embodiment of different social and cultural periods.

In a long period after the founding of new China, China has experienced a lot of social processes. After the establishment of socialist society after the founding of new China, China has experienced the socialist transformation in the period of cultural identity construction including literature and cultural relics. During the period of the "Cultural Revolution", the destruction of education, science and culture was especially serious, resulting in the fault of culture, science and technology and talents. The subsequent period of China's economic reform and opening-up is an important stage of China's social development and social transformation. With the development of China's productivity and the overall progress of various undertakings, China's cultural construction has entered the field of vision of modernization. Different periods are accompanied by different cultural policies, which also affect the identity construction and development of artists. These artists and artist groups are part of China's social network, and also an important part of the social network of China's art circle.

From ancient times to today, artists in different periods and regions can be regarded as cultural representatives, as can Lijiang school. Guangxi regional government established Lijiang Painting School with Guangxi artists, hoping to form an independent cultural space and external cultural awareness, and achieve cultural identity through self construction and negotiation of artists' groups. Artists also hope to take this platform to construct and reflect their own identity, so as to integrate into the art circle.

CHAPTER 3

The Self Construction Identity of Lijiang Painting School

The Lijiang Painting School was supported by the government in the process of its establishment. After its establishment, it should first construct its own identity for the society. The culture of Guangxi influences the identity of Lijiang Painting School. Lijiang Painting School helps Guangxi to carry out cultural propaganda with its self-identity. Due to the diversity of the Lijiang Painting School, the Lijiang Painting School is also constructing its social network,

This chapter mainly analyzes how the Lijiang Painting School constructs its self-identity in the society, and how to connect and construct the social network while construction the self-identity. Therefore, the first part of this chapter mainly analyzes the factors that influence the establishment of Lijiang Painting School. The second part analyzes the establishment process of Lijiang Painting School. The third part analyzes the nodes and ties of the internal social network of Lijiang Painting School. The internal operation is the basis for Lijiang Painting School to maintain a good state, and it is also the basis for Lijiang Painting School to construct its own identity for the society. Therefore, these contents will be stated and analyzed in this chapter.

The Factor Influenced to Established Lijiang Painting School

After the economic reform and opening up, with the development of society and culture, Guangxi has formed many official and unofficial artist groups. Official artist groups such as: artist associations at all levels, calligraphy and painting academies, and painting academies in various cities, etc., these official artist groups all serve their directly affiliated units. The unofficial groups of artists are mostly like-minded artists. They gather together for sketching and artistic creation, but they have not formed a significant influence in the local area. These groups of artists are not representative in Guangxi. Under the connection and influence of the Lijiang Painting School, they have brought new opportunities for their development. This is one of the reasons for choosing the Lijiang Painting School for research.

The establishment of Lijiang Painting School had experienced a long historical process, not suddenly established in Guangxi society and the history of Chinese fine arts, which was closely related to the social development and cultural background of China and Guangxi. As Guangxi is located in the border area, it was not close to the political center in the development of ancient China. Compared with other provinces, the social, economic and cultural development of Guangxi was relatively backward, and had failed to form an obvious cultural space in the historical development. Therefore, the social and economic development of China and Guangxi promoted the establishment of Lijiang Painting School.

1. The Development of Chinese Art Circle

In the period of new China and China's economic reform and opening up, art has been developed with politics, economy and culture at the same time. In this long period, China's economic development has undergone great changes. The economic reform and opening up has promoted the development of China's productive forces and the overall progress of various industries, and enhanced China's comprehensive national strength. Among them, opening ports to the outside world, opening coastal cities from south to north and establishing special economic zones have become the "window" for China's opening up. The rapid economic development has changed China's international status and influence. China's accession to WTO and APEC, and hosting the Olympic Games and World Expo are recognition of China's status and culture. (Guo Dajun. 2009. PP:188-190)

In terms of cultural development, after the Cultural Revolution, emancipating the mind is the premise of cultural development. In view of the trend of art creation after the end of the cultural revolution in the 1970s, the emergence of the trend of thought in fine arts shows that the Chinese art trend has regained its own reality after the cultural revolution. Artists began to pay attention to the needs of their hearts. The themes were mostly to show the reality of China and the fate of ordinary people in the great era after the violent social movement. The emergence of the trend of thought in fine arts indicates that Chinese literary creation has begun to break away from the shackles of ideology. (Wang Guilin. 2006. PP:201-203)

In the 21st century, China has entered a new stage of building a well-off society in an all-round way. The people's cultural demand is growing, and culture, economy and politics are blended. In 2000, the cultural industry was brought into the national economic development system. In the seven years from 2002 to 2009, four policies on cultural development were promulgated. This reflected the importance of cultural development from the national perspective.

With the different development rhythm of fine arts in different regions, the local painting schools formed by different regional cultures and historical backgrounds also have their own characteristics. These artists groups all acted as local cultural representatives in this period. For example, Shanghai painting school, Beijing-Tianjin painting school and Lingnan painting school established from the republic of China to new China, new Jinling painting school and Chang'an painting school named after region in the second half of the 20th century, Loess painting school and Guandong painting school in the 21st century.

The group of artists in this period formed with the situation of the country and the political situation. In the face of the turning period of modern Chinese history, they solved the problem of how the Chinese traditional painting reflected the life of the times with their own artistic practice. However, they were also subject to the social transformation in the development of China's fine arts, and played a connecting role in the development of Chinese fine arts, they promoted the development of Chinese fine arts. It can be seen that the national development situation and policy support for economy and culture affect the development of art circle.

Because of the existence of the painting schools, these regions have become typical local cultural representatives, and the development of painting schools has promoted the development of local fine arts. Even some of the fine arts ideas produced by the school of painting can extend to the whole country and drive the development of art in the whole country. At this time, Guangxi is still a province with backward cultural development. The "western development" policy is an important period of Guangxi's economic development. Supported by the policy, Guangxi's social and economic development has been rapid, which has affected the cultural needs of Guangxi. Therefore, it has imperceptibly affected the formation of Lijiang Painting School.

2. Social Development in Guangxi

Lijiang Painting School is not only the artist group of Guangxi, but also the cultural representative of Guangxi. The establishment of Lijiang Painting School is closely related to Guangxi. Lijiang Painting School was established in the cultural needs of Guangxi. Under the support of the cultural policy of Guangxi regional government, Lijiang Painting School has become a window to publicize Guangxi culture. In cultural exchanges with other provinces, Lijiang Painting School uses its own identity characteristics to show the cultural characteristics of Guangxi. Under the social background of Guangxi, the establishment of Lijiang Painting School was related to the following factors.



Figure 20 The Map of Guangxi and Its Position in China.

Source: East China Normal University Press, China Map Press, 2012, China History Atlas, Beijing. China Map Press

As can be seen from the Figure 20, Guangxi is in the southwest of China, far away from the political center and the economically developed coastal provinces.

2.1 Social Factors

Guangxi is located in a remote place. Geographically, it was not close to the political and economic center during the development of all dynasties, so its cultural development lagged behind. During the period of the republic of China and the war of resistance against Japanese aggression, more than 200 artists were concentrated in Guilin to engage in art education or sketch tour in Guilin, which changed the appearance of Guangxi's art development and led to the beginning of modern art in Guangxi.

From 1920s to 1930s, western painting art from the sea area and Japanese art modeling culture brought back by painters returning from Japan. For example, Shuai Chujian, a pioneer of modern art education in Guangxi who studied in Shanghai Art School in the 1920s, and Yang Taiyang⁵⁵, Huang Dufeng, Li Luogong, Fan Wenlong and Zhong Huiruo, who studied in Japan and returned to Guangxi in the 1930s to engage in painting. And He Zhipai, Fan Xinqiong studied abroad in France on behalf of the painter. Among them, after studying in Shanghai, the artist Yang Taiyang went to Japan for further study. After returning to China, he went to Guilin for the Anti-Japanese War and participated in the growth stage of Guangxi fine arts as a famous local artist. During this period, Xu Beihong, an artist, established Guangxi Provincial Art Academy, which greatly promoted the development of Guangxi fine arts. (Shuai Minfeng. 2005.PP:73-78)

In the 1930s and 1940s, artists gathered in Guilin cultural city launched the Anti-Japanese War art activities and the publication and distribution of art popularization materials, which led to the development and popularization of modern Guangxi fine arts and education. In addition, in the 1960s, due to the Chinese painting painter Liu Yizhi's article "elegance and vulgarity - Celebrating the fifth anniversary of the founding of Guangxi Zhuang Autonomous Region", an art exhibition site Comments on the first part of the essay“ The theoretical discussion of "elegance" and "vulgarity" has actively promoted the demonstration of the aesthetic values of

⁵⁵ Yang Taiyang: From December 6, 1909 to August 25, 2009, he was a Chinese artist and art educator. He was good at Chinese and Western painting, calligraphy and poetry. He was a highly respected and outstanding artist. Yang Taiyang is the pioneer, flagman and leader of Lijiang painting school.

"elegance" and "vulgarity" in Guangxi's painting creation. Under the influence of "85 new trend", Guangxi Fine Arts Publishing House has published a large number of picture books and theoretical books with academic value, which have introduced painting schools and new art views at home and abroad, which has virtually promoted the development of modern art in Guangxi. (Shuai Minfeng. 2005.PP:73-78)

After the founding of the People's Republic of China, the fine arts of all provinces achieved unprecedented development. At that time, Guangxi Provincial Art College was renamed Guangxi Art College at the undergraduate level. The teachers and students of the school cultivated local talents for the development of Guangxi fine arts.

Since the 1980s, Guangxi art has been coexisting and even developing in conflict between conservatism and openness. The most conservative form is that ethnic minority paintings attached to popular realism and pan-sociology have become a kind of regional fashion and collective consciousness. Therefore, Guangxi art had been self-sufficient and tightly painted small-scale peasant economy mode and consciousness for many years. Guangxi art did not catch up with the last bus of Chinese avant-garde art, Chinese avant-garde art only had a side influence on Guangxi art, far from forming the trend of mainstream influence. Therefore, Guangxi art is still not included in the ecological map of China's avant-garde art. There is distance in quality, experience, interpersonal relationship and social tolerance. (Xie Lin. 2005.PP:99-105)

This for more than a decade, the Chinese fine arts creation cultural level and technical indicators have been changed dramatically, especially in the traditional realism system presented by the new classical, new realism, new generation, new literati painting technology exquisite art phenomenon, directly promoted the Chinese realism art and performance art level increased significantly, and the formation of the northeast, Beijing, Tianjin, Jiangsu, Shandong, Hubei, Guangdong, Sichuan such a strong ecological collateral. In various exhibitions within and outside the system, the overall artistic image they present is so strong and powerful. The actual situation of Guangxi is that Chinese traditional painting landscape stands out and ranks among the ranks of the whole country. Oil painting is the overall progressive attitude and healthy mental outlook attracted attention, especially the attention of the oil painting society. The rest of the painting species, subject matter is in the edge of the country. The reason is that there is a distance between it and the national first-class level in terms of humanity and

technology, and it seems that only scenery and landscape have advantages and possibilities to shorten the distance. Our objective natural resources and the artistic tradition of landscape and landscape, as well as the first successful case in landscape and landscape, all bring some fundamental inspiration to the breakthrough strategy of Guangxi. (Liu Xin. 2003. PP:66-67)

In the past 20 years, Guangxi fine arts has been a marginal province that is not in the mainstream central cultural area for a long time, and its cultural identity is relatively weak or inborn. Therefore, it is not a promising way for the famous artists in Guangxi to enter the whole country by the strength of singles. In recent years, the efforts of painters in Guangxi have not produced a number of "number one scholars" with unique styles, which also proves that the art phenomena of Beidahuang prints, Chang'an painting school, Hunan Fine brushwork, Fujian Lacquer painting, Yunnan heavy color painting and Guizhou art, which are in the same position, appear in the form of painting groups, and the successful cases are strong evidence against them. Therefore, the future development of Guangxi fine arts began to think and pay attention to strategy. (Liu Xin. 2003. PP:66-68)

At the same time, in terms of geographical names, the concept of Lingnan should include Guangdong and Guangxi. In the development of China's modern fine arts, many domestic scholars who study the history of fine arts despise or ignore the existence and value of Guangxi's modern art due to the emergence of "Lingnan painting school". In addition, some painters in the "Lingnan painting school" and some painters from Guangxi have more or less continuous interactive origins, such as Guan Shanyue, who participated in the "Lingnan painting school" in the 1930s. For example, after the liberation of Guangzhou, Yang Taiyang participated in the reconstruction of Guangzhou Academy of fine arts as an important member of the new government's fine arts culture; and then Huang Dufeng, a disciple of the Lingnan painting school, returned from Indonesia to Guangxi to engage in art education, etc., which more or less formed a "Lingnan" regionalism of "Lingnan painting school". Therefore, for a long time, Guangxi painters have been included in the "Lingnan painting school" and the status of Guangxi fine arts has been ignored. In the new era, Guangxi art circle realizes that it is not appropriate to use the past concept of "Lingnan painting school" to discuss some painters in modern Guangxi. (Xie Lin. 2005.PP:99-105)

Guangxi culture is a diversified and comprehensive culture, influenced by neighboring provinces, including Hu Xiang culture, Lingnan culture, central plains culture and its own local culture. Although Guangxi is far away from the central plains cultural circle and geographically remote, its own culture is not only rich but also quite distinctive. Among them, painting as an important part of Guangxi native art has a very long history. From Mi Fu in the Northern Song dynasty to Shi Tao in the Qing dynasty to Xu Beihong, Qi Baishi and other famous painters in modern times, painters and works themed on Guangxi's landscape have never stopped. After the founding of the People's Republic of China, Guangxi has repeatedly proposed to create its own unique school of painting art. In the 1960s, the famous Guangxi painter Yang Taiyang put forward the slogan of "Guilin painting school", while Tu Ke⁵⁶ put forward the slogan of "subtropical painting school". The initiatives and efforts of the older generation of artists not only promoted the development of Guangxi's unique style painting school, but also paved the way for the formation of Lijiang Painting School in the future. (Shuai Minfeng. 2005.PP:73-78)

2.2 Geographical Factors and Name of Lijiang Painting School

Guangxi is located in the subtropical climate region, with abundant sunshine, rain, and rich vegetation; The landform is beautiful and diverse, facing the ocean, and backed by deep mountains and river network extending in all directions. There are many famous tourist attractions in Guangxi, such as the scenery of Lijiang river in

⁵⁶ Tu Ke: He was born in Guangxi in 1916 and died in Nanning on September 19, 2012. He has served successively as president of Suzhong pictorial, vice president of Jianghuai pictorial, art director of Shandong pictorial, director of Fine Arts Department of Shanghai Cultural Bureau, Dean of academic affairs and director of oil painting sculpture department of Shanghai Academy of fine arts, manager of Shanghai art design company, Secretary General of Shanghai pictorial, vice president of Guangxi painting academy and director of China Artists Association [1] Chairman of Guangxi Branch of China Artists Association and vice chairman of Guangxi Federation of literary and art circles. He is a famous oil painter and art educator in China.

Guilin, the tourist resort along the coast of Guangxi, the Detian Waterfall Scenic Spot connecting Guangxi with Vietnam, the Tiankeng Geopark in Baise City, the Chengyang Bazhai ethnic minority scenic spot, etc., among which the Lijiang River landscape in Guilin is the most representative.

Guilin is an image representative of Guangxi's mountains and rivers, a world-famous scenic city, an international tourism city approved by the State Council as China's opening-up international tourism city, a national tourism innovation and development pilot area and an international tourism comprehensive transportation hub. Therefore, Lijiang river is famous both at home and abroad and has become an international signboard of Guangxi's image. If we regard Lijiang river landscape as the positive image of Guangxi scenery, around it, there are many unique aspects of Guangxi scenery, which together with the representative Guilin landscape constitute the rich landscape resources and the landscape culture of mutual benefit of humanity and nature. (Liu Xin. 2003. PP:66-69)

Guangxi is blessed with unique natural scenery and diverse geological landforms. The landscape environment created over thousands of years is the material basis for the formation of Guangxi landscape culture. Guangxi is rich in natural landscape: the peak forest in Guangxi is a perfect tropical karst landform representative. They pull up flat, the momentum is extraordinary, the shape is strange. The limestone peak forests in Guilin and Yangshuo are the most typical ones. Guangxi has many caves and beautiful landscapes. There are dozens of mountains higher than 1500 meters above sea level, most of which are majestic and rich in animal and plant resources. There are many rivers in Guangxi, which are clear and beautiful. In many areas, they match with strange peaks, forming a beautiful scenery surrounded by mountains and waters and linked by mountains and waters, the most famous of which is the Lijiang river. The Lijiang river is the only river owned by a single city in China. The Lijiang river is the soul of Guilin and synonymous with Guilin. Lijiang river is the perfect combination of water and mountain, the water lives on the mountain, and the mountain is spiritual when it gets water; Lakes in Guangxi are mostly dominated by larger lakes or water surfaces, with hills, fields, rural cottages, idyllic scenery or urban style on the lakeside as the backdrop. It can be said that the mountains and rivers in Guangxi have a high aesthetic value in physical form. (Liu Xin. 2003. PP:66-69)

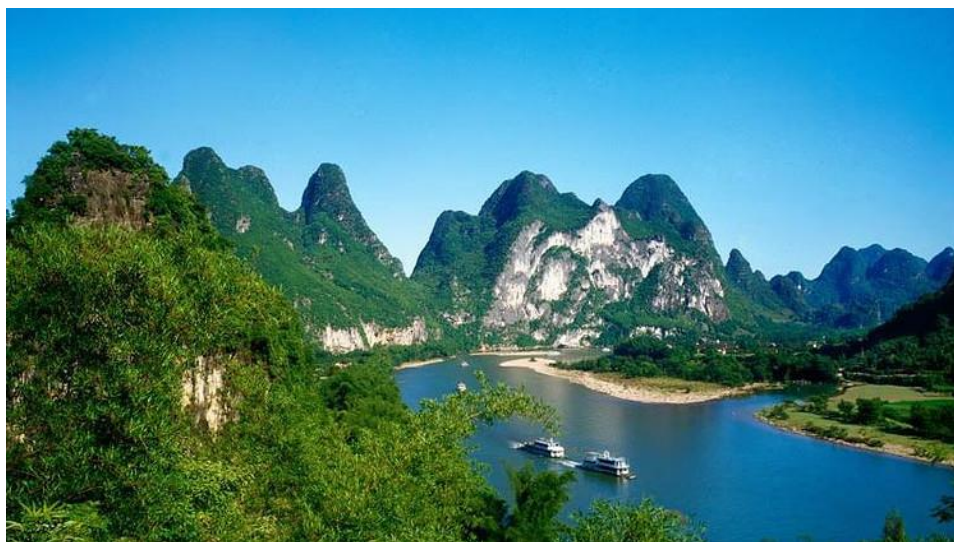


Figure 21 A View of Guilin, Guangxi Province.

Source: Chen Lidan. 2006. Guangxi Development Theory. Beijing. China Economic Press.

Guilin is China's international tourism city open to the outside world approved by the State Council, a national tourism innovation and development pilot zone and a comprehensive transportation hub for international tourism.

Most of the southern painters who live in this beautiful scenery or those who visit with admiration are self-conscious lyricists of natural landscapes. This has always been the case from ancient times to the present. In the modern and contemporary society, when figure painting became the mainstream relying on the weight of ideology, in Guangxi, the powerful landscape and landscape resources have never changed the pattern of artists' artistic direction. Since the 1950s, although the figure painting team has been growing and developing compared with the past, it has not formed an equal situation with the landscape and landscape art. Depending on the beautiful landscape of Guangxi, it has provided a lot of creative themes for artists. Therefore, landscape art has become the mainstream of painting in Guangxi for a long time. (Shuai Minfeng. 2005.PP:73-78)

The pure landscape can only be pleasant to the eye, and only when it is infused with cultural facts, can it be endlessly fascinating. Guilin landscape as a representative of the natural landscape, and eventually gave birth to Guangxi landscape

culture with the characteristics of landscape harmony. This is people from the aesthetic demand, based on the aesthetic experience of the landscape and created, is the crystallization of people's aesthetic creation. The most important form of Guangxi's landscape culture is the cultural phenomenon which takes landscape as the object of expression.

For this reason, at the beginning of the establishment of the Lijiang Painting School, a group of artists in Guangxi, "Lijiang" was chosen as the name of the beautiful scenery represented by the world-renowned Guilin landscape "Lijiang river". 12 ethnic customs and culture and they are creating one thousand outstanding and distinctive living environment, yes source of artistic creation, and Guangxi west bordering Yunnan-Guizhou plateau scenery and Hongshui river basin, ZuoYouJiang river, pearl river basin and so on different style of natural and cultural scenery, such as the concept of "Lijiang river" can be summarized to the whole of north Guangxi region and the whole scenery of Guangxi, also has the high degree of recognition.

2.3 Guangxi Belongs to Minority Nationality Area Factor

Due to the social and cultural differences between the ethnic minorities and the Han people, Guangxi province has the largest population of ethnic minorities in China. Therefore, Guangxi province was divided into autonomous regions⁵⁷ in 1958. The government will have a higher degree of autonomy in internal affairs than other provinces. Although the development of ethnic minority areas is relatively slow compared with other regions, ethnic minority culture also provides many creative elements for local artists.

Contemporary art creation in Guangxi began in the 1980s. Guangxi, like other provinces, was dominated by revolutionary themes in the early liberation period, and wound art prevailed after the Cultural Revolution. At that time, many of its creations

⁵⁷ Autonomous Region: it is one of the administrative divisions in China. The administrative division level is the same as that of provinces, municipalities directly under the central government and special administrative regions. It is a provincial administrative region of the people's Republic of China. It is a provincial-level regional autonomous region for ethnic minorities in China.

were politically colored, until the emergence of local art and the spread of local customs throughout the country. Guangxi's art creation has always been based on ethnic themes, plus with good natural conditions, landscape painting is an important direction of creation. After the reform and opening up, western contemporary art was widely introduced into China, and local style was gradually weakened. In this stage, Chinese art creation mainly studied the west. Guangxi, located in a remote area, has not been affected by this and has not caused a stir in the whole country. (Liu Xin. 2003. PP:66-69)

In the early 1990s in China, the art circles all over the country were introspective, and found that learning western art only had the meaning of ideological emancipation, and could not better develop Chinese culture. Faced with such a situation, Guangxi also fell into thinking. Therefore, many seminars had been held in Guangxi, and the conclusion was: Guangxi art must be based on its own regional and cultural background to create. Starting to think about how to combine the regional characteristics and cultural characteristics of Guangxi to show the understanding of ethnic minority culture and respect for life, hoping to excavate the spirit and aesthetic characteristics shared by all ethnic minorities. (Liu Xin. 2003. PP:66-69)

With a population of more than 50 million, Guangxi is home to the largest number of ethnic minorities in China. There are karst landforms, Yunnan-Guizhou Plateau and Hongshui River valley culture in north Guangxi, South Guangxi hills, Lijiang river, Beibu bay. Jin Shangyi once commented on Guangxi, saying that it is rare for a province to have such rich landforms. The rich regional environment and the ethnic minority culture create the aesthetic characteristics and aesthetic orientation of Guangxi fine arts.

Guangxi is a typical multi-ethnic area. The Zhuang ethnic group is the indigenous ethnic group in the Pearl River Basin and the main ethnic group in Guangxi Zhuang Autonomous Region. Due to their natural environment and special mode of production, the Zhuang ancestors, driven by their unique rebirth consciousness and worship of wisdom, created a unique spiritual culture in the long course of historical development, showing the characteristics of national culture and regional culture.

The culture and art of the Zhuang people are rich and colorful with a long history. Folk literature is full of realism and romanticism, often in the form of stories,

ballads, oral spread among the people. Zhuang nationality's fine arts include bronze drum pattern, cliff painting and Zhuang brocade pattern, which are well known at home and abroad. Bronze drum making is an important symbol for the Zhuang ancestors to move from primitive society to class society and from ignorance to civilization. It is a cultural creation originated from rice farming culture. The sun, thunder pattern, water ripple and frog pattern in bronze drum patterns are all related to rice farming. All kinds of bronze drums of different sizes, embossing patterns on the drum face, each face is exquisite treasures, its casting technology has reached a quite high level. As early as the Tang and Song dynasties, Zhuang Brocade enjoyed a high reputation for its exquisite workmanship and unique patterns. As a tribute to the Imperial court, its artistic creation and textile technology had a high level of craftsmanship. (Mao Maolin. 2006. PP:111-113)

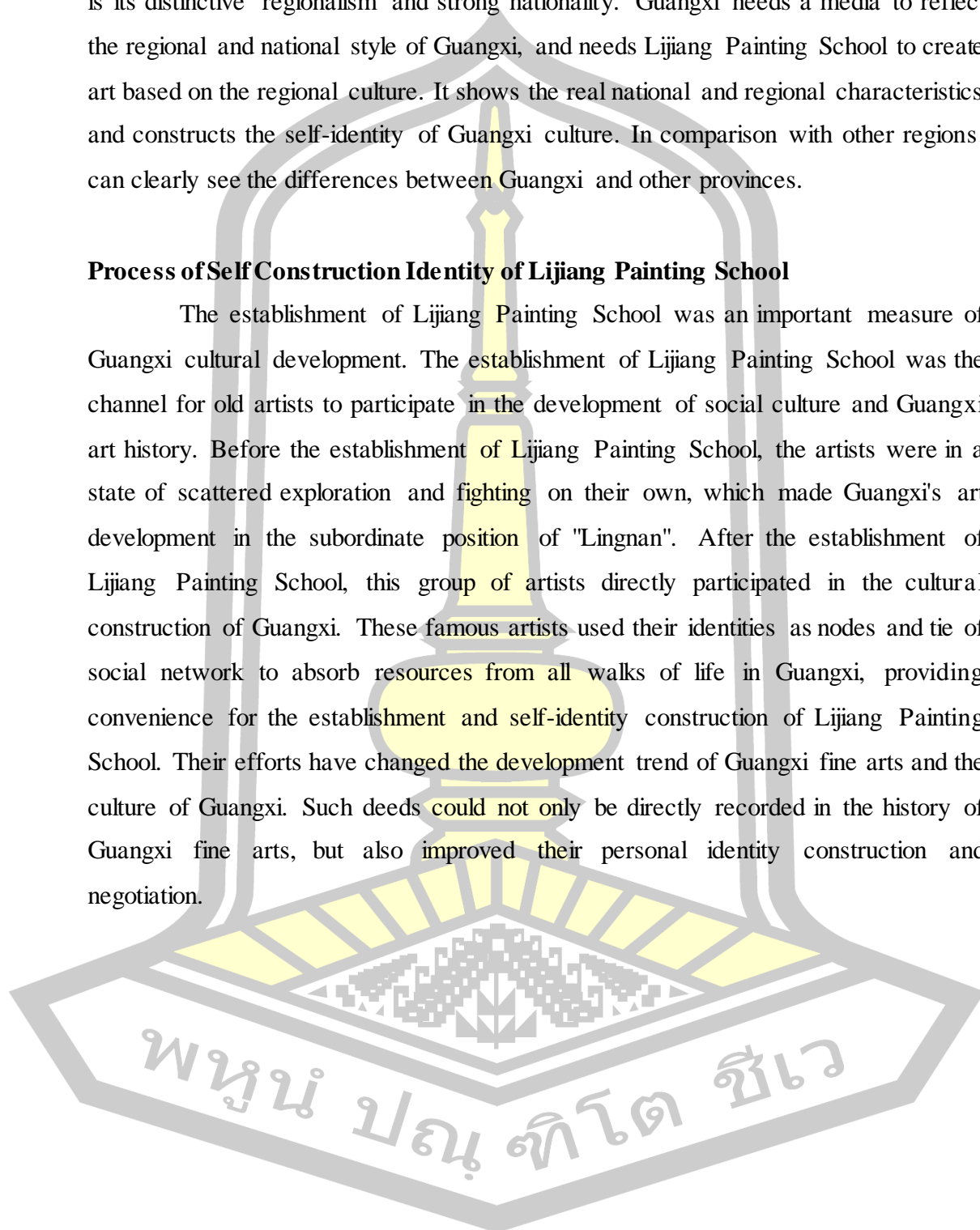
Zhuang people have always been fond of singing folk songs, Zhuang folk songs with independent cultural spirit enduring. In people's daily life, there are many types of folk songs, singing, and singing fair held regularly, "in the specific historical background, living environment and national psychological conditions to form singing fair, is a kind of folk custom thing like, is also the national culture and art form, not only reflects the Zhuang culture characteristics and common psychological quality and aesthetic ideas, and fully embodies the nature of it as the Zhuang folk literature and art carrier of social functions." In addition, the embroidery, brocade, batik, ceramics and stele inscriptions of Guangxi's ethnic minorities are well known at home and abroad. The wind and rain bridge, drum tower and other ethnic buildings of the Dong nationality, as well as the rich and colorful folk literature, music, dance and ethnic festival culture are all treasures of the culture and art of all ethnic minorities in Guangxi. (Mao Maolin. 2006. PP:111-113)

The gene of national culture has strong ability of continuance and expression, which is one of the bases for contemporary people to create culture. All the painting art and painters also have the problem of nationality. All the novel things and simple works of art all have the color of their own traditional culture. Rich and unique national cultural resources are the important foundation for Guangxi to develop advanced culture. To develop advanced culture and establish national culture and art brand, regionalism and nationality are closely linked together.

One of the factors that influence the establishment of Lijiang Painting School is its distinctive regionalism and strong nationality. Guangxi needs a media to reflect the regional and national style of Guangxi, and needs Lijiang Painting School to create art based on the regional culture. It shows the real national and regional characteristics and constructs the self-identity of Guangxi culture. In comparison with other regions, can clearly see the differences between Guangxi and other provinces.

Process of Self Construction Identity of Lijiang Painting School

The establishment of Lijiang Painting School was an important measure of Guangxi cultural development. The establishment of Lijiang Painting School was the channel for old artists to participate in the development of social culture and Guangxi art history. Before the establishment of Lijiang Painting School, the artists were in a state of scattered exploration and fighting on their own, which made Guangxi's art development in the subordinate position of "Lingnan". After the establishment of Lijiang Painting School, this group of artists directly participated in the cultural construction of Guangxi. These famous artists used their identities as nodes and tie of social network to absorb resources from all walks of life in Guangxi, providing convenience for the establishment and self-identity construction of Lijiang Painting School. Their efforts have changed the development trend of Guangxi fine arts and the culture of Guangxi. Such deeds could not only be directly recorded in the history of Guangxi fine arts, but also improved their personal identity construction and negotiation.



1. The Gathering of Artists Before the Establishment of Lijiang Painting School

The history of Guangxi's proposal to create its own "painting school" can be traced back to the early 1960s. Yang Taiyang was the first artist who proposed to create his own "painting school" in Guangxi. Secondly, Tu Ke, an oil painter, proposed that Guangxi should use its own geographical advantages to create "subtropical painting school". Huang Dufeng, a Chinese painter, after he returned to Guangxi, also put forward "the theory that Lingnan Painting School moved to the west". (Xie Lin. 2005.PP:99-105)

About Yang Taiyang proposed the concept of "painting school", according to Jiang Zhenli in its "works after ancient sages, spirit let epigenetic – Yang Taiyang and Guilin painting school" account in the article: when he was just entering Guangxi art college, Yang Taiyang at the opening ceremony to report up to high initiative to create "Guilin painting school", and said, "we're in the world a landscape of Guilin, living in a natural art gallery on the banks of the Lijiang river, Lijiang river on both sides of a dozen minority cadres to create rich long ethnic folk culture is our milk. We are in a unique position to create unique art. We want to create the Guilin Painting School." From Jiang Zhenli's memory, we can see that Yang Taiyang was the first artist to propose the creation of his own "painting school" in Guangxi, and he should also be the first person to propose the creation of "painting school" in Guangxi. (Xie Lin. 2005.PP:99-105)

Tu Ke, an oil painter, who proposes that Guangxi should make use of its geographical advantages to create a "subtropical painting school". Due to the limited data recorded, it is still impossible to find the specific written materials about the creation of "subtropical painting school" by Tu Ke. However, according to the records of the paper, from Guo Ling and Pan Guixing, who worked with Tu Ke at that time in Guangxi Artists Association, his proposal of "subtropical painting school" is of great inspiration. Tu Ke entered Guangxi in 1963. The "subtropical painting school" came from his feelings when he saw the subtropical scenery of Guangxi after he was transferred to work in Guangxi. Tu Ke, a native of Rong'an County, Guangxi province, published his collection of paintings in Guilin in 1958 in Shanghai. He proposed that

the "subtropical painting school" should have a historical foundation. (Liu Xin. 2003. PP:66-69)

On the basis of Yang Taiyang and Tu Ke, Huang Dufeng further put forward the academic proposition that "Lingnan Painting School moved to the west" in view of the natural environment and cultural heritage of Guangxi. He advocated sketching Guangxi's natural scenery. The basic core of this proposition is sketching from life. His concept of "paying attention to sketching from life" has a great influence on the development of modern and contemporary Guangxi fine arts. (Liu Xin. 2003. PP:66-69)

This period of Guangxi fine arts began to want to use their power to the "create" "construction" their own "painting school", was not supported by theory as it is today and have many "painter group consciousness consciously" excellent painter, so it was not hard to imagine that the expertly put forward Guilin painting school, subtropical painting school, Lingnan painting school move west, did not like now make "Lijiang Painting School" from a meaningful action and effective development. The hardships and difficulties were not only caused by the lack of theoretical support from the art circle at that time and the lack of a number of excellent painters with the "consciousness of the painter group", but also the impact and obstacles from the "political movement" may be a more profound and important factor that cannot be ignored. (Xie Lin. Meng Yuanhong. 2000. PP:291-293)

In December 1986, Guangxi Branch of China Artists Association made a work report on "strengthening unity, opening up and moving forward" at the Third Congress of Artists Association in the whole region. The report reviewed the work of the past six years, and believed that the revitalization of Guangxi's fine arts industry not only requires the artists to gather ideas and make suggestions, it also need painters to keep pace with each other, study and explore hard, create paintings with strong local and national characteristics, and strive to create a new face of Guangxi art. The following four requirements were put forward: 1) Strengthen unity, keep pace, give full play to collective wisdom and strength, and strive to create a new look of Guangxi fine arts; 2) Further emancipate the mind, study hard and discuss; 3) Strive to create works with strong local and national characteristics; 4) Change style of work and improve working methods, and strive for the necessary material conditions for prosperous creation. In

these four points, the third point is closely related to the creation of "Lijiang Painting School" today. "Although Guangxi is remote, it guards the southern border of the motherland. Both industrious and courageous, colorful ethnic minorities, and magnificent beautiful mountains and rivers. For artists, it is a treasure house of art, is our unique place. To create art works with the spirit of the times and rich local and national characteristics, to make them unique, this should be the goal of Guangxi art climbing, but also the important task we shoulder." In order to achieve this goal, "in the process of studying national and local characteristics, the two can absorb and learn from each other, cause and effect each other, and gradually merge to form Guangxi's characteristics and style."(Liu Xin. 2003. PP:66-69)

The report also specified the following five years of work: first of all, we should actively prepare for the 7th National Art Exhibition; It was here that the second five years clutched national characteristic and local characteristic of this link, through three unique creation and exhibition activities, namely "Yao Shan Qing exhibition", "Guilin landscape painting exhibition", "southern style arts exhibition", actively promote Guangxi fine arts creation and seminars, thereby giving impetus to the development of the fine arts creation, in a group with rich national characteristic and local characteristic and had a unique artistic style of display art development and achievements in Guangxi. From the report, it is not difficult to see the intentions and intentions of the leaders of Guangxi Artists Association at that time. These three works showed that the leaders of Guangxi Artists Association actively advocate and sincerely encourage Guangxi painters to explore Guangxi local style in art creation. It should be affirmed that the three themes of Guangxi art exhibition proposed by the leaders of Guangxi Art Association at that time essentially inherited and took into account the "Guilin painting school" put forward by Yang Taiyang and the "subtropical painting school" proposed by Tu Ke. At the same time, it also grasped the most basic theme content and scope framework proposed by Guangxi art circles to create "Lijiang Painting School", namely, "ethnic minority customs" and "Guangxi painting school", "forest landscape" and "southern subtropical landscape". (Xie Lin. Meng Yuanhong. 2000. PP:293-295)

"Landscape painter, ambition should be established in Guangxi art practice hard, really formed a group of Guilin landscape art research, and climb to the peak of

art should not only learn the art of inheriting our national tradition, and be a good reference to absorb whatever is beneficial in today's art nutrition, bold breakthrough and innovation strength, strive to create a high level of Guilin landscape, creating a number of influential achievements Guilin landscape painter. " It is quoted from the work report on strengthening unity, opening up and advancing at the third regional congress of American artists, which was published by Guangxi branch of China Artists Association. The original text is included in the collection of the 4th Guangxi literary and art Congress. This is another time since 1965 that Guangxi art circles proposed to explore and pursue "Guangxi style" in an organized and planned way with collective strength, it is also a consensus of Guangxi Artists Association in consciousness and the positioning of "Guangxi style". (Xie Lin. Meng Yuanhong. 2000. PP:293-295)

In fact, the work report delivered by the Guangxi branch of Chinese Artists Association at the third representative conference of artists association of the whole region seized the opportunity and opened a work exhibition in a substantive way, which laid a foundation for the ideology and understanding of the Lijiang Painting School. A group of talented, very creative potential of young and middle-aged painters and art workers, high-spirited, practice actively, and grow up in practice, highlighted in the growth, became elite cadre of Guangxi fine arts in the 1990s, and when at the beginning of the 21st century, put forward to build "Lijiang Painting School" in Guangxi is naturally.

2. Preparatory Activities Before the Establishment of Lijiang Painting School

Before the establishment of Lijiang Painting School, many people participated in the construction, such as representatives and staff of the government and Guangxi Artists Association, famous artists and art theorists in Guangxi, teachers of Guangxi Art Institute, and representatives of Chinese Artists Association invited to Guangxi to participate in the discussion. It is an important role in the social network. People in each sector play their own roles. As the central node of the preparatory work, Guangxi government gathered and called on relevant personnel to carry out the preparatory work. The government had also united forces from all walks of life in the hope of creating a representative image of Guangxi.

After entering the 21st century, although Guangxi fine arts has made great progress and achievements, some insightful people also began to reflect on the development of Guangxi fine arts in a deeper level, and summarized the current situation of Guangxi fine arts development.

Pan Qi, then deputy secretary of the party committee of the autonomous region, said: Guangxi fine arts have many good works but few great works; there are many good painters but few great painters. This really hit the nail on the head of Guangxi fine arts. Guangxi Art Association and some theorists and painters are also thinking about how to integrate Guangxi art resources and teams. (Huang Weilin. Tang Yingxin. 2012.PP:24-28)

Pan Qi is a staff member of Guangxi district government, as well as a representative of the government, he is one of the important nodes in the Lijiang Painting School social network, and also the link center of tie, playing a key leading role in the establishment and formation of Lijiang Painting School. As a theorist of Lijiang Painting School, he assisted Lijiang Painting School to construct its identity.

In an interview, Pan mentioned his idea for the Lijiang Painting School. By 1999, I started thinking about the Lijiang Painting School, he said. I have seen Yang Taiyang's speech, he only mentioned this matter, without specific content. I also read some materials of the Lingnan painting school to understand its development history. At that time, my biggest feeling was that Guangxi fine arts did not have to be attached to the Lingnan painting school. Now we have the conditions and the potential to set up a new house. And on what shall a door be set up? I think Lijiang river is a very good carrier, representing the characteristics of Guangxi fine arts, and there are a large number of artists are painting Lijiang river, using this brand. The cohesion of the Guangxi painter team is charismatic. So, I had a plan in mind to create the Lijiang Painting School. (Huang Weilin. Tang Yingxin. 2012.PP:24-28)

Later, I asked the Guangxi Artists Association to organize a meeting of artists to discuss the creation of the Lijiang Painting School. At that time, I first put forward the concept of "Lijiang Painting School", which caused a lot of controversy. Some people said that "Lijiang Painting School" is not made by the government, but naturally formed, with the administrative way to create a painting school line? Some say, how to make a painting school and so on. I listened to, said with a smile to everyone, in fact, "Lijiang Painting School" is like a gold mine, by the government mining, and then refined, slowly beating into gold rings, gold necklaces, but rely on the nature, the folk to make it difficult to form. Now the group of artists is dispersed, to form a joint force, painting school, by organizing, the government can do this. (Huang Weilin. Tang Yingxin. 2012.PP:24-28)

On April 1, 2001, the party committee of the autonomous region and the people's government of the autonomous region held a regional cultural work conference. This is the highest standard meeting of the cultural front since the founding of the people's republic of China. The meeting put forward the strategic goal of building Guangxi into an autonomous region of ethnic culture with distinctive characteristics of the times and southern border, and stressed that the two key points of "landscape" and "folk song" should be highlighted in cultural construction. In order to implement the spirit of the conference, after a period of deliberation, on April 4, 2002, the literature and art department of the publicity department of the party committee of the autonomous region convened a group of representative figures from Guangxi Artists Association, Guangxi Painting and Calligraphy Academy, Guangxi Art Institute, Guangxi Fine Arts Publishing House and other units to hold a "Guangxi art overall planning and development seminar" in Nanning hotel. This is the meeting Pan Qi mentioned in the interview. Tang Zhengzhu, director of the literature and art department of the publicity department of the party committee of the autonomous region and vice chairman of the Guangxi Literature and Art Theorists Association, put forward a proposal to rebuild the "Lijiang Painting School" at the meeting. He analyzed the

reasons why Guangxi fine arts have strong strength but weak influence. He discussed the necessity and possibility of building Lijiang Painting School from the development law of art history, the characteristics of Guangxi landscape culture and the current situation of Guangxi art development, and proposed some possible measures to build "Lijiang Painting School". (Wen Yishi. 2002. PP:3-5)

On September 14 of the same year, the publicity department of the party committee of autonomous region, Guangxi Literature Federation and Guangxi Artists Association jointly held a seminar in Nanning for Guangxi art circles to build "Lijiang Painting School". Fu Pan, vice president of Guangxi Literature Federation, and Liu Shaokun, president of Guangxi Artists Association, respectively presided over the conference. More than 20 artists and art theorists in the region participated in the seminar. Pan Qi, then member of the standing committee of CPC and minister of publicity of Guangxi autonomous region, officially announced to build "Lijiang Painting School" as one of the development strategies of Guangxi's literature and art. Seminar advocacy participants, from the angle of creation and the theory of thinking, analyzes the present situation of Guangxi fine arts to explore certain culture represents the value and significance of "Lijiang Painting School", explore and study the history of "Lijiang Painting School" origin to the art aesthetic characteristics, at the same time, is to build "Lijiang Painting School" operational steps and measures are put forward. (Wen Yishi. 2002. PP:3-5)

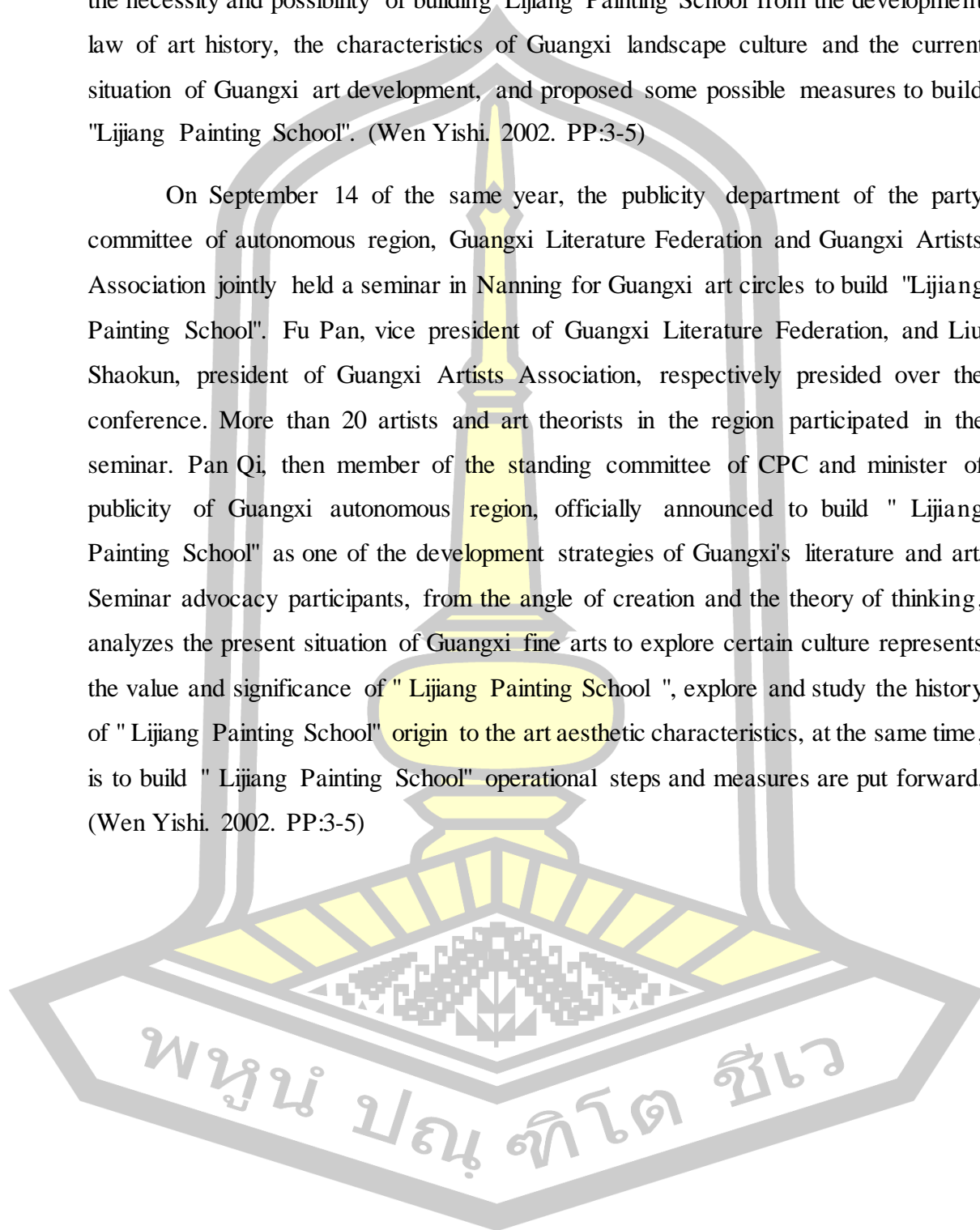




Figure 22 "Lijiang Painting School" Seminar.

Source: Wen Yishi. 2002. *the times calls for "Lijiang Painting School": Summary of seminar on "Lijiang Painting School" by Guangxi art circle*. Nanning. Artistic exploration.

On September 14, 2002, the publicity department of Guangxi autonomous region party committee, Guangxi Literary and Art Association and Guangxi Artists Association jointly held a seminar for Guangxi art circles to build "Lijiang Painting School" in Nanning, Guangxi. More than 20 painters and art theorists from the district attended the seminar.

Pan Qi concluded in an interview that the meeting basically reached a consensus that Guangxi fine arts should set up its own house, form factions, and build the Lijiang Painting School. Later, we held the first seminar of "Lijiang Painting School" in Guilin, and invited many experts and scholars from outside the area. Chairman Liu Dawei of Chinese Artists Association also came. At the meeting, I made a speech on the theme of "Thoughts on creating the Lijiang Painting School", and made a comprehensive elaboration on the historical background, definition, nature, characteristics and development prospects of the Lijiang Painting School, which attracted the attention and attention of experts and scholars attending the meeting, and put forward good Suggestions and suggestions. Chairman Liu Dawei gave full affirmation. (Wen Yishi. 2002. PP:3-5)

Liu Shaokun was the chairman of Guangxi Artists Association. He was the representative of Guangxi Artists Association and also the representative of Guangxi art circle. As an important node of Guangxi artists, he participated in the construction of Lijiang Painting School. (Wen Yishi. 2002. PP:3-5)

Liu Shaokun said in the seminar that although painters and their works from Guangxi have appeared frequently in various national exhibitions and some have won awards, they have not left a deep impression on the national art circle. The reason is that artists in Guangxi lack the consciousness of creation and the consciousness of theory, lack a macro and overall grasp of the development direction of Guangxi fine arts, and fail to form a theoretical construction and creative state with core ideas. As a result, our team has been loose for some time and failed to form a cohesive force. It is necessary to establish the "Lijiang Painting School" art brand and let the domestic and foreign art circles know that there is a "Lijiang Painting School" in Guangxi. It should be said that for Guangxi artists, the Lijiang Painting School has no obstacles from content to form, and should bring rejuvenation and regeneration to Guangxi art circle.

June 20 solstice 23, 2003, "Lijiang Painting School" theory seminar was held in Guilin again. Pan Qi, then deputy secretary of the party committee of the autonomous region, Shen Beihai, member of the standing committee of the autonomous region and minister of publicity, Liu Dawei, executive vice president of the Chinese Artists Association attended the meeting and made an important speech. Guangxi art circle has officially unveiled the banner of "Lijiang Painting School" across the country. At the meeting, the inevitability of the formation of the "Lijiang Painting School", the realistic and historical significance of creating the "Lijiang Painting School", the aesthetic characteristics of the "Lijiang Painting School", the structure and characteristics of the "Lijiang Painting School", the humanistic background and regional characteristics of the "Lijiang Painting School", and the specific measures to create the "Lijiang Painting School" were discussed in depth to comprehensively promote the development of Guangxi art creation. (Xu Peijun. 2003. PP:18-21)



Figure 23 Theory Seminar of "Lijiang Painting School".

Source: Xu Peijun. 2003. Create "Lijiang Painting School": Summary of the Theory Seminar of "Lijiang Painting School". Beijing. Art observation.

The theory seminar of "Lijiang Painting School" was held in Jiugangling conference hall, Guilin, June 20-22, 2003.

The academic discussion of the seminar was presided over by Liu Shaokun, chairman of Guangxi Artists Association, and Xie Lin, secretary-general of Guangxi artists Association. Shen Beihai⁵⁸ said in the seminar: Today, representatives of Guangxi art circle and leaders and artists from Beijing gathered in Guilin, where the landscape is the best in the world, to conduct a theoretical discussion on the fifth battle of Guangxi's artistic development -- to build the "Lijiang Painting School" art brand. This is a very important meeting and a major event in the cultural circle of Guangxi. It is a concrete embodiment of learning and practicing the important thought of "Three Represents", and also a major measure for Guangxi to implement the strategy of high-quality cultural products, further expand the opening up of cultural fields and establish a new image of Guangxi. Guangxi art industry represented by Lijiang Painting School will be further promoted and developed, making due contributions to the development of Guangxi advanced culture and the development of Chinese art industry. (Xu Peijun. 2003. PP:18-21)

⁵⁸ Shen Beihai: Director of publicity of Guangxi district Party committee at that time

Yang Taiyang, as the first artist in Guangxi to propose the establishment of painting school, also attended the seminar as a representative of the older generation of artists in Guangxi.

In the early 1960s, I put forward the slogan of "Lijiang Painting School", hoping that Guangxi could develop its own artistic style and painting school. After several generations of efforts, today, under the leadership of the district party committee, the art circle in Guangxi has officially erected the banner of "Lijiang Painting School". I am very moved and happy. This is a great event in Guangxi art circle. I believe that the Lijiang Painting School will be formed and developed with our efforts and make due contributions to the cause of Chinese art. (Xu Peijun. 2003. PP:18-21)

Yang Taiyang analyzed the idea of "painting school" and the cause of the failure to implement, and summarizes the developing situation of Guangxi arts: at a time when the country's economic hard times, the art is no market for the industry, media and publishing industry is not developed, through the efforts of nearly half a century, the influence of "Lijiang Painting School" or leave a mark in the academic circles, and develop and influenced generations of art talent, this is the result of fine arts and self-sufficiency, a large number of the older generation painter's efforts and achievements in art, handing down by now, for today "Lijiang Painting School" close to forming laid a solid foundation. (Xu Peijun. 2003. PP:18-21)

Liu Dawei was the executive vice president of the Chinese Artists Association at that time. As a representative of the Chinese Artists Association, he was invited to Guangxi to participate in the discussion on the establishment of the Lijiang Painting School. Inviting Liu Dawei to Guangxi for discussion is related to the identity of the Lijiang Painting School when it was founded and the fact that its social network can be connected to the authoritative art circle.

He made a speech in the seminar: In recent years, Guangxi's art cause has achieved great development, and art creation has also made great achievements, which has had a certain influence in the whole country. Supported and led by the leadership

and publicity department of the autonomous region, the fifth campaign of Guangxi's art development -- to create the Lijiang Painting School, which will bring Guangxi's art into the cultural development strategy of the whole region, will greatly promote the development of Guangxi's art. So, this is a very meaningful academic activity. I think there are two main reasons why it is meaningful. First is such a beautiful natural environment in Guangxi, there are rich and colorful cultural environment, has a long in such a profound cultural history, especially since the reform and opening up, show a new face of development in Guangxi. Guangxi has changed greatly, from a relatively backward area in southwest China in the past, it is now showing a modern appearance. The change is amazing and attracts the attention of the world. The proposal and creation of Lijiang Painting School plays a very important role in the construction of spiritual civilization and the overall development of economy and culture in Guangxi. On the other hand, I deeply feel that the creation of Lijiang Painting School also plays a positive role in the development of Chinese fine arts. The excellent culture of China is the result of the rich and colorful cultures of all ethnic groups in our history. The Lingnan painting school, Chang'an painting school, Jinling painting school and Shanghai painting school in the history of Chinese art all played an important role in the splendid Chinese art tradition and made brilliant achievements. The proposal and final formation of Lijiang Painting School will also add a new glorious page to the cause of Chinese culture and art. (Xie Lin. 2003. PP:62-65)

Zheng Junli was then the vice president of Guangxi Arts University. As a local artist in Guangxi and a nationally renowned Chinese character painter, he was one of the artists who participated in the establishment of the Lijiang Painting School.

Zheng Junli also mentioned in the seminar that "group consciousness" is particularly important in building the Lijiang Painting School. In today's society, it is difficult for individual and

independent artistic creation to swim against the tide of the times, especially in Guangxi as a remote province. Only by forming the group of "Lijiang Painting School" with many powerful artists, can Guangxi art circle have a place in the whole country. At the same time, we should strengthen our efforts in display, propaganda and theory. (Xie Lin. 2003. PP:62-65)

In July 3, 2007, the propaganda department of the Guangxi region government approved the establishment of the Lijiang Painting School Promotion Association.

To sum up, the Lijiang Painting School through the government's call for social network node, connecting artist to participate in the preparation of all ranks and classes, are invited to join seminar in Guangxi as well as a member of the national art circle, this for the identity of the early establishment of Lijiang Painting School has a very good start, also for the formation of the Lijiang Painting School social network to connect the various nodes.

3. Lijiang Painting School was Officially Established

On June 17, 2004, the document "Guiminfa [2004] No. 149" issued by the department of civil affairs of Guangxi autonomous region "approved the establishment and registration of Guangxi Lijiang Painting School promotion association" and approved the establishment and registration of Guangxi Lijiang Painting School Promotion Association.

On June 23, 2004, Guangxi Lijiang Painting School Promotion Association held its inaugural meeting in Guilin Overseas Chinese Hotel. The congress was presided over by Huang Gesheng, then president of Guangxi Art Institute, and was attended by all the artists in the painting world, including some domestic theorists, some politicians from Guangxi and Guilin, and representatives of Lijiang Painting School painters. The chairman of Lijiang Painting School was Huang Gesheng, with more than 70 members. (Xie Lin. 2003. PP:62-65)



Figure 24 Founding Meeting of Lijiang Painting School.

Source: Yang Hua, 2004, Lijiang Painting School Promotion Association was founded in Guilin, Beijing, Observer.

On June 23, 2004, Lijiang Painting School Promotion Association held its founding meeting in Guilin Overseas Chinese Hotel, which was also the first board meeting of Lijiang Painting School.

Above is the process of the establishment of Lijiang Painting School, in the process of the establishment of people from all walks of life to convene the construction and definition of identity, and finally determine the Lijiang Painting School face to the society. It is also the embryonic form of Lijiang Painting School's social network and the basis for Lijiang Painting School's self-identity construction and identity negotiation.

Meanwhile, since its establishment, the government, academia and members of the Lijiang Painting School have all explained the definition of Lijiang Painting School. After its establishment, the definition of the Lijiang Painting School has gradually become clear in the process of constructing its own identity. In the development process, Lijiang Painting School adjusted its self-positioning to meet the needs of society and culture, which also verified the transformation of Lijiang Painting School's positioning from local to national, from self-identity construction to identity negotiation.

The interpretation of the Lijiang Painting School's self-definition is usually in the preface of the exhibition and the preface of the book of pictures, which will explain the definition and the theme of the activities of the Lijiang Painting School. By summarizing this effective information, we can see the course of the Lijiang Painting School self-identity construction.

Under the guidance and support of Guangxi government, Lijiang Painting School unites Guangxi painters, promotes the development of Guangxi fine arts, sets up a new image of Guangxi, and contributes to the great strategy of "enriching the people and prospering Guangxi". With young and middle-aged artists as the main force and real life as the basis for creation, Lijiang Painting School mainly presents the natural scenery and folk customs of Guangxi. (Huang GeSheng, 2012)

In the early days of its establishment, the Lijiang Painting School hoped that its self-identity could be quickly recognized by the society. Therefore, the establishment of the Lijiang Painting School publicity was supported by the government and a channel for its identity to be quickly recognized. Therefore, at this stage, the positioning and interpretation of the Lijiang Painting School's self-concept more combined with the government's point of view.

However, with the development of Lijiang Painting School, Lijiang Painting School put self-identity into the society for self-verification, and the Lijiang Painting School faces pressure and burden, thus redefining its self-identity:

Our here Lijiang Painting School, not specifically to the Lijiang river as the subject of the painter team, but refers to active in the field of fine arts of Guangxi artists team, build, support and cultivate the Lijiang Painting School, the purpose is to shape the overall image of Guangxi arts propaganda Guangxi fine arts new achievement, to expand Guangxi art influence. (Mao Maolin, 2018)

The definition emphasizes the scope of the Lijiang Painting School's performance theme, which indicates that the painting area is not limited to Lijiang river,

and indicates that the identity of artists from Guangxi is in the definition, whose function is to shape the artistic image of Guangxi. It can be seen from this definition that at this time the Lijiang Painting School constructed and negotiated the identity of the geographical scope of the identity in Guangxi, in order to expand the influence of Guangxi's fine arts.

In 2019, on the occasion of the 60th anniversary of the founding of the Guangxi Zhuang autonomous region, the Lijiang Painting School held an exhibition at the Beijing Art Museum, redefining identity in the early publicity of the exhibition:

Lijiang Painting School is to promote the local customs and natural scenery of Guangxi to all walks of life, so that more people understand, care about and support the development of Guangxi, and further enhance the ethnic confidence and cultural confidence of people of all ethnic groups in Guangxi. The exhibition works cover Chinese traditional paintings, oil paintings, prints, watercolors and other kinds of paintings. Artists are the core force of the Lijiang Painting School. They use their paintings as the medium to extol Guangxi's regional advantages, construction achievements, beautiful scenery and ethnic customs, singing a song for Guangxi's changing new face and a better tomorrow.

The Beijing Art Museum is the most authoritative exhibition hall in China, and holding an exhibition here is a symbol of identity. In this identity definition, we can see that the definition of self-identity of Lijiang Painting School has been transformed from "who we are" to "who is who", and the Lijiang Painting School has transformed from improving the influence of Guangxi fine arts to exporting Guangxi culture.

From the definition of Lijiang Painting School, this is the epitome of self-identity construction of Lijiang Painting School. Lijiang Painting School placed self-identity in all social strata to verify self-identity. At the same time, it is also adjusting self-identity, which makes Lijiang Painting School's self-definition more and more accurate, and also makes self-identity more in line with the needs of society. In this process, not only self-identification can be obtained, but also social identification can be obtained.

The Internal Social Network Operation of Lijiang Painting School

After the establishment of Lijiang Painting School, it is necessary to ensure the normal operation of Lijiang Painting School. Due to the diversity of Lijiang Painting School members and subordinate organizations, the internal link of Lijiang Painting School has become a social network, and the nodes and tie in the social network have become the key points in the social network. The operation of Lijiang painting school relies on the internal social network, and its internal social relations also connect the nodes of the external social network. These contents are analyzed in the third part.

1. The Node of Lijiang Painting School

A social network is a social structure composed of many nodes, usually individuals or organizations. A social network represents a variety of social relationships through which people or organizations are connected from various relationships. In the construction of their self-identity, the Lijiang Painting School takes advantage of this social relationship to construct and verify their self-identity, and influences their social behavior with this social interaction. Node of Lijiang Painting School is selected for analysis in 3.1.

1.1 Lijiang Painting School Art Research Center

As an important node of Lijiang Painting School, the art research center of Lijiang Painting School, as an actor, connects other nodes as a link and promotes the internal operation of Lijiang Painting School.

"Lijiang Painting School art research center" was established in August 2007. It is the key research base of humanities and social sciences of Guangxi University. It is the substantive art research institute of Guangxi Arts University, with full-time academic research and daily work management staff. Relying on the discipline and academic platform of Guangxi Arts University, the center has a strong force and a strong academic atmosphere for art creation and theoretical research. The Lijiang Painting School art research center takes the Chinese Academy of Painting, the Academy of Fine Arts, the Lijiang Painting School, the Lijiang Painting School and other secondary schools and institutions as research, creation and teaching bases. It pays

close attention to the achievements of the Lijiang Painting School art activities, pays attention to academic research, and cultivates innovative talent teams.



Figure 25 The Opening Ceremony of Lijiang Painting School Art Research Center.

Source: Guangxi News Net. https://news.gxau.edu.cn/gyyw/content_169817

On September 27, 2008, Lijiang Painting School art research center, a key research base of humanities and social sciences of Guangxi Universities, was officially listed in the art museum. The Lijiang painting School began to gradually establish its own institutions.

Lijiang Painting School is the need of the autonomous region party committee to build a cultural Guangxi. It gives great support in policies and funds. Lijiang Painting School concentrates the representative painters and theorists of all kinds of paintings in Guangxi. Most of them are teachers of Guangxi Art Institute and are civil organizations approved by government departments. 50% of the vice presidents and executive directors are the backbone of the research center. Lijiang Painting School research center has three characteristics: 1) the national characteristics and regional characteristics; 2) the combination of artistic creation and theoretical research; 3) the combination of support from non-governmental organizations and the government.

While carrying out a series of art exhibitions and organizing and implementing a number of academic research projects, the Lijiang Painting School art research center continues to improve and sort out the database management system of Lijiang Painting School, and collate all kinds of literature of famous artists, so as to provide rich and reliable academic resources for the artistic creation and theoretical research of Lijiang Painting School, and make it an academic highland for the theoretical research and creation of Lijiang Painting School. It becomes the main platform of Guangxi art theory and regional art history research. It has made great achievements and rich experience in academic influence, media influence and service for Guangxi's economic and social development.

In addition, the Lijiang Painting School art research center regularly publishes the Lijiang Painting School periodicals, and sets up WeChat Lijiang Painting School promotion society public account. As an official platform to promote the Lijiang Painting School and artists, it regularly publishes the theoretical research and artistic works of the Lijiang Painting School. Lijiang Painting School promotes the development and operation of itself by constantly improving the nodes in the internal social network.

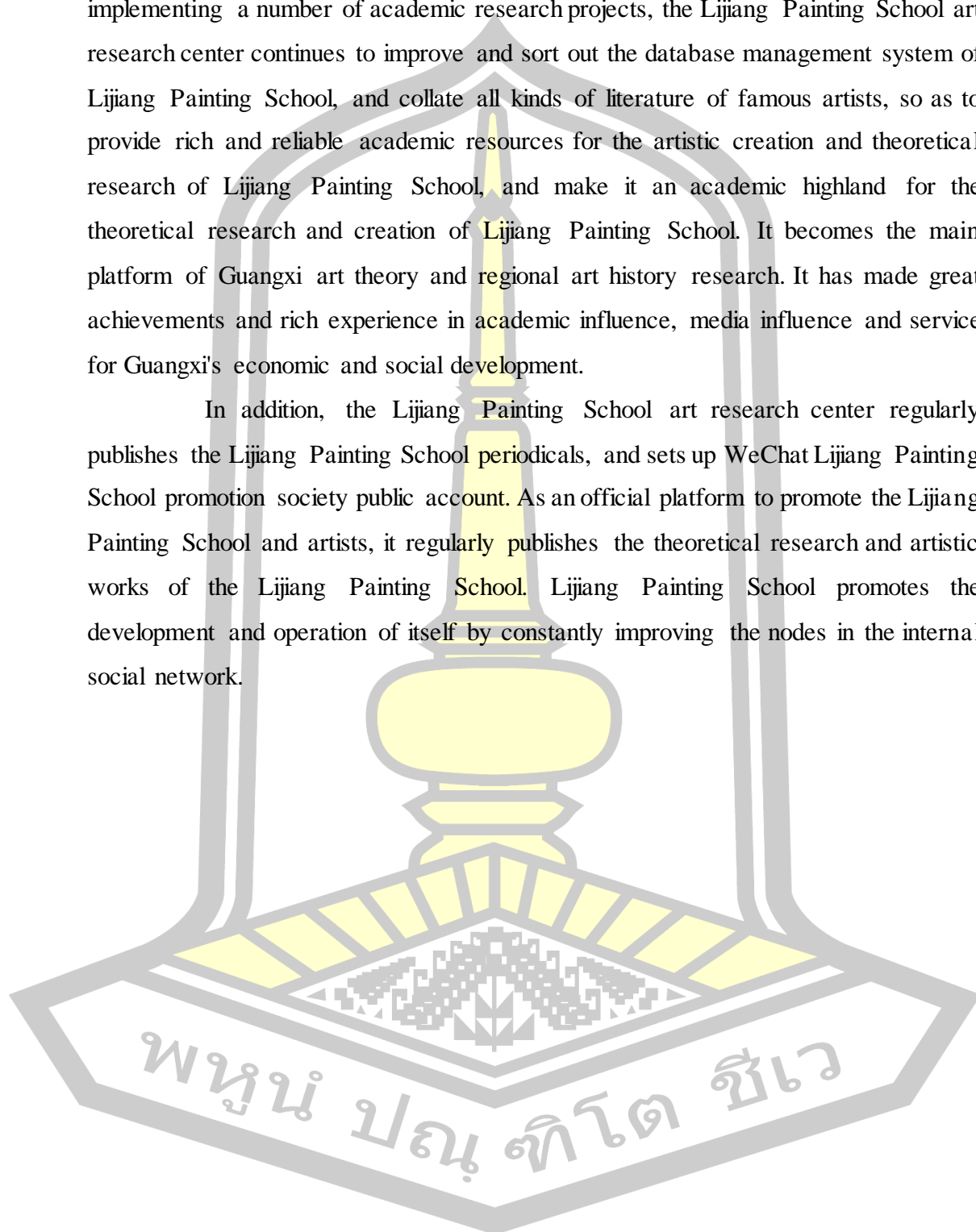
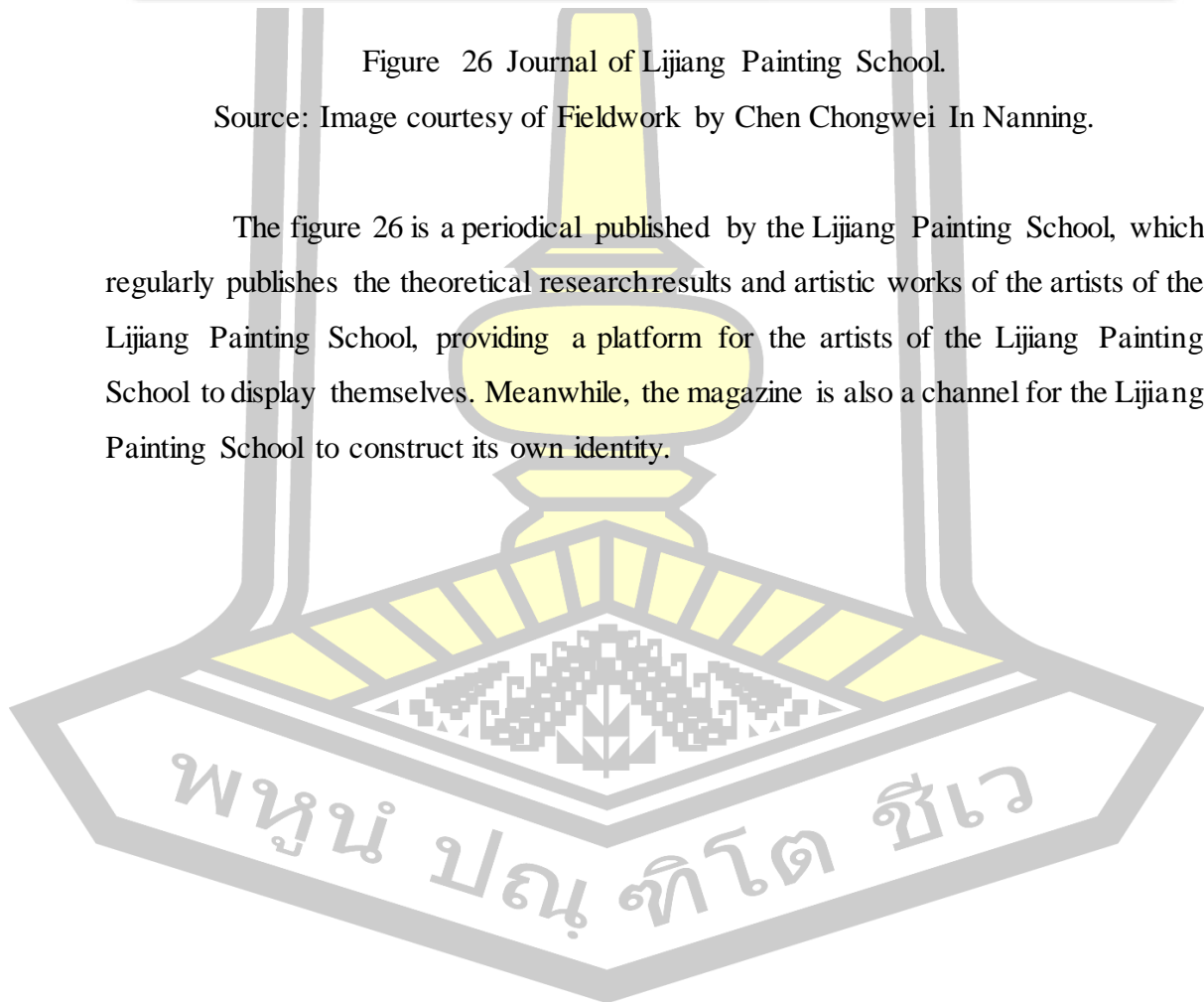




Figure 26 Journal of Lijiang Painting School.

Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

The figure 26 is a periodical published by the Lijiang Painting School, which regularly publishes the theoretical research results and artistic works of the artists of the Lijiang Painting School, providing a platform for the artists of the Lijiang Painting School to display themselves. Meanwhile, the magazine is also a channel for the Lijiang Painting School to construct its own identity.



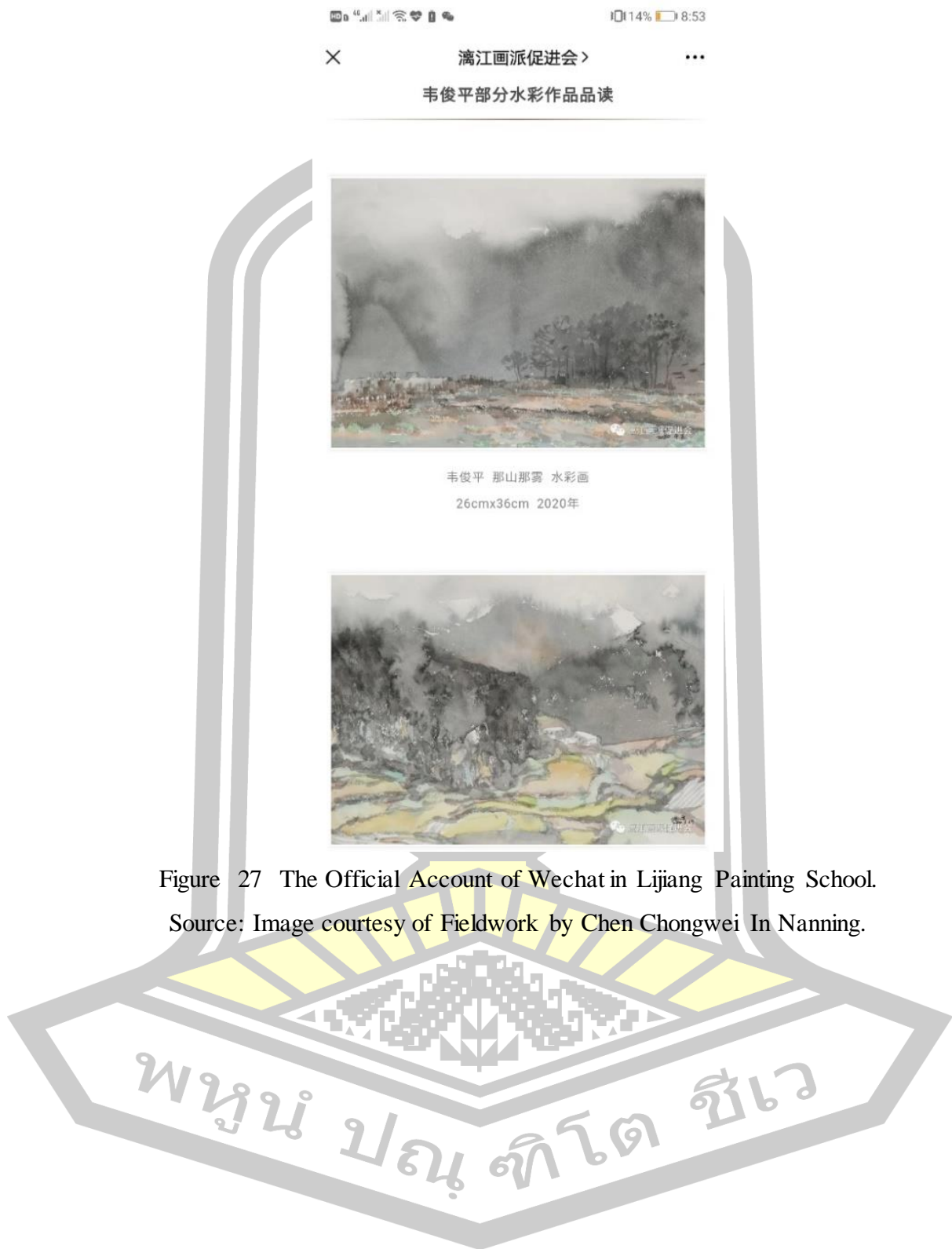


Figure 27 The Official Account of Wechat in Lijiang Painting School.
Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.



Figure 28 The Official Account of Wechat in Lijiang Painting School.

Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

Lijiang Painting School will pass WeChat public published Lijiang Painting School exhibition information and introduce foreign exchange of the Lijiang Painting School, Lijiang Painting School artists can contribute by way of published articles and works of art, Figure 28 can be seen at the end of the connection is to review and submit articles.

In the social network of Lijiang Painting School, individuals or organizations take actions to form a bond. The strong relationship maintains the relationship within groups and organizations, while the weak relationship establishes a bond between groups and organizations. As an important node, the research center of the Lijiang

Painting School plays a role of strong relationship, which makes the Lijiang Painting School keep a good operation.

1.2 Lijiang Painting School Art Museum

The art museum of Lijiang Painting School is one of the nodes in the social network of Lijiang Painting School. As an artist group, the Lijiang Painting School's art works are oriented towards the society, which is an important channel for the construction of self-identity. Therefore, the art museum is a window to show themselves. The establishment of the two art museums under the Lijiang Painting School is supported by the government, which can also see the connection between the Lijiang Painting School and the government as one of the nodes of the society.

1.2.1 Lijiang Painting School art research center Art Museum

Lijiang Painting School art research center Art Museum is the Guangxi Zhuang autonomous region government funding of up to 90 million yuan in 2015 to be built and put into use of the new art museum, is the Lijiang Painting School geared to the needs of society, an important window to show Lijiang Painting School academic achievements, is understanding, learning, inherits the important place of Lijiang Painting School art, is also to lay the Lijiang Painting School an important field of the social status and increase its influence.

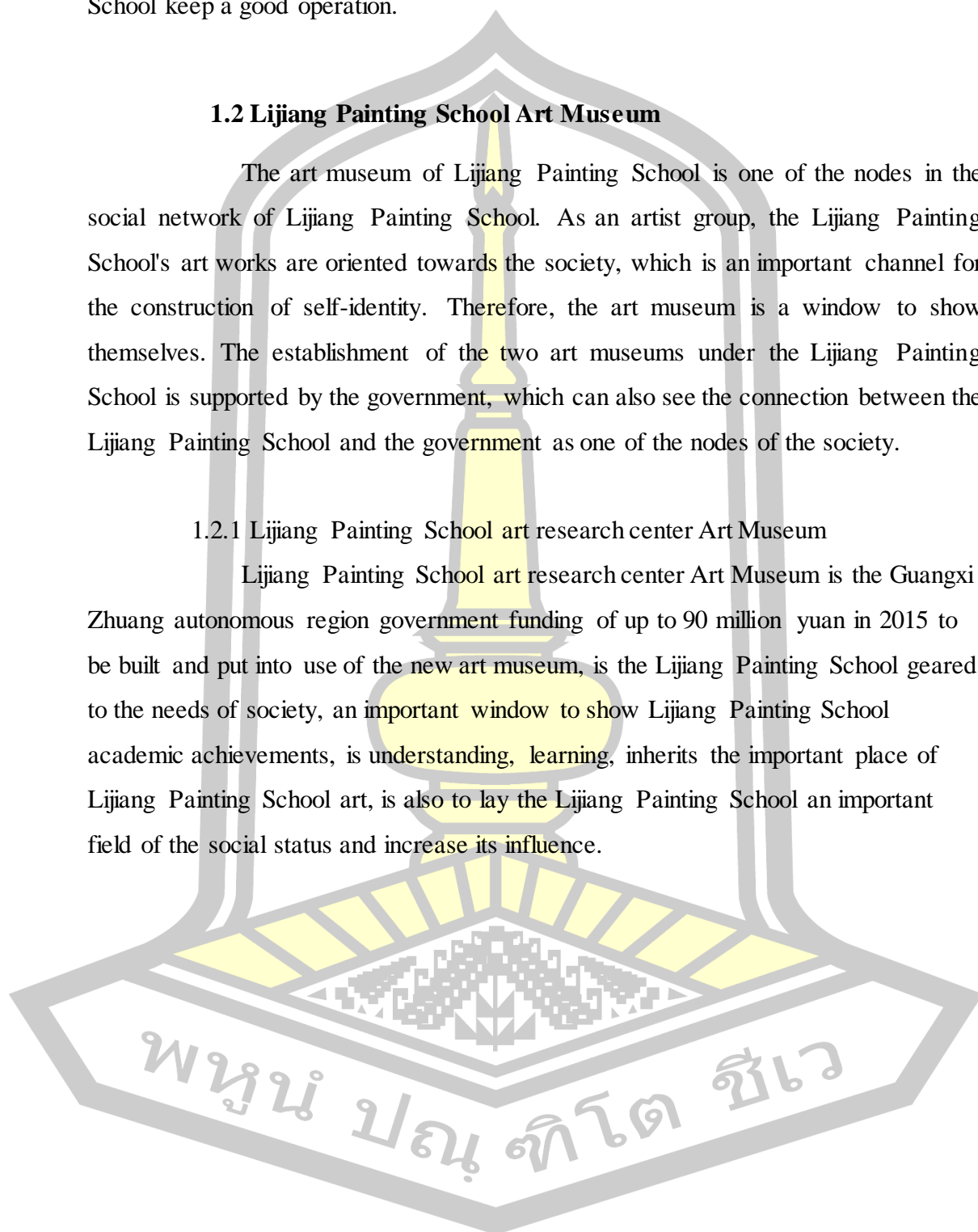




Figure 29 Lijiang Painting School Art Center.

Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

On the 5th floor of the Lijiang Painting School Art Center, which was built with 90 million RMB from the government of Guangxi Zhuang autonomous region.

1.2.2 Lijiang Painting School Art Museum

The Guilin Exhibition Hall was completed in 1965 and designed by Liang Sicheng, an architectural master. The whole building is a combination of the ancient traditional architectural styles such as the folk houses in northern Guangxi, Suzhou gardens and Huizhou architecture. It is an important place for Guilin to organize and hold art, calligraphy, photography, popular science and other cultural and art exhibitions, thematic ideological education exhibitions and other activities. For a long time, it has played an active role in providing art exchange and public art education services. In 2015, the museum was repaired. On April 25, 2016, the repair project was completed and renamed as Lijiang Painting School Art Museum. The Lijiang Painting

School has a deep relationship with the Lijiang River in Guilin, and the Guilin Exhibition Hall is a famous museum with a long history.



Figure 30 Lijiang Painting School Art Museum.

Source: People's daily in China. <http://gx.people.com.cn/n2/2016/0429/c368614-28247062.html>

On April 25, 2016, the completion ceremony of the maintenance and renovation project of Guilin Exhibition Hall and Lijiang Painting School Art Museum was held. The Figure 30 shows Huang Gesheng, chairman of Lijiang Painting School promotion association (right), and Zhao Leqin, secretary of the CPC Guilin municipal committee and director of the standing committee of Guilin municipal people's congress (left), unveiling the sign of Lijiang Painting School Art Museum.

1.3 Lijiang Painting School Sketching Base

The establishment of the Lijiang Painting School sketch base not only provides a good base for the Lijiang Painting School, but also becomes a good way for the Lijiang Painting School to gather members and gather painters from all over the country to communicate. In addition, the concentration and flow of artists have promoted the development of local tourism, thus it can be seen that the sketching base

is not only a node within the Lijiang Painting School, but also connects the economic sector of the society.

Yuanbao mountain in Rongshui county, Guangxi is a hereditary area for Miao people. The peak is above 2000 meters above sea level. As a matter of fact, there are many wooden stilted buildings or stem-column buildings built along the mountains in the minority areas of Guangxi. However, the precipitous and boulders of Yuanbao mountain are scattered everywhere, and the wooden buildings on the stones are a rare village scenery elsewhere. The huge stones in the mountains are exposed in the mountains and forests, and the villages are built with stone houses or used for drying grain and miscellaneous things.

In 2014, Huang Gesheng, chairman of the Lijiang Painting School promotion association, accompanied Wang Weixing, director of the state council's rural comprehensive reform working group office, to the Lijiang Painting School sketch base, Yuanbao mountain, Guangxi Rongshui county. The purpose is to protect ethnic villages, plan and construct Lijiang Painting School sketching base, and help strive for construction project funds of nearly 10 million yuan, making Yuanbao mountain a national tourism in Guangxi and Lijiang Painting School sketch base. In May 2015, Qingshan village, Rongshui county, Guangxi, officially held the ceremony of listing the Lijiang Painting School sketch base, which has become one of the characteristic tourist attractions in Guangxi.

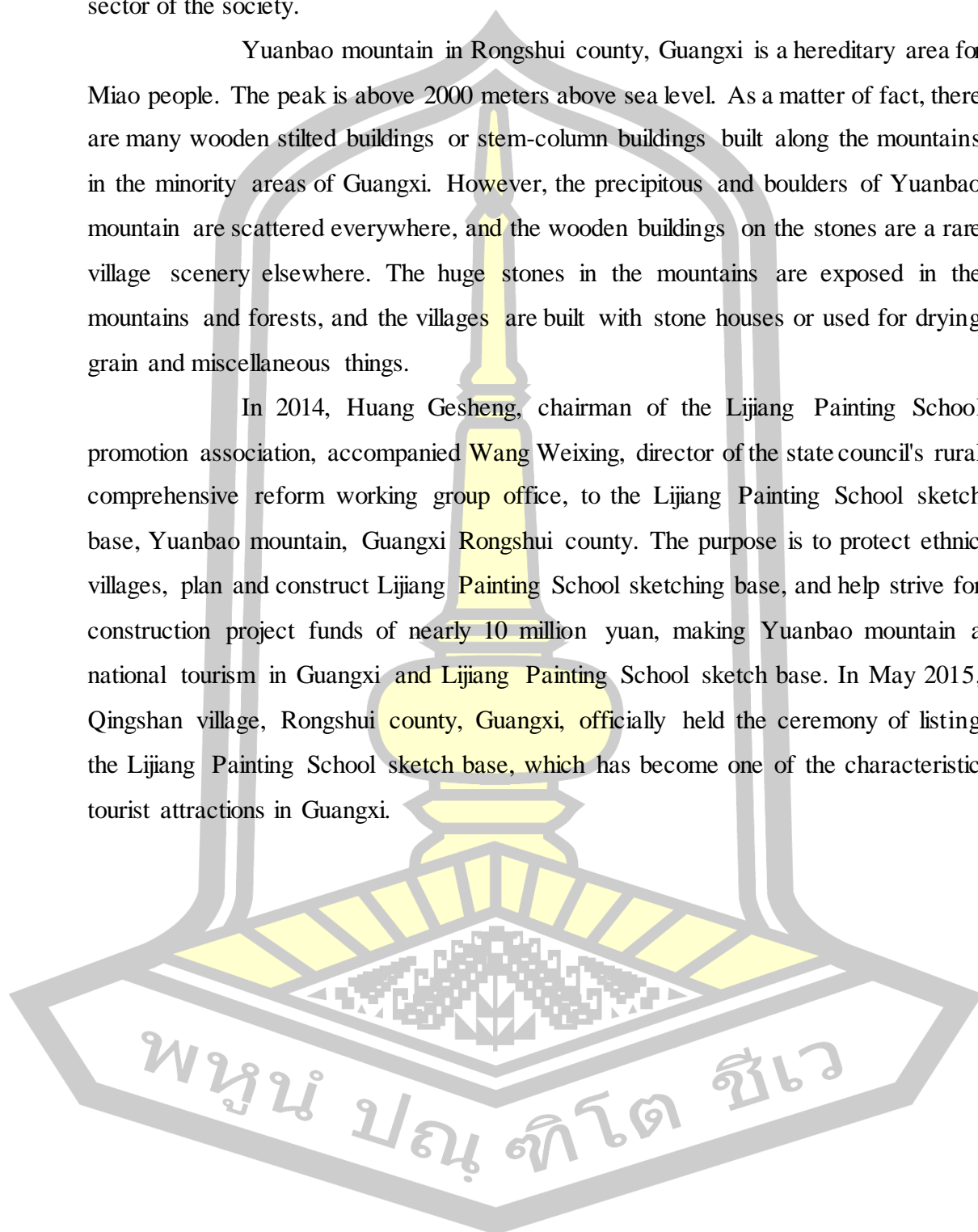




Figure 31 Lijiang Painting School sketching base.

Source: Image from fieldwork by Chen Chongwei In Rongshui county, Liuzhou city.

In May 2015, the listing ceremony of Lijiang Painting School sketching base was officially held in Qingshan village, Rongshui county, Guangxi province.

1.4 Artists Group Under Lijiang Painting School

Lijiang Painting School encourages members to organize painting clubs among themselves and jointly organize sketch works and artistic creation, such as Lijiang Landscape Painting Club, Na Shan Na Shui Painting Club, watercolor and oil painting artists group. In addition to the official activities of the Lijiang Painting School, the interaction between members can also promote the active operation of the Lijiang Painting School, connecting nodes or actors that have no connection in the social network, and providing opportunities for artists to obtain information. Therefore, the group of artists is also one of the nodes of Lijiang Painting School's social network.

1.4.1 Lijiang Landscape Painting Club

Lijiang Landscape Painting Club is an art association under Lijiang Painting School promotion association, initiated and established by some artists of Lijiang Painting School.



Figure 32 The Members of Lijiang Landscape Painting Club Take a Group Photo.
Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

1.4.2 Na Shan Na Shui Painting Club

Na Shan Na Shui Painting Club is an institution under Lijiang Painting School, composed of directors and members of Lijiang Painting School, members throughout Nanning, Guilin and other places in Guangxi. Na Shan Na Shui Painting Club is a painting group based on the Guangxi culture as the entry point. Farming is mainly used in minority areas. "Na" means "field" in Guangxi Zhuang language.

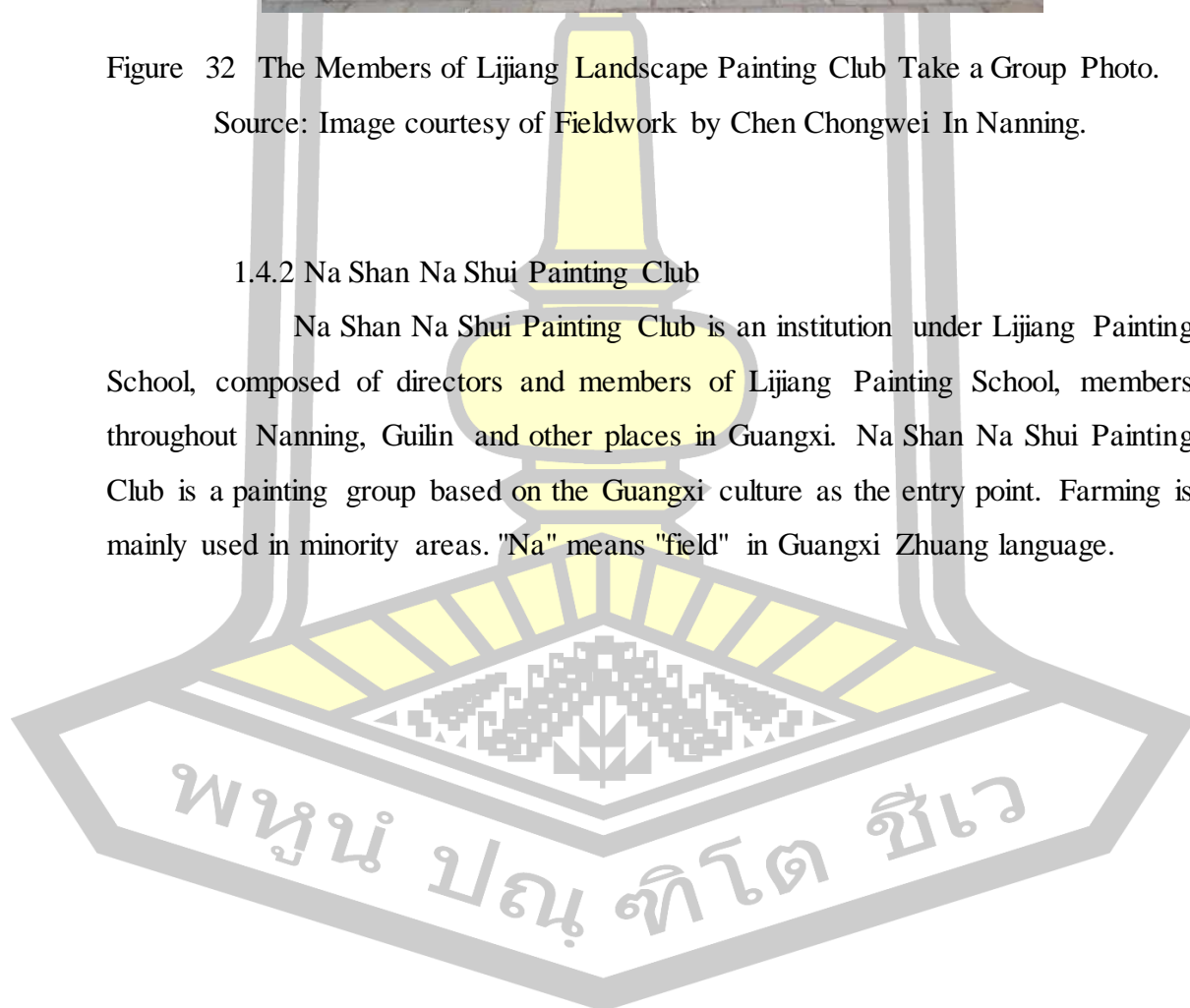




Figure 33 Na Shan Na Shui Painting Club.

Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

The figure 33 shows the opening ceremony of a sketching and creation base established by Na Shan Na Shui Painting Club in Lingchuan County, Guilin.

1.4.3 Watercolor and oil painting artists group

The watercolor and oil painting artists group are respectively the watercolor painter's group in Beihai of Guangxi and the oil painters' group of Lijiang Painting School. They have held exhibitions in Beijing and all over the country, and have been well received by the Chinese art circle. Although the Lijiang Painting School is mainly composed of Chinese traditional paintings, the formation of other groups of artists can prove the strength of the Lijiang Painting School's artistic creation, which is conducive to the comprehensive construction of its self-identity.

As the cultural representative of Guangxi, Lijiang Painting School must have a relatively stable team, an internal node of Lijiang Painting School, if it wants to get identity in the art circle at home and abroad. It need pay close attention to the development and breakthrough of painting school, and summarize the experience and lessons of artists and artist groups in the development, do a good job in security work, and do a good job in planning, outreach, publicity and other external work. It needs to have the concept of brand marketing when it publicizes the famous works to the outside world, and have strong coordination and communication ability when cooperating with

relevant cultural departments and associations of the government. These institutions and organizations, which belong to Lijiang Painting School, have undertaken their respective work and are working for the good operation of Lijiang Painting School.

1.4.4 Artists with other careers

Some members of the Lijiang Painting School have other occupations. They are art lovers and have certain artistic creation abilities, such as businessmen, doctors and entrepreneurs. They jointly hold different positions in the Lijiang Painting School promotion association and also assume their own roles. The members of this section, as nodes and ties in the social network, run through the Lijiang Painting School's social network.

As ties, they have different abilities or criticisms within the Lijiang Painting School, such as businessmen or entrepreneurs. They can bring a lot of social and economic resources to Lijiang Painting School. They can fund Lijiang Painting School to hold sketching activities and unofficial art exhibitions to activate the internal atmosphere of Lijiang Painting School. As nodes, because they have been recognized by the society in the non-art circle, they are the representatives of Lijiang Painting School when facing the non-art circle, constructing and negotiating the self-identity of Lijiang Painting School. As nodes, these artists can connect with the business circle, enterprise circle and even the medical circle engaged in other industries. At the same time, the identity of Lijiang Painting School artists can prove their various abilities and help them negotiate their identities in society.

2. The Tie of Lijiang Painting School

A Tie is a kind of bond in a social network. It connects nodes in the social network and makes individuals or groups connect. This bond maintains the nodes within the Lijiang Painting School, and the nodes are often connected. Tie is the key to the Lijiang Painting School's social network, which is analyzed in 3.2.

2.1 Artistic works

The art works of the Lijiang Painting School usually focus on the regional natural resources of Guangxi. As the artists who tie the Lijiang Painting School together, they use their art works to connect them and bind them into a group, which can also convey to the outside world that the artists are from Guangxi.

Lijiang Painting School is based on Chinese traditional painting, supplemented by other painting species, landscape painting more around Guangxi famous landscape, figure painting around Guangxi ethnic customs and figures, flower and bird painting around Guangxi characteristic plants and subtropical plants. The expression of normative painting themes and collective artistic works not only exports the cultural characteristics of Guangxi through artistic works, but also reflects the cultural identity of Guangxi and Lijiang Painting School, which is conducive to the construction of the dual identity of artists and school of painting. Taking different types of paintings as examples, this paper analyzes the artists' main painting themes.

2.1.1 Chinese landscape painting.

Guangxi is a big province of scenery, Guangxi Guilin landscape is famous in the world, attracted the national famous artists to come to collect styles for painting and sketch, also left a lot of excellent works for Guangxi. Guangxi has the natural scenery of beautiful mountains and waters formed by karst landforms represented by Guilin landscape; The subtropical seashore scenery represented by Beibu Gulf; There are continuous northwest Guangxi mountains; There is the primitive simplicity full-bodied minority customs; There are Huashan rock paintings, Bajiao village as the representative of the cultural relics and historic sites. These subtropical regions in the unique beauty, quiet, gentle, implicit beauty, Guangxi artists provide a rich source of creation, their works have formed in the concept of regional, multi-ethnic style of creation.

Huang Gesheng is the president of Lijiang Painting School association. He is a famous landscape painter in China. He is also a professor, doctoral supervisor and consultant of Chinese Artists Association.

The Lijiang Picture is the representative work of Huang Gesheng, the representative painter of the Lijiang Painting School, and also the representative work of the Lijiang Painting School. Lijiang Picture is the first art work that truly takes Lijiang River, Guangxi's natural regional environment and national cultural characteristics as research objects. The Lijiang Picture is a gift from the Chinese embassy in the US to then US president George W. Bush. during US president Bill Clinton's visit to China in 1998, leaders of Guangxi Zhuang autonomous region presented works by Huang Gesheng.

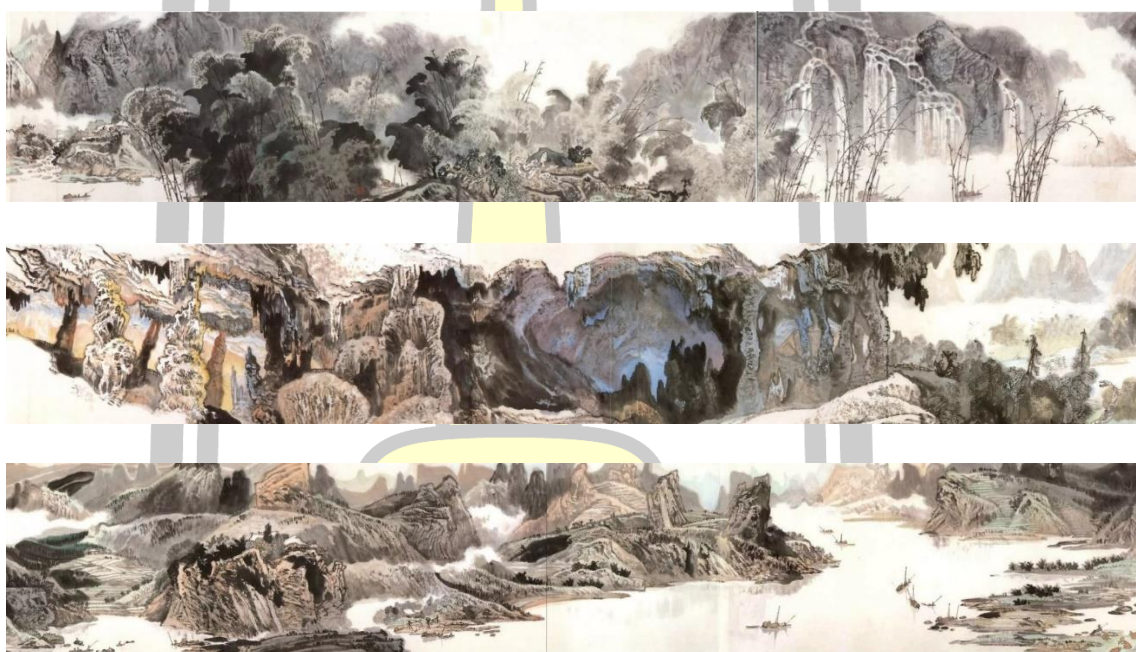


Figure 34 Lijiang Picture (part), by Huang Gesheng.

Source: Huang Ge Sheng. 2002. Lijiang picture. Nanning. Guangxi Fine Arts Press.

Lijiang Picture (part), by Huang Gesheng. Created in 1985, the work is 200 meters in length. This is a real view of Guilin, Guangxi.

Huang later recalled his Lijiang Picture and said, "The idea for Lijiang Picture came from a small incident: China Map Publishing House asked me to draw a tour map of Guilin in the form of Chinese traditional painting. In this case, I thought why not draw a panoramic view of the Lijiang River? Although there have been many painters who have painted the Lijiang River, and many good works have been done, there is still no large scroll that fully reflects the scenery of the Lijiang River from

beginning to end. This is both a responsibility and an opportunity that history has entrusted to our generation."

"Lijiang Picture" is the author up and down the Lijiang River more than 20 times, boat riding, walking trekking, through a large number of historical and cultural collection and reading, through the observation of the Lijiang River in different climatic conditions changes, sketching a thousand, after a lot of brush and ink practice, the re-creation of the result.

Lijiang Picture is a unique work which combines the freehand brushwork of traditional landscape painting with the real scenery of the Lijiang River. It shows the unique scenery of the Lijiang River with magnificent ink and expresses the artist's love for the great rivers and mountains of the motherland and his rare artistic passion. Guilin landscape painting is a very important embodiment of Guangxi's artistic achievements. Guilin landscape has been shown by many people, and the landscape created by them has become a model of Lijiang River landscape. The Lijiang Picture has a profound influence on the landscape painting creation of Guilin in Guangxi, and with the passage of time, its artistic value and historical significance are increasingly highlighted.

After more than 20 years, Huang Gesheng draw the Lijiang River, but on the long way of writing, in the form of a single sketch, intercept each scene, separate into the picture, much of it the author directly in the sketch creation, each one as an independent, with more than one hundred picture, so as to form a comedy series - the Hundred Scenes of Lijiang.

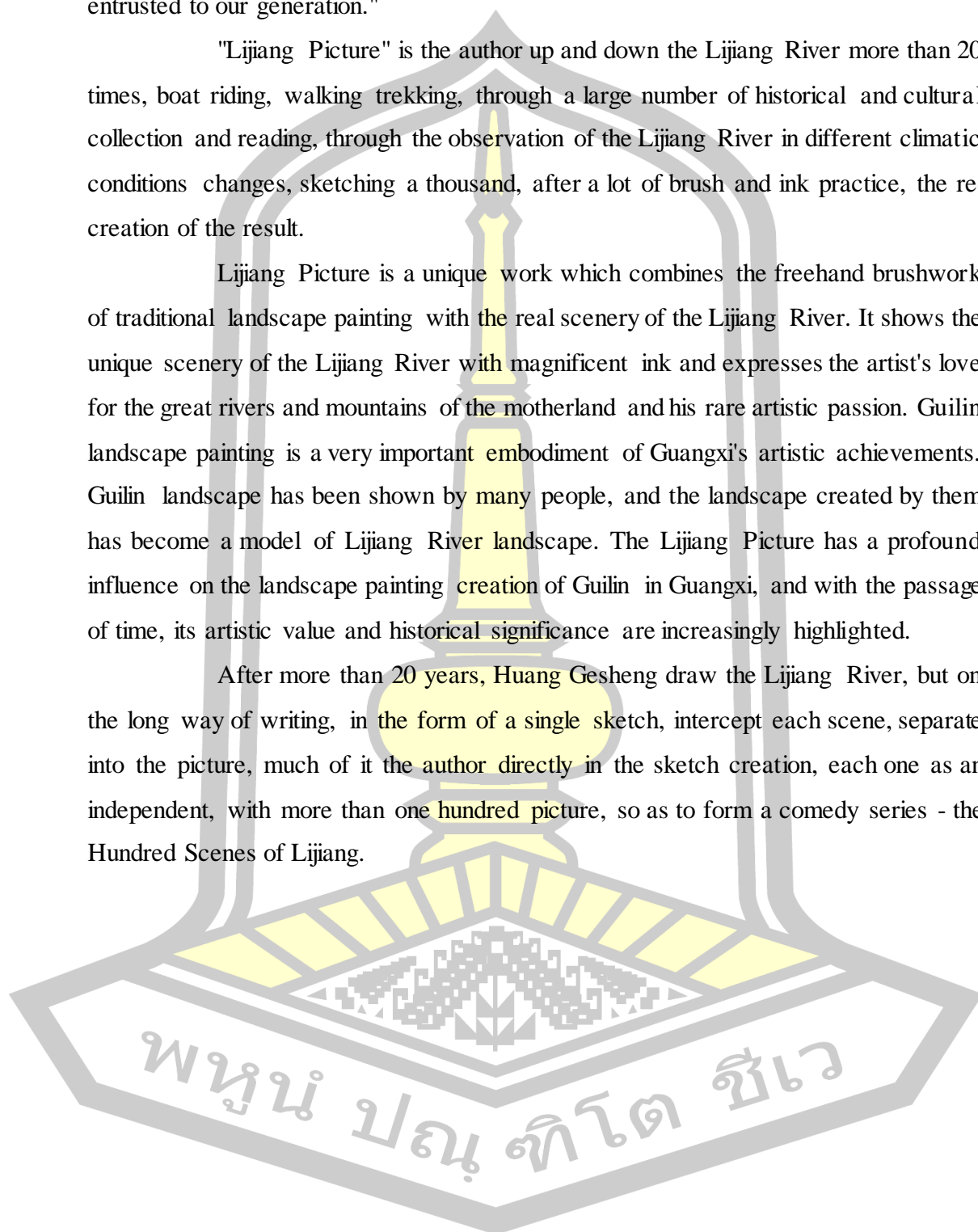




Figure 35 One of the Hundred Scenes of Lijiang by Huang Gesheng.

Source: Huang Gesheng's official website. <https://huanggesheng.artron.net/>

Huang Gesheng's masterpiece Reed Flute Wonderland depicts the real scenery of Reed Flute Rock in Guilin.

In Hundred Scenes of the Lijiang River, the scenery of the Lijiang River is still one of the main objects of the painter's performance, and he paid more attention to the villages around Guilin. Picturesque houses and in resources, Xing'an, Guanyang and other counties made a large number of sketches. There are also known as the first Lingnan garden wild Goose Mountain garden series. Huang Gesheng is conducting a conscious study of new forms of expression, which, on the one hand, is the requirement of the subject matter itself on the form, and on the other hand, it is also the process of the painter to conduct a more in-depth study of the art itself and accumulate a stronger expression.

The choice of subject matter and form comes from the sincerity of the painter. Huang Gesheng's painting of the countryside originates from his own heart. He treats the landscape of Guilin out of sheer love. Quite a few of his works in Lijiang River show his love for the folk houses in the mountain villages in north Guangxi. With his keen eyes, he found that villages with strong local and national characteristics and profound national cultural accumulation were rarely explored in art creation of ancient

and modern times, and even if they did exist, they were also a kind of cursory curiosity, or only reflected their remoteness and remoteness. How to show it ancient, simple, colorful and affectionate, especially the villagers' honest feelings and personality into the painting, more than many painters ignore.



Figure 36 One of the Hundred Scenes of Lijiang by Huang Gesheng.

Source: Huang Gesheng's official website. <https://huanggesheng.artron.net/>

One of the Hundred Scenes of Lijiang by Huang Gesheng, which depicts the real scenery of Fubo Mountain in Guilin.

Yang Shan was the third son of art educator professor Yang Taiyang. Now he is the standing director of Lijiang Painting School Promotion Association, professor of Guangxi Art Institute, member of Chinese Artists Association, director of Yang Taiyang Art Research Center, honorary member of Guangxi Literature Federation and consultant of Guangxi Artists Association.

Hongshui River is one of the mother rivers of Guangxi. The Hongshui River basin, located in Hechi city, Guangxi, is the main theme of Yang Shan. Yang Shan was deeply influenced by his father in his growth. As a local painter, Yang Shan attaches great importance to the observation and comprehension of nature, and uses his own unique language to convey the landscape of the times of Bagui. His landscape

works mostly show the landscape culture of Guangxi, explore and explore the local landscape painting language of Guangxi, through the works reflect the artist's exploration of regional culture.



Figure 37 Yang Shan's painting of Xiaoling Township, Du'an County.

Source: Images from fieldwork, photography By Karen Chen, at the Yang Shan exhibition "Style of Red River Painting", on display in Nanning.

The figure 37 depicts the real scenery of Du'an County, Hechi City, Guangxi.

Zhong Tao is the vice president of the school of Chinese traditional painting of Guangxi Art University, professor, tutor of postgraduate students, standing director of the academic committee of Lijiang Painting School, director of Guangxi Artists Association and member of Chinese Artists Association.

Zhong Tao's sketching, to be precise, is purposeful, starting from Wuxuan. 2016, Zhong Tao began to take a post in Wuxuan, for the traditional culture of the humanities, natural and Wuxuan traveling has a deep and understand, back and forth,

Wuxuan draw off and on for a year, basic work is done on the spot, and hosted the "great beauty Wuxuan" art exhibition, fully displaying the ancient city of Wuxuan, beautiful Wuxuan, humanities Wuxuan. As a young generation of Chinese traditional painting, he is constantly innovating and exploring. Zhong Tao "keeps exploring new schemata and styles, showing the situation and state of mind of current social people, and pursuing a fresh and elegant classical feelings and ideal situation". Subsequently, Zhong Tao gradually turned to urban landscape painting as his main creation subject. Based in Guangxi, he followed the footsteps of the times.



Figure 38 Wuxuan Bridge by Zhong Tao. created in 2016.

Source: Jia Dejiang. 2010. Academic elite: Zhong Tao. Beijing. Beijing Arts and Crafts Press

2.1.2 Chinese figure painting

The 12 ethnic groups in Guangxi have different languages, different house shapes and colorful ethnic customs. The charming landscape and splendid history and culture add radiance and beauty to each other, creating the unique charm and charm of Guangxi. Songs of the Zhuang nationality, dances of the Yao nationality, festivals of the Miao nationality, bridges and buildings of the Dong nationality are the characteristics of Guangxi ethnic customs, and are also one of the main themes of figure painting artists of Lijiang Painting School.

Zheng Junli is currently a member of the Standing Committee of the National People's Congress, vice chairman of the Art Teaching Guidance Committee of the Ministry of Education, vice chairman of Guangxi Literature Federation, vice

chairman of Lijiang Painting School Promotion Association, president of Guangxi Art Institute, national second-class professor, and doctoral supervisor.

Zheng Junli is a leading figure painter in contemporary Guangxi art circle and a representative painter of Lijiang Painting School figure painting. As a Yao painter, Zheng Junli has deep feelings for ethnic minorities, and naturally he has the desire to paint ethnic minorities and their lives with his brush. Zheng Junli's freehand figure painting originated from his inner minority identity and his recognition of the harmonious coexistence of minorities and nature. Zheng Junli as Yao's descendants, not from the mountain village, but was born and grew up in Nanning city superior urban growth environment and strong family art atmosphere. On the one hand, these lay a good foundation for creation of Zheng Junli in painting. On the other hand, also for Zheng Junli base shop away from the city in the form of painting in the future the permalink for its nature.

In 2016, Zheng Junli created a batch of folk dance figure paintings, integrating folk dance and character images. The graceful dance posture of dancers is the artistic prototype, through the combination of virtual and real body shape, careful description of facial features, hands and feet, and color dyeing to depict the dance figures, forming a kind of beauty of life rhythm. Dai, Yao, Zhuang, Miao, and other ethnic minority dance are depicted. The dancing images of these different minorities are delicately presented under his pen, reflecting different artistic aesthetics and ethnic customs. Author often tours to the ethnic minority areas, also can see a lot of ethnic minority dance, unfamiliar with the dance he will further check information, to understand and experience, and then make art, therefore, these works in the dance image reflected the physical beauty of the dancer, rhythmic beauty of the dance, also reflected the Guangxi ethnic minority culture.

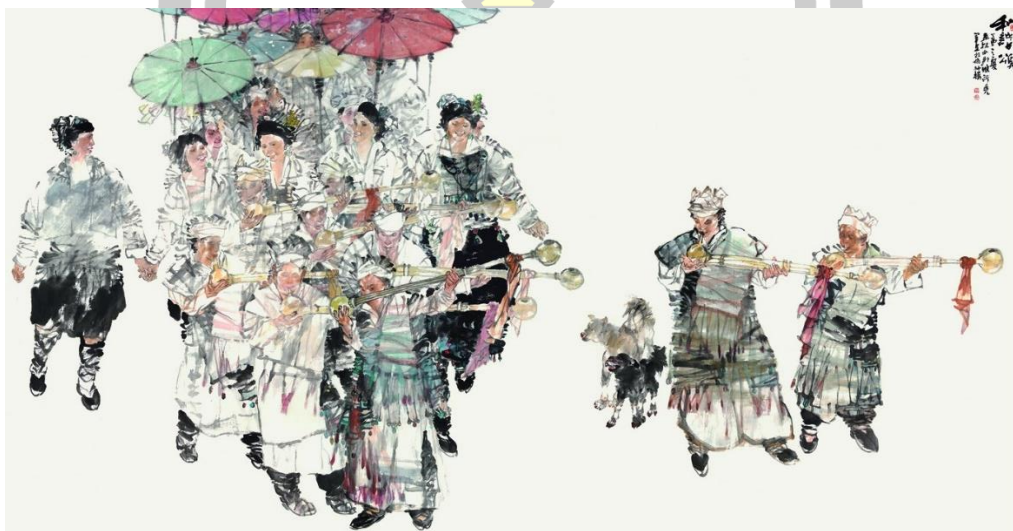


图 1 胡博文化宫艺讯

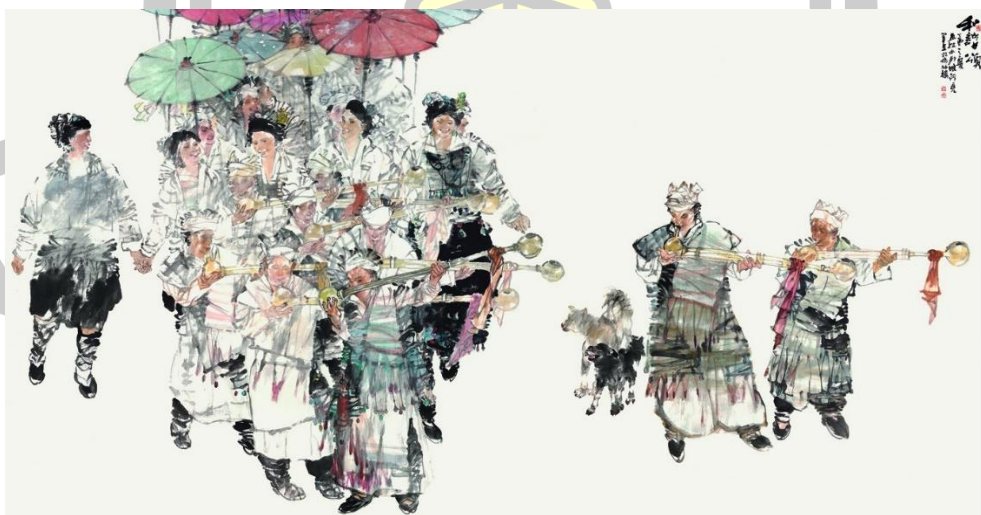
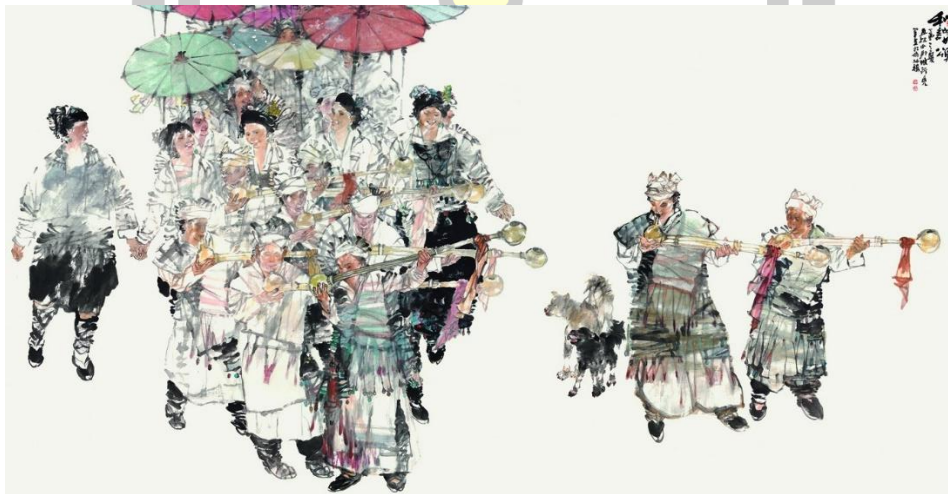


图 2 胡博文化宫艺讯



达·胡博文化资讯网



达·胡博文化资讯网

Figure 39 Ode to Harmony by Zheng Junli. created in 2017.

Source: Zheng Junli. 2009. Famous contemporary Chinese painter: Zheng Junli.

Beijing. People's Posts and Telecommunications Press

The figure 39 reason for the creation comes from what the author saw when he went to the Napo Mountains in western Guangxi in 2013, and depicted Yi people partying and playing.

Li Xiaoqiang is the associate professor of the school of Chinese traditional painting of Guangxi Art University, the tutor of postgraduate students, the director of the Graduate department, the member of the Chinese Artists Association, the director of the Guangxi Artists Association, the member of the Chinese traditional painting art committee, and the standing director of Lijiang Painting School.

Li Xiaoqiang is a rising artist in Guangxi minority figure painting field in recent years. As a Yao painter, the internal identity of ethnic minorities and the external ethnic environment interact with each other, cultivating Li Xiaoqiang's strong ethnic consciousness and emotion. He consciously devoted himself to the field of ethnic figure painting, examined the living conditions of Miao people in De'e from a micro perspective, and used it as an artistic prototype to create freehand brushwork figure painting. Li Xiaoqiang believes that it is the embarrassing situation of the disintegration of their own traditional habits caused by the influence of globalization on the ethnic minorities in Guangxi. Li Xiaoqiang made a further selection according to the geographical features of the villages and the characters of the ethnic minority villagers, and selected several villages which still retained the traditional ethnic characteristics for targeted research and sketching. Through the typical minority nationality of partial Miao, he expressed the large collective of Guangxi ethnic minorities from ancient times to modern times, which had experienced hardships but never gave up their ideals and pursuits.

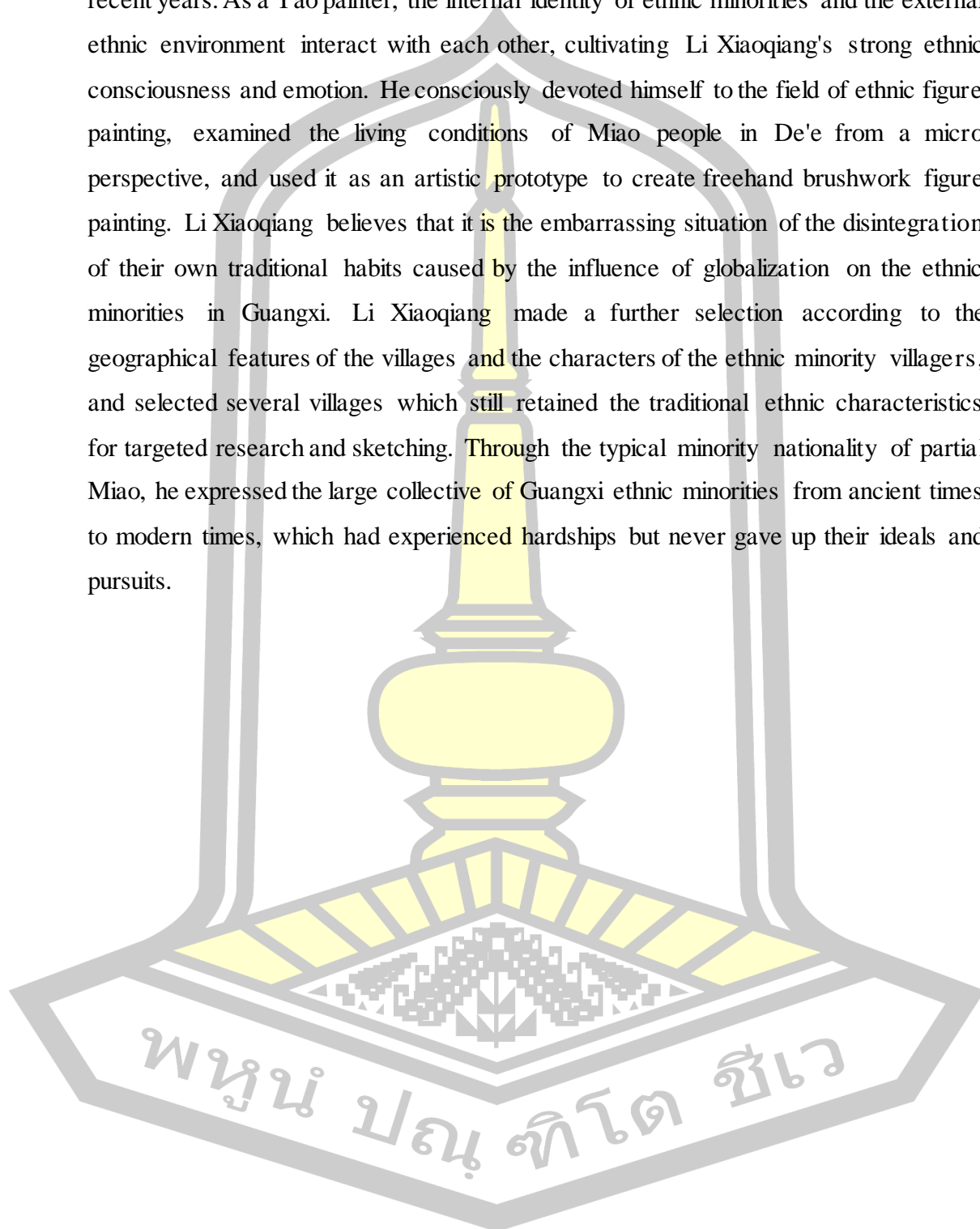




Figure 40 Autumn Sunshine by Li Xiaoqiang.

Source: China National Academy of painting. 2015. New China Artists Series: Li Xiaoqiang's collection of Chinese traditional paintings. Nanning, Guangxi Fine Arts Publishing House.

The figure 40 Show the task image of Yao nationality in Guangxi. This is li Xiaoqiang's works exhibited in the Chinese Artists of New China series: Guangxi Zhuang Autonomous Region Chinese traditional painting exhibition. The exhibition is on display at the National Art Museum of China.

2.1.3 Chinese flower and bird painting

Guangxi belongs to the humid subtropical monsoon climate, the northern western mountain climate is cold, the central east is mild, the southern coastal hot, wild plants and animals of various species, luxuriant flowers, lush green, there are flowers throughout the year, the air is fresh, colorful plant kingdom is full of curiosity and mystery. Some flowers such as kapok and camellia are rare in other provinces. Big banyan tree, camellia forest have amorous feelings; Pheasant, white langur, grouper and so on are also quite local, which provide rich subject resources for flower-and-bird

artists in Guangxi. Animals and plants are endowed with humanistic meanings by artists, so that artists do not stay on the surface of painting things.

Wu Xiaodong is a professor and master tutor of Guangxi Art Institute, a member of Chinese Artists Association, a director of Guangxi Artists Association, an executive director of Lijiang Painting School, and a special painter of Guangxi Calligraphy and Painting Academy.

Based on the red land in the south, Wu Xiaodong's regional culture, southern scenery, flowers and wild scenery have become his inexhaustible source. The wild flowers in the south seem plain in his pen, but they are full of vigor and vitality in loneliness, never decay, reflecting a kind of human spirit in emptiness and quietness, and can see the point of human life. He endowed the image of southern flowers with cultural taste, enhanced the character of his works and highlighted the individuality. He combined the aesthetic way of the south with wild and easy, forming a kind of elegant, plain, pure personal appearance.

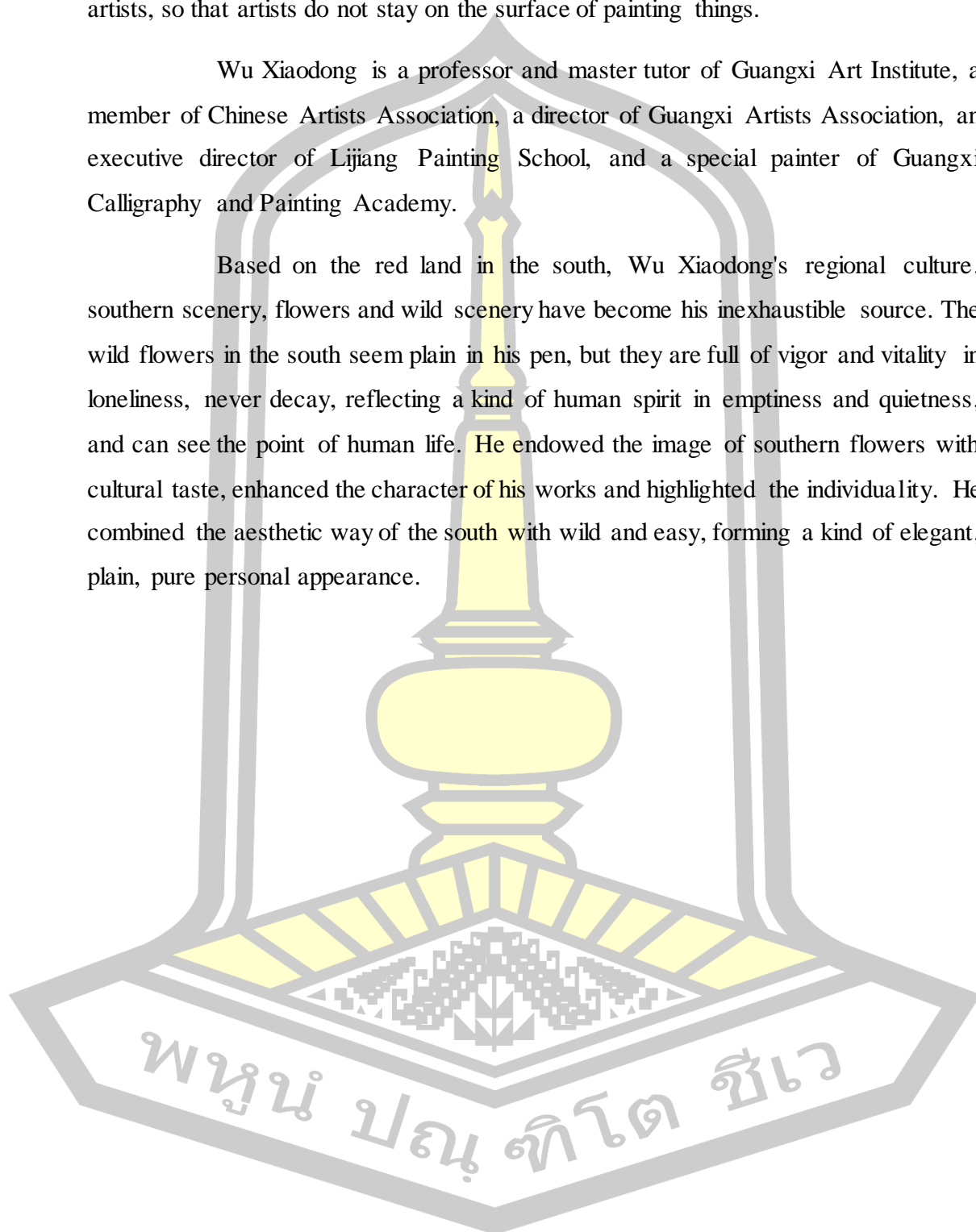




Figure 41 Wu Xiaodong's "shy flowers close grass".

Source: Wu Xiaodong. 2010. Wu Xiaodong's painting collection. Nanning. Guangxi Fine Arts Press.

The Figure 41 is of subtropical plants.

Yu Yongjian is the vice president of Lijiang Painting school Promotion Association, professor, tutor of postgraduate students, member of Chinese Artists Association, director of Chinese Fine Brushwork Association, consultant of Guangxi Artists Association.

Yu Yongjian uses traditional flower-and-bird paintings to express the theme of southern flowers and birds, and is keen to express the characteristic images of tropical and subtropical rainforests, so as to find the original and most simple aesthetic interest of flower-and-bird paintings and show the life consciousness of nature. In southern China, there are many different fruits for viewing and eating, such as litchi, longan and Ginkgo biloba. Fruit painting in the past generations of painting is not rare, litchi painting performance is numerous paintings. Litchi has a beautiful appearance, in

the mind of the painter is also a subject of certain significance. He has also created a number of works on litchi. Yu Yongjian's flower-and-bird paintings on the theme of southern flowers all convey the plain and innocent interest of southern regions, reflect his love for southern life, and reveal the regional characteristics and human resources of Guangxi's colorful folk customs.



Figure 42 "Lotus and Lychee" by Yu Yongjian.

Source: Guangxi Hongli Auction Co., Ltd. <http://hongli.69ys.com/pre/detail/45301>

The figure 42 are of subtropical fruits and plants.

2.1.4 watercolor

Beihai watercolor painting has become a brand of Guangxi fine arts, and its radiation has affected the whole region, the whole country and even abroad. As early as July 1992, at the invitation of the ministry of culture of the People's Republic of China, Beihai watercolor paintings were exhibited for the first time in Beijing at the National Art Museum of China, attracting extensive attention from the art circle and causing a great sensation. The National Art Museum collected 8 works at a time. In recent years, Beihai watercolor painting has opened a wonderful work, works in various national exhibitions and awards. In the 4th National Watercolor and Gouache Exhibition and the 9th and 10th National Art Exhibition, Beihai watercolor paintings accounted for two-thirds of Guangxi's entries. In addition, Beihai watercolor paintings have been invited to present museums in Yatsushiro city, Japan, and the watercolor

association in Britain, the birthplace of world watercolor paintings, has also invited Beihai. In July 2006, nearly 100 pieces of watercolor paintings reflecting Beihai scenery and folk customs were exhibited in Bordeaux, France, and were highly appreciated by French audiences.



Figure 43 Peaceful Fishing Port by Cai Daodong.

Source: http://blog.sina.com.cn/s/blog_5eced75b0100jgxt.html

This figure 43 shows the fishing boats in Beihai Port.

Wei Junping is the vice president of Guangxi Art University, the director of Chinese Artists Association, the vice chairman of Guangxi Artists Association and the vice chairman of Lijiang Painting School.

Wei Junping's hometown is Du'an Yao autonomous county. Du'an is located in the Dashi mountain area. It belongs to karst landform. The mountains are magnificent and changeable. The mountains and depressions are winding and ups and downs along the way. Villages, rural fields and depressions are scattered everywhere. At the same time, it is also a poverty-stricken county supported by the state. There are many mountains and few fields, many depressions with secluded soil and gravel embedded in the fields. People's life is not easy, and most of them work hard for their livelihood. Wei Junping's complex and deep feelings towards his hometown are

composed of his hometown's natural beauty and hardship. He was born and grew up here. He drew materials from the local place. He wrote his most familiar and favorite hometown, and turned memory and reality into a moment of eternal art on the shelf. So from 2011, his hometown became the theme of his painting.



Figure 44 Persimmon Tree harvested by Wei Junping.

Source: Official website of Liuzhou Federation of literary and Art Circles.

https://www.sohu.com/a/291969283_775246

The figure 44 shows is a scene in a rural area of Guangxi.

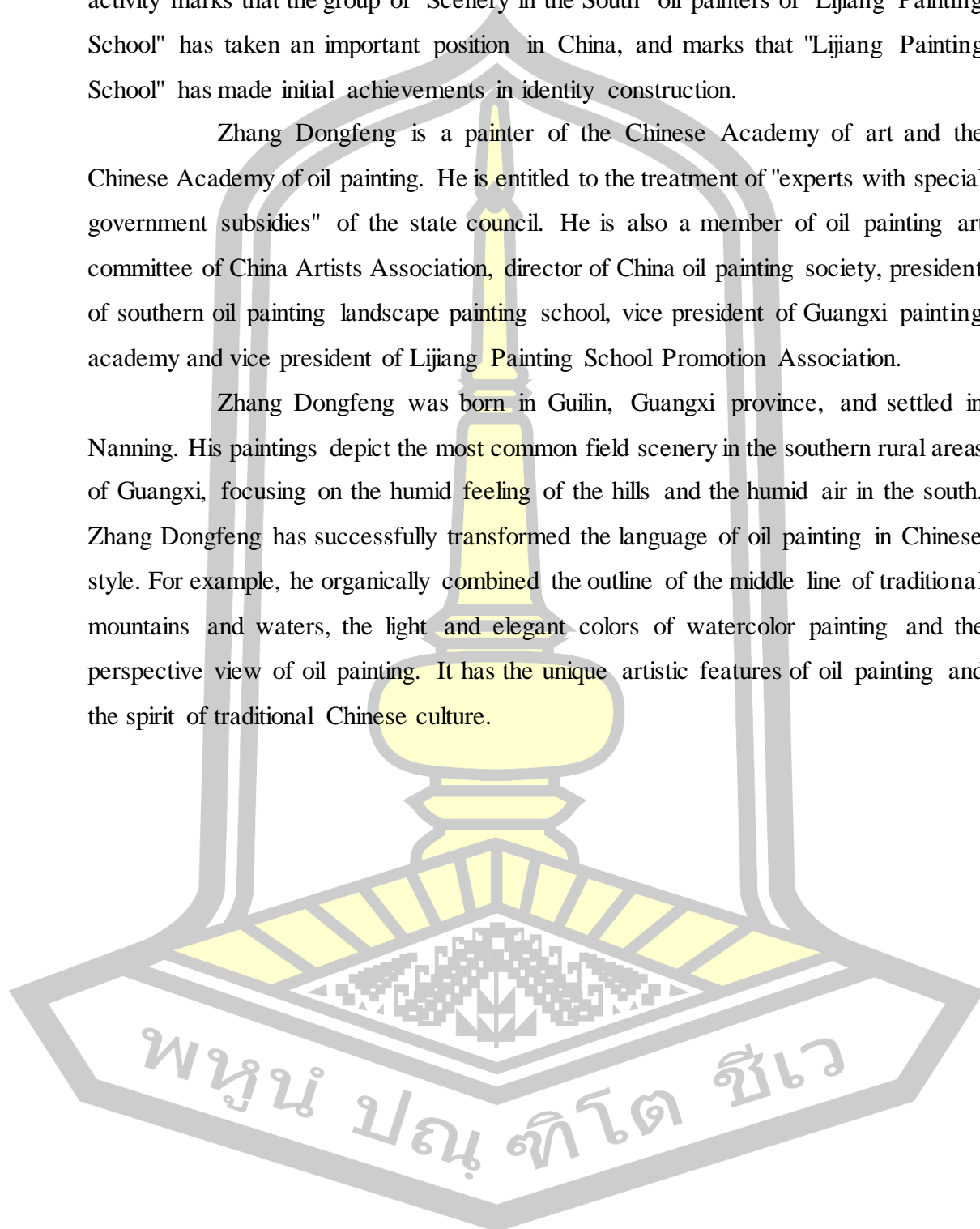
2.1.5 oil painting

"Scenery in the South" is an oil painting group with distinct local characteristics and artistic style that has emerged in recent years in Guangxi to build the cultural brand of "Lijiang Painting School". All the painters involved are representative young and middle-aged oil painters of Lijiang Painting School, and the subtropical scenery of red earth hills south of the tropic of roses to the north is the main creation theme. From January 24 to February 11, 2006, the National Art Museum of China, as the highest gallery of national art, invited oil painters of "Scenery in the South" of "Lijiang Painting School" as an independent group to participate in "Endless Rivers and Mountains -- Invitation Exhibition of Oil Painters from north and south" in

Beijing. The 20-day exhibition is the longest in China for a national art museum. This activity marks that the group of "Scenery in the South" oil painters of "Lijiang Painting School" has taken an important position in China, and marks that "Lijiang Painting School" has made initial achievements in identity construction.

Zhang Dongfeng is a painter of the Chinese Academy of art and the Chinese Academy of oil painting. He is entitled to the treatment of "experts with special government subsidies" of the state council. He is also a member of oil painting art committee of China Artists Association, director of China oil painting society, president of southern oil painting landscape painting school, vice president of Guangxi painting academy and vice president of Lijiang Painting School Promotion Association.

Zhang Dongfeng was born in Guilin, Guangxi province, and settled in Nanning. His paintings depict the most common field scenery in the southern rural areas of Guangxi, focusing on the humid feeling of the hills and the humid air in the south. Zhang Dongfeng has successfully transformed the language of oil painting in Chinese style. For example, he organically combined the outline of the middle line of traditional mountains and waters, the light and elegant colors of watercolor painting and the perspective view of oil painting. It has the unique artistic features of oil painting and the spirit of traditional Chinese culture.



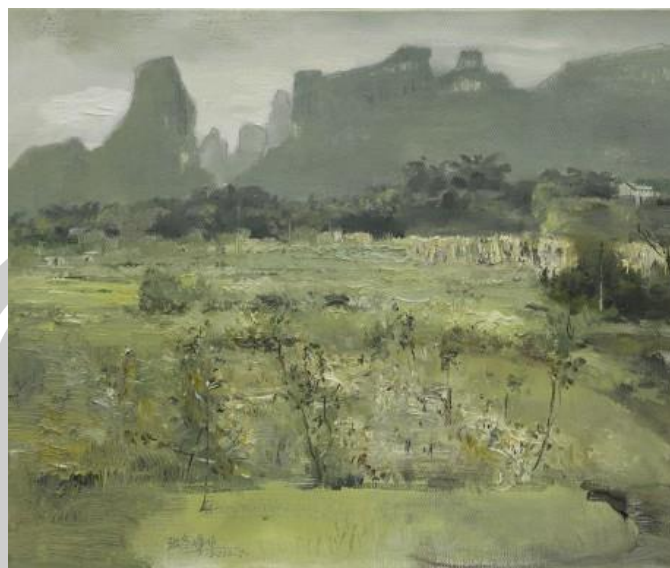


Figure 45 July in northern Guangxi by Zhang Dongfeng.

Source: https://shop.artron.net/w_work_detial.php?ArtWorkId = 285257

Xie Sen is currently a professor and postgraduate supervisor of Guangxi Arts University, director of Chinese Oil Painting Society, member of Chinese Artists Association, director of Guangxi Artists Association, deputy director of Guangxi Oil Painting Society, and executive director of Lijiang Painting School.

Xie Sen is also a member of local painters in Guangxi. His oil paintings are mostly used to express natural scenery and are known for their realism. In realistic works, the importance of sketching is self-evident. Most of Xie Sen's oil paintings show the natural scenery of Guangxi style on the land where he was born and raised. He used a lot of natural scenery in his paintings, and the importance of sketching could not be ignored. In this process, He faithfully recorded what he saw and heard with a simple and natural style. He regarded natural scenery as a pure enjoyment and recorded it through his artistic works.

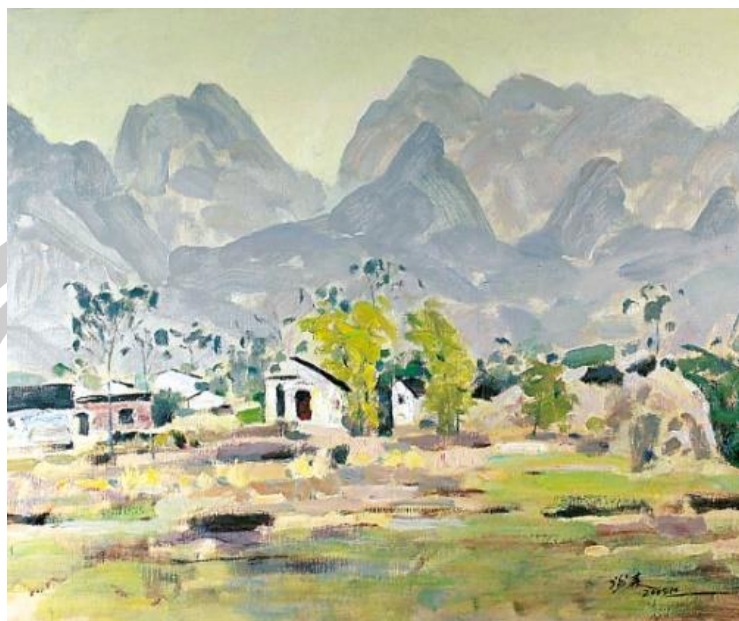


Figure 46 The Village of Jiuzhou by Xie Sen.

Source: China Art Weekly. http://zjdaily.zjol.com.cn/msb/html/2006-01/14/content_7192.htm

The figure 46 shows are scene of Jiuzhou Scenic Spot in Baise city, Guangxi.

2.1.6 printmaking

Lei Wuwu is a professor of the department of Fine Arts of Guangxi Arts University, a member of the Chinese Artists Association, an executive director of the China Print-Painting Artists Association, and an executive director of Lijiang Painting School Promotion Association.

Lei Wuwu's early engravings were devoted to seeking inspiration from Chinese folk minority schemata, which had something to do with the environment in which he lived in the autonomous regions. He successfully integrated the wild and rich decoration of ethnic minorities into his prints. Lei Wuwu turned his interest to black and white wood carving. Inspired by the "five colors of ink" in Chinese traditional painting, he tried to feel the varying shades of gray in the black tones of woodcut. Due to the times, social and political reasons, black and white woodcuts were once the main force of Chinese traditional painting, but that era has passed. Lei Wuwu entered in the silent era of black and white woodcarving in China, which alone is enough to show his

extraordinary courage and extraordinary courage. From the very beginning, he tried to create a new art of black and white woodcarving by using traditional tools, materials and techniques, combining modern ideas, modern language and modern forms.



Figure 47 The Home of Splendid Garden by Lei Wuwu.

Source: <https://huaban.com/pins/836753954/>

Artists of Lijiang Painting School create based on regional elements in Guangxi. They have been growing up in such an environment, learning, receiving art training and making art since childhood. They chose the local scenery of Guangxi as the creation theme, which is both emotional and instinctive, so their artistic aesthetic style is similar to the characteristics of the geographical environment.

At the same time, reflecting regional factors in artistic works is an important element for artists and painting schools to construct their self-identity, and it is also a tie connecting the Lijiang Painting School social network, which enables artists and painting schools to quickly show their self-identity with identification when they are in the social network. When artists gather together, they form a group of artists with regional styles. As important members of the Lijiang Painting School, they also carry the task of displaying Guangxi regional culture and strive for Guangxi's regional cultural status in China's social network.

2.2 artist

Guangxi painters have created the parts of "Lijiang Painting School" in individual artistic activities, which should be assembled and packaged as representatives in the overall development. The artists in Guangxi have an unprecedented unity to construct the Lijiang Painting School, and their influence is constantly expanding, which fully shows the group advantage of Guangxi painters. In the social network of the Lijiang Painting School, artists connect all the nodes as ties, and connect the actors within the Lijiang Painting School. Due to the diversity of members of the Lijiang Painting School, they connect the external social network, so that both the inside and outside of the Lijiang Painting School get good operation and carry out self-identity construction.

2.2.1 Famous artist and theorist

The famous artists of The Lijiang Painting School have gone through the stage of identity, they are the indispensable backbone force in the development of the Lijiang Painting School, and their identity is the basis for the Lijiang Painting School to be recognized by the society.

The establishment of Lijiang Painting School is an important measure for the cultural development of Guangxi. The establishment of Lijiang Painting School is a channel for old artists to participate in the development of social culture and Guangxi art history. Before the establishment of Lijiang Painting School, artists were in a state of scattered exploration and fighting on their own, which made the development of Guangxi's fine arts always in the subordinate position of "Lingnan". Lijiang Painting School, a group of artists directly involved in the culture construction of Guangxi, the famous artists make use of their own identity, as a social network nodes and tie, absorb resources of Guangxi social from all walks of life, for the establishment of Lijiang Painting School and self-identity construction convenience, their efforts to change the development of Guangxi art movements, has changed the culture distrust of Guangxi, such deeds not only can record directly to Guangxi in the art history, also for their own personal identity construction and consultation to improve a step.

Guangxi famous artists and theorists is most office in Guangxi Arts University, the rest were working in various parts of Guangxi artists association, and

the official academies, or these artists have multiple positions, using their own identity, not only can lead the identity negotiation Lijiang Painting School, can also lead the Lijiang Painting School construction wider social network, at the same time, in the art world social network bring more information and convenience for Lijiang Painting School.

Huang Gesheng, a famous Chinese artist, is the president of Lijiang Painting School promotion association and the consultant of China Artists Association. He once served as vice chairman of Zhigong Party Central Committee, vice chairman of Guangxi Zhuang Autonomous Region CPPCC, member of Standing Committee of CPPCC National Committee, vice chairman of China Artists Association, chairman of Guangxi District Committee of Zhigong party, vice chairman of Guangxi Federation of literary and art circles of Guangxi Zhuang Autonomous Region, and honorary chairman of Guangxi Artists Association. From 1998 to 2014, he served as the president of Guangxi Arts University.

Huang Gesheng can be regarded as a typical representative of tie in the social network of Lijiang Painting School, Huang Gesheng holds a position that enables him to get in touch with various sectors of society, such as the central government, the Guangxi government, the art circles all over the country, the Guangxi art circle, and various universities in Guangxi. It is worth mentioning that during his decades as a teacher and principal, he cultivated many artistic talents. After graduation, some of his students went to important educational posts, which provided him with a lot of information and resources.

Zheng Junli and Huang Gesheng's situation is similar. Zheng Junli is vice-chairman of the Lijiang Painting School. He is also a member of the Standing Committee of the National People's Congress, vice-chairman of the Guangxi Arts Federation and vice-chairman of the Undergraduate Education Steering Committee of the Ministry of Education of China. He is the current president of Guangxi Art College, and also serves as an important tie in the social network of the Lijiang Painting School, connecting all sectors of society.

2.2.2 Young artist

The first thing that young artists need to face the society is identity. They need to construct their own identity through excellent works of art and good publicity to obtain identity. Lijiang Painting School appeared just provide them with the opportunities and channels, the identity of these young artists first get the approbation of the Lijiang Painting School, they can propaganda is Lijiang Painting School artists, they are from Guangxi artists, through Lijiang Painting School as a platform into the art world of social networks, on the basis of identity construction, provides a shortcut for their identity. They also played an important role in the inheritance of the Lijiang Painting School, so that the development of the Lijiang Painting School has a successor.

It is worth mentioning that many students who graduated from Guangxi Art Institute have received the education of Lijiang painting school artists. When facing the society, they will become young painters of Lijiang painting school in their self-introduction and show that they are taught by famous teachers, which provides more confidence and opportunities for them to participate in identity construction and negotiation in society. In the development of their own career, some artists will become the nodes of Lijiang Painting School, bringing information and resources for Lijiang Painting School, such as cultural companies, galleries, art training institutions, etc.

Young artists are indispensable members of the painting school. The good development of young artists means that the development of the school can be continued and inherited. Compared with middle-aged and elderly artists, young artists are more energetic and more willing to take an active part in activities and exhibitions. In terms of motivation, young artists are not only artists, but also activity leaders and clerks. As ties in the Lijiang Painting School social network, young artists are connected to each node.

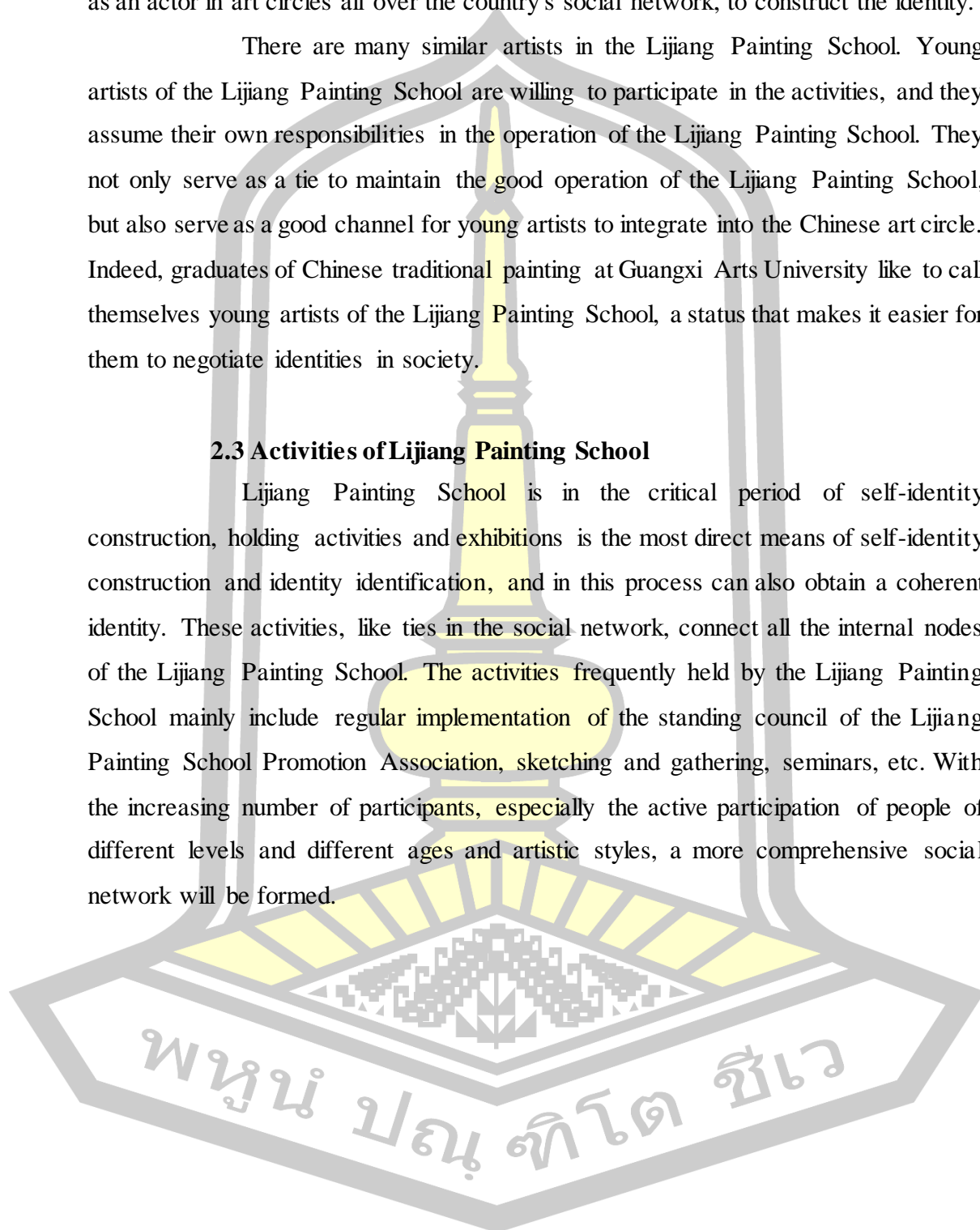
Wang Xuefeng graduated from Guangxi Arts University and was a student of Huang Gesheng. After graduation, he stayed on to teach at the school. As an active representative of young painters, he assisted teacher Huang Gesheng in organizing the paintings of Lijiang Painting School, and acted as the curator for many times, connecting the nodes of Lijiang Painting School, such as the Lijiang Painting School Art Research Center and Art Museum. Due to Lijiang Painting School activity is not limited, Guangxi, during the period of preparatory activities, as the tie in Lijiang Painting School, he kept the success of the exhibition, also with the identity of the

Lijiang Painting School of young artists, dealing with the social from all walks of life, as an actor in art circles all over the country's social network, to construct the identity.

There are many similar artists in the Lijiang Painting School. Young artists of the Lijiang Painting School are willing to participate in the activities, and they assume their own responsibilities in the operation of the Lijiang Painting School. They not only serve as a tie to maintain the good operation of the Lijiang Painting School, but also serve as a good channel for young artists to integrate into the Chinese art circle. Indeed, graduates of Chinese traditional painting at Guangxi Arts University like to call themselves young artists of the Lijiang Painting School, a status that makes it easier for them to negotiate identities in society.

2.3 Activities of Lijiang Painting School

Lijiang Painting School is in the critical period of self-identity construction, holding activities and exhibitions is the most direct means of self-identity construction and identity identification, and in this process can also obtain a coherent identity. These activities, like ties in the social network, connect all the internal nodes of the Lijiang Painting School. The activities frequently held by the Lijiang Painting School mainly include regular implementation of the standing council of the Lijiang Painting School Promotion Association, sketching and gathering, seminars, etc. With the increasing number of participants, especially the active participation of people of different levels and different ages and artistic styles, a more comprehensive social network will be formed.



2.3.1 Standing Council of Lijiang Painting School Promotion Association

The standing council of Lijiang Painting School Promotion Association Meeting is held regularly. Just like a tie, the artists of Lijiang Painting School are regularly connected and gathered together to keep them as a whole in action. Lijiang Painting School also invites nodes in other social networks to participate in meetings for identity construction and negotiation, such as Guangxi district government and Guangxi Artists Association. The main content of the council meeting is to summarize the work of the previous year and arrange the work of the next year.

For example, on May 7, 2011, the Standing Council of Lijiang Painting School Promotion Committee was held in the Art Museum of Guangxi Arts University. The main contents of the meeting were as follows: Summarizing the work of Lijiang Painting School Promotion Association in 2010 and arranging the tasks for 2011; Additional deputy chairman and deputy secretary general of the Academic Committee.



Figure 48 Standing Council of Academic Committee of Lijiang painting school Promotion Association.

Source: Guangxi News Net. https://news.gxau.edu.cn/gyyw/content_171851

The figure 48 is Standing Council of Lijiang Painting School Promotion Committee was held in Art Museum of Guangxi Arts University on May 7, 2011.

Huang Gesheng, vice chairman of the CPPCC Guangxi Regional Committee, president of Guangxi Arts University, chairman of the board of directors and chairman of the academic committee of Lijiang Painting School Promotion Association, Pan Qi, chairman of the Federation of literary and art circles of the autonomous region and honorary chairman of the academic committee of the Lijiang Painting School Promotion Association, Peng Gang, director of the radio, film and Television Bureau of the autonomous region and executive director of the Council of the Lijiang Painting School Promotion Association, Li Minsheng, deputy director of the Department of culture of the autonomous region, and the college party More than 60 people attended the meeting, including vice secretary and vice president of the committee and executive director of the council of Lijiang Painting School Promotion Association, Li Shaozhong, vice president and executive director of the academic committee of Lijiang Painting School Promotion Association, Huang Zhihao, vice president, Zheng Junli, vice president and vice chairman of Academic Committee of Lijiang Painting School Promotion Association, Sun Yi, director of personnel department of the department of culture of the autonomous region, and more than 60 standing directors attended the meeting.

Through the annual executive council, the Lijiang Painting School confirms its identity and positioning, which keeps the school in a good state of development. This is the basis of the Lijiang Painting School's self-identity, and also the basis of the Lijiang Painting School 's self-identity towards the society. It also keeps self-identity alive in social networks.

2.3.2 Sketching activities

Sketching activities are also a way to gather artists of the Lijiang Painting School. Connecting artists like tie is the subordinate institution of the Lijiang Painting School. The activities of Lijiang Painting School are usually based on the major exhibition of Lijiang Painting School. Before the exhibition, large-scale sketching activities are carried out. This measure not only improves the cohesion of the artist group and connects the artists, but also promotes the artists to make high-quality artistic creations and improve their enthusiasm in participating in activities. Take the Lijiang Painting School "Magnificent Guangxi" for example.

On July 23, solstice, 27, Lijiang Painting School painters went to Beihai city, Wuxuan county and Xiangzhou county respectively to carry out life drawing activities. More than 30 artists from the Lijiang Painting School created works with the spirit of the times with the theme of Guangxi's beautiful scenery and Zhuang Xiang culture, showing the unique charm of Guangxi to the world through their artistic works.

The event was co-organized by Guangxi Arts University and Lijiang Painting School. After the sketching activity, from August 14 to August 26, Guangxi Art Institute and Lijiang Painting School Promotion Association hold "Celebrating the 70th anniversary of the founding of the people's Republic of China - magnificent Guangxi Lijiang Painting School Exhibition" at the China Art Museum. More than 70 paintings were exhibited in the exhibition, with the artists' paintings as the carrier to show the boundless charm of magnificent Guangxi, the local customs and natural scenery of Guangxi, reflecting the great changes in Guangxi and the happy life of the people since the founding of new China.



Figure 49 Lijiang Painting School went to Wuxuan County to paint from life.

Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

Wuxuan County Party Committee held the launching ceremony of "Magnificent Guangxi -- Lijiang Painting School Wuxuan painting Activity".

The Lijiang Painting School organizes similar folk custom field surveys every year. The Lijiang Painting School connects artists into groups through folk custom field surveys, which not only connects the internal of the Lijiang Painting School, but also connects the external social network of the Lijiang Painting School. The Lijiang Painting School cooperated actively with the governments of Guangxi and became an assistant of Guangxi cultural propaganda. The Lijiang Painting School is a group of artists in Guangxi and a cultural representative of Guangxi. At the same time, it also carries individual artists to construct their own identity and cultivates more outstanding artists of Lijiang Painting School to gain social recognition.

2.3.3 seminar

The seminar of Lijiang Painting School can also reflect its bond, which not only gathers artists from Guangxi art circle, but also gathers important staff of art circles from various provinces when communicating with foreign countries. In this process, Lijiang Painting School not only constructed its own identity, but also negotiated its identity.

"The beauty of the south, Lijiang Painting School line in China" was the 2015 national transmission communication art foundation projects. It had held a roving exhibition in Shandong, Sichuan, Chongqing, Xiamen and Guangxi provinces and cities in China. The exhibition showed the fine works created by the three generations of old, middle-aged and young painters of Lijiang Painting School. Taking "beautiful south" as the theme, this paper focuses on showing the local feelings of Guangxi artists based on the natural and human performance of Guangxi, and discusses the development and identity of Lijiang Painting School. Taking the seminar in Guangxi as an example, the academic seminar was held in Guangxi Art Museum, with Liu Xin as the academic host. At the seminar, Zhang Daoxing, a famous contemporary painter and deputy director of the Chinese Painting Art Committee of China Artists Association, Huang Gesheng, vice chairman of Guangxi CPPCC and chairman of Lijiang Painting School Promotion Association, Zheng Junli, president of Guangxi Arts University, Wei Junping, vice president of Guangxi Institute of Art, and Xiao Shun, associate professor of art department of Guangxi Normal University, attended the seminar development discussion.



Figure 50 The scene of the seminar of "The Beautiful South -- Lijiang Painting School in China" at Guangxi Station.

Source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

The figure 50 shows speaking was Liu Xin, a well-known critic and director of the Lijiang Painting School Art Research Center.

2.4 Exhibitions

The painting exhibition is the most direct tool to show and construct the self-identity of Lijiang Painting School. It directly shows the artistic ability and painting theme of Lijiang Painting School to the society. It shows the scenery and culture of Guangxi through the painting theme, and acts as the media to publicize and display Guangxi culture. It also connects the nodes of these social networks like tie.

In November 2009, "Hills and Sea -- Lijiang Painting School enters Fangchenggang city Art Works Exhibition" was an exhibition jointly held by Lijiang Painting School Promotion Association, Fangchenggang government of Guangxi and Guangxi Art Institute. With the help of the works of the Lijiang Painting School artists, this exhibition presented an important emerging port industrial city, an important gateway city and a famous marine cultural city in China, so that people can learn more about Fangchenggang through artistic works. Before the exhibition, artists from the Lijiang Painting School went to Fangchenggang city to collect inspiration and paint

from life. Their artistic works were in the forms of Chinese traditional painting, oil painting and watercolor. They created nearly 200 fine art works in total. The exhibition was held in Beijing and Nanning.

Liu Dawei, vice chairman of the Chinese Federation of Literature and Art and chairman of the Chinese Artists Association, Lu Yushun, executive vice president of the China National Academy of Art, Ma Shulin, deputy director of the National Art Museum of China, and Tan Yong, deputy secretary general of the Guangxi autonomous region government and director of its Beijing office, attended the opening ceremony of the exhibition as guests.



Figure 51 "Mountains and Sea -- Lijiang Painting School enters Fangchenggang city Art Exhibition" in Beijing.

source: Image courtesy of Fieldwork by Chen Chongwei In Nanning.

The Figure 51 shows the opening ceremony of the exhibition.

The Lijiang Painting School keeps the interior in good operation through nodes and ties in the internal social network, and connects the external social network through nodes. Founded in Lijiang Painting School identity constructed rapidly in a short span of time, through all kinds of ways to connect the social from all walks of life,

let them know Lijiang Painting School and realize the identity. Active in the society are also ways to get coherent identity. At the same time is exporting Lijiang Painting School artists from Guangxi group identity. The Lijiang Painting School 's social role is to act as the cultural representative of Guangxi and promote Guangxi culture.

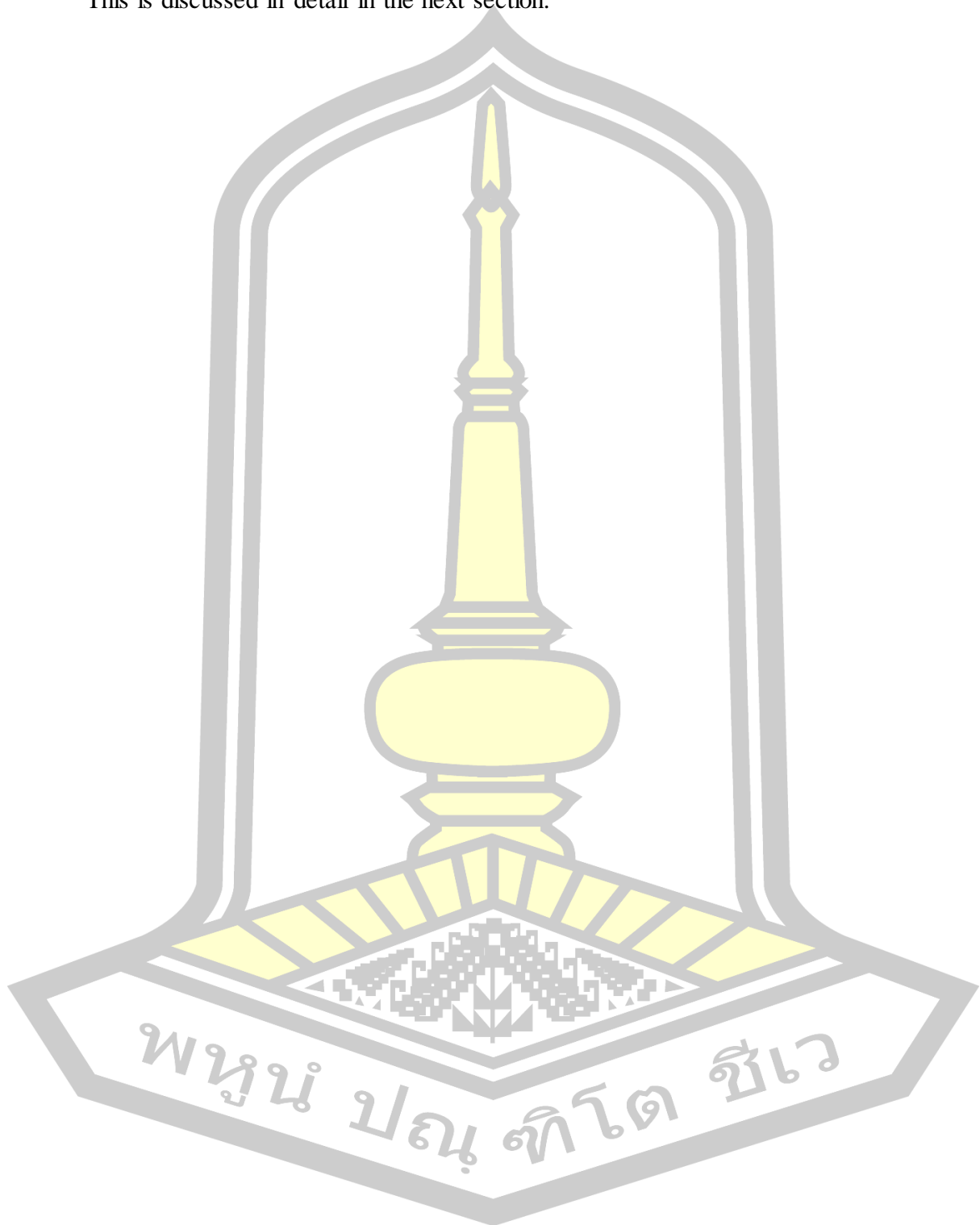
It can be seen that in such a social network, Lijiang Painting School is closely connected with all sectors of society. The more diversified communication resources they have, the more efficient they will be in identity identification and negotiation. Based on this, self-identity construction and identity negotiation can quickly export self-concept and Guangxi's cultural identity.

Conclusion

Having gone through a long historical stage in the development of Guangxi fine arts, the Lijiang Painting School was established in the social and cultural needs of Guangxi. At the beginning of its establishment, the main task of Lijiang Painting School was to construct self-identity in all social strata. Through Lijiang Painting School internal social network, make the Lijiang Painting School in the society to establish self before, keep good operation, and make the Lijiang Painting School by establishing the official institutions and painting, sketching activities, seminars, provide visitors with a same view on Guangxi, maintain a coherent identity, let this emerging social rapid acceptance of Lijiang Painting School artist group identity. At the same time, the Lijiang Painting School in actively construct their culture in Guangxi is representative of the identity, not only in Guangxi, and are in the positive output of Guangxi's culture and art, as a representative of the Guangxi or government to participate in the sessions of the national fine arts or other provinces, showing the culture of Guangxi and the artist's power, help the Guangxi government integrate art resources in Guangxi, and to show Guangxi's unique ethnic culture. Artists in Guangxi are also using this platform to construct their identities.

Lijiang Painting School identity construction laid the groundwork for Lijiang Painting School better geared to the needs of society. Lijiang Painting School constructed its own identity and negotiated identity at the same time. Lijiang Painting School expected to get social identity in the development, therefore actively integrated into the society and the Chinese art circle, also blended in their social network, become

a node in a social network, and closely contact with social identity and consultation. This is discussed in detail in the next section.



CHAPTER 4

The Negotiating Identity of Lijiang Painting School

After the identity construction, Lijiang painting school has formed its own social network, which extends the scope of Lijiang painting school from Guangxi to the whole country, and even to foreign countries. Social network also enables Lijiang painting school to export self-concept to a wider range and conduct identity negotiation. Identity negotiation is a process of reaching an agreement on "who is who" in the inertial frame of social interaction. The Lijiang painting school not only puts self-identity in the art circle, conducts interactive identity and negotiating identity, but also involves various social strata, and the scope of identity negotiation is getting larger and larger.

Therefore, this chapter is mainly divided into two parts for analysis. The first part analyzes the role of Lijiang painting school in the nodes of the social network of Chinese art circle. The second part analyzes the identity negotiation of the Lijiang painting school in Guangxi and China.

Lijiang painting school in the role of Node of China Artist Social Networks

As a representative of the culture of Guangxi, the Lijiang painting school is a channel to display the culture of Guangxi to the whole country. Through various artistic activities, it promotes the cultural exchanges among different regions and enables the communication of artistic ideas and cultural development experience among various provinces. In this case, Lijiang painting school integrates into the social network of Chinese art circle and becomes one of the nodes of social network. Through social network, Lijiang painting school outputs the concept of identity and the characteristic culture of Guangxi.

As a necessary process for an artist group to gain identity recognition, it is also a process in which Lijiang painting school becomes a node in the social network of the art circle. The social network within Lijiang painting school belongs to a strong relationship, and those connected to the outside belong to a weak relationship. The information obtained through the strong relationship is often highly repetitive, and the weak relationship is more able to get information and other resources across its social

boundaries than the strong relationship. Social networks are an important source of information and social capital. The more developed and diversified social networks are, the more open and conservative they are, the more information and valuable advice they will receive from each network. The diversity of Lijiang painting school members, as well as the internal structure of diversification, on the basis of friends or other groups to build a relationship that can receive and spread in different groups more effective information, to Lijiang painting school and reasonable use of social resources and identity construction of information transmission, and improve the effectiveness of information communication, in order better to negotiate the identity.

1. The Relationship Between Lijiang Painting School and Other Artist Groups.

Guangxi is a relatively slow developing province in cultural development. Therefore, in the process of identity negotiation in the art circle, Lijiang painting school needs to export its self-concept, connect art circles outside Guangxi through social network, and get the recognition of art circles in Beijing and other provinces. It can also help Guangxi negotiate the status of Guangxi culture and help the government to construct Guangxi's independent cultural space.

1.1 Chinese Artists Association

Chinese Artists Association is led by the Secretariat of the CPC Central Committee and managed by the Publicity Department of the CPC Central Committee. The Chinese Artists Association is located in Beijing. The Chinese Artists Association is the only national-level art organization that integrates various categories of fine arts and gathers the successful and influential art experts and scholars from all over the country. Becoming a member of Chinese Artists Association is an important channel for artists to gain identity.

Lijiang painting school is no exception. As a group of artists, it cannot avoid the Chinese Artists Association in the process of identity identification. Therefore, in the early days of its establishment and the process of identity negotiation, Lijiang painting school has been involved by the Chinese Artists Association. On June 20, 2003, the theoretical seminar of "Lijiang painting school" invited Liu Dawei, the

executive vice president of the Chinese Artists Association, as the representative of the Chinese Artists Association, to participate in the discussion of the establishment of the Lijiang painting school. The Chinese Artists Association was one of the organizers of the 2007 exhibition "Malaysia · Guangxi Culture Ark" -- selected works of Lijiang painting school and 2014 exhibition "Xiaoping's Footprints -- Lijiang painting school Into Baise city".



Figure 52 2007 exhibition of "Malaysian · Guangxi Cultural Ark": selected works of Lijiang painting school.

Source: Xie Lin. 2007. Ark of Culture set Sail Malaysia -- Exhibition of 2007 Malaysian Guangxi Cultural Ark Collection School. Beijing. Art observation.

exhibition of "Malaysian · Guangxi Cultural Ark": selected works of Lijiang painting school, organized by Chinese Artists Association and held in the Integrated Cultural Center of Soka Gaku Malaysia. The exhibition not only linked the Lijiang painting school and the Chinese Artists Association, but also participated in international art exchange activities on behalf of the governments of the west and the west regions. Exhibition conference by the international modern painting and calligraphy association of Malaysia Fu Yonggang host, he said: 'This is a very high level of exhibition, we can learn from Guangxi arts creation achievement, now, get

together with the two artists, mutual discussion of Guangxi modern art creation, and Malaysia is very meaningful, which will further promote bilateral cultural exchanges. The exhibition enables the Lijiang painting school to extend the scope of identity negotiation not only to the Chinese art circle, but also to the international art circle.

Meanwhile, Huang Gesheng, president of the promoter of Lijiang painting school mentioned in the previous chapter, served as vice president of the Chinese Artists Association from 2008 to 2018, and consultant of the Chinese Artists Association from 2018 to the present. Wei Junping, vice president of the Lijiang painting school, is a director of the Chinese Artists Association. Other artists of the Lijiang painting school, some members are also members of the Chinese Artists Association.

The Lijiang painting school actively connects the Chinese art circle, whether in the identity negotiation of groups or artists. Through activities and exhibitions, it put its identity into the Chinese art circle for identity negotiation, so as to maintain a coherent sense of identification. In this way, Lijiang painting school connect the Chinese art circle, making the Lijiang painting school also become a part of the social network in the Chinese art circle. At the same time, as a representative of Guangxi's culture, as a medium to display Guangxi's culture, negotiating the cultural status of Guangxi.

1.2 Artists' Associations in Each Province

Artists' associations in each province are responsible for the creation and organization of fine arts in their own province, just like Guangxi Artists' Association. Lijiang painting school in the provinces to hold exhibition will contact with the local artists association, which not only make the Lijiang painting school linked with other provinces art circle, make their own social network can be connected to more artists group, and also the identity negotiation on the basis of this, and, to Lijiang painting school of identity identification in more areas.

Take the exhibition of "Beautiful South -- Lijiang Painting School Tour to China " as an example. This exhibition was funded by the National Art Fund in 2015, and it had carried out traveling exhibitions in Shandong, Sichuan, Chongqing, Xiamen and Guangxi. Among them, Sichuan Artists Association, Chongqing Artists

Association and Xiamen Calligraphy and Painting Academy are all co-organizers of exhibitions. In addition, artists and critics have been convened to hold seminars with the help of the rights of local art circles. In such activities, the identity of the Lijiang painting school can be negotiated.

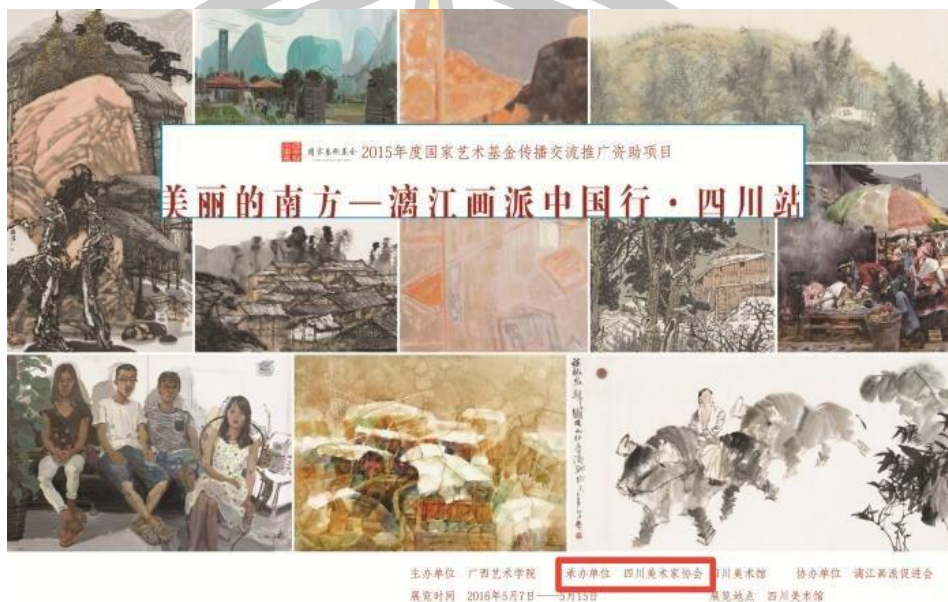


Figure 53 The Poster of "Beautiful South: Lijiang Painting School Tour to China" In Sichuan Province.

Source: Image from fieldwork by Chen Chongwei In Nanning.

Marked in red box of figure 53 are the organizers. Sichuan Artists Association, as the co-organizer of the exhibition, helped to prepare for the exhibition and invited local artists to attend the opening ceremony and workshop of the exhibition.

In the "Beautiful South -- the Academic Seminar of the Chinese Beautiful South -- Lijiang Painting School Tour to China in Sichuan", some representatives of painters and artists and critics of the Lijiang painting school jointly conducted in-depth discussions on many issues concerning the contemporary construction of regional culture. Huang Zongxian, a professor of the school of Sichuan Art University, talked about four characteristics of Lijiang painting school in the scene: First, it has a unique style of painting; Secondly, it is one of the active painting schools at present. Third, this school possesses unique artistic style and aesthetic connotation.

Finally, we can see the enlightenment of the Lijiang painting school to the Sichuan painting school.



Figure 54 The Scene of the Academic Seminar of the "Beautiful South: Lijiang Painting School Tour to China" In Sichuan Station.

Source: Image from fieldwork by Professor Huang Gesheng In Nanning.

The figure 54 shows the seminar scene. In which Lijiang painting school gathered together with artists from Sichuan to discuss issues such as the construction of contemporary regional culture, and expressed that the construction of the Lijiang painting school played a role of enlightenment to the Sichuan painting school.

In addition, the Lijiang painting school also actively contacted the artists in various places. For example, in 2007, Huang Gesheng led the Lijiang painting school to communicate with Shandong Artists Association. This news was published in the art daily. In February 2010, the second Chinese Contemporary Painting School Association Seminar was held in Xi'an Fine Arts Academy. The participating painting schools included Lijiang painting school, Loess painting school, Guandong painting school, ice and snow painting school, Lingnan painting school, Nanchang painting school, Shanghai painting school, Zhejiang Chinese figure painting school, Huangshan painting school, new Jinling painting school. The representative painters of these schools participated in the activity.



Figure 55 A Group Photo of the Participants of the Second Symposium of the Chinese Contemporary Painting School.

Source: Lijiang painting school Promotion Association. 2010. New era, New Guangxi, new painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

1.3 Foreign Artist Group

In the process of development, Lijiang painting school takes advantage of Guangxi's geographical position facing ASEAN as the node of social network, and extends the construction of identity to China and even to foreign countries through activities and seminars as the connection of tie.

In June 2006, at the invitation of the library of congress, Huang Gesheng, president of Lijiang Painting School Promotion Association, went to the United States for cultural exchange. The main activities were as follows: holding the opening ceremony and collection ceremony of Huang Gesheng's painting album of Lijiang River in Asia department of the library of congress, which is the book number of the U.S. copyright office; giving a speech on the theme of " Chinese traditional painting and Guangxi Lijiang painting school" in the library of congress; receiving interview and on-site painting by Dr. Laura of the national folk custom center of the library of congress ethnic culture, customs, Guilin landscape and Lijiang painting school. Huang

Gesheng's painting experience, main achievements, style and characteristics, etc. His painting was made and preserved by the national folk custom center of the library of congress as a "World Intangible Cultural Heritage". Huang Gesheng was the first Chinese painter to appear in the library of congress.



Figure 56 Huang Gesheng, President of Lijiang Painting School Promotion Association, In an Interview with American Television.

Source: Lijiang painting school Promotion Association. 2010. New era, New Guangxi, new painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

In 2018, an international symposium on regional value and international vision, Lijiang painting school, sponsored by Guangxi Arts University, was held in Guangxi Arts University. More than 70 experts and scholars from the West Oregon University, Vietnam Fine Arts University, Teesside University, Ukraine National Fine Arts Academy, Russian Repin Fine Arts Academy, Italy L'Aquila Fine Arts Academy, Malaysia Art Academy and China National Painting Academy, Chinese Art Academy, Shandong Artists Association, Guangxi Institute of art, etc. From the perspective of context, the relationship between the existence and development of Lijiang painting school and modern fine arts in Guangxi, taking Lijiang painting school as an example,

what are the advantages and problems of the development of regional art, and some ideas and suggestions on the going out of Lijiang painting school.

Zheng Junli, president of Guangxi Arts University, and vice president of the Lijiang painting school Promotion Association, said, "While pushing the development of the discipline of Guangxi Arts University, the Lijiang painting school also brings the beautiful landscape of Guangxi to other parts of the world, spreading the culture of Guangxi and Chinese culture. Lijiang painting school as cultural ambassadors, in addition to keep the original artistic language, but also reflect international open and tolerant attitude, today we talk about is the theme of the Lijiang painting school geographical position with international vision, but also to stand on the position of native culture art aesthetic, standing in the perspective of international vision, to look at Lijiang painting school work and development.



Figure 57 Regional Value and International Vision: The Scene of the International Symposium of Lijiang Painting School.

Source: Image from fieldwork by Chen Chongwei In Nanning.

Figure 57 of the international symposium, More than 70 experts and scholars from the West Oregon University, Vietnam Fine Arts University, Teesside University, Ukraine National Fine Arts Academy, Russian Repin Fine Arts Academy, Italy L'Aquila Fine Arts Academy, Malaysian Arts Academy and China National Painting Academy, Chinese arts Academy, Shandong Artists Association, Guangxi Art Institute and other places were invited to discuss the relevant issues discussion.



Figure 58 The Guest from Abroad Giving a Speech at the Seminar.

Source: Image from fieldwork by Chen Chongwei In Nanning.

From the figure 58 can be seen from these, the Lijiang Painting School, as a node of a social network, is making efforts to connect to more nodes and negotiate identity on a larger scale.

Thus, Lijiang painting school through social networks connected to the art world of the country and even abroad, through the identity construction, in the form of activities and exhibitions. And other provinces art circle is a social network nodes, exhibition and activities as Lijiang painting school connect the nodes, the tie between the connection between nodes. Lijiang painting school in such relationships effectively the identity of the negotiations. These make the identity of the Lijiang painting school identifiable throughout the country. Meanwhile, in the exhibition, the Lijiang painting school exports the regional and ethnic culture of Guangxi through its artistic works, so that the art circle can see that Guangxi is making efforts for the development of culture. From this perspective, it also helps the Lijiang painting school to conduct identity negotiation.

2. The role of Lijiang Painting School in the dimension of Chinese art

Circle

Lijiang painting school, as a representative of the Guangxi cultural is a channel to show the national culture in Guangxi, through a variety of artistic activities to promote the cultural exchange between the geographical, let the development ideas and culture between the provinces art experience for communication, which clearly realize that the cultural status of Guangxi and artistic appearance, take the initiative to present to the world of Guangxi artists for cultural and artistic thinking, not only enhance the Guangxi fine arts creation passion, causing the Guangxi fine arts creation state into a virtuous cycle. At the same time, it also brings Guangxi fine arts into the vision of the national art circle. Through its identity, the Lijiang painting school reveals the uniqueness of Guangxi art in various art forms nationwide, and its culture begins to emerge in the Chinese art circle, transforming itself into modernity.

Since 2003, the establishment of "Lijiang painting school" in Guangxi has attracted great attention in Chinese art circle. It is worth noting that after Guangxi proposed to create Lijiang painting school, the northeast "Guandong painting school", "ice and snow painting school" and the western "loess painting school" have also been established. Many media and the public have turned their attention to the south, the west and the north of China, which are not the hot spots of contemporary art. In an era of diversified culture and art, local artists who are located on the edge of geography and culture try to open up a cultural space with their own local artistic characteristics in the history of contemporary art. In its annual review, fine arts daily, which had a great influence in China, called 2004 "the year of painting school", and highlighted the important role of Guangxi in creating "Lijiang painting school" in the development of local fine arts.

In the social network of China's art circle, Lijiang painting school, as one of the artists group, actively negotiates identity in the process of development. The scope of negotiation extends from Guangxi province to the whole country. Therefore, the role of Lijiang painting school is to use the cultural elements of Guangxi to transform into the identity characteristics of Lijiang painting school. The aesthetic characteristics can directly show the self-identity of Lijiang painting school, and also show the uniqueness of Lijiang painting school. With their identity as artists from

Guangxi, Lijiang painting school has become a part of the social network of Chinese art circle, and shows the face and culture of Guangxi.

2.1 Unified Aesthetic Orientation

The painters of "Lijiang painting school" have different individualities and styles, and they also have different painting styles and species. But they are consistent in eulogizing the beautiful natural ecology and humanistic poetic life in the south. It is their works of art that show the boundless beauty of Guangxi's mountains and rivers. While highlighting the unique landscape culture of Guangxi, we should understand its inclusiveness and modernity. Although it originates from local cultural resources, its concept and form should be open, pluralistic and modern. Guangxi's diverse natural environments and diverse cultural backgrounds make the artistic characteristics of Lijiang painting school present in diversity. The diversity of artistic features is not only reflected in the diversity of creative themes and artistic features, but also in the spiritual level of the creative subjects. In other words, the Lijiang painting school is not unified by a style, the same theme and the common artistic concept, but the general name of the fine arts phenomenon produced in Guangxi's specific region and humanistic environment, and it is the summary of the art phenomenon produced by the cultural orientation of these conditions.

"Lijiang painting school" reflects the regional and national style of Guangxi, advocating beautiful, quiet, tender, vivid and implicit artistic concept, which is a vivid embodiment of the distinct national customs and beautiful national scenery. Artists in Guangxi reflect on the current situation of fine arts at that time: artistic creation should return to its rules and respect the expression of true feelings; the connotation of national spirit should be excavated in the national soil; the promotion of the times should be based on the self-conscious experience of modern society; artists should be based on the living environment, and their artistic creation should reflect the living state and positive aesthetic spirit. This makes the "Lijiang painting school" not to establish its own image in a certain art form, but to have an impact in the form of art groups advocating these artistic ideas.

As for the aesthetic characteristics of Lijiang painting school, Huang Gesheng pointed out: "the biggest feature of

Lijiang painting school's Chinese painting is to write biochemical and life oriented. Most of the works are based on the landscape sketch, which is typical of the southern style of gentle, lively and open. (Huang Gesheng, 2015. PP.35-36)

2.2 Modern Quality

It is also one of the connotations and creative ideas of Lijiang painting school. The so-called times, is the Guangxi classical painting art and Guangxi spirit of the times, the times scenery, modern cultural landscape mixed with the formation of the characteristics of the times. Pay attention to reality and life. Therefore, the cultural characteristics of Lijiang painting school should have the characteristics of the times and the spirit of innovation.

The cultural innovation of Lijiang painting school is based on understanding and inheriting tradition. Inheriting the tradition of Guangxi's national culture from the ideological content, it shows Guangxi's unique national psychology, spiritual temperament and cultural characteristics in a certain depth, and refines the spiritual and ideological content needed by the current era; and on the basis of inheriting Guangxi's fine arts tradition, refining and innovating the artistic language with both national characteristics and new ideas of the times. Lijiang painting school also actively deals with the relationship between local consciousness and modern consciousness in artistic creation. Local consciousness is to highlight the regional and national characteristics of Guangxi, carry forward the national culture of Guangxi, based on Guangxi and look at the whole country. Lijiang painting school should seek the combination with modern consciousness on the basis of adhering to the local consciousness.

พหุ ม ประ โท ชี เว



Figure 59 Huang Gesheng's Sun Shines Brightly.

Source: Image from fieldwork by professor Huang Gesheng in Nanning.

The figure 59 is a painting by the representative painters of Lijiang painting school who went to Macao to depict the famous scenic spots of Dasanba in Macao. The Lijiang painting school should not only base on Guangxi, but also connect with the national art circle through strength to show its creative strength.

The aesthetic consciousness of every nation is closely related to its living environment, life style, values and interests. The Lijiang painting school, which originated from Guangxi's multi-ethnic and multi-cultural background, has distinct regional and cultural characteristics of Guangxi as well as the aesthetic character formed by the strong spirit of the times. It reflects the aesthetic concept of Guangxi's multi-ethnic groups and its bright, vigorous and vigorous life spirit. It is a perfect combination of aesthetic generality and individuality.

2.3 the Role of Cultural Guidance

With its rich artistic language, numerous artistic images, noble aesthetic taste and moral tendency, artistic works have created a huge audience group in the long historical years, and at the same time, they have influenced and guided the people's aesthetic habits, aesthetic tastes and moral tendencies. Therefore, artists should consciously shoulder social responsibilities while pursuing noble aesthetic taste. The Lijiang painting school and its artists also adhere to the principle of guiding people with

correct public opinions and inspiring people with excellent works. They actively guide art consumers to cultivate and establish civilized, healthy, positive aesthetic concepts and noble and elegant aesthetic taste, and improve their artistic accomplishment and appreciation style.

From the perspective of artistic creation theme and regional humanities, the humanistic characteristics created by different geography, temperature zone, longitude and latitude will be different in aesthetic habits and pursuit. Art is an art form that reflects cognition and aesthetics by image, and is the key to the theme characteristics of regional art construction. Although the theme does not determine the style and characteristics, but under the similar cultural requirements and aesthetic, the interpretation of culture and aesthetics with the theme characteristics is often the characteristic point worthy of affirmation and advocacy of regional art, and can also create distinctive regional art features. Having a fixed regional culture will make the local people have a sense of belonging and a unified culture, which can make the local people unite and work hard for their common cultural space.

It can be seen that in the current process of regional art construction, in terms of style building, group building and language training, the characteristics of regional art will undoubtedly be reflected in the regional aspects: an art group or painting school that pays attention to the concept of "region" cannot ignore the influence and restriction of "region", nor can it ignore the humanistic advantages embodied in one side of soil and water. The Lijiang painting school, with its unique aesthetic orientation, not only reflects that they are artists from Guangxi, but also distinguishes the identity of Guangxi with its unique artistic image. It also shows the times of Guangxi. It negotiates self-identity in China's art circle and helps Guangxi to establish an independent cultural space.

In the art history of Guangxi, Guangxi artists in China Artist Association was the highest position as director of China Artists Association, until 2008, the president of Lijiang painting school promotion association was elected vice chairman of the Chinese Artists Association, two-term, stepped down in 2018, is still as advisers to the Chinese Artists Association, is the Chinese art circle in art and culture of Guangxi a good proof of identity.

In 2014, Guangxi participated in the "New China Artists Series" activities sponsored by China National Academy of Painting and cultural departments of various provinces. The China National Academy of Painting aimed to comb, display and promote the famous Chinese painters born after 1949 throughout the country, to affirm their artistic value and to promote the Chinese style of contemporary art. The Guangxi department of culture invited 13 artists from Guangxi to participate in the exhibition. They are all important forces in the development of Guangxi's fine arts. Eleven of them came from the Lijiang painting school. The exhibition was exhibited in Beijing and Nanning. This exhibition not only promotes the beauty of nature and humanity in Guangxi, but also demonstrates the overall strength and artistic style of the "Lijiang painting school". The exhibition was well reviewed.

Professor Zhang Xiaoling, vice president of the National Academy of Painting, said on the scene of the exhibition: Guangxi has good mountains and waters, colorful national culture and has a long historical context. The construction of Guangxi painters' brushwork language comes from life, which has a strong flavor of life and regional characteristics. They find their artistic starting point and linguistic form in life. Their works are no less impressive in the national fine arts landscape than those of painters from traditionally strong regions.

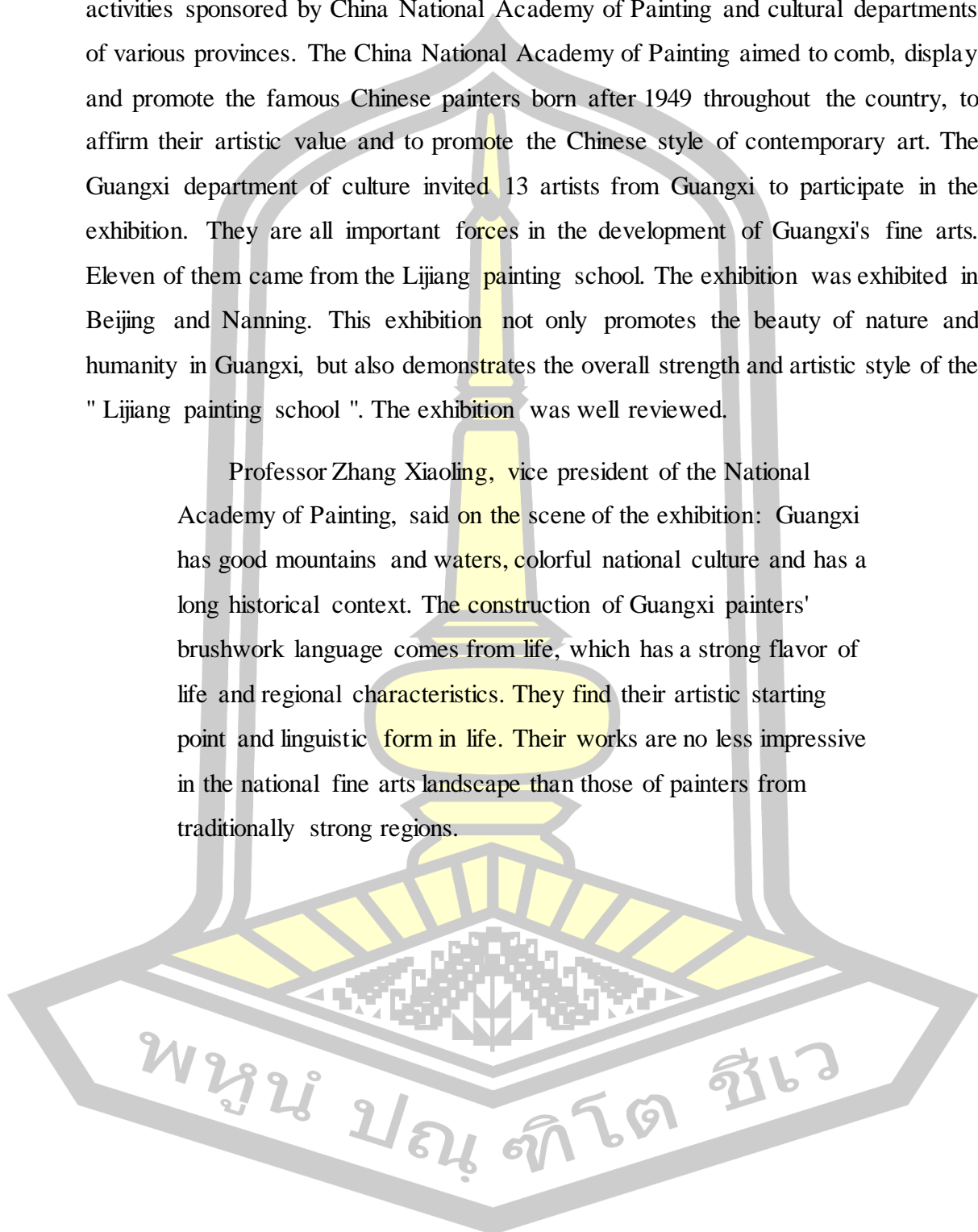




Figure 60 The Opening Ceremony of New China Artists Series: Guangxi Chinese Traditional Painting Exhibition Nanning Station.

Source: Guangxi News Net. http://www.gxmsg.com/news_show-219.html

Titled "Guangxi is a Good Place", the CPPCC and the National Committee of the Chinese People's Political Consultative Conference (CPPCC) of Guangxi Zhuang Autonomous Region jointly organized "Guangxi is a Good Place -- an exhibition of Outstanding Works of Contemporary Chinese traditional painting". Taking this as an example, the development of Guangxi's fine arts and its culture were mentioned repeatedly in the workshop in Beijing.

Yang Xiaoyang, vice chairman of the Chinese Artists Association and president of the Chinese National Academy of Painting, said: Especially since the 20th century, Guangxi has been gathering some of the best artists and art educators, the time of these artists, the popularization and education of these educators, in fact, left a very deep imprint on the Guangxi fine arts. Now we look at some historical documents, in the past 100 years, Guangxi has witnessed a lot of indelible art time in the history of modern Chinese art. The figures involved in these art time include Guangxi local, national and even international. Zheng Junli said, "This place is

poor. I think it is very rich in cultural resources, historical resources and natural resources. It must produce art that matches the region, artists that represent the region.

It can be seen that Lijiang painting school actively participates in the activities of Chinese art circle, integrating regional art works into common ideas, providing visitors with a similar perspective to look at Guangxi, hoping to resonate with the viewers, get the behavior confirmation of "the other", and construct their identity. At the same time, these elements are integrated into the social network to distinguish the uniqueness of self-identity. It shows that they are artists from Guangxi. They interpret their distinctive identity and cultural value in the way of art, so that the national artists can see the creative ability of Guangxi fine arts, let the Chinese art circle see the cultural characteristics of Guangxi and their efforts in art, and help the Guangxi regional government to shape the independent space of Guangxi culture.

Lijiang Painting School and Negotiating Identity with Guangxi Province and China Nation State

After the construction of its identity, the Lijiang painting school needs to conduct identity negotiation among various social strata. It puts its identity into the social network and outputs its self-concept. Through holding activities and exhibitions, it puts its identity into all sectors of society to maintain a state of negotiation, so as to maintain a coherent identity. Identity negotiation refers to the process in which people negotiate about "who is who" in the relationship to reach an agreement, and use their "goals" to persuade "perceivers", so as to verify their goals and identities in this way. Identity negotiation provides a good interactive process for maintaining the relationship. The scope of identity negotiation of Lijiang painting school is not only limited to Guangxi, but also includes the whole country. During the negotiation, the distinctive culture of Guangxi is actively exported throughout the country, and integrated into the social network with its distinctive identity, so that its uniqueness cannot be copied in Chinese society.

Lijiang painting school transfers self-concept to different cultural spaces for identity negotiation. Therefore, the identity negotiation of Lijiang painting school is divided into the following parts for analysis.

1. Lijiang Painting School in the Dimension of Guangxi Artist Group

The Lijiang painting school strengthens connections with the local and other regional art circles during identity negotiations. Locally, it has many contacts and cooperation with Guangxi Artists Association, government departments and painting academies in various cities. Such connections constitute the social network of the Lijiang painting school in the art circle.

In Guangxi, Lijiang painting school has many contacts and cooperation with Guangxi Artists Association, government departments, painting academies and artists associations in various cities. They contact each other, give information or economic support to Lijiang painting school, and jointly hold activities and exhibitions. The Lijiang painting school plays the role of publicizing Guangxi culture, exporting local culture for the government and conducting identity negotiation instead of the government. In such a social network, Lijiang painting school actively connects the nodes of Guangxi art circle, and carries out faster identity negotiation with the help of these resources and forces, so that Lijiang painting school can cross its social boundaries to obtain information and other resources.

1.1 Guangxi Artists Association and Artists Associations in Various Cities

Guangxi Artists Association is an official group of artists, affiliated to the Guangxi Federation of Literary and Art Circles. Guangxi Artists Association to the group members and individual members to carry out contact, coordination, service work, in the business activities to the members of the business guidance. To promote the development of Guangxi fine arts by organizing exhibitions, academic seminars, creative works, personnel training and foreign exchanges. Give full play to the role of organizing, guiding, serving and safeguarding the rights of members. Since its establishment, Guangxi Artists Association has made outstanding contributions to the development of fine arts in Guangxi Zhuang autonomous region and to the construction

of Chinese minority culture. It has promoted the development of art creation in Guangxi and made a certain influence in the whole country. Guangxi Artists Association was founded in December 1958. Currently, there are 1,158 members and 309 members of ethnic minorities. Most of the members of the Lijiang painting school are members of the Guangxi Artists Association.

As an official group organization of artists, Guangxi Artists Association also belongs to the government, which mainly leads the development of Guangxi fine arts. Therefore, at the beginning of the establishment of the Lijiang painting school, Guangxi Artists Association played a very important role. Before the establishment of Lijiang painting school, the government convened Guangxi artists through Guangxi Artists Association, which made the establishment of Lijiang painting school get the support of many artists. Successively held the "Guangxi Fine Arts Development Seminar", "Guangxi Fine Arts Community Building the Theory of Lijiang Painting School", and after the establishment of the Lijiang painting school, jointly organized art activities and exhibitions with the Lijiang painting school, and assisted Lijiang painting school in identity construction and negotiation through its official identity.

On June 25, 2015, the exhibition "Lijiang Painting School · 2005 -- the second Exhibition of Guangxi Youth Art Works" organized by Guangxi Artists Association was opened in the museum of autonomous region. This exhibition is one of the specific measures taken by the Guangxi Artists Association to build a Lijiang painting school in accordance with the fifth campaign of Guangxi literature and art development strategy of the Guangxi government. It was held to review the art creation teams of young people in Guangxi and train subsequent personnel to build a Lijiang painting school.

Artists associations in various cities are subordinate units of Guangxi Artists Association and have the same responsibilities as Guangxi Artists Association. The Lijiang painting school also has links with the community of artists and official artists in various municipalities.

For example, in 2018, sketching and exhibition was held in Lijiang painting school of Chongzuo city, which was organized by the Guangxi Arts university, Lijiang Painting School Promotion Association and the government of Chongzuo city, and co-organized by the Chongzuo Artists Association, the Museum of Chongzuo

Zhuang Nationality and other parts. This activity was based on the cooperation agreement signed between Guangxi Art Institute and Chongzuo government, and was an excellent platform for artists of Guangxi Art Institute represented by Lijiang painting school to experience the Zhuang culture and create exquisite works of ethnic art. In 2017, it organized a painter in the Lijiang painting school "Into Chongzuo", and went deep into the grassroots layer to paint life, and created an excellent artwork containing elements of the local culture of Chongzuo. Chongzuo government hoped that the local traditional cultural resources can be recreated, so that the local cultural elements can be recognized, understood and appreciated by the broad masses of the people by virtue of their artistic works, so as to promote the inheritance and innovation of the excellent traditional culture of the Zhuang nationality, comprehensively display the beautiful scenery and cultural customs of Chongzuo, and enhance people's cultural consciousness and cultural confidence.



Figure 61 The Scene of the Chongzuo City Exhibition of Lijiang Painting School.

Source: Guangxi News Net. http://www.gxmsg.com/news_show-219.html

1.2 Government Painting and Calligraphy Academy

Painting and Calligraphy Academy is a professional institute engaged in non-profit social services. Under the supervision and requirements of relevant departments, it organizes and carries out large-scale painting and calligraphy exhibitions, national collection, public welfare undertakings and international exchange

activities. Painting and Calligraphy Academy coaches and trains grassroots cultural business cadres and calligraphy and painting art lovers; The purpose of the academy is to spread Chinese traditional culture and art, study culture and art from all over the world, research, inherit, exchange and develop, and carry forward Chinese traditional painting and calligraphy art.

These official calligraphy and painting academies are like social networks in the art circle of Guangxi. They are all connected with the artists of Lijiang painting school. From the perspective of the government, they unite the famous artists in Guangxi for the government's use. From the perspective of artists, the artists use the official calligraphy and painting academy for identity negotiation. For example, in 2019, Huang Gesheng, chairman of the Lijiang painting school Promotion Association, was appointed honorary president of Guangxi CPPCC calligraphy and painting academy, and some representative artists of Lijiang painting school were employed as the first batch of special artists of Guangxi CPPCC calligraphy and painting academy. Guangxi Painting and Calligraphy Academy is a public welfare art unit integrating creation, research, collection, exhibition and exchange. The current vice president of Guangxi Painting and Calligraphy Academy is Zheng Junli and Zhang Dongfeng, the representative artists of Lijiang painting school. Artists from Lijiang painting school are also actively participating in the exhibition held by the official calligraphy and painting academy.

It can be seen that Lijiang painting school, through close contact with the local artists and with the help of these institutions as a platform, constantly expands its self-identity in the social network of the art circle, continuously connects the nodes of Guangxi art circle with its own advantages, helps other governments negotiate local characteristics and culture, and also negotiates the identity of the Lijiang painting school, and through contact to get more information and resources, so that their social network can be connected to all levels of society, more conducive to the output of Lijiang painting school's self-concept.

Lijiang painting school as a new cultural institution uses its identity to present itself as a collection of artists from Guangxi. In the relationship of each group in Guangxi, it has become a part of the social network of Guangxi in the mutual connection. Lijiang painting school was set up by the regional government of Guangxi

as a representative of the culture. In making identity comparisons with art circles in other provinces, the Lijiang painting school represents Guangxi as a channel to display the culture of Guangxi.

After more than ten years of self-identity construction, the Lijiang painting school has acquired corresponding identity in the society. "Guangxi is a good place," said Xi Jinping in March 2015 when he attended the deliberation of the Guangxi delegation at the third session of the 12th National People's Congress. Taking this opportunity, the CPPCC committee of Guangxi Zhuang autonomous region and the Library of the National Committee of the Chinese People's Political Consultative Conference (CPPCC) selected "Guangxi is a Good Place" as the theme, and jointly organized "Guangxi is a Good Place -- An Exhibition of Outstanding Works of Contemporary Chinese Traditional Painting" together with the local "Lijiang Painting School" of Guangxi. The exhibition was held in Beijing, Nanning and Guilin in 2016.



Figure 62 The Exhibition Scene of "Guangxi Is a Good Place: Excellent Works of Contemporary Chinese Traditional Painting".

Source: Guangxi Tourism Development Group.

<http://www.gxtdg.com/xinwenzixun/lvayaowen/2016-12-07/228.html>

Members of the exhibition selected ten representative artists of "Lijiang painting school", including Huang Gesheng, Zheng Junli, Yu Yongjian, Qi Wanli, Cai Zhi, Zuo Jianhong, Wei Guangshou, Li Xiaoqiang, Zhong Tao and Wang Xuefeng, to

meticulously create works focusing on the four themes of "ethnic characteristics", "natural landscape", "human history" and "beautiful landscape" of Guangxi. They used the language of Chinese traditional painting to interpret the beauty of Guangxi, and the more than 120 masterpieces of the exhibition were the concrete actions of the artists to implement the spirit of the important speech of general secretary Xi Jinping at the symposium on literature and art. When the exhibition was held in Beijing, a number of state leaders came to the scene to see the exhibition of paintings and gave a high degree of affirmation, and also received wide acclaim from all walks of life in the capital. The exhibition shows the unique charm of "Lijiang painting school" and reflects the highest level of Guangxi's current Chinese painting.

Chen Jiwa, chairman of CPPCC of Guangxi, pointed out that he hoped that through this exhibition, all ethnic groups and people from all walks of life would understand Guangxi and admire Guangxi, further enhance the popularity and reputation of "Guangxi is a good place", and better interpret the influence of Guangxi's national culture. (<http://www.gxzx.gov.cn/>)

When the exhibition was held in Nanning, Chen Jiwa, chairman of the CPPCC of Guangxi region, Huang Daowei, member of the standing committee of the CPC and head of the publicity department of Guangxi region, as well as other important leaders attended the opening ceremony and held a symposium.

Chen Jiwa made a speech at the symposium: in October 15th this year, general secretary Xi Jinping made the 2nd anniversary important speech at the symposium on literary and artistic work. I hope that the artists will adhere to the important spirit of general secretary Xi Jinping's speech and be brave enough to shoulder the social responsibility and historical mission. They could depict beautiful Guangxi through their paintbrushes, create the people's image and build the peak in artistic creation. Lijiang painting school, under the new historical conditions, should continue to develop, expand and improve, adhere to the people-centered creative guidance, take root in the people and take root in life, reflect the people's aspirations and aspirations; adhere to the national and regional

characteristics, strive to create excellent works leading advanced culture and meet the needs of the public, constantly expand the cultural influence and radiation of Guangxi; adhere to pursue both professional excellence and moral integrity, strive to build a team of artists to meet the requirements of the development of the times.



Figure 63 The Symposium of "Guangxi is a Good Place: Excellent Works of Contemporary Chinese Traditional Painting".

Source: Guangxi News Net. https://news.gxau.edu.cn/gyyw/content_181979

To sum up, to be the cultural representative of Guangxi is the goal of Lijiang painting school to be active in Guangxi social network. As a media to publicize Guangxi culture, Lijiang painting school absorbs elements of Guangxi's humanities, geography and folk customs, and uses these elements to create self-identity, making "self" become the representative of Guangxi and presenting Guangxi's cultural ecology. Guangxi regional government adopts the self-identity construction of Lijiang painting school as a tool to develop cultural identity in Guangxi. When Lijiang painting school presents self-identity, it can also show Guangxi's public self-image, and use the output of culture to improve social influence. In the expanding and improving social network, output self-concept.

2. Negotiating Identity of Personal Artists.

Lijiang painting school and artists negotiate their identities with each other. As a group, they negotiate the identity of Lijiang painting school. As individuals, they also negotiate their identity as artists. Famous artists lead Lijiang painting school to negotiate identity, and young artists use Lijiang painting school to negotiate their own identity. They are all members of the social network of Lijiang painting school. The active members keep Lijiang painting school running well.

As for the regional art with group nature, the differentiation or aggregation of artists has become one of the keys to influence the "regional art". Aggregation is the gathering of disorganized individuals into forces. Then, for creators accustomed to individual action, individual personality and group artistic characteristics are a pair of constantly changing contradictions. Coordinating the relationship between individual artistic style development and group artistic characteristics and forming regional characteristics of regional art are the problems that regional art and painting schools need to face. Regional characteristics, from the point of view of artistic style, individual artistic style really cannot be forced. Respect for the law of art, style, both for individuals and groups, depends on the regional people, humanities, geography and the resulting regional characteristics. The regional humanities and geography influence the artistic style, and at the same time make the aesthetic interest and style characteristics likely to have the same tendency. Therefore, the regional art style also forms its own characteristics and is different from the characteristics of other regions. Therefore, on one point, it is the key link of regional art style self-construction and reconstruction to pay attention to the utilization and development of regional humanities and geography.

From the perspective of the creation group, the communication of fine arts is bound to make the subject matter, style and aesthetic impact each other; At the same time, the geographical division, the communication mode of regional culture, the status of regional culture and the power of cultural aggregation also affect the style and appearance of regional fine arts. The formation of regional art characteristics and style cannot be an individual cause, but it must not lack individual efforts and participation. No matter individual or group, it cannot be separated from the regional humanistic restriction and the artist's conscious and active artistic creation.

The artistic characteristics shown by regional fine arts will be the advantages of regional fine arts. Only with a discourse platform can we talk about art and development, which is conducive to regional cultural construction and cultural confidence. The purpose of promoting and building regional fine arts is to develop regional culture and gain cultural recognition. The artists propagate their own art in a certain way, aiming at achieving the equality of discourse and constructing the platform of equal communication and dialogue. Therefore, representative artists are selected for analysis in 2.2.

2.1 Yang TaiYang

Yang Taiyang, a native of Guilin, Guangxi province, who was born in 1909 and died in 2009, is a famous art educator in China. Yang Taiyang first proposed the establishment of the painting school in Guangxi, so he was known as the pioneer and leader of the Lijiang painting school. He has served successively as president of Guangzhou Academy of Fine Arts, president and professor of Guangxi Arts University, president of Guangxi Calligraphy and Painting Academy, president of Guilin Chinese Traditional Painting Academy, director of Chinese Artists Association, vice chairman of Guangxi Artists Association, honorary chairman of Guangxi Artists Association, and vice chairman of Guangxi CPPCC. In 1980, he served as the first postgraduate tutor in Guangxi and trained a large number of fine arts professionals for the country. As a young man, he went to Japan to study and then came back to China to advocate new painting, which had a great influence on the history of modern Chinese art. In 2008, Yang Taiyang was awarded the title of "People's Artist" by the government of Guangxi Zhuang autonomous region.

Although he did not directly participate in the construction of the Lijiang painting school, Yang Taiyang was the first artist in Guangxi to propose the establishment of a painting school. In 1959, Yang Taiyang returned to Guangxi to work, and put forward the idea of setting up a "painting school". In 1962, he formally proposed the academic proposal of setting up a "painting school". This was a period of national economic difficulties, and the art industry did not have a market, and the media and publishing industry were underdeveloped, it is the reason why "Lijiang painting school" was not formed at that time. Yang Taiyang put forward the idea of setting up a

painting school, which laid a foundation for the establishment of the Lijiang painting school.

Yang Taiyang advocated the fusion of Chinese and western painting languages, and successfully combined the western painting techniques such as the wet painting method of watercolor painting with the Chinese traditional ink painting techniques, which expanded the techniques of landscape painting. In landscape painting creation, Yang Taiyang advocated to adhere to sketching. His landscape painting creation subject matter is wide, depicting the great rivers and famous mountains of the motherland as well as the common scenes of life. However, most of his landscape works are based on the Lijiang River landscape area in Guilin, tightly grasping the representative regional characteristics for sketching creation.

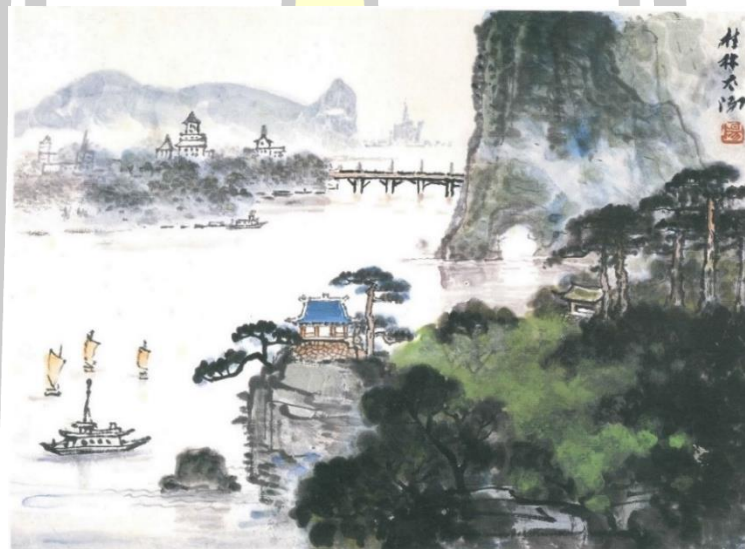


Figure 64 Yang Taiyang's work Guilin.

Source: Yang TaiYang. 2008. Collection of Modern and Famous Chinese Painters: Yang TaiYang. Beijing. People's Fine Arts Publishing House.

This is the work of Yang Taiyang focusing on Guilin, which enables The Chinese art circle to see the beautiful scenery and landscape culture of Guangxi and provides a good foundation for identity negotiation of the Lijiang painting school.

The identity of Yang Taiyang in the Chinese art circle is exactly what was needed at the beginning of the establishment of the Lijiang painting school. His

life goes through the establishment and development of new China, and he has the experience of studying abroad, which brought new artistic thoughts to China and occupies an important position in the history of Chinese art. Therefore, he is identified as the pioneer of the Lijiang painting school. At the beginning of its establishment, the Lijiang painting school required famous artists to become the benchmark and representative of the painting school. Using their identities to lead the Lijiang painting school to conduct identity negotiation in the art circle is one of the ways to obtain identity.

2.2 Huang Gesheng

Huang Gesheng was born in Wuxuan, Guangxi, Zhuang nationality, China's famous artist who was educated in Guangxi. In 1982, he worked as a teacher in Guangxi Art Institute after graduation. From 1998 to 2014, he served as the president of Guangxi Arts University. He was currently the president of Lijiang painting school promotion association and consultant of China Artists Association. He once served as vice chairman of Zhigong Party Central Committee, vice chairman of Guangxi Zhuang Autonomous Region CPPCC, member of Standing Committee of CPPCC National Committee, vice chairman of China Artists Association, chairman of Guangxi District Committee of Zhigong party, vice chairman of Guangxi Federation of literary and art circles of Guangxi Zhuang Autonomous Region, and honorary chairman of Guangxi Artists Association. He is also a national excellent expert and enjoys the special allowance of the state council.

As a representative painter of the Lijiang painting school, Huang Gesheng also held an important position of the government and the Chinese Artists Association. He led the Lijiang painting school to negotiate the identity of emerging groups of artists, brought a lot of practical resources to the Lijiang painting school, played a key leading role, and promoted the development of Guangxi fine arts. Despite holding many positions, Huang Gesheng did not forget his identity as an artist, and devoted himself to promoting the development of Guangxi culture and the Lijiang painting school. In his busy work, he insisted on artistic creation as his principle. Therefore, the Lijiang painting school developed well, in which Huang Gesheng played an important role.

Huang Gesheng is a versatile painter. He started his career with Chinese figure painting and studied flower and bird painting as a graduate student. He studied under Huang Dufeng⁵⁹, a famous painter of the Lingnan painting school. Huang Gesheng mainly depicts the landscape of Guangxi. However, as a famous artist in China, he does not give up painting other subjects to show his artistic creation ability when he negotiates his identity. He expects to receive identity recognition from more people in more fields. In this process, he not only negotiates his identity as an artist, but also negotiates his identity as a representative artist of the Lijiang painting school, negotiating the identity of Lijiang painting school.

Huang Gesheng's representative works have always been centered on Guangxi themes, such as "A Hundred Li of Lijiang River" and "A Hundred Scenes of Lijiang River" mentioned in the second chapter. Later, "Zhuang brocade", 2.4 meters high and 37 meters long, was created in 2012. It depicts the landscape of Miao village in great Miao mountain in Guangxi, which is a new creative direction initiated by Huang Gesheng. It is no longer limited to the description of mountains and waters, nor is it limited to adding a few ethnic or regional elements to the landscape painting, but to the folk houses and other generations who have been small supporting roles for thousands of years. The appearance of objects becomes the key protagonist in the picture. Moreover, his revolution is not simply to replace mountains with dwellings, but to infuse the feelings rooted in the dwellings into the pattern and details of the whole painting. "Zhuang brocade", with the theme of Shanzhai, gathers the dwellings of Zhuang, Yao, Dong and Miao nationalities with the largest population in Guangxi in one painting, and arranges them according to the living habits of the four ethnic groups. Through the changes of mountain landform and national architecture, it integrates the features of soil and stone, terraced fields, drum tower, Fengyu bridge, Zhuang, Miao, Dong and Yao, and truly shows the unique people in Guangxi ethnic culture.

⁵⁹ Huang Dufeng: 1913-1998, famous painter of Chinese painting. One of the representative painters of Lingnan painting school.



Figure 65 Huang Gesheng's Representative Work “Zhuang brocade” (Part).
Source: Huang Gesheng. 2012. Zhuang brocade. Nanning. Guangxi Fine Arts
Publishing House

Huang Gesheng's Representative Work “Zhuang brocade” (Part). The height of the work is 2.4 meters and the total length is 37 meters.

In December 2012, Huang Gesheng held his personal exhibition in the National Art Museum of China, and at the same time exhibited “Zhuang brocade”, along with more than 120 selected paintings, which were mainly divided into three categories: Lijiang River, Shanzhai paintings of ethnic minorities and scenic spots of China. The exhibition directly shows the height of the development of Lijiang painting school and the remarkable achievements of the cultural construction in Guangxi. Due to Huang Gesheng's multiple positions, the Central Committee of the China Zhigong Party, the Chinese Artists Association and the Publicity Department of the Guangxi Zhuang Autonomous Region Committee of the CPC jointly became the organizers of the exhibition. This was a great help to the identity negotiations between Huang Gesheng and the Lijiang painting school. At the same time, an exhibition workshop was held on the same day of the opening ceremony. Both the opening ceremony and the workshop gave high evaluation to the individual artist and the Lijiang painting school.

Liu Dawei, chairman of the China Artists Association, gave a speech at the opening ceremony, said: Huang Gesheng's works of art display the new achievements and cultural construction in Guangxi as the leader and founder of Lijiang painting school has made great contributions to the development of the growth of his solidarity led the painter,

cooperate with the government to develop local culture brand, and promote the development of local culture and prosperity.

Shen Beihai, member of the Standing Committee of the Guangxi Zhuang autonomous region party committee and director of the publicity department, said: the exhibition reveals the vitality and infinite charm of Guangxi's cultural development. Guangxi Lijiang painting school, as a cultural brand cultivated and supported by Guangxi regional government, has had a great influence at home and abroad in a few years since its birth. Its revitalization is a miniature of Guangxi's cultural development.

The seminar was basically made up of two parts: one is theorists from Beijing, and the other is theorists and painters from Guangxi. Huang Gesheng used his identity as a famous artist to organize such an exhibition, which connected the Lijiang painting school and the Chinese art circle, and also integrates the art of Guangxi into the Chinese art circle.

It is worth mentioning that in June 2006, at the invitation of the US Library of Congress, professor Huang Gesheng held the first album release and academic lecture in the US Library of Congress, becoming the first Chinese painter to appear on the platform of the world's top authoritative academic institution. On June 1, 2012, the library of Congress of the United States held the opening ceremony of a new English picture album, "Huang Ge Sheng -- A Hundred Scenes of the Lijiang River". Huang has held exhibitions and lectures in Los Angeles, San Francisco and Hawaii. He exhibited in Amsterdam, the Netherlands, and his works were collected by the National Gallery of the Netherlands.

The chairman of the autonomous region, Lu Bing, made a statement in the report of Huang Gesheng's trip to the United States, "It is really not easy for you to go to the United States for cultural exchange, and to receive such a high honor and attention from all sectors of society. I hope to make persistent efforts, carefully organize and plan, and make 'Lijiang painting school' bigger and better, unique and world-famous, making

new contribution to the construction of cultural Guangxi ". (
<http://www.gxwenlian.com/msxhdt/17337.html>)

For the launch of China's Shenzhou VI spacecraft, the country selected representative works of art to travel into space with the spacecraft, and Huang Gesheng's works are among them. The works should reflect the magnificence of China, the prosperity of the motherland and the harmony and unity of the nation. As the son of the Zhuang people, Huang has been painting the Lijiang River for decades, he said. But thinking that the landscape of his hometown would travel into space with " Shenzhou VI ", he felt sacred when he created this painting. This also illustrates the influence of the Lijiang painting school in Guangxi.

From this, it can be seen that famous artists in the painting school, while negotiating their identities, are also representative painters of the Lijiang painting school, leading the Lijiang painting school in identity negotiation. The artist is recognized not only for his identity, but also for the team he leads. As a person with the right to speak, Huang Gesheng led his team into a larger social network for identity negotiation, led Lijiang painting school to obtain identity in society, and negotiated Guangxi culture, making Guangxi culture officially enter the vision of Chinese people.

2.3 Zhong Tao

Zhong Tao, a native of Liuzhou, Guangxi province, was a student of Huang Gesheng, who left the school to teach after graduating from school in 2004. He is now vice president and professor of Chinese traditional painting school of Guangxi Arts University, member of China Artists Association, vice chairman of Guangxi Young Artists Association, vice chairman of Guangxi Nanning Artists Association, director of Guangxi Artists Association, member of Chinese Painting Art Committee of Guangxi Artists Association, executive director of Academic Committee of Lijiang painting school Promotion Association, and member of Guangxi Youth Federation.

Zhong Tao can be the representative of young artists in the Lijiang painting school. As a newly graduated student, Zhong Tao had grown into a famous artist in Guangxi, which was inseparable from the Lijiang painting school. His artistic creation and theoretical research are linked with Lijiang painting school, which not only helps Lijiang painting school to negotiate identity, but also his artistic creation and

research results help to negotiate self-identity. For example, from 2014 to 2016, He took charge of the artistic creation of “Zhuangxiang scenery panoramic view”, a national art fund project of China. In 2017, "Research on the integrated teaching mode of Guangxi regional Chinese traditional painting talents training and Lijiang painting school" was awarded the "Education Achievement Award of Guangxi Higher Education Autonomous Region". Therefore, it can be seen that Zhong Tao is engaged in identity negotiation with the help of the platform of Lijiang painting school and enriching her resume with theoretical research based on the Lijiang painting school.



Figure 66 Zhong Tao's artwork hanging in the VIP Hall of Li Yuan Villa of CHINA-ASEAN Expo.

Source: Image from fieldwork by Chen Chongwei In Nanning.

Zhong Tao's works have been collected and hung by various government departments in Guangxi, from figure 66 we can see that Zhong Tao gained his identity in the identity negotiation.

Zhong Tao took an active part in the activities and exhibitions of the Lijiang painting school, and his works can be seen in all the exhibitions of the Lijiang painting school. Exhibitions held by the Lijiang painting school throughout the country are a good and convenient channel for artists to enter the art circle outside Guangxi. Artists of the Lijiang painting school can better negotiate their identities through the

social network formed by the Lijiang painting school. Zhong Tao constructed and negotiated his identity into a famous artist in Guangxi through his Lijiang painting school. Therefore, as an artist, he wanted to degrade himself into a famous artist in China.

Zhong Tao as a young artist of Lijiang painting school, not only for Miao village in Zhuang township and other north Guangxi local-style dwelling houses and places of historic interest in has carried on the deep research and innovation, more in the process of identity negotiation, extends to the sketch to explore footprint overseas, makes the range of identity negotiation is not limited, Guangxi, and with the aid of Lijiang painting school platform will identity negotiation extends to the Chinese art circle. Zhong Tao's overseas sketch works, such as Angkor Wat in Cambodia, Mount Fuji in Japan, Sunrise Peak in Korea, Cape of Good Hope in South Africa, Savanna in Tanzania, pyramids in Egypt, etc. Not only embodies the overseas world of Lijiang painting school artists, but also forms the characteristic system of Zhong Tao's urban architectural painting language, forming its own unique artistic style.

Therefore, it can be seen that the old members of the Lijiang painting school need to assist in identity negotiation, while the new members need to use the platform of the Lijiang painting school for identity negotiation. New and old members make full use of resources in the social network of the Lijiang painting school and conduct identity negotiation with each other. And this facilitated the development of the Lijiang painting school to create a virtuous circle.

3. The Relationship Between Lijiang Painting School and Guangxi Art Education

The Lijiang painting school is closely related to the art education in Guangxi and is one of the nodes connected by the social network of The Lijiang painting school. The author of Lijiang Painting School Was Yang Taiyang, a famous educator of Chinese art. He used to be the President of Guangxi Art Institute. Therefore, his idea was inherited and developed in a suitable field. After the establishment of The Lijiang painting school, representative painters and main members of The Lijiang painting school came from universities. The connection between The Lijiang painting school and the art education in Guangxi can not only make successors to the

development of The Lijiang painting school, but also serve as a platform for the theoretical research of The Lijiang painting school, laying a solid foundation for its further development. After more than ten years of development, the Lijiang Painting School is closely related to all stages of art education in Guangxi, so it is analyzed in 2.3.

3.1 Colleges and Universities.

As a representative of the Guangxi culture, Lijiang painting school can embody the ethnic characteristics and spirit of the times of Guangxi and is closely related to the regional cultural development of Guangxi. The members of Lijiang painting school are mainly college teachers. Combining with the higher education in Guangxi, the Lijiang painting school is an opportunity for the development of art education in Guangxi, which promotes the development of scientific research of art major in contemporary colleges and universities, and serves the regional cultural construction with its artistic achievements. At the same time, scientific research drives the teaching work, which enables the development of Lijiang painting school and Guangxi culture to be inherited.

The most closely related Lijiang painting school is the Guangxi Arts University. The Guangxi Arts University has set up the post of "Innovative Research of Lijiang painting school" for the Eight Guangxi scholars post, built a national-level teaching team of "Chinese Landscape Painting Teaching Team", set up a key research base for Universities in Guangxi -- the Center for Research on the Art of Lijiang painting school and the Research Institute of Lijiang painting school, and founded a professional journal called "Lijiang painting school". It is committed to the theory of Lijiang painting school, art and culture with regional characteristics, cultural exchange between painting school and ASEAN, and Guangxi cultural development. The Lijiang painting school Art Center building funded by the people's government of the autonomous region is built in Guangxi Art Institute, creating a good environment for the development of painting school.

In an interview with Zheng Junli, the current president of Guangxi Arts University in 2018, he asked about the characteristics of Guangxi Arts University, and mentioned the relationship between Lijiang painting school.

Zheng Junli said: As one of the seven comprehensive art universities in China, Guangxi Arts University always adheres to the school-running characteristics of "making full use of geographical advantages and national cultural and artistic resources, and cultivating local and national artistic talents". On the one hand, it cultivates the academic brand of "Lijiang painting school" and highlights the local characteristics of personnel training of fine arts. This paper organically combines the academic research of "Lijiang painting school" with personnel training to cultivate students' painting ability of exploring and presenting the local characteristics of Guangxi. On the other hand, it is to integrate national culture into art education and highlight national characteristics of art talent training. Relying on Guangxi Traditional Art Research Center and other key research bases in Guangxi, the university has achieved fruitful results in the fields of ethnic music, dance and art.

Lijiang painting school is mainly composed of Chinese paintings, and its main painters are all employed in the faculty of Chinese traditional painting of Guangxi Arts University. Therefore, the faculty of Chinese traditional painting and the faculty of Lijiang painting school of Guangxi Arts University are collections of talents in the Lijiang painting school, which have great academic cohesion in Guangxi. The Lijiang painting school has made remarkable achievements in teaching and scientific research, which has become the backbone and reserve force of the teaching, scientific research and creation of Chinese traditional painting in the Lijiang painting school. The college gives full play to its regional characteristics and school-running characteristics, promotes the integration of teaching and scientific research and creation, and actively serves the construction of "Cultural Guangxi".



Figure 67 The Faculty of Lijiang Painting School of Guangxi Arts University.

Source: Image from fieldwork by Chen Chongwei In Guilin.

Figure 67 was founded in 2013. The faculty of Lijiang painting school is the first personnel training base for the exclusive school of regional painting established in higher art institutions in China.

Guangxi Arts University promotes the establishment of the Lijiang painting school in the creation of Chinese paintings, promotes the cultivation of talents and the construction of subjects, and makes an important contribution to the economic and cultural construction of Guangxi. It makes full use of Guangxi local features, cultural tradition and ethnic customs, and construct the unique characteristics of the national and regional schools of art education entities with the combination of innovation, study and research the integration of the new model, and promote the construction of disciplines and school at the same time, also for the construction of "cultural Guangxi" and China - ASEAN cooperation to build a better higher academic platform. This mode is unique in the whole country, which is also the advantage and characteristic of Guangxi Arts University.

The construction of the discipline construction of Chinese painting and Lijiang painting school mutual harmony development, raised the subject brand and Lijiang painting school brand visibility, which, under the leadership of Huang Gesheng,

"landscape painting" course was rated as "national excellent courses", the direction of Chinese landscape painting teaching team was named "national team" teaching, Chinese painting established as the national first class professional characteristic specialized construction project and autonomous regions of high quality professional and academic discipline, Lijiang painting school artists Huang Gesheng and Zheng Junli are both national-level outstanding experts and enjoy the special allowance of the state council. Huang Gesheng was awarded the title of "National Famous Teacher", Yu Yongjian was awarded the title of "National Outstanding Teacher", etc.

广西艺术学院中国画学院2011~2012学年上学期专业课授课计划表 The teaching schedule of specialized courses for the first semester of the Chinese Painting faculty of Guangxi Arts University from 2011 to 2012																
年级 Grade	周次 Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	月 Month	9月			10月				11月				12月			
	日期 Date	19~23	26~30	10.3~7	10~14	17~21	24~28	31~11.4	7~11	14~18	21~25	28~12.2	5~9	12~16	19~23	26~30
2008级	国画1班 山水花鸟画 Class 1, Chinese Painting	花鸟画创作 (Flower and bird painting creation) 5周 蔡智 (5 Weeks Cai Zhi)					山水画写生 (Landscape painting from life) 2周 阳山 (2 Weeks Yang Shan)		山水画创作 (Landscape painting creation) 5周 钟涛 (5 Weeks Zhong Tao)				专业选修: 泼墨山水画 (Professional elective: Splash ink landscape painting) 3周 阳山 (3 Weeks Yang Shan)			
	国画2班 人物画 Class 2, Chinese Painting	人物画写生 (Figure painting from life) 2周 黎小强 (2 Weeks Li Xiaoqiang)		水墨人物肖像造型训练 (Modeling training of ink figure portrait) 3周 黎小强 (3 Weeks Li Xiaoqiang)			工笔人物画创作 (Meticulous figure painting creation) 4周 魏恕 (4 Weeks Wei Shu)			人物画创作 (Figure painting creation) 4周 黎小强 (2 Weeks Li Xiaoqiang)			专业选修: 工笔人物画创作 (Elective course: Meticulous Figure Painting Creation) 2周 黎冰颖 (2 Weeks Li Bingying)			

Figure 68 The Curriculum Timetable of 2008 Undergraduate Course of the Faculty of Chinese Traditional Painting of Guangxi Arts University.

Source: Image from fieldwork by Chen Chongwei In Nanning.

As you can see from picture 68, Courses marked in red font are all staffs of the Lijiang painting school. All teachers are artists of the Lijiang painting school. They will instill their own artistic ideas or the artistic ideas of Lijiang painting school in the course, so that teaching and Lijiang painting school will be integrated, and not only the identity of the Lijiang painting school will be negotiated among students. These students come back to their hometown after graduation and use their knowledge to promote Guangxi culture. Students, like tie in social network, help Lijiang painting school to negotiate identity in many fields.

In the process of teaching, teachers should strengthen the training on the theme and style of expression, so that the artistic creation of students can form a distinct regional style. The shaping and formation of such regional style is conducive to the display of local cultural characteristics through the form of Chinese painting, and to

form a clear contrast with other regional cultural characteristics. In recent years, in order to more intuitively introduce local resources into teaching, the Lijiang painting school works together with the government or establishes a school-enterprise cooperation model, sets up a teaching base of sketching in places with local characteristics, and moves the teaching classroom to the junior staff for investigation and experience, which greatly improves students' artistic practice.

Meanwhile, the Lijiang painting school relies on Guangxi Arts University to launch a high-level study class on Chinese landscape painting and figure painting nationwide. Some of these advanced workshops have acquired a professional title or doctoral degree, and some of them are Chinese painters with certain influence in China. They come from all over the world and work under the Lijiang painting school for a common goal and pursuit of unity. After graduation, these students returned to the local art circle and became nodes and ties of the Lijiang painting school, providing more reliable information and resources for the development of the Lijiang painting school.

In addition, some members of the Lijiang painting school are teachers in other universities in Guangxi. For example, Xiao Shunzhi, a professor in the department of fine arts of Guangxi Normal University, is an executive director of the Lijiang painting school. Professor Bai Xiaojun, former vice president of Guangxi Normal University, is an executive director of the Lijiang painting school Initiative. Shuai Minfeng, a professor in Guangxi Arts University, is a member of the Lijiang painting school. Wei Jianhua, dean of the school of art and design of Guilin Tourism College, is the executive director of Lijiang painting school. Mr. Huang Feng of Guilin Health School is a member of Lijiang painting school Promotion Association, and some young artists are distributed in various colleges and universities as grassroots teachers. Members of the Lijiang Painting School work in various universities, as ties in social networks, to help connect the Lijiang painting school to various universities. The graduation thesis of undergraduate and graduate students in these universities, part of which takes the study of Lijiang painting school as text, helps the theoretical construction of Lijiang painting school. These teachers and students are the conduit of the Lijiang painting school's identity negotiation in the Guangxi art circle.

Above all, Lijiang painting school, as a representative of the Guangxi cultural closely connected with art education circle in Guangxi, is not only in Guangxi social network to negotiate the identity of all ranks and classes, and on this basis, to cultivate inheriting Guangxi culture and Lijiang painting school talent, let more people to become propaganda culture of Guangxi and Lijiang painting school tools, thus to negotiate a wider range of identity.

3.2 High School.

Guanyang County No. 2 Senior High School is a public high school supervised by Guanyang County Education Bureau. In February 2014, Guanyang County No. 2 High School with 1600 high school students was renamed as Lijiang painting school Art High School. Relying on the brand effect of the Lijiang painting school and employing the talent cultivation model of the Lijiang painting school, it cultivates reserve talents for Guangxi Art Institute and other higher art colleges in China.

Lijiang painting school of Guanyang County was originally the Guanyang County No. 2 Senior High School, which is the only high school with characteristics of physical art in this county. Currently, it has 1600 high school students. Since 2011, the school has broken the rules and made innovations, focusing on the cultivation of students with special talents in fine arts, music and sports while focusing on general education.

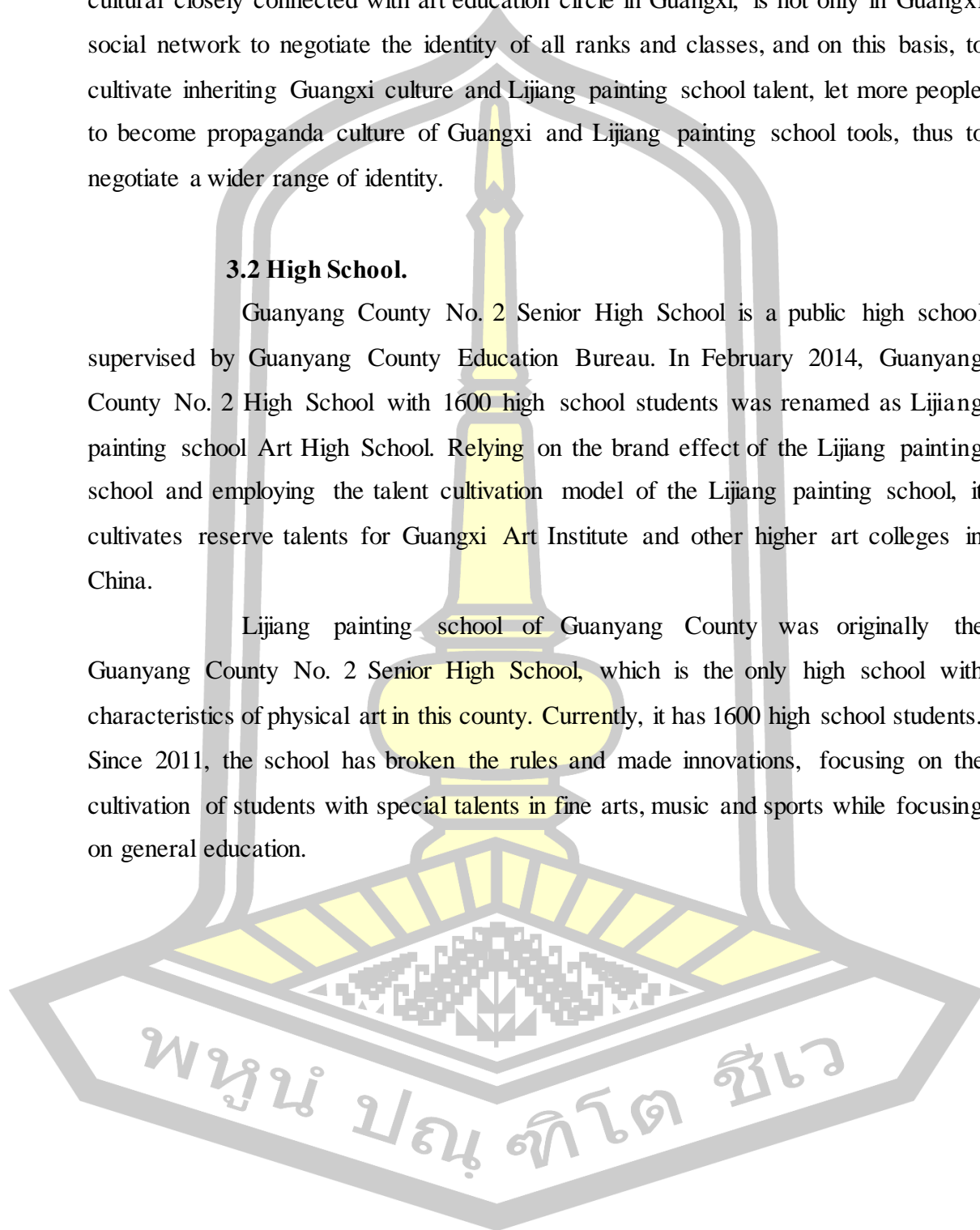




Figure 69 The Gate of Lijiang Painting School Art High School.
Source: Image from fieldwork by Chen Chongwei In Nanning.

Picture 69 is the gate of the school, when it changed its name, Lijiang Painting School Art High School was supported by the county government. Therefore, it became one of the nodes of the social network of the Lijiang painting school, and it was also able to provide artistic talents for Guangxi Arts University.

By combining general education and professional education, the Lijiang painting school enables more social people to know and understand the artistic resources of Guangxi through the relationship of social network, and also enables more people to attach importance to the local culture of Guangxi, thus enhancing the national confidence and joining in the inheritance of regional culture.

3.3 Others.

The popularization of culture in Guangxi is not only aimed at the professional education in universities, but also the popularization of primary and middle school students and the popularization of fine arts education among the general population outside the Lijiang painting school. In the art courses of some junior middle schools in Guangxi, the development history and appreciation of works of Lijiang painting school were included in the art courses. So that more students have a

preliminary understanding of the cultural development of Guangxi from the youth period. They are not only the objects of identity negotiation in the Lijiang painting school, but also the heirs of the local culture.



Figure 70 The Primary and Middle School Students Visiting the Exhibition of Lijiang Painting School.

Source: Image from fieldwork by Mr. Yang Yong In Nanning.

Figure 70 is The Primary and Middle School Students Visiting the Exhibition of Lijiang Painting School. Through the organization of courses or art training courses, they go to the exhibition hall to copy their favorite works. This kind of course can not only improve the aesthetics of primary and middle school students, so that they can have a preliminary understanding of Guangxi culture, but also enable the Lijiang painting school to conduct identity negotiation in a larger social network.

In addition, the Lijiang painting school published more than 50 Figure albums and theoretical books from its establishment to 2019, which belong to the literature series of Lijiang painting school. These books regularly collect the research results and works of Lijiang painting school, and have a good record of the development process of Lijiang painting school. These albums are a good channel for Lijiang school to negotiate their identity. The album directly shows the artistic creation ability of Lijiang painting school and the personal information of Lijiang painting school artists.

Moreover, the books are easy to carry and transmit to all walks of life for identity negotiation.

Among them, it is worth mentioning that the picture album of Lijiang River Baili Tu was printed by Huang Gesheng, president of Lijiang painting school Promotion Association, during his lecture in American Library. This album is the book number of the United States. There is also Huang Gesheng landscape painting sketch course, which is the seventh book of Lijiang painting school literature. It is included in the textbook of Chinese traditional painting major in Guangxi Universities and has been reprinted and printed many times.

From this information, we can see that Lijiang painting school negotiated identity through its own album and books. Through books, we can not only get the appearance and concept of Lijiang painting school, but also negotiate the identity of Guangxi culture. We can also see the cultural development and the development of Guangxi art education through these phenomena.



Figure 71 Some books of Lijiang painting school collected by researchers.

Source: Image from fieldwork by Chen Chongwei.

Thus, the fine arts education in Guangxi highlights the local characteristics, one of which is to make full use of the rich local resources in Guangxi to create. Lijiang painting school is not only a group of artists, but also a team of personnel training. Lijiang painting school leads students to go deep into nature and

life, and integrates native artistic language into creation. This kind of individualized education plays an important role in updating teaching content, enriching students' cultural knowledge and improving their artistic accomplishment. At the same time, Lijiang painting school integrates into the art education of each stage, popularizing the art and culture development of primary and middle school students, making the regional culture of Guangxi publicized and recognized, thus enhancing the national confidence, and also the basis for the inheritance of the culture of Guangxi. Through these cases, it can be seen that the education sector of Guangxi is connected with the Lijiang painting school. In an increasingly large social network, the school utilizes its interpersonal resources to keep the school active in society, which is more conducive to the identity negotiation of the Lijiang painting school in a larger field.

4. The Relationship Between Lijiang Painting School and Government.

First of all, we need to mention the relationship between Lijiang painting school and the government. As a group of artists established in the new era, one of the special features of Lijiang painting school is that it has been strongly supported by the government in the process of its establishment and development. The government is also one of the main nodes connected by Lijiang painting school in social network.

In 2002, the propaganda department of Guangxi regional government proposed to create "Lijiang painting school". Under the banner of "Lijiang painting school", Guangxi's scattered art forces were integrated to make Guangxi's fine arts more influential and become a well-known art representative. Through the call of Guangxi regional government, Guangxi Artists Association organized and held many seminars on the establishment of Lijiang painting school. In 2004, Guangxi Lijiang painting school promotion association was established. Government departments and non-governmental organizations join hands to develop painting school with local characteristics.

In Guangxi, the government of Guangxi region attaches great importance to the cultivation of Lijiang painting school. In 2006, the report of the ninth party congress of Guangxi autonomous region put forward, "To cultivate and support outstanding cultural brands such as Bagui ethnic music, Lijiang painting school, and

landscape architecture, etc., and improve the level of original culture of the autonomous region."

In 2007, the Outline of the Cultural Development Plan of Guangxi during the 11th Five-Year Plan period also explicitly proposed to further cultivate and support outstanding cultural brands such as Bagui ethnic music, Lijiang painting school and landscape.

The tenth party congress in Guangxi autonomous region established "promoting the construction of new Guangxi cultural strength, strong national culture area" the goal of the task, the ninth party convention of Guangxi district offered to cultivate and support including Lijiang painting school, the excellent culture of the brand, the tenth party congress and Lijiang painting school written into the party congress report, put forward to Lijiang painting school as one of culture brand consolidation to focus on increasing, This not only fully reflects the attention and concern of the party committee of the autonomous region on the Lijiang painting school, but also embodies the high expectation of the party committee of the autonomous region on the Lijiang painting school. Promoting the development of the Lijiang painting school is necessary for the implementation of the sixth plenary session of 17th CPC central committee and the 10th CPC congress of the autonomous region, as well as the promotion and development of the cultural construction of the region and the contribution to the great development and prosperity of socialist culture.

We will make the cultural industry bigger and stronger.

We will accelerate the transformation of the development pattern of the cultural industry, strive to build a cultural industry worth hundreds of billions of yuan, establish a modern system of cultural industries, and promote leapfrog development of the cultural industry to become a pillar of the national economy.

We will implement major projects to drive projects, and coordinate the construction of a number of landmark cultural facilities such as the Guangxi cultural industry city and the sports industry city. We will carry out the project to cultivate key cultural enterprises and establish and develop a number of large cultural enterprise groups. We will carry out the project to

upgrade ethnic cultural products and support the creation and production of ethnic-themed works. Efforts will be made to develop ethnic culture, red culture, ocean culture, and ecological culture, consolidate and upgrade a number of cultural brands such as Nanning International Art Festival of Folk Songs, Impression · Liu Sanjie, Lijiang painting school, and Guangxi Publishing House, and make the exquisite works of ethnic culture and art of Guangxi renowned both at home and abroad. (Guo Shengkun. 2011. P.9)



Figure 72 The 10th Party Congress of Guangxi Autonomous Region.

Source: Guangxi News Net. <http://www.gxnews.com.cn/>

The sixth plenary session of the 17th CPC central committee put forward the strategic task of striving to build a strong socialist culture country, and the party committee of Guangxi Zhuang autonomous region made a great deployment of building a strong ethnic culture area, which provided a rare opportunity for the development of Lijiang painting school. The inclusion of the development of a painting school in the work report of the party committee and the government is enough to show that the party

committee government of Guangxi Zhuang autonomous region attaches great importance to the development of the Lijiang painting school.

In 2006, Liu Qibao, then party secretary of the autonomous region, declared: "We should create various conditions to cultivate Lijiang painting school so that it will become more distinctive and produce more exquisite works and excellent painters". Lu Bing, then chairman of the government of the autonomous region, commented, "I hope to make persistent efforts, carefully organize and plan, and make 'Lijiang painting school' bigger and stronger. This school is unique and famous all over the world, and will make new contribution to the building of a cultural Guangxi."

On May 2, 2007, Liu Yunshan, member of the standing committee of the political bureau of the CPC central committee and Minister of the propaganda department of the CPC central committee, accompanied by Liu Qibao, secretary of the autonomous region party committee, Shen Beihai, member of the standing committee of the autonomous region party committee and director of the publicity department, visited the "Lijiang painting school creative base" in Yanshan garden, Guilin.

Guo Shengkun, then party secretary of Guangxi autonomous region, and Ma Biao, chairman of Guangxi autonomous region, made instructions or speeches on the development of Lijiang painting school many times. Shen Beihai, member of the standing committee of party committee and director of the publicity department of the autonomous region, participated in the standing council of Lijiang painting school for many times to guide the work of the organization.

Since 2007, Guangxi CPPCC, publicity department of Guangxi party committee and Guangxi culture department have allocated special funds for many times to hold sketching, exhibition activities and publish picture albums. The department of education of the autonomous region allocated research funds to Lijiang painting school art research center of Guangxi Art Institute. Since 2009, the autonomous region has built Lijiang painting school Promotion Association as one of the carriers of "literary

and artistic creation talent highland". The construction period is five years, and the construction funds are arranged every year.

In 2011, the department of culture and the department of education of Guangxi held a special forum to discuss the development of Lijiang painting school. Representatives of painters from Lijiang painting school who attended the meeting talked about their thoughts and suggestions on promoting the development of Lijiang painting school, focusing on the contents of "cultural heritage", "excellent creation", "academic theoretical research" and "training of reserve talents".

Gao Feng, director general of Guangxi education department, pointed out at the forum that we should actively support and cultivate the development of Lijiang painting school, give full play to the leading and radiating role of Lijiang painting school, and take the development of Lijiang painting school as an important topic to study. First, we need to further clarify our thinking and plan for development. Recently, the Lijiang painting school proposes to build a platform for regional art exchange between China and ASEAN, and to create a "platform" in the construction of socialist culture. It takes the initiative to lead the development of Guangxi's fine arts towards ASEAN. Second, it is necessary to innovate and walk out of an artistic path featuring the characteristics of Lijiang painting school. Lijiang painting school focuses on the representation of local art resources in Guangxi, trying to embody distinctive regional characteristics and ethnic customs, and creates a lot of works by using several types of paintings. Third, we should strengthen the team building to lay a talent foundation for the sustainable development of painting school. Talent is the foundation of the sustainable development of Lijiang painting school. Lijiang painting school gathers the best team of artists in Guangxi and forms an elite group of fine arts. We should pay attention to the cultivation and introduction of young and middle-aged artists, pay attention to the excavation and

cultivation of reserve talents, strengthen the team echelon construction, and constantly improve the structure of age and professional level. Attention should be paid to the cultivation of master painters to give full play to the leading role of masters in this school and enhance the appeal and influence of the Lijiang painting school. Fourth, it is necessary to increase input and make every effort to guarantee the development of Lijiang painting school. The party committee and government of the autonomous region attach great importance to and support the Lijiang painting school, and the education department of the autonomous region will also continue to give strong support to the Lijiang painting school in terms of policies and funds. It will provide more platforms for Lijiang painting school in terms of holding exhibitions and doing a good job in publicity, and other support in theoretical research, education and teaching, talent cultivation and introduction.

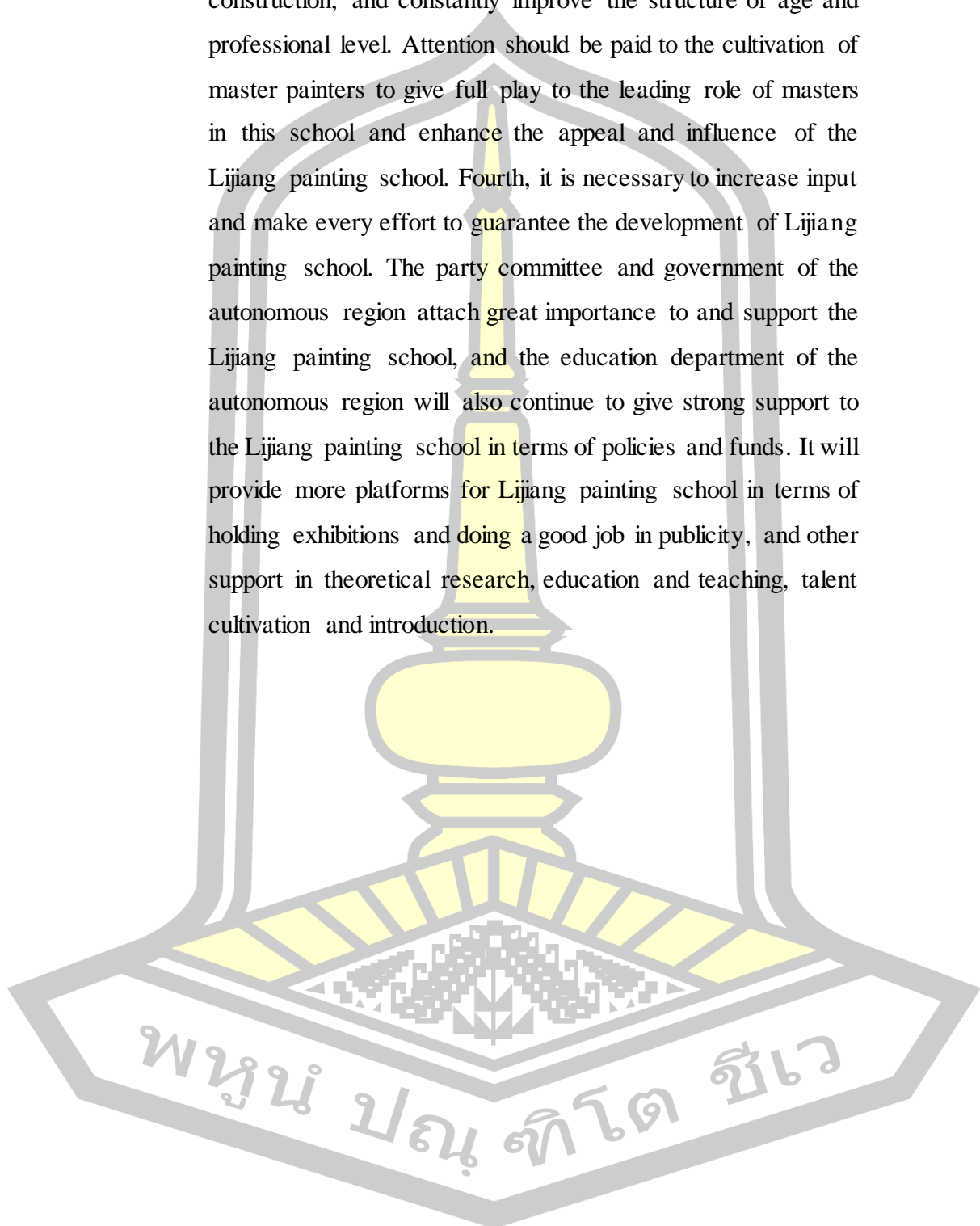




Figure 73 A Forum Specially Held b Guangxi Education Department to Discuss the Development of Lijiang Painting School.

Source: Image from fieldwork by professor Huang Gesheng in Nanning.

Picture 73 is the scene of the forum. It is jointly participated by the leaders of the education department and the representative artists of Lijiang painting school.

The government not only allocated special funds for many times, but also supported the development of the Lijiang painting school in terms of information and resources. It provided a platform for the Lijiang painting school to hold exhibitions and print picture books for identity negotiation. At this time, the role of the Lijiang painting school was to act as the cultural representative of Guangxi, and the government assisted the Lijiang painting school in identity negotiation. As a representative of Guangxi culture, the Lijiang painting school helped the government to publicize the unique culture of Guangxi and negotiated the cultural identity of Guangxi.

In December 2007, "New Era, New Guangxi and New Painting School-- Exhibition of Lijiang painting school" was held in the National Art Museum of China. In May 2007, "2007 Malaysian Guangxi Culture Ark -- Exhibition of Selected Works of Lijiang painting school" was held in Malaysia, and in May 2009, "2009 Taiwan -- Exhibition of Selected Works of Guangxi Lijiang Painting School" was held in Taiwan.

Exhibitions of paintings such as "The Big Miao Mountain -- Works of Lijiang Painting School" in 2010 and "The Lijiang River Flows Through Four Seas -- Works of Lijiang Painting School of Cambodia, Japan and Korea" in 2013 were supported by governments at all levels and provided special funds for the regular implementation of these activities.

4.1 Cooperation with Provincial Governments

In 2011, to celebrate the 90th anniversary of the founding of communist party of China (CPC), the exhibition "Eternal Memory: Red Landscape Paintings by Lijiang Painting School", organized by the department of culture of Guangxi autonomous region and organized by Guangxi Arts University and Lijiang painting school Association Promotion, opened in the Guangxi museum on the morning of October 2.

The event was held to commemorate the earth-shaking changes in Guangxi under the leadership of the communist party of China (CPC), and to express the congratulations of Guangxi intellectuals on the 90th anniversary of founding of the party. The Hall of culture of Guangxi organized Lijiang painting school more than 40 famous painters to conduct collection and sketching activities in the old revolutionary areas of Guangxi. In this activity, artists went to various scenic spots of the old revolutionary areas such as Baise, Hechi, Guilin and Chongzuo to conduct collection and sketching, and recorded the footprints of the CPC in Guangxi through artistic creation. Lijiang painting school serves the economic and cultural development of Guangxi through this activity

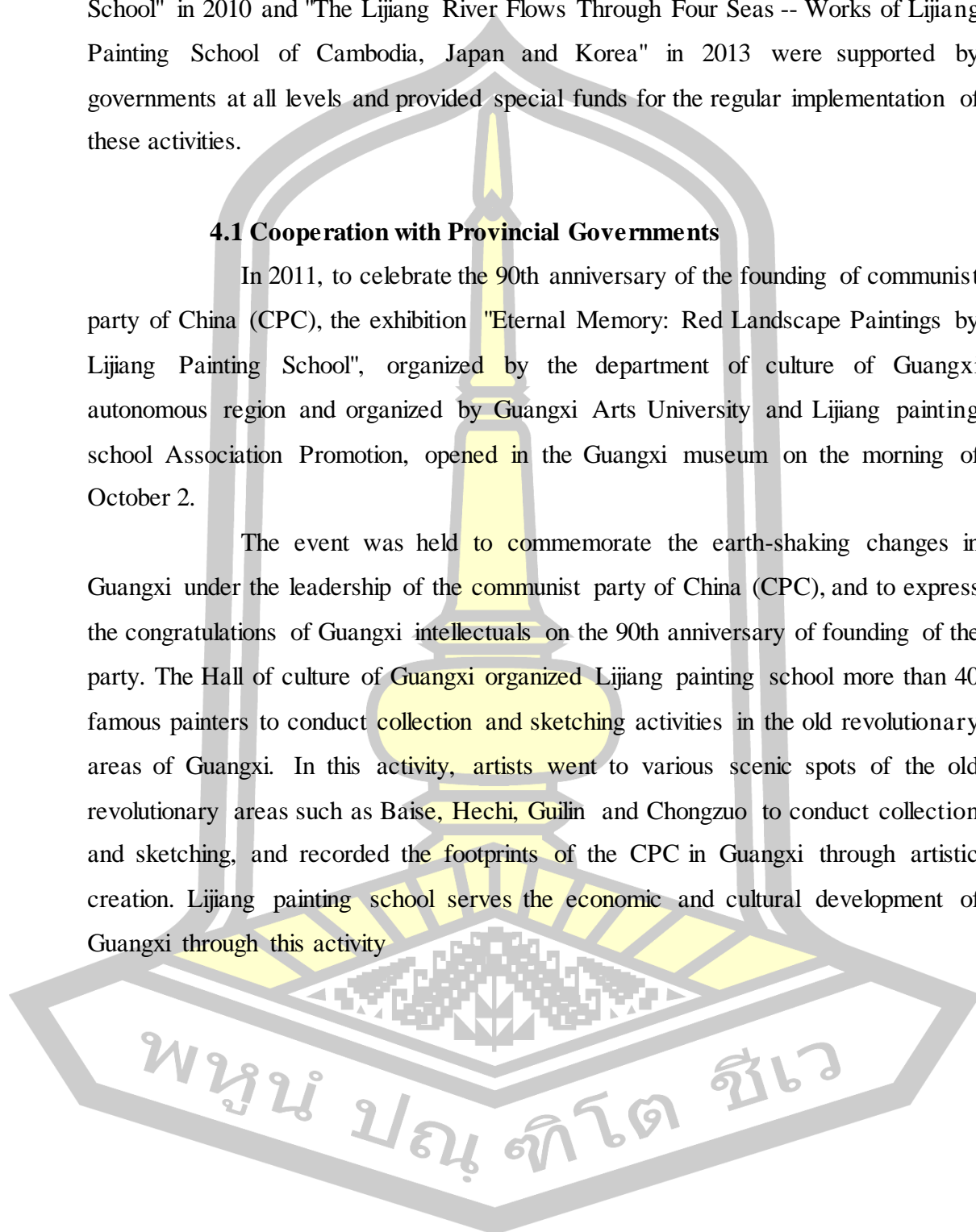
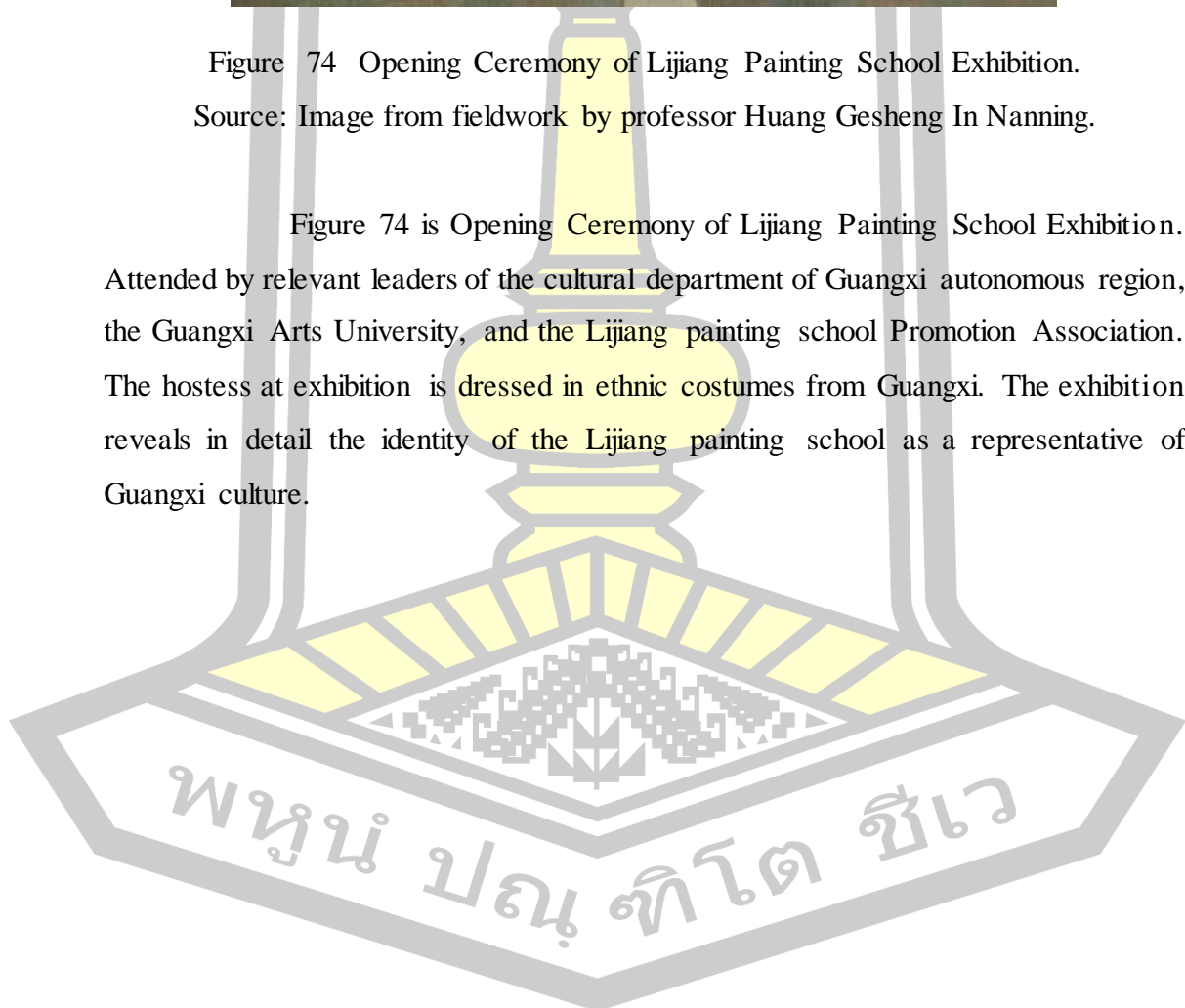




Figure 74 Opening Ceremony of Lijiang Painting School Exhibition.
Source: Image from fieldwork by professor Huang Gesheng In Nanning.

Figure 74 is Opening Ceremony of Lijiang Painting School Exhibition. Attended by relevant leaders of the cultural department of Guangxi autonomous region, the Guangxi Arts University, and the Lijiang painting school Promotion Association. The hostess at exhibition is dressed in ethnic costumes from Guangxi. The exhibition reveals in detail the identity of the Lijiang painting school as a representative of Guangxi culture.



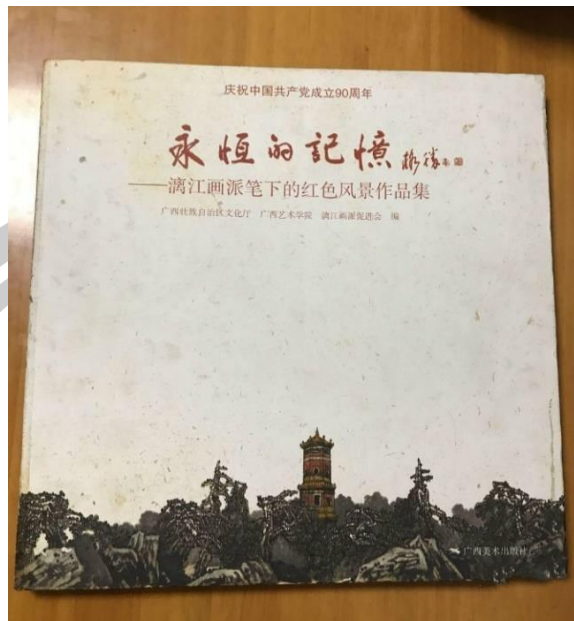


Figure 75 Permanent Memory: A Collection of Red Landscapes Painted by the Lijiang Painting School.

Source: Image from fieldwork by Chen Chongwei In Nanning.

This book is specially funded by the cultural department of Guangxi autonomous region. This collection contains 140 paintings in the exhibition. And by the Guangxi culture department director Yu Yizhong writes the foreword for the Figure album. This indicates that in the process of identity negotiation, Lijiang painting school's identity has been recognized by the culture department of Guangxi.

The cultural department of Guangxi autonomous region, as one of the provincial-level units, has jointly held exhibitions with the Lijiang painting school. As a provincial-level unit, the people's government of Guangxi autonomous region, the CPPCC, the education department of Guangxi autonomous region, and the Literary Federation of Guangxi autonomous region have all cooperated with the Lijiang painting school to hold activities and exhibitions. From the perspective of social network, it can be seen that this school is connected with various governments in Guangxi. The government is a node in the social network, and the Lijiang painting school uses art exhibition as a tie to connect. In the perspective of identity negotiation, the Lijiang painting school conducts identity negotiation among all circles in the exhibition cooperated with the government, in order to gain more identity in more fields.

4.2 Cooperation between Municipal Governments

Sponsored by China Artists Association, Baise municipal party committee and Baise municipal people's government, and organized by Guangxi district committee of Zhigong party, Guangxi Arts University, publicity department of Baise municipal party committee, Lijiang painting school promotion association and other units, the "footprints of Xiaoping - Lijiang painting school into Baise art works exhibition" was exhibited in China Art Museum on November 1, 2014.

The year 2014 marks the 110th anniversary of the birth of Deng Xiaoping and the 85th anniversary of the Baise uprising. In 1929, Deng Xiaoping, Zhang Yunyi and other proletarian revolutionaries of the older generation led and launched the Baise uprising, which was a great initiative of the communist party of China in implementing the armed separation of workers and peasants in ethnic areas and a successful model of the CPC's united front work. For deep memory of comrade Deng Xiaoping and other great feats of revolutionary martyr, comprehensive display Baise since the reform and opening up the achievements of social and economic development and the spirit of people of all ethnic groups in old. In December 2013, several painters of "Lijiang painting school" went deep into the counties (districts) of Baise revolutionary base areas along the footprints of Deng Xiaoping's launching Baise uprising.

The exhibition was not only supported by the government of Baise, Guangxi, but also sponsored by the Chinese Artists Association. Zhigong party's Guangxi district committee and Guangxi Art Institute were among the organizers. These organizations participated and expanded the publicity channels of this exhibition. The nodes of these social networks connected by the Lijiang painting school provided the publicity channels and information resources for the exhibition. It also helped the Lijiang painting school with the scope of identity negotiation.



Figure 76 The Scene of Lijiang Painting School Exhibition.

Source: Image from fieldwork by professor Huang Gesheng In Beijing.

The Lijiang painting school through the collaboration of government departments, helps Lijiang painting school to bring in artists in Beijing, representative media across the country, and people from all walks of life. They are a large group, a larger social network, that can help the Lijiang painting school negotiate its identity.

The exhibition also invited Ma Biao, vice chairman of the national committee of the Chinese People's Political Consultative Conference (CPPCC), Yang Xiaoyang, president of the National Painting Academy, and Wu Weishan, director of the China National Art Museum, to visit the exhibition. The official websites of the ministry of culture and tourism of the People's Republic of China, China radio network, China Art Museum and other departments and institutions carried out news reports on the exhibition.

Thus, it can be seen that the Lijiang painting school works together with the government of Baise city to hold a painting activity and exhibition of paintings. The Lijiang painting school serves as a window to promote the culture of Baise city and shows the achievements of its construction over the years. Lijiang painting school has cooperative exhibitions with several cities in Guangxi, such as Liuzhou city,

Fangchenggang city and Chongzuo city in Guangxi province. In a similar mode, the Lijiang painting school helps local people to carry out cultural propaganda.

4.3 Cooperation with County Governments

On the morning of October 21, 2011, the opening ceremony of "Beautiful Rongshui -- the Great Miao Mountain in painters' Eyes" art exhibition was held in Beijing Palace of Ethnic Culture. This exhibition is a collaboration of Lijiang painting school and Rongshui county, Liuzhou city, Guangxi province. In order to further show and promote Miao Mountain to the world, leaders of Rongshui county party committee and county government have held discussions with people in the cultural circles for many times to seek good strategies for cultural development and cultural publicity, and to promote Rongshui with Lijiang painting Huang Gesheng, the leading figure of the Lijiang painting school, and others made an in-depth investigation in Yuanbao village, Antai township, where the Guangxi Miao ecological museum is located, and formed the implementation of Rongshui's second action of "cultural promotion of great Miao Mountain " in recent years. They invited Lijiang painting school painters to Miao mountain to carry out the thematic creation of " Great Miao Mountain in the eyes of painters". After one year's creation, Lijiang painting school's creation with the theme of Miao mountain shows the life, production and entertainment of the Miao people.

Huang Gesheng, president of the Lijiang painting school Promotion Association, said that as a school of artist group, it does not only depict the landscape of the Lijiang River and the landscape of Guangxi, but also strives to keep in line with the times and actively explores the best way to integrate the painting language with the economic construction of Guangxi. The thematic creation of "The Great Miao Mountain in the Eyes of painters" is a strategic transformation of Lijiang painting school, which will gradually cooperate with cities, counties and villages to publicize the local economic construction, local customs and customs, and beautiful mountains and rivers.

Li Zhaozhuo, vice chairman of the CPPCC national committee, Lin Guoqiang, vice chairman of the CPPCC autonomous region, and Li Zhuobin, vice chairman of the central committee of Zhigong party attended the opening ceremony. Qin Zhigang, vice chairman of the Chinese Federation of Literature and Art, Liu Dawei, chairman of the Chinese Artists Association, and Lu Yushun, executive vice president of the Chinese National Painting Academy, watched the exhibition. The exhibition was organized by the people's government of Rongshui Miao autonomous county and the Lijiang painting school Promotion Association.



Figure 77 The Staff of the Exhibition Explained to the Visitors.

Source: Guangxi News Net. <http://www.gxnews.com.cn/>

Exhibition staff, dressed in Miao costumes, explain to visitors to the exhibition. Through the channel of exhibition, the county government not only displayed the art works with Miao nationality as the main body, but also propagandized the local natural scenery and ethnic customs through the staff wearing Miao nationality costumes.

The purpose of this activity is that the county government, in order to promote the construction of ethnic culture, has carried out a series of activities called "Cultural Promotion of the Great Miao Mountain" in Rongshui, which can promote the development of local tourism and thereby promote the development of local culture and economy. Therefore, it cooperated with the Lijiang painting school. Lijiang painting

school plays the role of disseminating local culture, and presents the living environment and cultural folk customs of the Miao people to the whole country through artistic works. It also shows the artistic creation ability of Lijiang painting school to the whole country and the identity of Guangxi artists.

4.4 Other Resources

In the morning of December 14, 2006, the first ceremony of the series of works of famous Chinese painting artists of Lijiang painting school, jointly organized by the Guangxi CPPCC national committee and the publicity department of Guangxi regional party committee, was held in the CPPCC building of the autonomous region. The works of Lijiang painting school is an important part of the "Tongxin" series activities of Guangxi CPPCC. The purpose of publishing "Tongxin" series is to collect the cultural and artistic resources of CPPCC members, and to launch a batch of Guangxi cultural products, so as to make them go to the whole country.



Figure 78 The First Ceremony of the Artworks Collection of Lijiang Painting School.

Source: Guangxi News Net. <http://www.gxnews.com.cn/>

The first edition of a collection of works by renowned Chinese painters of the Lijiang painting school was held in the CPPCC building of the autonomous

region. Representative artists of Lijiang painting school, representatives of all walks of life in Guangxi, artists and art critics participated in the launch.



Figure 79 The Collection of Works by Eminent Chinese Painters in the Lijiang Painting School.

Source: Image from fieldwork by Chen Chongwei In Nanning.

This is the government's special support for the Lijiang painting school. This shows that the government has recognized the Lijiang painting school and helped it to negotiate its identity through the platform of the government, actively establishing the Lijiang painting school as a cultural representative of Guangxi.

4.5 Relationship Between the Artists of the Lijiang Painting School and the Government

The Lijiang painting school is not only a representative of Guangxi culture, but also has a close relationship with the government. Some artists hold important positions in the government. Through their own jobs, they link art with culture, economy and society, and make contributions to the development of social art and culture from a unique perspective.

For example, Huang Gesheng, president of Lijiang painting school Promotion Association, was once vice chairman of the Zhigong party central committee, vice chairman of the CPPCC Guangxi Zhuang autonomous region, member

of the standing committee of the CPPCC national committee, chairman of the Guangxi regional committee of the Zhigong party, and vice chairman of the literary and Art Federation of Guangxi Zhuang autonomous region.

Zheng Junli, vice president of the Lijiang printing school Promotion Association, was once a member of the standing committee of the CPPCC national committee, now he is a member of the standing committee of the national people's congress, vice chairman of Guangxi Zhuang district committee of the Democratic League and vice chairman of Guangxi Literature Federation.

Although their main jobs are related to art, they hold important positions in the government and combine art with Guangxi's culture and economy through their own ability, which not only promotes the development of art in Guangxi, but also drives the economic and social development of Guangxi through art.

It can be seen that the Lijiang painting school is closely related to governments of all levels in Guangxi. From the point of view of government, Lijiang painting school is a tool for propaganda culture of Guangxi, Lijiang painting school through different thematic creation, on the regional feature of landscape and the humanities in Guangxi, the exhibition held in different places, to show the Guangxi image to the outside, discuss the cultural identity of Guangxi, improve the Guangxi cultural confidence. From the perspective of the social network of Lijiang painting school, Lijiang painting school connects more nodes to the outside world, and the nodes of the social network are interwoven together. Cooperation with governments at all levels enables Lijiang painting school to have a broader social network. It can not only get funds to support the operation of Lijiang painting school, but also win more social resources for Lijiang painting school. From the identity negotiation of Lijiang painting school, it can be seen that the government has credibility, and the government is undoubtedly a convenient channel for Lijiang painting school to conduct identity negotiation. Close cooperation with the government can help Lijiang painting school maintain consistency of identity for a long time. The resources of the government can help Lijiang painting school maintain its sensitivity for a long time and carry out identity negotiation with government policies, so as to keep its identity in line with the needs of the society at any time.

5. The Relationship Between Lijiang Painting School and Social Cultural and Economic Development of Guangxi.

During the more than ten years of development, the Lijiang painting school integrated identity into all sectors of society through the relationships among nodes in social network, and conducted identity negotiation in this process. Lijiang painting school has exerted some influences on the social culture and economic development of Guangxi, which is analyzed in 2.5.

5.1 The Relationship Between Lijiang Painting School and Social Culture.

During its development, Lijiang painting school became a representative of Guangxi culture. In identity comparison with other provinces, Lijiang painting school represents Guangxi. While negotiating its identity, it can also present the public self-image of Guangxi and use the output of culture to improve its social influence. To make the outside world clearly understand the cultural status quo and artistic outlook of Guangxi. Combining the regional and ethnic characteristics of Guangxi, Lijiang painting school tells the outside world "who we are" through its artistic features with regional characteristics.

A cultural form produced by the social influence of mass media is a social and cultural phenomenon appearing in mass communication activities. Media culture is divided into film culture, TV culture, network culture and other different types of culture in different forms of media, which belong to the category of mass culture. Media culture has the social function of widely promoting social value norms and constructing social value consciousness. Mass media not only provide people with information and entertainment, but also construct almost all people's common sense. The mass media is like a pair of huge and invisible hands, poking and controlling people's daily life in both spiritual and material sense all the time. Mass media has become an important part of the new social power structure. In the course of its development, Lijiang painting school has attracted the attention of all sectors of society. For this reason, the government has used media to present the culture of Guangxi, and Lijiang painting school has been included in the scope of publicity, which is reflected

in the following aspects. From these plates, we can see the relationship between Lijiang painting school and social culture.

5.1.1 Documentary related to Lijiang painting school

In a TV feature film “Guangxi Story”, Lijiang painting school is one of the contents. “Guangxi Story” is jointly produced by the publicity department of Guangxi party committee, the press publication and television bureau, the tourism development committee and Guangxi TV. “Guangxi Story” premiered on Guangxi satellite TV on March 19, 2016, and is also broadcast on the variety channel, international channel and news channel of Guangxi TV. Feature films in Guangxi history culture and tourism as the main line, the organizers by feature films, highlighted on the selected topic contents focus on nationality, culture and story elements, fully show the beauty of all aspects of Guangxi, to the national shape the new image culture of Guangxi, enlarged the influence of Guangxi, the audience's attention both at home and abroad to Zhuang village this beautiful and magic land in Guangxi.

Related to Lijiang painting school is the 47th episode of “Guangxi story”. The program first tells the development history of Lijiang painting school and its relationship with Yuanbao Mountain, Rongshui county, Liuzhou city. How the school affects the development of local economy, drives local residents to carry out residential renovation projects, and helps local people implement funds and planning. After the renovation of Lijiang painting school sketch base, it attracted art creators from all over the country, and Rongshui Yuanbao Mountain became famous. With more tourists, the local government built Rongshui Yuanbao Mountain as a characteristic tourism base. Through the film, the organizer not only shows the development of Lijiang painting school and the cultural development history of Guangxi, but also shows the regional characteristics and ethnic customs of Guangxi.

Professor Liu Xin, executive director of the Theoretical Art Committee of Guangxi Artists Association and the Lijiang painting school Promotion Association, said in the film, "I think Yuanbao Mountain in Rongshui county opens up another symbol of external recognition for Guangxi, and also adds a new expression point of ethnic areas to Lijiang painting school.



Figure 80 The Opening Title of Guangxi Story.

Source: Image from fieldwork by Chen Chongwei In Nanning.

This video of figure 80 can still be searched and broadcasted through many domestic and foreign mainstream media and video websites such as China network radio and television station, Iqiyi and Youku.

Since its broadcast, Guangxi story has been highly praised by the State Administration of press, publication, radio, film and television of the People's Republic of China, the leaders of the autonomous region, experts and audiences, and won many industry awards. On December 5, 2016, at the "TV landmark" large-scale research results conference on the comprehensive strength of China's TV media held in Beijing on December 5, 2016, "Guangxi story" column won the most innovative and influential column award of "TV landmark" in 2016.

The documentary "Han Mo Xi Yuan" on the analysis of the profound love between calligraphy and painting art and drama on the official website of CCTV also recorded the representative painters Huang Gesheng and Lijiang painting school. The documentary was broadcast on CCTV 11. Calligraphy, painting and drama are the main pillars of Chinese traditional culture. Chinese traditional painting theory and drama creation theory are the same, and both are the materialization of national

aesthetic psychology. Therefore, China Central Television has shot this series of documentaries.

CCTV has the largest online video news database in China. As the official website of CCTV, it is the most authoritative key news website in China. CCTV's entry of Huang Gesheng's deeds into a special documentary is not only the recognition of artists, Guangxi Culture and Lijiang painting school, but also a good publicity for artists, Guangxi Culture and Lijiang painting school.



Figure 81 A Screenshot of the "Han Mo Xi Yun" Feature Documentary Was Broadcast on China Central Television Channel 11.

Source: Image from fieldwork by Chen Chongwei In Nanning.

This video it contains the comments of many national famous artists and critics on Huang Gesheng. The Figure shows Yang Xiaoyang, president of the National Chinese Traditional Painting Academy, speaking at the exhibition of Huang Gesheng.

Yang Xiaoyang said: Huang Gesheng's contribution in the art field is various: he is an outstanding artist, is an art educator who has students all over the world, and is an outstanding leader in the Chinese art field. His landscape paintings can fully express the tradition and present the contemporary era, no matter from the grand scale, or from the desk sketch.

At the beginning of the establishment of Lijiang painting school, CCTV-3 introduced Lijiang painting school in June 2004. In April 2008, Jinan TV station "the story of the painter" interviewed Huang Gesheng. On March 12, 2009, Huang Gesheng, chairman of Lijiang painting school Promotion Association, went into the CCTV network studio to show his art process to netizens.

Therefore, it can be seen that both Huang Gesheng and Lijiang painting school have been highly praised by Chinese Cultural Festival and art circles. Moreover, the broadcast of the documentary of CCTV helped Lijiang painting school to negotiate its identity throughout the country, which is also the embodiment of the recognition of the identity of Guangxi culture and Lijiang painting school.

5.1.2 News report related to the Lijiang painting school

In the stage of self-identity construction, Lijiang painting school demonstrated its self-identity with the help of news reports, introduced Lijiang painting school by using several news media in Guangxi, and published articles and works of Lijiang painting school. In the process of self-identity construction and identity negotiation, Lijiang painting school makes full use of the role of media to help Lijiang painting school to display its identity.

In the important activities and paintings of Lijiang painting school, the mainstream media of the society will make news reports, and even many media retweet news due to the importance of the activities. How to excavate regional cultural resources and build a good regional economic environment is the historical responsibility that the news media industry should undertake.

For example, "Guangxi is a Good place -- Excellent Works of Contemporary Chinese Traditional Painting" has been reported by national mainstream media such as the China Communist Party News Network, China Civilization Network, China Network and the local Guangxi News Network. News reports can effectively transform the regional humanistic environment into the advantage of humanistic resources, which is an effective mode to construct culture. Reporting by national news media is an effective approach to identity negotiation of Lijiang painting school, and the media also helps Lijiang painting school to output its self-concept to all aspects of a person's beautiful life.



Figure 82 The Communist Party of China Forwarded the News of "Guangxi Is a Good Place: Excellent Works of Contemporary Chinese Traditional Painting Exhibition".

Source: Image from fieldwork by Chen Chongwei In Nanning.

Official and mainstream media guide the norms of social cultural values, which means that the identity of Lijiang painting school has been recognized.

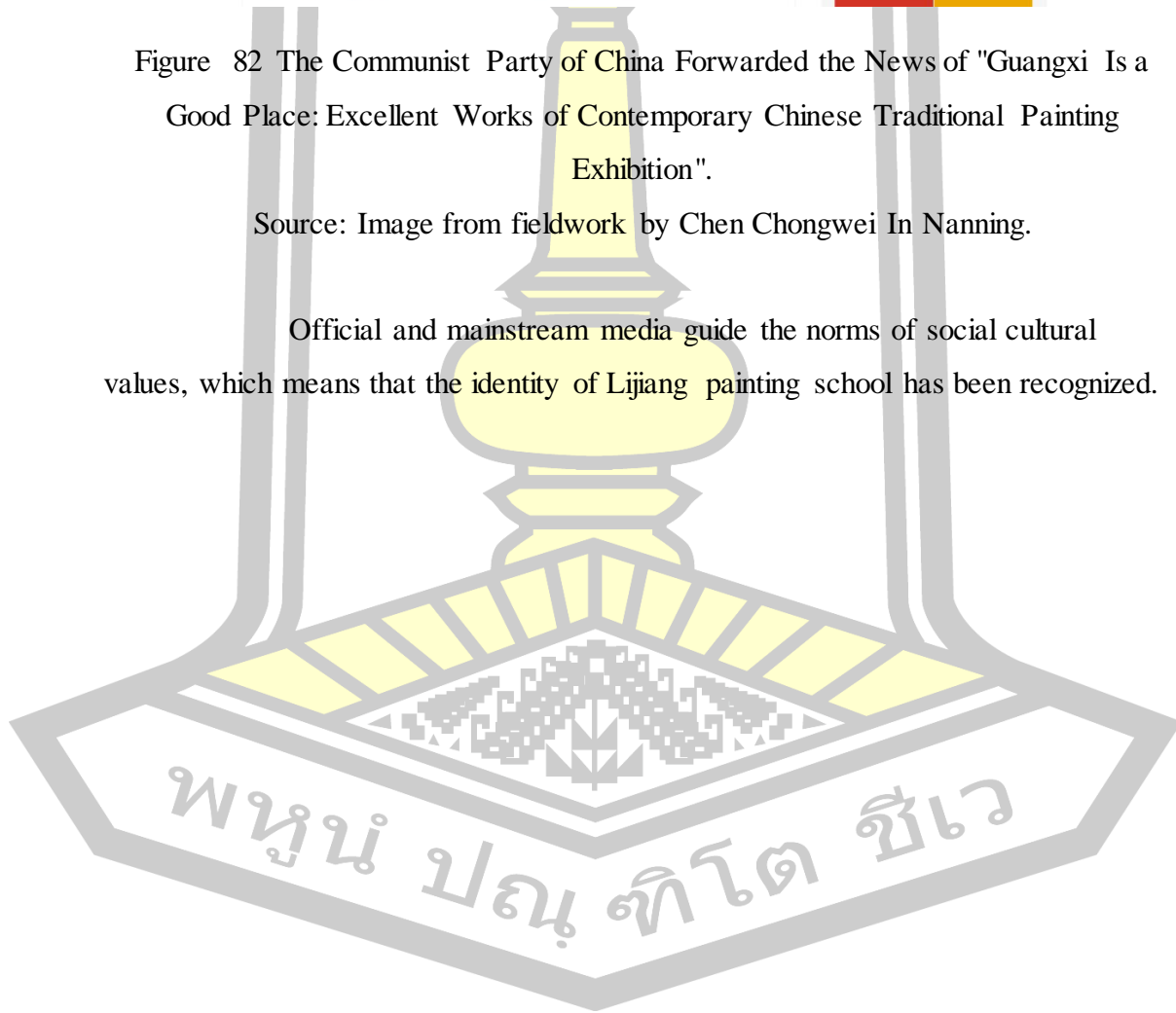




Figure 83 The CCTV's Official Website Forwarding News from Guangxi.

Source: Image from fieldwork by Chen Chongwei In Nanning.

The figure 83 with a special report on Huang Gesheng, an advanced figure in Guangxi. The news content covers Huang Gesheng, Guangxi culture and Lijiang painting school. The official website of CCTV is the most authoritative media website in China. Therefore, we can see the identity recognition of Huang Gesheng, Guangxi culture and Lijiang painting school in Chinese society.

In short, culture encompasses all aspects of human life and provides rules for understanding and guiding human behavior. The relationship between culture and communication is quite close and influences each other. In the long-term historical evolution, each region will form its own cultural accumulation. Although these profound cultural deposits do not have the rapid and synchronous modern communication coverage around the world, they can avoid the loss of cultural personality caused by the synchronous coverage of common culture, so as to preserve the appearance of native culture. Its unique cultural resources have become the favorable conditions for the development of modern media economy in this region. The development of economy depends on the improvement of the quality of laborers, and the improvement of the quality of laborers depends on the communication of culture,

while the media is exactly the carrier of cultural communication. For this reason, the government makes use of the relationship between media and culture to publicize Guangxi's culture and Lijiang painting school. Through the media industry, more self-concepts of Guangxi's culture and Lijiang painting school are exported, which enables Guangxi's culture and Lijiang painting school to carry out a larger scope of identity negotiation.

In addition, Guangxi cultural art property exchange selected "Lijiang painting school" series of paintings as the operation core of Guangxi cultural art property exchange in the early stage. Guangxi cultural art property exchange is committed to building a comprehensive cultural investment and financing service platform integrating cultural property rights trading, cultural industry investment and financing services, cultural enterprise incubation, cultural property registration and trusteeship, and cultural industry information exchange. Guangxi cultural art property exchange was established in 2011 with the approval of the department of culture of Guangxi Zhuang autonomous region.

As a daily media group, a subsidiary of Guangxi, Guangxi culture art assets and equity exchange based on Guangxi daily media group, a powerful propaganda channel with quick and easy to use online trading system, will significantly improve cultural project, art flow capacity, realize value promotion, promote the development of cultural economy of Guangxi, is committed to integrate and promote cultural industry in Guangxi, for investors and issuers to build a highly credibility trading platform.

In response to the call of the CPC central committee and the party committee and government of the autonomous region, a project called 'Lijiang painting school' will be implemented to further enhance the cultural soft power of Guangxi, said the director of the Guangxi cultural art property exchange. Guangxi cultural art property exchange will set up a creative base for young painters in Shuiyantou village, the starting point of the 15 km elite section of the Lijiang River, so as to support and cultivate more excellent art talents from Guangxi. Guangxi cultural art property exchange also chose "Lijiang painting school" series of the early paintings as Guangxi cultural art property exchange operation core, aims to through the combination of

effective culture art and finance, the use of Guangxi daily media group, a powerful publicity channels, enhance "Lijiang painting school" in the arts of influence, will be "Lijiang painting school" to promote in the country.

To sum up, in the process of social development, for the construction of cultural identity, the government of each province will select symbols related to local history, society and culture as cultural representatives, establish public culture, connect the past and the present in the process of urban development, and form a common social memory. Based on this background and basis, the Lijiang painting school was set up by the Guangxi government as a representative of Guangxi culture, and conducted identity negotiation with the outside world. During identity comparison with art circles of other provinces, Lijiang painting school represents Guangxi, serving as a channel to display Guangxi culture and output its geographical, humanistic and folk features. Lijiang painting school also uses these advantages to connect each node of the social network, making it a part of the social network, especially in Guangxi. Therefore, the Lijiang painting school is also an embodiment of the Guangxi culture.

5.2 The Relationship Between Lijiang Painting School and Economic Development of Minority Groups.

During the period of self-development, Lijiang painting school integrated its identity into all sectors of society, making them interact with the society, and conducted identity negotiation in this process. This is also the case with the relationship between the Lijiang painting school and the economic development of Guangxi. Lijiang painting school connects to the economic plate through nodes of social network and has exerted some influences on the economic development of Guangxi in the process of identity negotiation. These contents are analyzed in 2.5.2.

5.2.1 Drive the economic development of some regions.

In the process of building identity, Lijiang painting school set up some base of sketch painting. The purpose of Lijiang painting school is to select some representative regional landscapes of Guangxi to depict, so that more people can see the multifaceted landscape of Guangxi, and output more unknown geographic and ethnic information of Guangxi while producing works of art. Because these places are

relatively poor, they retain relatively primitive ethnic characteristics and geographical scenery, and the transportation is not convenient. They are far away from the urban centers of various cities. Most of the sketching bases are located in the countryside or in the mountains.

It is for this reason that through the organization of Lijiang painting school, a group of artists have been led to go to the sketching base for sketching. The food and accommodation are arranged by local people. Due to the large population base and the number of visits, the cost of food and housing is not a small income for the local people. Therefore, it has imperceptibly affected the economic development of local villages.

The most representative one is Yuanbao Mountain, Rongshui county, Liuzhou city, Guangxi. Yuanbao Mountain is located in the north of Rongshui Miao autonomous county, Liuzhou city, Guangxi Zhuang autonomous region, 65 kilometers away from the county seat, the main peak altitude of 2084.7 meters, Liuzhou is the first peak, the third peak in Guangxi. It is also a national nature reserve. More than 70 households in the village are all Miao people, who keep their Miao characteristics in customs, buildings, languages and costumes. Located halfway up Yuanbao Mountain, the village is far from the county seat, and only the mountain road connects the county and the village, so its economy is quite backward. Rongshui Miao autonomous county is a key county for poverty alleviation and development work.

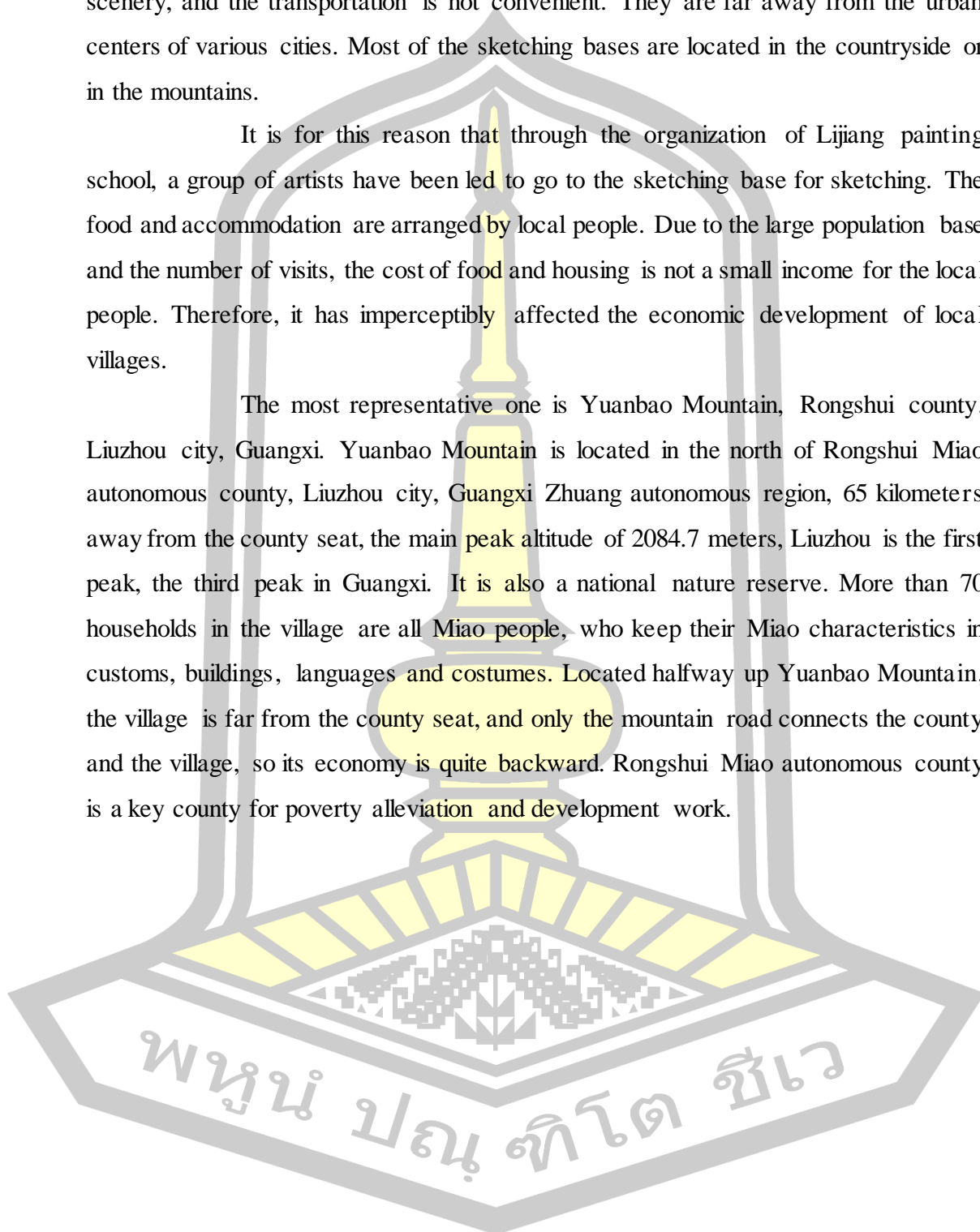




Figure 84 The Local Residents of Yuanbao Maintain, Rongshui County.

Source: Image from fieldwork by Chen Chongwei in Liuzhou.

In daily life, some residents still wear ethnic minority costumes and live in traditional ethnic minority wooden houses. So here can show typical Guangxi minority customs. It is one of the important bases of Lijiang painting school.

Under the influence of Lijiang painting school, in 2014, the office of the State Council's comprehensive rural reform working group, the ministry of finance, the CPPCC of autonomous region and other higher-level leaders visited the "home on the stone" scenic spot for field investigation and research, helping to obtain nearly 10 million yuan of construction project funds. Taking this opportunity, Rongshui has built Lushengping, racecourse, belvederes, greening village and other projects in the "home on the stone" scenic spot. Through the brick and concrete structure houses, it makes it integrated with the Miao wooden buildings, forming the overall cultural landscape of the village and maintaining the original ecology and unique architectural style of Miao nationality. Under the guidance of the government and the tourism department, 10 farmers have opened farmhouse hotels and restaurants.

Lijiang painting school organizes and leads many artists to Yuanbao maintain, Rongshui county. Under the influence of Lijiang painting school's social network, Yuanbao maintain sketching base has been well publicized, attracting artists

from all over the country to collect styles and driving the development of local tourism industry.

Guan Liwen, deputy county chief of Rongshui Miao autonomous county, said: since 2015, when Lijiang painting school entered Rongshui, the per capita income of the whole Yuanbao Mountain Qingshan village has reached 6400 yuan, which has developed from the original middle and lower level to the middle and upper level.

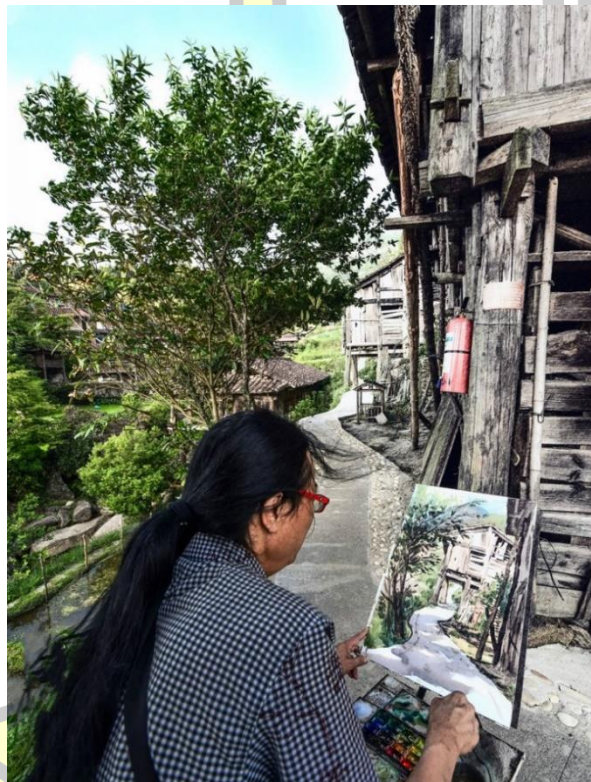


Figure 85 The Artists from Other Places Sketching from Life in Yuanbao Mountain.

Source: Image from fieldwork by Chen Chongwei In Liuzhou.

At present, the students, according to the standard of national AAA level scenic spots, new visitor center, tourism toilet, parking lot, navigation marking system such as infrastructure and service facilities, rich tourism products, the extension of the tourism industry chain, lay solid foundation for the building China's folk dwellings tourist resort, for students to build a special tourism famous county in Guangxi. At the

same time, encourage and guide more people to engage in tourism reception services directly or indirectly, and improve living standards by participating in tourism reception.

5.2.2 Influence culture-related business development

In the course of its development, the Lijiang painting school has driven the development of a small part of businesses in Guangxi, such as cultural companies, painting companies, and galleries. After the economic reform and opening up, Guangxi, as a province with relatively slow cultural development, has obviously settled down in the developed provinces in terms of commerce based on the development of culture and art. With the gradual development of the Lijiang painting school, the demand for these businesses increased significantly, and over the years, a number of cultural companies were established.

These cultural companies work in partnership with the Lijiang painting school, and each party negotiates its identity to promote its own identity. For example, Guangxi Zhongcai Cultural Industry Investment Co., LTD., established in 2014, is an art investment company in Guangxi province, headquartered in Nanning, Guangxi province. The business scope of Zhongcai Culture company includes investment in cultural industry, planning of various domestic cultural exchange activities, sales of handicrafts, ceramics, calligraphy and painting.

In 2015, this company sponsored the exhibition of "Three People Walking Under Dupangling" held by three representative painters of Lijiang painting school, and also provided an exhibition hall for the school. The exhibition was officially opened in the Far Exhibition Investment Building in Nanning, Guangxi.

Chen Shixuan, chairman of Zhongcai Cultural Industry Investment Co., LTD., says the exhibition will not only promote the works of Lijiang painting school, which meets the needs of investors in the cultural market, but also make useful explorations and attempts in the marketization of the cultural industry in Guangxi. The company will provide an investment method of one to five years of installment payment for



Figure 86 The Director of the Lijiang painting school Is Explaining the Paintings to Visitors to the Exhibition.

Source: Image from fieldwork by Chen Chongwei In Nanning.

The figure 86 shows through cultural companies, Lijiang painting school can contact more people from different levels, and it can conduct a wider range of identity negotiation.

There are other cultural companies that sponsor Lijiang painting school to go out to sketch to help their own companies negotiate their identities, so that the company's identity is more integrated into the art circle of Guangxi, while Lijiang painting school is supported by economy. It can be seen that Lijiang painting school has a certain impact on cultural related commerce in Guangxi.

In addition, after the earthquake of magnitude 8 in Wenchuan county, Sichuan province, Lijiang painting school quickly organized artists to create Chinese traditional paintings and donated them to the people in the disaster area. In June 2008, Lijiang painting school Promotion Association, Guangxi Art Institute and Nanning Dongxin real estate Co., Ltd. jointly held a "color of hope: Lijiang painting school donation Works Exhibition" in June 2008. A total of 118 works was exhibited. Nanning Dongxin real estate Co.,Ltd. collected all the works on display and received a donation

of 1 million yuan. Lijiang painting school Promotion Association donated it to Guangxi hope project office to help build a hope primary school in Sichuan.

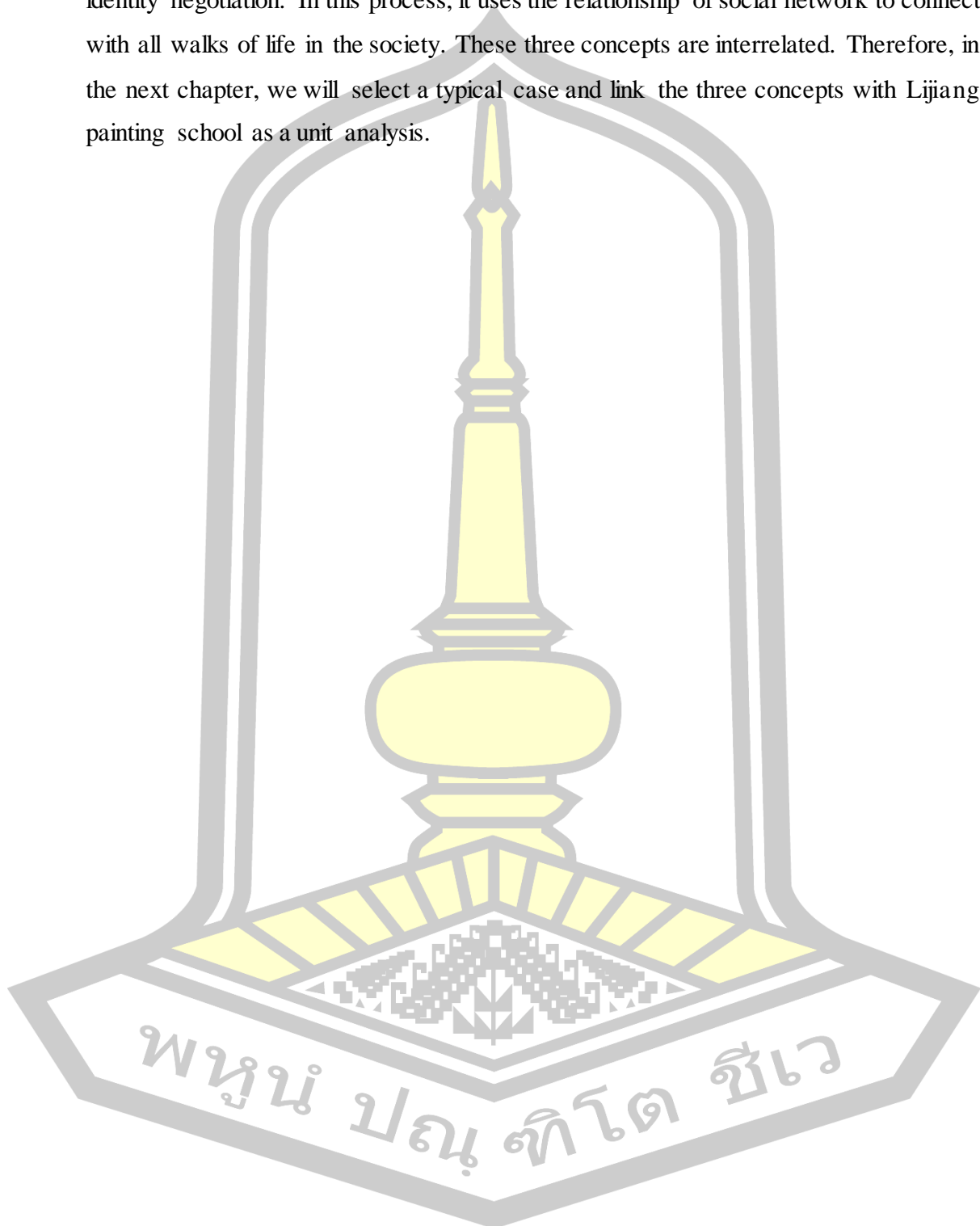
Thus, it can be seen that Lijiang painting school is involved in the economic development of Guangxi. Through social network, it puts its identity in the economic sector and actively participates in the social development of Guangxi, and also conducts identity negotiation of Lijiang painting school. In this way, Lijiang painting school can obtain better social resources and better foundation for self-identity construction and identity negotiation.

Conclusion

As a cultural institution, Lijiang painting school has become a part of social network in the relationship of various groups and social interaction. The influence of different groups is mutual. In the process of identity negotiation, Lijiang painting school is the cultural representative of Guangxi. When facing the whole country and the world, it shows and negotiates the identity, society and economy of Guangxi. While also interacting with identity, Lijiang painting school became a node in the social network of the Chinese art circle. The nodes in the social network become the occasion for identity negotiation.

When comparing the identity with the art circles in other provinces, as the representative of Guangxi, Lijiang painting school actively negotiates the identity in the process of development. By using the self-concept of identity, it shows and negotiates the strength of Guangxi's art and culture through art works and exhibitions, and exports the geographical, cultural and folk characteristics of Guangxi. Lijiang painting school provides visitors with a similar perspective on Guangxi. At the same time, they are also negotiating that they are artists from Guangxi, so as to interpret their distinctive identity and cultural value in an artistic way, so as to improve the efficiency of identity negotiation. Lijiang painting school expands its influence while exporting self-concept. It is closely connected with all walks of life in society, including politics, culture, education, economy, academy and so on. Lijiang painting school places self-identity in various fields of social network and negotiates identity, which makes Lijiang painting school a part of Chinese social network.

In the process of identity construction, Lijiang painting school also carries out identity negotiation. In this process, it uses the relationship of social network to connect with all walks of life in the society. These three concepts are interrelated. Therefore, in the next chapter, we will select a typical case and link the three concepts with Lijiang painting school as a unit analysis.



Chapter 5

"New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition 2007": The Reflection of Social Networks Practice

New era, New Guangxi, new painting school: Lijiang painting school works exhibition is a representative exhibition of Lijiang painting school. As a part of the social network, Lijiang painting school connects many nodes of the social network through the exhibition, and also carries out self-identity construction and identity negotiation in the process. These three concepts have independent functions and are interrelated. Therefore, in chapter five, a representative exhibition of Lijiang painting school is selected and analyzed with three research concepts.

In the first part of this chapter, it mainly states the main situation of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition". The second part analyzes how the Lijiang painting school constructed its self-identity through this exhibition. The third part analyzes the Lijiang painting school through the exhibition of social interaction and social network connection; The fourth part analyzes how the Lijiang painting school carries on the identity negotiation through the exhibition.

Lijiang Painting School in the Role of Node of Chinese Artist Networks

"New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is the first time for Lijiang painting school to hold an exhibition in The National Art Museum of China in Beijing, the capital of China. The name of the exhibition shows the history of Guangxi, so it represents Guangxi to hold an exhibition in Beijing. Lijiang painting school is one of the nodes of Guangxi social network. From Lijiang painting school to Beijing to hold an exhibition, we can see that Lijiang painting school is also one of the nodes of Chinese social network. Therefore, this exhibition is also the practice of Lijiang painting school's social network.

The exhibition has a large number of participants and is fully supported by the government. It is one of the most representative exhibitions of Lijiang painting school. Through this exhibition, the relationship between Lijiang painting school and social network, self-identity construction and identity negotiation in this study can be well explained. These three research concepts run through the whole study. Therefore, in the first part, the main situation of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is stated.

In order to further cultivate and support Lijiang painting school, publicity and promotion to the nation Lijiang painting school, showing the best achievement of Guangxi art creation and the overall level, promote the cultural construction of Guangxi continue to keep the good situation of big development boom, the construction wealthy civilization harmonious new Guangxi, approved by the autonomous region party committee, the national art museum of China, the autonomous region party committee propaganda department, the autonomous region cultural department, autonomous regions federation and sponsored by the department of Guangxi Art Institute "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", on December 13, 2007 - December 26, held at national art museum of China in Beijing.

The purpose of the exhibition is to respond to the strategic plan of Guangxi district government to build Guangxi into a modern cultural province and to accelerate the pace of building a rich, civilized and harmonious new Guangxi. The purpose of this exhibition is to promote the cultural construction achievements of Guangxi in the new era, revitalize the cultural and artistic cause of Guangxi, fully display the artistic achievements of the Lijiang painting school, launch the operation of the Lijiang painting school painters group, cultivate the fine arts of the Lijiang School, create a representative of Guangxi culture, and make greater contribution to the cultural construction of Guangxi. (Lijiang painting school Promotion Association. 2010. P.5)

This is the largest art exhibition ever held in the capital of Guangxi, with the highest overall level and the most representative. This is a major event in the cultural and art circles of Guangxi after the successful convening of the 17th National Congress of the Communist Party of China. It is a concrete measure to implement the spirit of the 17th National Congress of the Communist Party of China and promote the great development and prosperity of socialist culture.

Lijiang painting school held an exhibition in Beijing, which is related to the self-identity construction and identity negotiation in the research concept. Lijiang painting school exported its self-concept through the exhibition and conducted identity construction and negotiation in a larger social context, hoping to gain the identity of Chinese art circle and society. The concept of Lijiang painting school social network can also be seen from the organizers and organizers of this exhibition. Therefore, the first part of this chapter states the main situation of the exhibition.

1. Preparations for the Exhibition and Setting Network Within the Group of Lijiang Painting School

1.1 Lijiang painting School Organized Artists to Prepare for Artistic Creation

The large-scale activity of "New Era, New Painting School, New Countryside: Lijiang Painting School's New Countryside Sketching Thousand Miles", planned by Lijiang Painting School Promotion Association, was officially launched. In memory of Mao Zedong's "speech in the Yan'an literature and art symposium" published the 65th anniversary of the Lijiang painting school painters spontaneously initiated and organized the activities, they will further up the "three rural" construction of the first line, with the Angle of the artist, in the visual art performance way, showing a thriving socialist new rural construction of new results, new style, new vision.

The artists hope to show the artistic pursuit and style of Lijiang painting school at home and abroad through this large-scale activity. The activity fully demonstrates the artistic characteristics of li River painting school, which is close to life, expresses life and pursues the modern South. To take part in the activities of the painter Huang Gesheng, Yu Yongjian, Qi Wanli, Wu XiaoDong, Liang Yao, Yang Shan, Huang Zonghu, Yao Zhenxi, Huang Jing, Xie Sen, Lei WuWu, Su Lv, Liu Xin,

Yang Cheng, Huang Shaopeng, Cai Daodong, Xiao Changheng, Shuai MinFeng, Wei GuangShou, Zuo JianHong, Zuo Jianghua and so on more than 100 people, they will be deeply Beihai city, Qinzhou city, Fangchenggang city, Yulin city, Guilin city, Liuzhou city and other places to carry out the sketch tour, the sketch tour will continue until May 2007.



Figure 87 The Lijiang Painting School Went Out to Paint from Life.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The Figure 87 shows the Lijiang painting school artists carrying their painting tools and going out to paint from life by boat.

Before he left, Huang Gesheng, a famous painter and President of the Lijiang painting school, said he was surprised by the changes in the new countryside. Traditional landscape paintings mostly focus on old houses and cottages, but this time the theme and content have been expanded, and the villas in the new countryside are a unique landscape. During the period of exploration, painters will go deep into the new countryside and display the new achievements, new styles and new scenes of the

construction of socialist new countryside in Guangxi in the form of visual arts. And through this large-scale painting from life to show the Lijiang painting school of art pursuit and artistic style.

After the end of sketching, Lijiang painting school Promotion Association printed a picture album for the sketching works. This album was edited by Lijiang painting school Promotion Association and published by Guangxi Fine Arts Publishing House. It is the eighth volume in the Lijiang painting school literature series. The album records the photographic records and artistic works of Lijiang painting school.

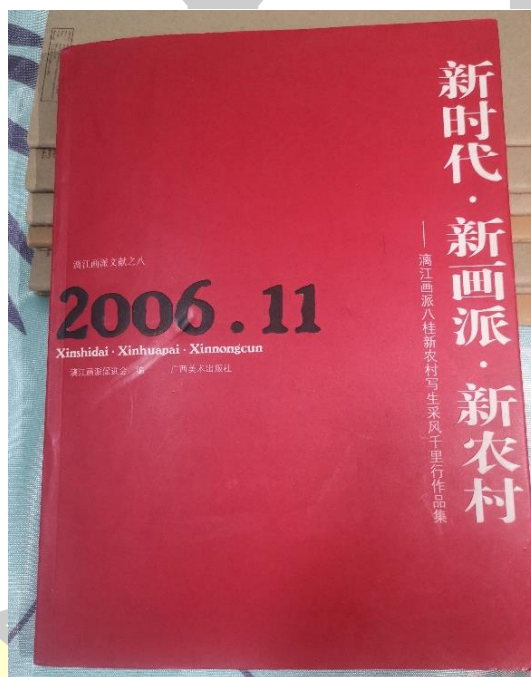


Figure 88 "New Era, New Painting School, New Countryside: Lijiang Painting School's New Countryside Sketching Thousand Miles" Artworks Collection.

Source: Data provided by Professor Huang Gesheng.

The album printed by Lijiang painting school Promotion Association for this sketch work.

1.2 Work Preparation Meeting of Guangxi and Lijiang Painting

School Identity

On October 13, 2007, Guangxi region government organized and held a "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" arrangement meeting, the main person in charge of the exhibition organizers participated in the meeting. Through this meeting, the main issues of the exhibition were implemented, and the implementation plan of the exhibition was drawn up.

The meetings are arranged according to the specific projects of the exhibition, namely: Nanning press conference, Nanning press conference, the opening ceremony of The Beijing Exhibition, the academic seminar of the exhibition, and the Guangxi Report exhibition. Through the work arrangement and implementation plan of the meeting, it can be seen that the Exhibition of Lijiang Painting School is highly valued and supported by the government, and all the work is arranged in an orderly way. Through these work arrangements, we can see the scope of the Lijiang Painting School's social network, which will be analyzed in the following part.

1.3 Lijiang Painting School: Representative of Guangxi Province

On December 3 and December 11, 2007, Guangxi government held press conferences in Nanning and Beijing respectively. academic chair Chen Lusheng, Huang Gesheng, President of Lijiang painting school Promotion Association, Li gexun, deputy director of the Department of culture of Guangxi Autonomous Region, and others respectively introduced the planning ideas of the exhibition, the recent situation of Lijiang painting school, the academic characteristics of Lijiang painting school and the exhibition activities. 80 journalists from People's Daily, Guangming daily, Xinhua, People's Daily, China news service, CCTV, Sohu, Fine Arts, Friends of fine arts, Guangxi Daily, Guangxi TV and other news media attended the press conference in Beijing.

Press conference: "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" will be held at the China Art Museum in Beijing from December 13 to December 26, 2007. This is the largest art exhibition ever

held in the capital of Guangxi, with the highest overall level and the most representative. This is a great event and a happy event in the cultural and art circles of Guangxi after the victory of the 17th National Congress of the CPC. It is also a concrete measure to carry out the spirit of the 17th National Congress of the CPC and promote the great development and prosperity of socialist culture.

The exhibition aims to promote cultural construction achievements of Guangxi in the new era, the revitalization of cultural and arts enterprises in Guangxi, a comprehensive display Lijiang painting school art achievement, launch the Lijiang painting school painter painting elite group, foster Lijiang painting school arts and make Guangxi culture brand, to promote the development of the culture construction of Guangxi to keep big prosperous good situation to make greater contributions.

The exhibition will be divided into four exhibition areas, including "Classic Lijiang River", "South of Ink painting", "Scenery in the South" and "Colorful Beibu Bay", displaying about 250 works by nearly 100 artists of Lijiang painting school. These works have positive themes, rich connotations, vivid spirit and distinct personality, and are representative works of the Lijiang painting school art style and artistic level.



Figure 89 Beijing Press Conference of the Exhibition.

Source: Data provided by Professor Huang Gesheng.

Figure 89 is scene of the press conference of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition".

Guangxi Daily, the most authoritative and influential organ of the Party Committee in Guangxi, reported the press conference and commented on the exhibition:

At present, the art creation environment in Guangxi has entered the best period in history, and all levels and departments and units provide excellent creation conditions for painters. A large number of young and middle-aged painters in our district have become the main force of exploration and innovation. They have made comprehensive bold, in-depth and beneficial exploration in the aspects of creation concept, art form, media and style, etc., and have made remarkable achievements, and their influence has begun to take shape in the whole country. This exhibition integrates the art power and resources of Guangxi, with strong national regional characteristics and distinct art style, highlighting the new style of the new era, new Guangxi art. It will promote Guangxi's artists, artistic styles and artistic schools to China and the world through effective operation. (Lijiang painting school Promotion Association. 2010. P.255)

This is why the researchers selected the exhibition as a case study, "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is the first time that Lijiang painting school exhibition held in Beijing, the Chinese capital, participation is more, and get full support from the government, the exhibition is one of the most representative exhibition Lijiang painting school.

2. The exhibition process

On December 13, 2007, "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" exhibited about 250 works of 80 Lijiang painting school painters from the old, Middle-aged and young generations. The exhibition lasted for 14 days. These works have positive themes, rich connotation, prominent style, vivid atmosphere and distinct personality, which are the overall display

of the artistic style and artistic level of Lijiang painting school. "New Era, New Guangxi, New School Painting " not only expresses the diverse possibilities of the Development of Lijiang painting school in the new century, but also expresses the close relationship between Lijiang painting school and Chinese art context and human geography.

This exhibition integrates the local art power and art resources, and is independent of the forest of fine arts with its distinctive national regional characteristics and artistic style. At the same time, through the effective operation of their own artists and artistic styles, artistic schools to China and the world to make a beneficial attempt. This exhibition in the National Art Museum of China will conduct academic display and research on the development of regional fine arts in the new era, so as to comprehensively examine the exploration direction of the Li River School from a macro perspective.

On the morning of December 13, 2007, "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" was grandly opened at the National Art Museum of China in Beijing.

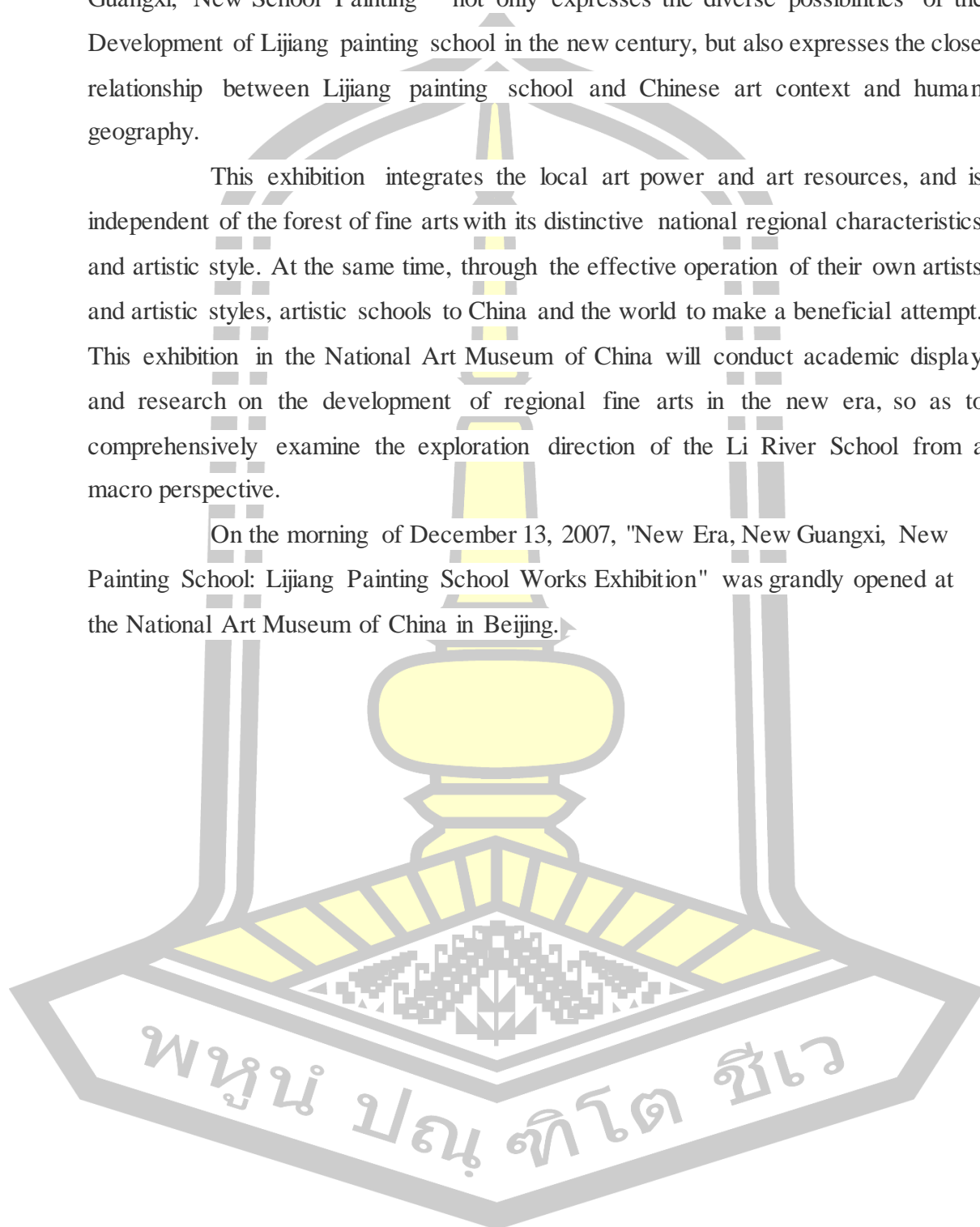




Figure 90 The Opening Ceremony of the Exhibition.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

Luo Haocai, vice chairman of the CPPCC National Committee and chairman of the China Zhi Gong Party Central Committee, Li lianning, Deputy Secretary General of the Standing Committee of the National People's Congress, Lu Wei, vice president of Xinhua news agency, Gou Tianlin, editor in chief of Guangming Daily, Li Hongfeng, member of the Party group of the Ministry of culture and head of the discipline inspection group stationed in the Ministry of culture, Qin Zhigang, vice chairman and vice chairman of the Party group of the China Federation of literary and art circles, Feng Yuan, vice chairman and Secretary of the Secretariat of the China Federation of literary and art, and China publishing group Nie Zhenning, President of the CPC Central Committee, Yang Xingui, director of the literature and art Bureau of the Propaganda Department of the CPC Central Committee, Shen Beihai, member of the Standing Committee of the Autonomous Region Party committee and director of the publicity department, Liu Xinwen, vice chairman of the autonomous region, Zhang Wenwen, vice chairman of the CPPCC of the autonomous region, attended the opening ceremony. Huang Gesheng, President of Lijiang painting school Promotion

Association, Li Shaozhong, deputy secretary of the Party committee, and Xian Si, vice president of the school, and some teachers attended the opening ceremony.

Huang Gesheng made a speech for the exhibition. He introduced the preparation of the exhibition and expressed his warm congratulations on the opening of the exhibition.

In recent years, he says, in the Guangxi Zhuang autonomous region party committee and government to nurture and support, Lijiang painting school painters has carried out a series of activities such as exhibition, creation and seminars, created a large number of with distinct regional characteristics and unique artistic pursuit of art, reaction time, Lijiang painting school has a certain influence at home and abroad. The holding of this exhibition, on the one hand, is to show the party Committee of Guangxi Zhuang Autonomous Region to cultivate and support the achievements of the Li River painting school, on the other hand, also make the Li River painting school works have face-to-face communication opportunities with the audience, is the li River painting school's overall style and appearance. The victory of the 17th national congress meeting, and for the great development of culture, pointed out the direction of great prosperity, in the future, the Lijiang painting school will continue to adhere to highlight the theme, strengthening characteristic, continuous innovation, based on the guiding ideology of Guangxi, face the nation, towards the world, seize the development opportunity, vigorously promotes the quality of works of art, the further theoretical research, increase the intensity of external publicity, cultivating talents, following extensive internal and external communication, in order to further promote the great development and prosperity of culture of Guangxi rise new climax to make due contribution to the construction of socialist culture.

On December 13, 2007, 14 points, held in national art museum of China seven floor hall "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" academic seminar, from the seminar participants as well as the participants of the Lijiang painting school evaluation, not only can see the Lijiang painting school identity construction and identity negotiation, also can see the Lijiang painting school in Chinese art circle of social network node status and role, these elements combine in the following research concept for specific analysis.

3. Insider Summary Meeting of Lijiang Painting School

On April 26, 2008, Lijiang Painting School Promotion Association held the conclusion meeting of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition".

Professor Huang Gesheng, vice chairman of the Central Committee of Zhigong Party, Vice Chairman of the CPPCC Autonomous Region, chairman of Lijiang Painting Group and President of Guangxi Arts University, made a summary report on behalf of Lijiang Painting Group. He made a comprehensive summary of the exhibition from the four aspects of exhibition overview, activity content, exhibition characteristics and successful experience.

The exhibition has generated a great response in the Beijing art circle and achieved the expected purpose of promoting the Lijiang painting school to the whole country, displaying the achievements of Guangxi's cultural construction and the strength of The Lijiang painting school, and promoting the great development and prosperity of Guangxi's culture.

The conference concluded that the exhibition has the following characteristics:

First, it has a large scale and a long exhibition period, with a total of 250 works on display. The 14-day exhibition period also provides enough time for the works to communicate with the audience.

Second, the level is high. The quality of the works in this exhibition has been widely praised by the capital art critics, On the afternoon of December 13, in the academic seminar held in Beijing, art theorists generally believed that the Lijiang

painting school painters painted better and more mature Figures than in the past, and the appearance of "Lijiang painting school " became more and more clear.

Third, the theme is prominent. With the theme of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", this exhibition strives to show the li River School as a young school born in the hot land of Guangxi in the early 21st century. Exhibition works, Chinese paintings in north of Guilin landscape, painting red soil hilly subtropical scenery south of tropic of cancer, watercolor painting works to the Beibu gulf oceanic scenery as the main theme, and the three main themes is the representative of Guangxi unique subtropical landform, with the theme of the exhibition and " Lijiang painting school " are very much a pie aims.



Figure 91 The Staff Arranges the Exhibition.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

Lijiang painting school has opened part of the exhibition line in the exhibition hall, and presents the history and development of Lijiang painting school through the way of time line. In addition to the art works, the exhibition also displays the background materials and books of the Lijiang painting school, showing the identity of the Lijiang painting school in an all-round way.

Fourth, distinctive features. Throughout the exhibition works, although the artists adopted the form of expression, techniques, materials show a situation of a hundred flowers blossoming, but, from the works reflected in the strong modern new idyllic painting style, as well as writing biochemical and life characteristics, is the "Lijiang painting school" work is different from other art works distinctive characteristics.

Fifth, abundant data. More than 20 albums of the Lijiang painting school were displayed at the exhibition site, and special videos were played to show Figures of the Lijiang painting school activities and works of famous artists from the 1930s to the 1990s. Albums and newspapers were presented to guests and audiences attending the opening ceremony, showing the style of the Lijiang painting school in various directions.



Figure 92 The Exhibition Shows the Figure Books
About Lijiang Painting School.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The Figure 92 shows Liu Yunshan, then head of the Propaganda Department of the CPC Central Committee, reading the books of Lijiang painting school.

Sixth, the propaganda is strong. In the autonomous region party committee propaganda department, under the organization of Guangxi and the media in Beijing to give our great attention to the exhibition, the national mainstream media, such as People's Daily, Guangming Daily, China news agency, Xinhua, network media such as Sohu net, QianLong net, Beijing media such as Beijing daily, Beijing daily, Beijing youth daily, professional media, such as art, including the Chinese culture and arts, professional magazines such as "art watch", "friends of the fine arts", local media such as Guangxi daily, Guangxi TV, the south China morning post, contemporary al-hayat activities to make to the reports, these reports are reproduced the network media is numerous, The occasion was unprecedented.

Seventh, the exhibition effect is good. During the 13-day exhibition, it attracted a large number of visitors from the capital. The national, Beijing and Guangxi media formed a strong propaganda offensive, and the art circles in Beijing and other provinces paid great attention to the exhibition and could be said to be highly praised. Liu Yunshan, member of the Political Bureau of the CPC Central Committee, Member of the Secretariat of the CPC Central Committee and minister of the Publicity Department of the CPC Central Committee, also visited the exhibition on December 15, 2007, and spoke highly of the holding of the exhibition.

Tang Zhengzhu, director of literature and Art department of the Publicity Department of the Party Committee of the autonomous region, put forward several Suggestions on how to create the Lijiang painting school more actively, consciously and initiative. Second, we should be more active in theoretical research and further improve the theoretical system of Lijiang painting school to form a mature, systematic and more appealing theoretical system. Third, we should have more scientific activity planning and further explore more distinctive and innovative theme activities. Fourth, further efforts should be made to do a good job in publicity; Fifth, to further improve

the "Li River painting school" government and private "two markets" construction. (Lijiang painting school Promotion Association. 2010. P.265)

For this exhibition, the Lijiang painting school published two books, namely album and archive collection, containing all the art works on display, as well as a detailed record of the exhibition from the preparation to the exhibition of the process.



Figure 93 Lijiang Painting School Published a Figure Album for the Exhibition.

Source: Data provided by Professor Huang Gesheng.

On the green cover is the catalogue of the works of the exhibition, and on the white cover is the archive of the exhibition.

The above is the main situation of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition". In the following part of this chapter, the author will analyze this exhibition by combining the research concept of self-identity construction, social network and identity negotiation.

The self Construction Identity of Lijiang Painting School in the Social Network of Chinese Artist Group

Self-identity is the self-concept formed by each person's reflexive understanding of his personal experience. Self-identity construction is the tendency to put the self in the social network and realize self-cognition through the reference system. The "self" body is not a simple "entity", but is experienced as a practical mode of dealing with external situations and events.

At the beginning of its establishment, Lijiang painting school first needed to construct its own identity. While displaying its identity, Li River Painting School absorbed Guangxi's cultural and ethnic elements and became a good channel to publicize Guangxi's culture. The scope of self-identity construction is not only in Guangxi, or even in the whole country. It is necessary to publicize to the outside world that there is an artist group in Guangxi, and to become the cultural representative of Guangxi in the process of development.

After the Lijiang painting school was proposed by Yang Taiyang, there was still not an influential group of artists in decades. During the period from 1990 to 2000, Guangxi reflected on the development of fine arts at that time, and a number of influential artists emerged in the country. Based on the social and economic rapid development at this stage in Guangxi, is a cultural and economic development for the problems do not match, under this background, the district government in Guangxi to promote the cultural development of Guangxi, hope will become the advanced culture construction in Guangxi province, so the joint jointly established artists of Lijiang painting school in Guangxi. Based on the fact that Lijiang painting school has carried out a good self-identity construction in Guangxi, with the support of Guangxi regional government, it decided to go to Beijing to hold a painting exhibition, and put the identity of Lijiang painting school into a larger scope for construction.

1. Lijiang Painting School Information to Chinese People

Through the preface of this exhibition, Lijiang painting school explains the identity of self. In the preface of the exhibition, the Lijiang painting school explains the culture, history and advantages of Guangxi, as well as the role of the exhibition.

Guangxi is one of the most scenic provinces in China. Guilin in Guangxi is known as "the most beautiful scenery in the world". In Chinese history, many artists have become famous for drawing or painting the Li River. ...Since the mid - 1980 - s, Yang TaiYang and Tu Ke founded successively put forward the slogan of Lijiang painting school, the center of a batch of the painter of Guangxi on depicting the scenery of Lijiang river and the south of Guangxi, gradually formed a distinct regional characteristics and unique artistic pursuit of artists, these artists have a common art objects, and similar artistic pursuit, " Lijiang painting school " gradually formed.

"New Era, New Guangxi, New Painting School " not only declared the Lijiang painting school in the new century development of the vigorous vitality, but also expressed the Lijiang painting school to carry forward the Traditional Chinese art context and expression of the cultural landscape of unremitting exploration and high quality of artistic pursuit. (Lijiang painting school Promotion Association. 2010. P.6-7)

It can be seen from the preface of this excerpt that the Lijiang painting school exports the history and identity of the Lijiang painting school through the preface of the exhibition, thus explaining that they are artists from Guangxi and formed in the context of inheriting the cultural development of Guangxi. The exhibition shows the sound development of the Lijiang painting school, which, as the cultural representative of Guangxi, can also explain the trend of the vigorous development of Guangxi's culture. Through the explanation of identity in the preface, we can see that we are actively constructing our own identity and actively integrating into the Chinese art circle.

The Guangxi district government is also assisting the Lijiang painting school in its identity construction. In the special publicity documents for art exhibition approved by the Publicity Department of Guangxi District Government, the definition of Lijiang painting school is explained in detail, and the position of Lijiang painting school in Guangxi is also explained in this article.

Lijiang painting school is one of the contemporary Chinese painting schools. Lijiang painting school is a group of artists with a common aesthetic pursuit and distinct artistic style, aiming to show the style of The Times, taking the beautiful landscape of Guangxi as the main object of performance, taking traditional Chinese painting as the main body and contemporary artists from Guangxi as the main force.

Lijiang painting school art style is characterized by biochemistry and life. Most of his works are based on sketching from the landscape, with the typical southern style of warm and gentle, fresh atmosphere and inclusive openness.

The Party Committee and government of Guangxi Zhuang Autonomous Region attach great importance to the cultivation of Lijiang painting school. According to the report of the ninth Party Congress of the Guangxi Region Autonomous, "we should cultivate and support such excellent cultural brands as Bayi folk music, Lijiang painting school and landscape performance, and improve the original cultural level of our district". This content was also clearly put forward in the Outline of The Cultural Development Plan of Guangxi during the eleventh Five-Year Plan period. In recent years, under the leadership of the Publicity Department of the Party Committee of the Autonomous Region, a series of exhibitions, creations, seminars and other activities have been carried out. Major mainstream media in China have made a great deal of reports on the Lijiang painting school, which has exerted a wide influence at home and abroad. (Lijiang painting school Promotion Association. 2010. PP.7-8)

This article was examined and approved by the Guangxi district government, thus it can be seen that from the perspective of the provincial government, it fully supports the construction of the identity of Lijiang painting school. Through this group of local artists in Guangxi, the government expects Lijiang painting school to

serve as a medium to promote Guangxi culture, to show Guangxi culture to the outside world, and to construct Guangxi's cultural space. With the help of the government, the construction of li River school's self-identity has been improved.

Shen Beihai, member of the Standing Committee of the Party Committee and minister of the Publicity Department of Guangxi Autonomous Region, said at the opening ceremony of the exhibition:

The birth of Lijiang painting school in the new century has made a large number of young and middle-aged painters stand out. Artist of this exhibition not only focus on the li river school representative painters Yang TaiYang, Tu Ke, Huang Gesheng, Zhang fuxing, Zheng Junli, Zhang Dongfeng, Liu Shaokun, Lei Bo, Liang Yao etc., in the domestic painting has bring together in guangxi in the effects of the art elite, and a large number of fresh, exploring spirit of artistic talent. Basically, it shows the highest achievements of the Recent Lijiang painting school. We are glad to see that the emergence of " Lijiang painting school" has been warmly supported and cared by Wu Guanzhong, Jin Shangyi, Zhan Jianjun, Liu Dawei and other aging artists as well as leaders of the Chinese Art Association, and has attracted the attention of the Chinese painting community.

Shen Beihai as a spokesman of the government, in the opening ceremony of the first in the use of the identity of the famous artist in Guangxi, assist the Lijiang painting school in identity construction, these artists have identity in the Chinese art circle, prove the Lijiang painting school is made up of many famous artist, which can prove that Lijiang painting school art creation ability. At the same time, it also mentions the young artists of The Lijiang painting school, indicating that the Lijiang painting school has heirs, which can ensure the future development of the Lijiang painting school. Secondly, it mentioned the artistic creation achievements of Lijiang painting school, which are the focus of this exhibition. The purpose of the exhibition is to complete the construction of the identity of Lijiang painting school in The Chinese art circle through this exhibition, and make the art circle of the whole country realize that Lijiang painting school is a group of artists from Guangxi.

To sum up, through the "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" in the text section of the display and output, you can see the Lijiang painting school identity construction way of painting, because it is Lijiang painting school exhibition in Beijing for the first time, so in many ways, the Lijiang painting school in its own identity and status in Guangxi, by means of words and language output self concept of identity construction.

2. The Artistic Works of Lijiang Painting School

"New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is the largest art exhibition of Guangxi held in the capital of Beijing, with the highest overall level and the most representative. More than 80 artists and 250 works of art from the Lijiang painting school show the latest achievements and overall level of Guangxi art creation. The books in the exhibition are divided into four sections: the classic Lijiang River, the South of Ink painting, the scenery in the South, and the colorful Beibu Bay. With strong national regional characteristics and distinctive art style reality of the new era and new Guangxi style of fine arts.

Among them, Chinese paintings are mainly about the landscape of Guilin, oil paintings are mainly about the subtropical scenery of the red earth hills south of the tropic in the north, and watercolors are mainly about the Marine scenery of Beibu gulf. the three themes are all representative of Guangxi's unique subtropical landforms and landforms. Typical of the south, warm and peaceful, fresh atmosphere and inclusive open. In the techniques to line, ink stand, bright colors. The works of art embody the distinctive artistic style of Lijiang painting school which is independent of the national art school as a representative of Guangxi culture.

The works in this exhibition have been carefully selected and exhibited in five exhibition halls of The National Art Museum of China. The exhibition lasts for 14 days in total, so that the works can have enough time to communicate with the audience. The exhibition works have become a window to promote Guangxi. Many visitors said that the art works in this exhibition have distinct regional characteristics and reflect the face of The Times. Through the unique vision of artists, they can further understand the beautiful landscape and cultural customs of Guangxi and deepen their understanding of Guangxi.

Therefore, in 2.2, the author mainly analyzes how the Lijiang painting school exports its self-identity through the art works in the exhibition, so as to construct its self-identity by 4 styles as below.

2.1 Style of Classic Lijiang River

The classic Lijiang River is the work displayed in the first section of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition". All the works are the works of the famous artists in China who went to Guilin to draw life and create works. In terms of culture and art, Guangxi historically has produced a large number of talented people. Shi Tao, a famous Qing dynasty artist, was born in Guilin, Guangxi. Over the past 100 years, the beautiful landscape of Guilin has attracted numerous artists from home and abroad, such as Qi Baishi, Huang Binhong, Xu Beihong and Wu Guanzhong, who have done sketches and creations in Guilin. Li Keran, Bai Xueshi, Zong Qixiang and other famous artists became famous for their paintings of the Lijiang River landscape, which shows the contribution of the Lijiang River landscape to Chinese art. The older generation of artists in Guangxi also created a number of outstanding Lijiang River landscape works, which laid a good foundation for the formation of Lijiang painting school. The artistic works in this section can show the inheritance and cultural deposits of Guangxi culture, and the status of Guangxi Guilin in the Chinese art circle can be reflected through this batch of works.

It is mentioned in the introduction of the works exhibited in the exhibition that "Classic Lijiang River" is specially added to display the landscape of Lijiang River by Chinese modern and modern art masters, which serves as the extension and research of Lijiang River and even Guangxi's art resources, reflecting the historical and cultural context as well as the efforts to inherit the tradition, carry forward the innovation and expand the future in the artistic style. (Lijiang painting school Promotion Association. 2010. PP.5-6)



Figure 94 Qi Baishi Sketching Works in Guilin.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The figure 94 is a Chinese painting, although it is not a particularly complete work, the inscription on the left indicates that this work was made in Guilin.

Qi Baishi (January 1, 1864 -- September 16, 1957) was a Chinese painting master in modern times. He was awarded the title of people's Artist by the Ministry of Culture in 1953. Picasso once commented on Qi Baishi: Qi Baishi is really a great Chinese painter. Qi baishi visited Guilin in Guangxi three times, sketching from life and creating some artistic works. Qi Baishi once said, it is only in Guilin that one can broaden one's horizon in painting landscapes. Qi Baishi took inventory of his trip to Guangxi. In only half a year, he completed more than 200 paintings.

Thus it can be seen that the beautiful scenery of Guilin made Qi Baishi go there many times and create many satisfactory works. Through these information, we can also know that it is the beautiful scenery and cultural deposits of Lijiang River in Guilin that attract these famous artists.



Figure 95 Xu Beihong's Misty Rain on the Lijiang.

Source: Lijiang painting school Promotion Association. 2006. New era, New painting school, New Countryside: Lijiang painting school new rural sketching works collection. Nanning. Guangxi Fine Arts Publishing House.

Xu Beihong (July 19, 1895 -- September 26, 1953) was a modern Chinese painter and art educator. He studied Western painting in France and engaged in art education for a long time after returning to China. Xu Beihong is respected as the founder of modern art education in China.

In 1935, Xu Beihong visited Guangxi for the first time. Attracted by the beauty of Guilin, Xu created a large number of art works in Guangxi. It has done two great things for the cause of fine arts in Guangxi. First, with his help, "The first Art Exhibition in Guangxi Province" was held. Second, he proposed to build Guilin Academy of Fine Arts, but because of the war, it could not be realized. Although Guilin Academy of Fine Arts was not completed, the fine arts education in Guangxi started accordingly. In 1938, the art Teacher Training Course of The National Basic School in the capital of Guangxi was held with the aim of gradually improving art education throughout Guangxi. Eventually, it developed into the current Guangxi Art College. It can be seen that Xu Beihong has exerted a profound influence on the fine arts of Guangxi in many aspects, such as art creation, art exhibition and art education.

It can be seen that Xu Beihong has a close relationship with the development of Guangxi's fine arts, and he promoted the development of Guangxi's fine arts education. During his stay in Guangxi, he left a lot of meaningful works of art for Guangxi.

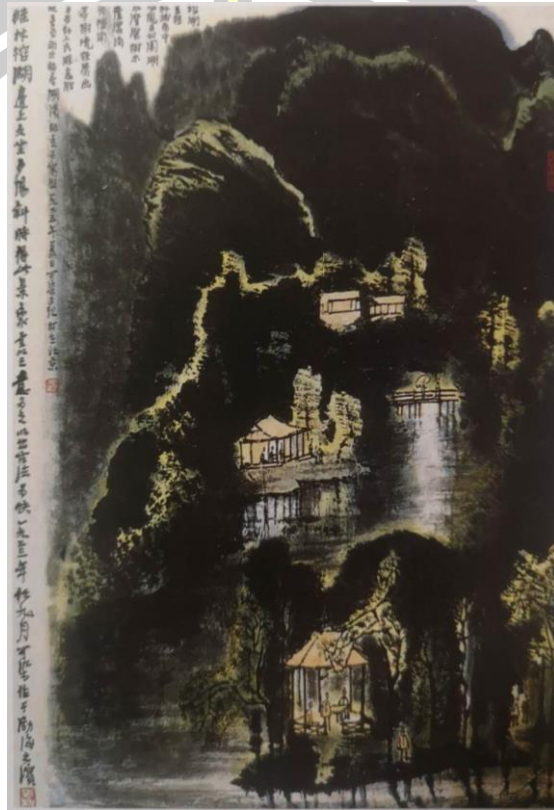


Figure 96 Li Keran's the Mountain of Guilin.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

What Li Keran painted is the scenery of Ronghu Lake in Guilin.

Li Keran (March 26, 1907 -- December 5, 1989) was an outstanding painter and poet in modern China. Li Keran's Chinese paintings show his love for Guilin's landscape. In his studio, "The View of the Li River" has been hanging for a long time to admire himself. Li Keran made many visits to Guilin for sketching, and the landscape there helped him achieve many improvements in his creation.



Figure 97 Bai Xueshi's Spring Breeze and Drizzle.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

White Snow stone (June 12, 1915 -- April 22, 2011), his green landscape paintings with Guilin as the theme best reflect and represent the painting style of white snow stone. One of his unique Guilin landscape painting methods is called "Bai school landscape", is a famous Chinese painter named because of painting Guilin.

Selection analysis is part of the exhibition "classical Lijiang river" work, through these works, you can see that the li river school through this section in works of art, show and tell the Chinese art circle, and Guangxi Guilin landscape is a cultural heritage, is not completely new image is created by the government, but based on the cultural inheritance of Guangxi and the trend of cultural development, adapt to the situation establishment of Lijiang painting, and borrow from Lijiang painting school as a window, to promote the history and culture of Guangxi.

2.2 Style of South Ink painting

South China ink painting is the second section of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition". Traditional Chinese painting is the main part of Lijiang painting school, so this section

shows Chinese painting works. Lijiang painting school of Chinese painting is the biggest characteristic of biochemistry and life. Most of his works are based on sketching from the landscape, with the typical southern style of warmth, peace, fresh atmosphere, inclusiveness and openness. The development of Chinese painting has always been involved in the development of Chinese culture. It can be seen that the Lijiang painting school actively integrates Chinese art circle and Chinese culture, and exports its self-concept within this scope to show the identity characteristics of the Lijiang painting school. Through Chinese painting works, Lijiang painting school integrates the cultural and ethnic elements of Guangxi and presents a different image of Guangxi to the outside world. Through the exhibition, Lijiang painting school hopes to successfully construct its own identity in the art circle.

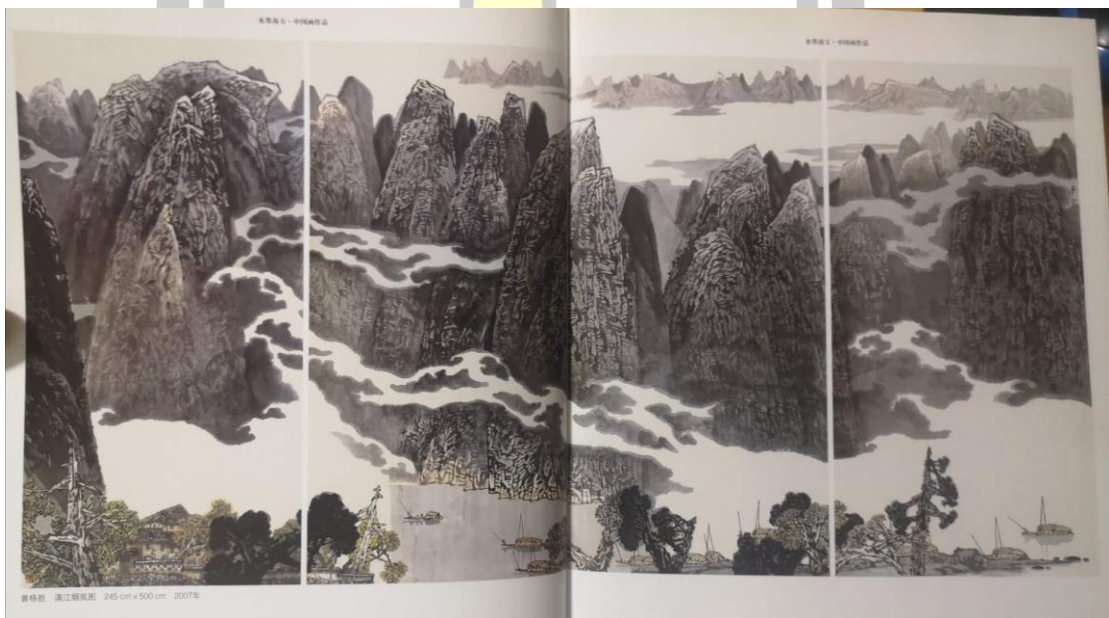


Figure 98 Misty Rain on the Lijiang River by Huang Gesheng.

Source: Lijiang painting school Promotion Association. 2006. New era, new painting school, New Countryside: Lijiang painting school new rural sketching works collection. Nanning. Guangxi Fine Arts Publishing House.

President of Lijiang painting school Promotion Association, created in 2007. The work is 5 meters long and 2.45 meters high.

Huang Gesheng is not only a representative artist of the Lijiang painting school, but also a famous landscape painter in China. This work depicts the landscape of the Li River. Huang Gesheng is good at incorporating elements of Guangxi folk houses and fishing boats, which are unique to the north of Guangxi. The works not only show the beautiful scenery of Guilin in Guangxi, but also show the unique features and living habits of Guangxi through the details.

Huang Gesheng more art subject matter has directivity, he knows he is growing, Guangxi artist, also grow up in Guangxi, Guangxi so in artistic creation more elements for the subject, that is why he got all artistic style, also to shape he became a famous Chinese artist, so his work is persuasive, as a representative of the artist in Guangxi, clear to show the Guangxi's culture and image.



Figure 99 Huang Juxin's Golden Flower.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The work of Figure 99 is a fine brushwork of Chinese figure painting.

Huang Juxin is a young artist from Guangxi. Her works depict female images of ethnic minorities, who wear ethnic costumes and are typical figures of ethnic minorities in Guangxi. Due to the geographical environment, climate, customs, economy, culture and other reasons, the ethnic costumes worn in the daily life and festivals and ceremonial occasions of China's ethnic minorities have formed different styles with distinct national characteristics after a long period of development. As an ethnic minority area, the culture of ethnic minorities in Guangxi cannot be ignored, and the elements of ethnic minorities also provide artists with creative themes.

As young artists in Guangxi, Lijiang painting school is a good platform for their identity construction and negotiation. Therefore, as artists in Guangxi, the cultural elements of Guangxi provide them with good creative inspiration, and at the same time, they export the unique culture of Guangxi through artistic works. They organized together and helped the Lijiang painting school to construct and negotiate its identity.



Figure 100 Xiong Ding's Autumn Wild View.

Source: Lijiang painting school Promotion Association. 2006. New era, new painting school, New Countryside: Lijiang painting school new rural sketching works collection. Nanning. Guangxi Fine Arts Publishing House.

Xiong Ding, a young artist from Guangxi, works in the editorial department of the Art Circle magazine under the Guangxi Literature and Art Federation and is an executive director of the Lijiang painting school. As he was born in the countryside and his parents were farmers, the image of rural Guangxi influenced his artistic creation. His art works mainly show the ubiquitous scenes in rural areas of Guangxi, such as sugarcane forest, bamboo forest, farmland and folk houses. Through his works, he reveals the atmosphere of rural life in his hometown.

Most members of the Lijiang painting school are college teachers, while Xiong Ding belongs to other professions. As he works in the editorial department of The Art Circle magazine, he is one of the nodes in the Li River School's social network. The node of Lijiang painting school's social network plays an important role in the construction of Lijiang painting school's identity, which helps Lijiang painting school to construct its identity in a larger social context. In this exhibition, artists work together to construct the identity of Lijiang painting school and export the characteristics of Lijiang painting school and Guangxi.

Thus it can be seen that the Lijiang painting school shows its self-identity to the outside world through Chinese painting works with Guangxi cultural characteristics. Chinese paintings mean Lijiang painting school to as long as the track of Chinese traditional culture, hoping for a Chinese art circle identity, works of art can visually show the image of Guangxi to society and the Chinese art circle, at the same time, it shows the Lijiang painting school the artist's artistic creation ability, a work of art is the important tool of Lijiang painting school self identity construction.

2.3 Style of Scenery in the South

The scenery in the south is the works displayed in the third section of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", which mainly shows oil paintings." Scenery in the South" is a group of oil painters who love landscape oil painting in Guangxi. They organize together for artistic creation and sketch from life, which has exerted some influence on the whole country. As a result, The Chinese art circle not only pays attention to Chinese painting in Guangxi, but also to oil painting in Guangxi. This group of oil painters also keep their eyes on Guangxi when facing the creation. They believe that Guangxi is rich in environmental resources and natural scenery can help artistic creation. Their artistic features have in common the strong appearance of Guangxi and they use different painting methods to show the cultural characteristics of Guangxi. These artists belong to the Li River school of Painting, so the third section of this exhibition shows the oil paintings of the Lijiang painting school.

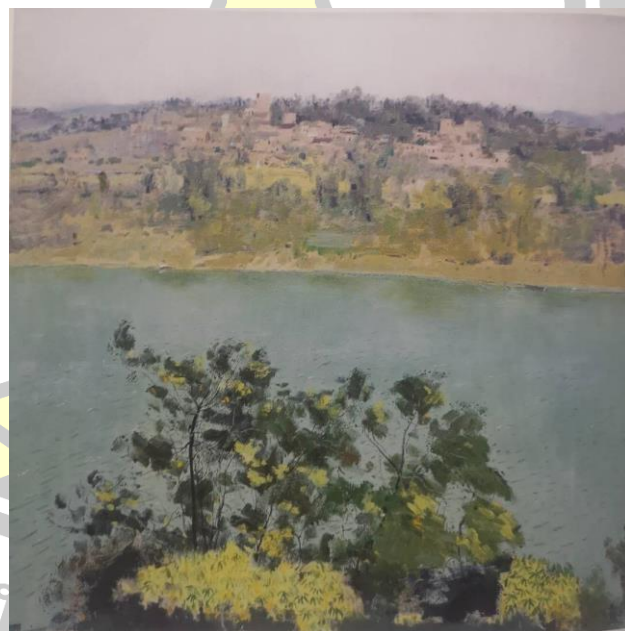


Figure 101 Yongjiang in December by Zhang Dongfeng.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

Zhang Dongfeng is a representative of Guangxi oil painters. He is also a famous oil painter in China and vice President of Lijiang painting school Promotion Association. Zhang Dongfeng's works depict not famous mountains and great rivers, but the most banal fields of rural Southern China. However, he injects the spirit of Chinese traditional and classical landscape into it, and opens the door of "nationalization of oil painting" in China. The unnoticed local scenery like the southern hills has become the focus of attention because of Zhang Dongfeng's works, which are full of the warmth of southern countryside.



Figure 102 Wei Mingsi's Urban People in Dong Xiang.

Source: Lijiang painting school Promotion Association. 2006. New era, new painting school, New Countryside: Lijiang painting school new rural sketching works collection. Nanning. Guangxi Fine Arts Publishing House.

Wei mingsi is a young artist from Guangxi. His works depict city dwellers traveling to the Dong ethnic group in Guangxi. It can be seen from the picture that tourist attractions have been gradually established in the ethnic minority areas of

Guangxi, and minority resources have been used to promote the local economic development. As you can see on the left, new houses are being built as a result of improved local economic development.

Through artistic works, artists show the close combination of ethnic minority culture and economic development in Guangxi. Under the mutual influence of both sides, both culture and economy have been developed.

2.4 Style of Color Beibu Bay

Color Beibu Bay is the work displayed in the fourth section of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", in which watercolor paintings are mainly displayed. The unique style of beibu Bay watercolor painting of Lijiang painting school is characterized by its distinctive artistic features and styles.

In 2008, China officially approved the implementation of the "Guangxi Beibu Gulf Economic Zone Development Plan", and the Beibu Gulf has become a window for exchanges and cooperation between Guangxi and East and Southeast Asia. At this opportunity, a group of watercolor painters appeared to depict the customs of the Beibu Gulf, mainly depicting the folk customs and scenery along the coast. Their themes and styles attracted the attention of the Chinese art circle. Beibu Gulf painters of Lijiang painting school integrated the natural resources and scenery along the coast of Guangxi and played a promoting role in the cultural and artistic construction of Guangxi.

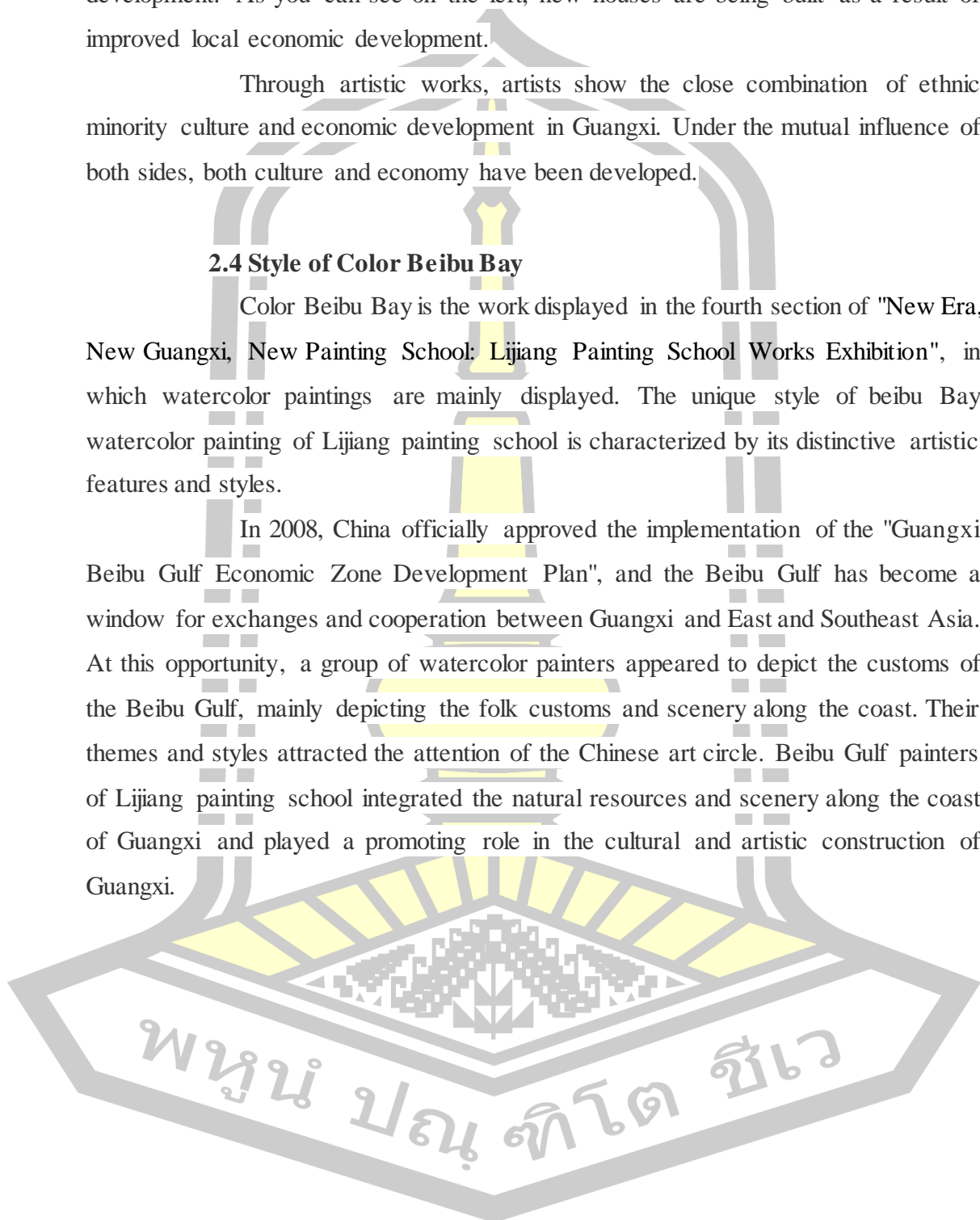




Figure 103 Beibu Gulf Beach by Jiang Zhenli.

Source: Lijiang painting school Promotion Association. 2006. New era, new painting school, New Countryside: Lijiang painting school new rural sketching works collection. Nanning. Guangxi Fine Arts Publishing House.

The work of figure 103 depicts the scene of fishing boats landing in Beibu Gulf. Fishermen are carrying the harvest of the day to their homes. The character image is the classic image of fishermen in Beibu Gulf. After beibu Gulf was included in the economic zone developed by the country, the life and economic income of local people have been greatly improved. The work shows the scene of fishermen's bumper harvest.



Figure 104 Lijiang River After Rain by Wang Keda.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

In addition to the beibu Gulf artists, watercolor artists have been distributed in various cities of Guangxi. Wang Keda, a watercolor painter from Guilin, is a master tutor in the Academy of Fine Arts of Guangxi Normal University. Through the work, we can see the farming scene in the northern region of Guangxi.

To sum up, through the "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" Chinese painting, oil painting, watercolor painting three kinds of painting, four plates of work, show the Lijiang painting school's artistic creation ability. There are more than 80 artists and more than 250 works in the exhibition. Through the content and theme of the works, they clearly show to the Chinese art circle that they are artists from Guangxi. At the same time, Lijiang painting school, as the cultural representative of Guangxi, held this exhibition in Beijing. Through the quantity, scale and quality of the works exhibited in the exhibition, it proved that they were the cultural representatives of Guangxi, and through this batch of artistic works, it also clearly showed the cultural and regional characteristics of Guangxi. Such large-scale information output is the identity construction of the Lijiang painting school in Chinese art circle and society. From the exhibition, we can also see the social network of the Lijiang painting school and the identity negotiation of the Lijiang painting school in all walks of life.

The Social Network of Lijiang Painting School in Exhibition

In the process of self-identity construction, Lijiang painting school is also constructing its own social network. Through the relationship between nodes and ties in social network, Lijiang painting school 's identity can be extended to all levels of society for a wider range of self-identity construction and identity negotiation.

Lijiang painting school social network is not just limited to the connection, within the scope of the Guangxi in identity construction as well as to the outside of the

society and art circle in Guangxi connection, makes the identity can be quickly integrated into the process of China's cultural and art circles, which can output self concept in the larger range, get a wider range of identity. From the preparation to the holding of the Lijiang painting school's "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", we can clearly see the nodes and ties of the Lijiang painting school's social network. Through the connection of social network and the close cooperation between them, the Lijiang painting school was able to hold this successful exhibition. Therefore, in the third part of this chapter, combining "New Era, New Guangxi, New Painting School -- Lijiang painting school works Exhibition", the social network of Lijiang painting school is analyzed.

1. Lijiang Painting School and Social network in Guangxi

"New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" from the preparation to the holding, involving a wide range, because the exhibition was supported by the Guangxi government and The Guangxi cultural circle, so the scope of the exhibition preparation started from Guangxi. In Guangxi, can see the Lijiang painting school social network of two parts, the first part is the Lijiang painting school internal social network, the main character in the exhibition of Lijiang painting school artists and works, therefore in the exhibition is the premise of the Lijiang painting school can provide a batch of excellent works of literature and art, the creation of the Lijiang painting school artists provide a good platform. In the second part, the Lijiang painting school, as the cultural representative of Guangxi, went to Beijing to hold an exhibition, which was supported by the Government of Guangxi and the cultural circle of Guangxi. The social network of the Lijiang painting school within Guangxi can be seen.

1.1 Internal Social Network

With the support of the Guangxi district government, the Artists of the Lijiang painting school voluntarily initiated and organized the activity of painting from life. More than 100 Artists from the Lijiang painting school took part in the activity, and they went to fangchenggang city, Qinzhou city, Beihai city, Yulin city, Guilin city, Liuzhou city and other national and autonomous regions in Guangxi to draw from life

and create nearly a thousand works. This large-scale sketching activity lasted from October 2006 to May 2007, and the painters traveled all over the countryside of Guangxi.

It was a government policy at that time to build a new countryside, which mainly included the construction of infrastructure and the living guarantee mechanism for farmers. The Lijiang painting school seized this opportunity and, with the support of the government, conducted a thematic sketch of the new countryside in Guangxi. Lijiang painting school Promotion Association undertook the work of organizing the activity, organized the artists from all over the city of Lijiang painting school, went to all over the city for painting in batches, guaranteed the artists' food, shelter and travel, and led the artists to go deep into the countryside for creation. Sketching activities can be carried out smoothly with effective organization.



Figure 105 Lijiang Painting School Went Out to Paint from Life.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The Figure 105 shows the artists of Lijiang painting school going out for sketching with their painting tools.

The Lijiang painting school gathers members of the Lijiang painting school from all over Guangxi by using the internal social network, and also uses the

characteristics of the internal social network to provide good service and guarantee for the sketch artists, which lays a foundation for the success of the exhibition.

1.2 Social network of Lijiang painting school in Guangxi people

"New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" entered the preparatory stage, in order to smooth the exhibition, The Guangxi district government set up the exhibition organizing committee, and on this basis drew up a detailed work program, through these contents, we can learn about the Lijiang painting school in Guangxi social network.

First from the organizing committee were analyzed, and the exhibition, host the units are: the national art museum of China, the Chinese communist party committee propaganda department of the Guangxi Zhuang autonomous region, Guangxi Zhuang autonomous region, cultural department, literature and art association of the Guangxi Zhuang autonomous region, Guangxi arts college, organizers are: Guangxi art academy, council for the promotion of Guangxi artists association and Lijiang painting school.

The organizing committee of the exhibition by the Guangxi Zhuang autonomous region party committee standing committee, minister of the propaganda department Shen Beihai, exhibition, deputy director of the organizing committee are: the Guangxi Zhuang autonomous region party committee propaganda department vice-minister Tang Hua, the Namco director, art director of the institute of Guangxi's then and Lijiang painting school Huang Gesheng promotion association President, deputy commissioner of cultural Li Gexun the Guangxi Zhuang autonomous region, Guangxi Zhuang autonomous region, Zhao Rufeng, vice President of federation of literature and art of Guangxi art institute vice President XuanSi. There are other members, including the government and the Lijiang School of Painting staff.

Through exhibition sponsored and sponsoring units, and the organizing committee of the list, you can see the Lijiang painting school in Guangxi social network connections are more comprehensive, will be the official culture related units are connected together, the official government units are the Lijiang painting school of nodes connected by school staff is the tie in the exhibition, social network, the li river school fully mobilized through social network can take advantage of the official

resources in Guangxi, the exhibition of Lijiang painting school this time is a full range of support, to ensure that the exhibition smoothly.

Secondly, analyze the social network from the work arrangement and implementation plan of the exhibition. On October 13, 2007, held a working meeting, staff involved in the meeting are: with the Guangxi Zhuang autonomous region party committee propaganda department vice-minister Tang Hua, deputy commissioner of cultural Li Gexun the Guangxi Zhuang autonomous region, Guangxi Zhuang autonomous region, Zhao Rufeng, vice President of federation of literature and art of Guangxi art institute vice President XuanSi, Tang Zhengzhu Wen Yichu section chief of propaganda department of Guangxi Zhuang autonomous region, Guangxi artists association, chairman of the present, Lijiang painting school association for the advancement of the secretary-general Su Lu, wei Junping office director of the Guangxi arts college, Guangxi artists association secretary-general Xie Lin, deputy editor-in-chief Yao Zhenxi Guangxi fine arts press.

Guangxi Arts University and Lijiang painting school Promotion Association are jointly responsible for the collection of works, and the collection of artists' video materials for the production of Lijiang painting school promotional video. Guangxi Fine Arts Publishing House is responsible for the shooting of the works, the design and production of the album, and the design of the Logo of Lijiang painting school. The Publicity Department of Guangxi region Party Committee is mainly responsible for contacting The National Art Museum of China in Beijing and confirming the list of leaders from Guangxi District who can attend the opening ceremony. These work arrangements are arranged by department and division of labor to individuals to ensure that the exhibition is in an orderly manner.

พหุ ม ประ โท ชี เว



Figure 106 Logo of Lijiang Painting School Works Exhibition.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The Figure 106 shows the logo for the Lijiang painting school exhibition designed by Yao Zhenxi, deputy editor-in-chief of Guangxi Fine Arts Publishing House. The red part is the seal-cutting part in traditional Chinese calligraphy. Seal-cutting has a long history in traditional Chinese culture, and now it plays a role of indicating identity. Through seal cutting, the identity of Lijiang painting school is revealed.

For the organization of the exhibition, it is divided into more detailed groups under specific work arrangements, including the comprehensive coordination group, publicity group, exhibition group, reception group, financial group. The main job of the comprehensive coordination team is to take charge of all the text materials, background materials, promotional materials, work manuals, work procedures, etc. The publicity group is mainly responsible for the exhibition organizing committee and organization plan, press conference plan, contact journalists, release press releases and arrange interviews. The exhibition team is mainly responsible for the mobile phones, mounting and transportation of all the works, exhibition layout, exhibition safety and other work. The reception group is mainly responsible for making and issuing

invitations to the exhibition, meeting leaders and guests, arranging banquets, and providing accommodation, transportation and communication for participants and staff. The finance group is mainly responsible for coordinating the financial expenditure of the exhibition. Detailed work arrangement, arrange the staff of the sponsor unit and the sponsor unit in these groups according to the division of labor, place them in the social network, connect and operate.

Through exhibition work arrangement, all units will participate in the exhibition, the government is still the Lijiang painting school all social network nodes, the tie in the work schedule is acted as a social network, Lijiang painting school this exhibition mobilized government and units of Guangxi associated with culture and arts, make the Lijiang painting school closely connected with the Guangxi social network.

In other parts of the exhibition, including the press conferences in Nanning and Beijing, the opening ceremony of the exhibition, the exhibition seminar and so on, the work arrangement is the same as the preparatory work of the exhibition, with detailed arrangement and specific division of labor. Lijiang painting school uses social network, and also puts self in social network, which is connected and operated with various government departments, to ensure the smooth development of Lijiang painting school's exhibition, which represents Guangxi, in Beijing.

2. Lijiang painting school and Social network in China

"New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is Guangxi fine arts will show the scene moved to Beijing from Guangxi, through the social network in China, the Lijiang painting school will be in Beijing the authority of government officials, artists and critics are clustered together, in the exhibition has become a social network nodes, forming a social interaction, to negotiate the identity of the Lijiang painting school. The opening ceremony and seminar show the connection between the Lijiang painting school and the social network of Chinese art circles.

First of all from the opening of the exhibition of analysis. On December 13, 2007, at ten o'clock in the morning, "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" held in China art gallery, exhibition, opening ceremony, the scene of the opening ceremony of the invitation to vice chairman

of the CPPCC national committee, chairman of the central committee of China Luo Haocai, the standing committee of the National People's Congress secretary-general Li Lianning, LuHui, vice President of Xinhua News Agency, Guangming Daily, editor in chief Gou TianLin, members of culture, in the ministry of culture team leader Li Hongfeng, deputy secretary of China's literacy and art association, vice chairman Qin ZhiGang, vice chairman of the Chinese culture association, secretariat books Feng Yuan, President of China publishing group Nie Zhenning, Director of the literature and art Bureau of the Propaganda Department of the CPC Central Committee of Yang Xingui, Guan Jianwen, vice president of people's daily, Lu yaoru, deputy director of the general office of the Ministry of culture, deputy director of the general office of the ministry of culture art department deputy director Liu Zhongjun, Xia Chao, director of the domestic Liaison Department of the China Federation of literature and art, Shen Beihai, member of the Standing Committee of the Guangxi Regional Party committee and director of the publicity department; Liu Xinwen, vice chairman of Guangxi district; Zhang Xuewen, vice chairman of the Guangxi CPPCC; Long Rui, President of the National Academy of painting of China; fan Dean, curator of China Art Museum, one of the organizers; Huang Gesheng, President of Guangxi Art Institute and chairman of Lijiang painting school Promotion Association. On December 15, Liu Yunshan, member of the Political Bureau of the CPC Central Committee and Minister of the Propaganda Department of the CPC Central Committee, also visited the art exhibition of China.



Figure 107 Liu Yunshan Visited the Art Exhibition.

Source: Data provided by Professor Huang Gesheng.

Liu Yunshan is a member of the Standing Committee of the Political Bureau of the CPC Central Committee and director of the Central Propaganda Department. As the Publicity Department of the Party Committee is in charge of the China Federation of Literature and Art and, through the provincial and prefectural literary and art federations, supervises the local artists' associations. Therefore, the Lijiang painting school invited Liu Yunshan, head of the Publicity Department of the CPC Central Committee, to visit the exhibition, which is the Identity of the Lijiang painting school recognized by the Chinese government.

From the guests invited to the exhibition, it can be seen that the Lijiang painting school is a node in the social network through holding this exhibition. Through this node, social interaction is generated, and culture-related departments and media in Beijing are connected. On this basis, identity negotiation is conducted. These departments and media are all authoritative departments representing China. Therefore, the Lijiang painting school can conduct efficient identity negotiation in such social network, making the li River School's identity not only recognized by the Guangxi regional government, but also expected to be recognized by the Central government of China and get a wider range of identity recognition.

Secondly, through the analysis of the academic seminar of the exhibition, participants of the seminar can see the social network relationship between Lijiang painting school and Chinese art circle. The academic seminar of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" was held in the lecture Hall on the 7th floor of National Art Museum of China at 14:00 on December 13, 2007. The attendees mainly included 100 authoritative artists and critics in Beijing, audiences and artists from the Lijiang Painting School.

The main participants are: China federation of literature and art, the Chinese artists association, vice chairman of the standing deputy chairman, Liu Dawei, art theory Shao Dazhen, director of the committee of Chinese artists association, Chinese artist association, deputy director of the art theory of southeast, national art museum of

China academic research department director Chen lusheng, and by Chen lusheng act as moderator of the symposium, the Lijiang painting school, the President of the association for the advancement of Huang Gesheng, director of the teaching and research office of the central academy of fine arts college of humanities art Zou Yuejin, China art research institute researcher Chen drunk, observe the arts editor of the li, the people's fine arts publishing house editor Liu Longting, a researcher at the Chinese national academies li-zhong zhao, editor Xia Shuoqi of China artists association, The PLA art academy of fine arts professor, Dr. Yong-lin li, art magazine editor ShangHui, the People's Daily production design team leader, critic Shao Jianwu, Chinese art newspaper Zhu Hongzi, vice President, critics Gu Sen, a researcher at the Chinese art research institute researcher at the Chinese national academies riccio, guan shanyue art museum curator Chen Xiangbo, Lijiang painting school promotion association for the advancement of the secretary-general Su Lu, Guangxi arts college, vice President of the academy of fine arts, liu xin, ZuoJianHong, they also belongs to a member of the Lijiang painting school.



Figure 108 The Scene of the Academic Seminar.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The Lijiang Painting School brings together leading artists and critics from the Chinese art community in Beijing. The workshop is an occasion for the Lijiang Painting School to negotiate its identity and serves as a node in a social network connecting it to the various art departments in Beijing.





Figure 109 Shao Dazheng, Director of the Art Theory Committee of the Chinese Artists Association, Making a Speech at the Seminar.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

Shao Dazheng is the most authoritative art theorist in China.

From the "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" academic seminar of the invitation to the participants can see, the Lijiang Painting School invited to the Chinese art circle authority artists and critics to attend, prove that the Chinese art scene recognition of Lijiang Painting School identity, also can see through these information Lijiang Painting School into the Chinese art circle, Lijiang Painting School is regarded as one of the members participating in the development of the Chinese art. In addition, the Lijiang Painting School also connects authoritative Chinese cultural and art magazines through exhibitions and seminars, and these official authoritative magazines are also important objects of the Lijiang Painting School's identity negotiation.

It can be seen from the content of this part that the Lijiang Painting School united the resources of Guangxi through social network and made use of their relations and connections to jointly hold this exhibition. The exhibition not only bears witness to the position of Lijiang Painting School in Guangxi social network, but also uses its

position to help Guangxi district government and lead Guangxi artists to the larger art circle for identity construction and identity negotiation. It not only brings Guangxi culture into the vision of more people, but also makes Lijiang Painting School really integrate into the Chinese art circle. Guangxi culture and Lijiang Painting School get double identity in such social network.

The Negotiating Identity of the Lijiang Painting School

The Lijiang Painting School also needs to conduct identity negotiation on the basis of self-identity construction and social network connection in social interaction. The wider the scope of negotiation, the wider the scope of identity recognition. Lijiang Painting School at the time of identity negotiation output self concept, in the different groups to negotiate on the issue of "who's who", in order to show they are from Guangxi artists groups, and, as a representative of the Guangxi cultural negotiation with the cultural identity of Guangxi, in the process of social interaction behavior confirmation, in order to get coherent identity.

In the Lijiang Painting School "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", it is an important occasion for the Lijiang Painting School to conduct identity negotiation. The Lijiang Painting School completed the identity negotiation within Guangxi, which led to the formation of a "working consensus" between the Lijiang Painting School and all walks of life in Guangxi. In such social exchanges, the Lijiang Painting School not only needs to conduct identity negotiations across the country from its own perspective, but also plays a more important role, that is, as the cultural representative of Guangxi, negotiating the cultural identity of Guangxi. Therefore, in the fourth part of this chapter, the identity negotiation of Lijiang Painting School is analyzed through the exhibition.

1. Identity Negotiation of the Exhibition Opening Ceremony

Guangxi is located in the more remote status of China. As the cultural representative of Guangxi, Lijiang Painting School went to Beijing to hold an art exhibition. The exhibition was an occasion for the identity negotiation of Lijiang Painting School, and the negotiation object was all walks of life and art circles in Beijing. The opening of the exhibition attracted many people to the exhibition.

Mr. Huo from Class 1, Grade 2 of Beijing 165 Middle School moved the art class artistic Conception of Landscape Painting to the scene of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", so that the students could have a taste of Guangxi's culture and fresh and unique painting style.



Figure 110 The Scene of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition".

Source: Data provided by Professor Huang Gesheng.

The Figure 110 shows an endless stream of visitors.

Lijiang Painting School as the cultural representative of Guangxi, helped Lijiang Painting School negotiate its identity at the opening ceremony of the exhibition. Shen Beihai, member of the Standing Committee of the Party Committee of Guangxi District and director of the Publicity Department, made a speech at the opening ceremony:

The emergence of Lijiang Painting School has been the enthusiastic support and care of old artists such as Wu Guanzhong, Jin Shangyi, Zhan Jianjun, Liu Dawei and leaders of The Chinese Artists Association, and has attracted the attention of the Chinese painting community. The performance of the Li River school in recent years has excited the domestic painting circles, which has led to the vigorous

development of the local painting school in China. In 2005, the annual review of Art Newspaper called 2004 the "Year of painting school", and especially mentioned the important influence and role of Guangxi in the construction of "Lijiang Painting School" in the national painting circle. Thus it can be seen that a new period of art creation in Guangxi has come.

It is not uncommon for artists, art groups and movements throughout history to seek outside funding. , by contrast, the Guangxi autonomous region party committee, government's support for "Lijiang Painting School", is a work of macro and micro aspects of support, in its list of autonomous regions "11th five-year plan" period cultural development plan outline, makes the "Lijiang Painting School" in the academic exchanges, the artist sketch has a relatively stable policy and financial support, so that the "Lijiang Painting School" in the development process of favorable conditions.

Fan Di'an, director of the National Art Museum of China, said at the opening ceremony:

This time, the Lijiang Painting School has brought new works to Beijing, which is very exciting and thought-provoking. Lijiang school of Painting is an early cultural ideal and an academic pursuit put forward by Guangxi artists in the national art circle. In recent years, artists in Guangxi have been working towards the ideal of constructing and forming a Lijiang Painting School, which I think is a very good example in our art circle. On the basis of purple gas expression, artists in Guangxi can work together around the formation of Lijiang Painting school, a new era of the atmosphere, the self and this era, the self and our social reality, social development more connected; It is also combined with the landscape rooted in the local area, so this exhibition makes us feel not only fresh, but also the work of Guangxi artists with distinctive characteristics. It depicts the history and present of Guangxi, as well as the

nature of the mountains and rivers of Guangxi and the social development of Guangxi today, giving people a visual appearance of Guangxi in The Times. The formation of Lijiang Painting School also gives a new inspiration to Chinese contemporary art.

Fan Dian's speech at the opening ceremony well interpreted the identity and significance of Lijiang Painting School. The National Art Museum of China is the most authoritative exhibition hall in China. As one of the artists in the Chinese art circle, Fan Dian summarized the relationship between the identity of the Lijiang Painting School and Guangxi culture, and negotiated the identity of the Lijiang Painting School.

2. Identity negotiation in academic seminars

The academic seminar of "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" is an important occasion for Lijiang Painting School to conduct identity negotiation in The Chinese art circle. The participants invited in the academic seminar are all authoritative figures in The Chinese art circle. They are all involved in the development of Chinese art and have witnessed the development of contemporary Chinese art. They are important objects of the Lijiang Painting School's identity negotiation.

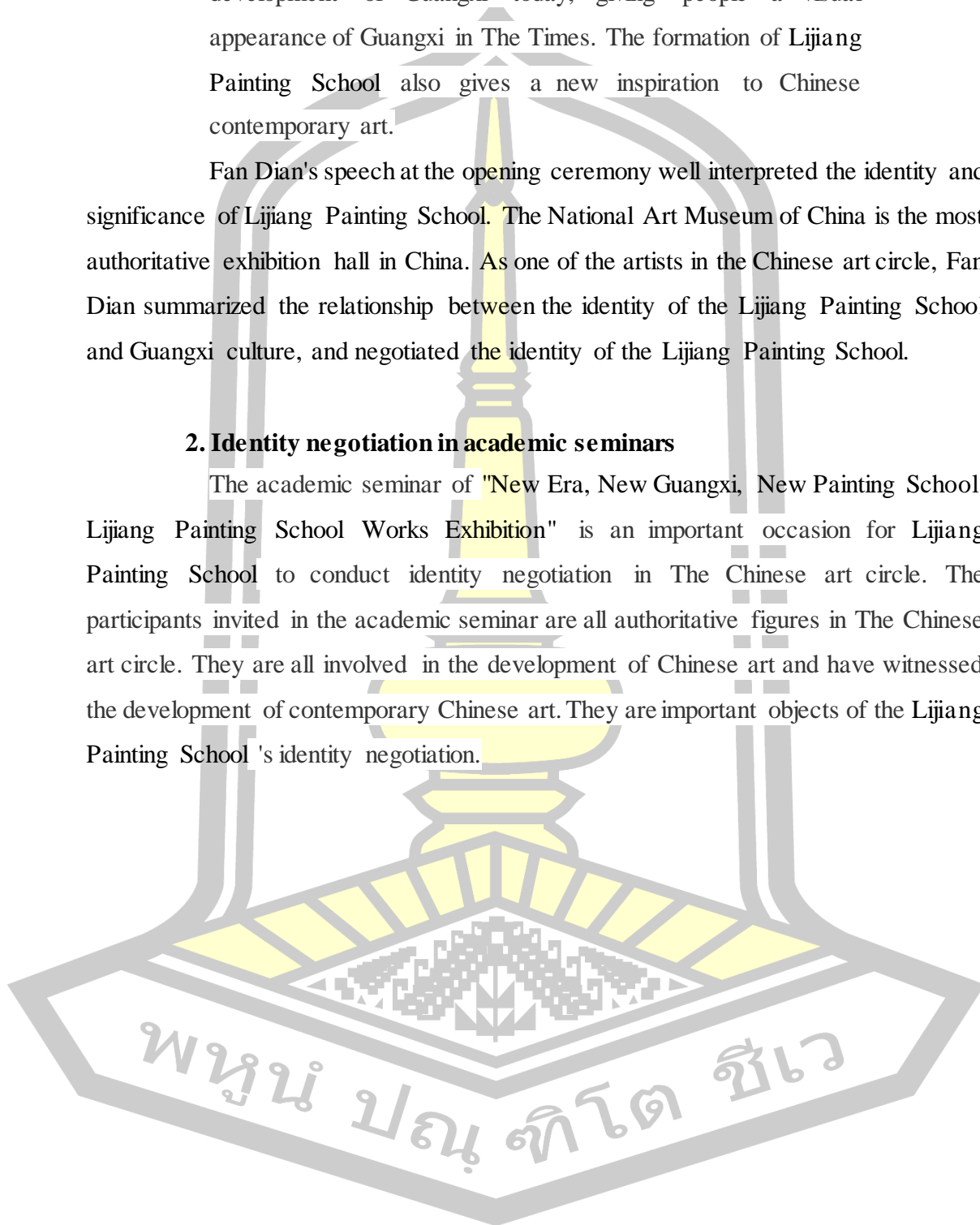




Figure 111 The Scene of the Academic Seminar.

Source: Data provided by Professor Huang Gesheng.

The attendees mainly included 100 authoritative artists and critics in Beijing, audiences and artists from the Lijiang painting School.

Shao Dazheng, director of the Art Theory Committee of The Chinese Artists Association and professor of the Central Academy of Fine Arts, made a speech at the seminar:

Each region should focus on its natural features, natural landscape and cultural origins and forge its own style and style. This kind of local is not the unity, we should emphasize the local characteristics, and The Times of the art trend of thought with the unity. In this respect, the Lijiang Painting School has made great efforts to give a realistic Figure of Guangxi, and has formed unique styles of oil paintings, Chinese paintings and watercolors, etc., which are very impressive.

Speech by Dr. Li Yonglin, PLA Academy of Arts:

If further with the help of the current situation of continuous development and prosperity in all aspects of the national culture and economy, how to further promote and reach a real height, this is a very good time. And Guangxi is

equipped with this condition, the development of culture and art in recent years has also attracted attention. The Lijiang river brand in Guilin has domestic and international influence. Through so many years of efforts, with Huang Gesheng as the main leading figure and Guangxi China art management, including the young artists born in the 1970s and 1980s are very vibrant. Guangxi is the first province in China to establish a Chinese academy, which is very promising, because education still needs the context, the emergence of generation after generation of young artists. It is of great significance to the development of Guangxi fine arts.

Liu Dawei, Vice Chairman of China Federation of Literature and Art and Vice Chairman of China Artists Association:

The construction of Lijiang Painting School has achieved considerable success through the efforts of everyone. Today, the exhibition is held in Beijing. It is very timely that the 17th National Congress of the communist Party of China has proposed to set off a new upsurge of cultural construction. I took part in the activities of Lijiang Painting School at the very beginning. Now, with the joint efforts of these very successful painters, they have come out in a big way. Guangxi is a place with outstanding people, and I think the Lijiang Painting School will have a corresponding position in the art circle.

These authoritative artists and theorists discussed the identity, status and role of the Lijiang Painting School. From their experience after the exhibition and their understanding of the Lijiang Painting School, the Lijiang Painting School gained its identity through the seminar and became the identity of the authoritative art circle. In the seminar, the culture of Guangxi was discussed through the information about Guangxi displayed by the Lijiang Painting School Art works.

Sun Ke, art Theory Committee of Chinese Artists Association, said in the seminar:

To see artists in Guangxi doing this, with the support of the leaders above and such superior geographical conditions below, everyone has good confidence. This is what interests me about Guangxi.... Guangxi province is relatively remote, and the art circle of Guangxi may not rank as the core of the national art circle. There were several old artists in that year, but their influence was not very great. Now Guangxi has made a difference, the rise of these years, the recent attention, the painting is getting better and better. As an artist in China, painters in Guangxi are close to life and nature. They especially advocate painting from life and pursue individuality. Guangxi is on the road of painting with Guangxi characteristics very fast.

Li Yi, deputy editor of Art Observation:

The Lijiang Painting School has done so many activities in just a few years, such as "Scenery in the South" is more successful. So many books have been published. So the exhibition layout is very craftsman, the valuable place is the Image of the Lijiang River, each period painting the Representative work of the Lijiang River, are shown together, so that we understand a complete culture of the Lijiang River.

There is also a strong local characteristic, which is the valuable part of the exhibition. It is easy to arrange and hang the paintings, but it is very difficult to rent the sense of history and culture.

พิพิธภัณฑ์โตโขง



Figure 112 Li Yi, deputy editor-in-chief of Art Observation, giving a speech at the seminar.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

Through the Lijiang Painting School exhibition, these authoritative artists and theorists saw a new look of Guangxi culture. At this time, the Lijiang Painting School took on the role of a tool to negotiate Guangxi's culture, making Guangxi's art development fully present in the Chinese art circle and declaring that Guangxi has a rich cultural heritage and an independent cultural space.

Finally, a summary is made by Su Lv, secretary-general of Lijiang Painting School Association and a famous theorist in Guangxi:

Guangxi is richly endowed by nature. We have such fine landscapes and government support for cultural construction. At the same time, many of our artists have kept in touch with the Beijing art community for a long time. As for the success of the Li River school in the end, it may be left to history to comment. But we used this flag, did something, really put some painters out, let the whole country to understand Guangxi,

Guangxi Culture, Guangxi art, this is our Lijiang Painting School the biggest harvest.

Through excerpts from these seminars, we can see that the exhibition's workshop was a platform for the Lijiang Painting School to negotiate its identity. Beijing is the center of Chinese cultural development, so it is necessary for the Lijiang Painting School to conduct identity negotiation in Beijing. These artists and theorists first discussed the identity of the Lijiang Painting School, and then discussed the cultural history and current situation of Guangxi through the identity of the Lijiang Painting School. Lijiang Painting School plays the most important role in this exhibition. From its own perspective, it needs to lead Guangxi artists into Beijing to negotiate the identity of Lijiang Painting School and Guangxi artists, and also negotiate Guangxi's cultural identity as a representative of Guangxi and a tool to promote Guangxi's culture. In this social interaction, the Lijiang Painting School verifies its identity through identity negotiation.

3. Identity Negotiation Through Media

The media is the tool, channel, carrier or technical means used by people to transmit and obtain information. The media is all the technical means to realize the transmission of information from the information source to the trustee. The media is also a channel for identity negotiation and can deliver information to different social classes and groups. Therefore, media is one of the important objects of identity negotiation in the Lijiang Painting School's "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition".

In the "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" the preparatory phase, December 3, 2007 and December 11 in Nanning Guangxi district government and the Beijing news conference, the people's daily, Guangming daily, Xinhua news agency, people's daily, china news agency, Cctv, Sohu net, "the fine arts", "friends of art", Guangxi daily, Guangxi TV news media reporters, 80 people attended the press conference in Beijing.



Figure 113 The Scene of the Press Conference in Beijing.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

Figure 113 is the scene of the Press Conference in Beijing. Lijiang Painting School invited the authorities and well-known media in Beijing, at the press conference Lijiang Painting School introduced the exhibition ideas, Lijiang Painting School recent situation, Lijiang Painting School academic characteristics and exhibition activities.

At the opening ceremony of the exhibition, many media came to film and report, and interviewed some representative artists of the Lijiang Painting School and some authoritative artists in Beijing.





Figure 114 Huang Gesheng Was Interviewed by Media from All Walks of Life at the Opening Ceremony of the Exhibition.

Source: Data provided by Professor Huang Gesheng.

Huang Gesheng is the president of Lijiang painting school Promotion Association.

According to incomplete statistics, Xinhua News Agency, Xinhua, people's daily, Guangxi news, Guangming Daily, the south China morning post, half a month on the newspapers and magazines are devoted to the exhibition, and Xinhua, Beijing youth daily, Huaxia network, china news network, Sina news, Kwangmyong, Guangxi news net, Sina and other media for the network coverage. These media reports covered a large publicity network and helped the Lijiang Painting School open up many unknown areas of identity negotiation.

พหุ มั ฒ ทั โด ชี เว



Figure 115 : Reporter's Record in the Seminar.

Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

The Figure 115 shows the media record of the seminar "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition" for later news report.



Figure 116 The Reporter Carried on the Network Live Broadcast in the Academic Seminar.

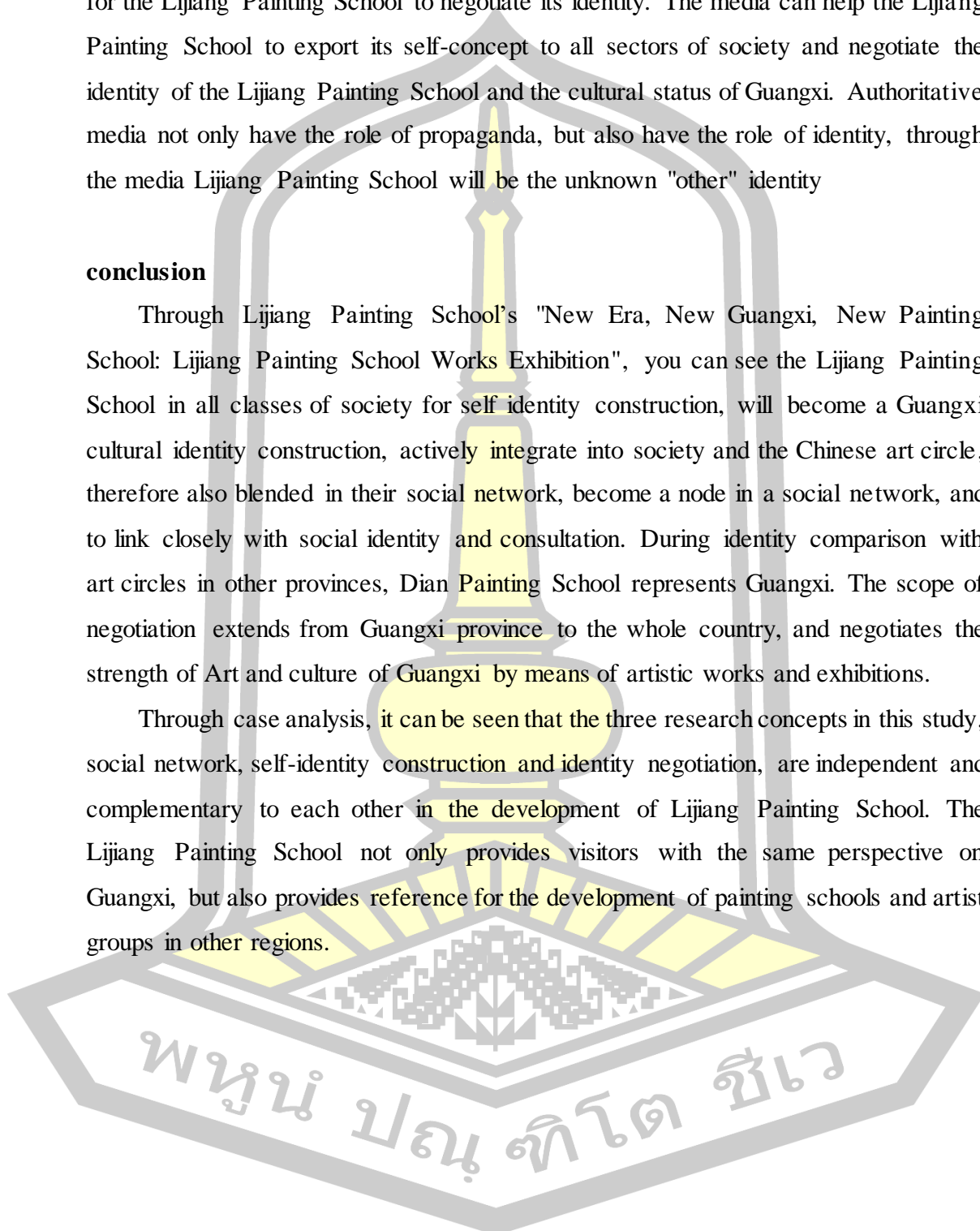
Source: Lijiang painting school Promotion Association. 2010. New era. New Guangxi. New painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.

From the figure 116, it can be seen that the media is an important channel for the Lijiang Painting School to negotiate its identity. The media can help the Lijiang Painting School to export its self-concept to all sectors of society and negotiate the identity of the Lijiang Painting School and the cultural status of Guangxi. Authoritative media not only have the role of propaganda, but also have the role of identity, through the media Lijiang Painting School will be the unknown "other" identity

conclusion

Through Lijiang Painting School's "New Era, New Guangxi, New Painting School: Lijiang Painting School Works Exhibition", you can see the Lijiang Painting School in all classes of society for self identity construction, will become a Guangxi cultural identity construction, actively integrate into society and the Chinese art circle, therefore also blended in their social network, become a node in a social network, and to link closely with social identity and consultation. During identity comparison with art circles in other provinces, Dian Painting School represents Guangxi. The scope of negotiation extends from Guangxi province to the whole country, and negotiates the strength of Art and culture of Guangxi by means of artistic works and exhibitions.

Through case analysis, it can be seen that the three research concepts in this study, social network, self-identity construction and identity negotiation, are independent and complementary to each other in the development of Lijiang Painting School. The Lijiang Painting School not only provides visitors with the same perspective on Guangxi, but also provides reference for the development of painting schools and artist groups in other regions.



CHAPTER 6

Summary Discussion and Suggestions: Lijiang Painting School Constructs and negotiates self-identity in social network

Research Summary

Research topic: Lijiang painting school: Self Construction and Negotiating Identity of the Artist Group in Guangxi Province, China

Research Methods: This research used qualitative research methods.

Methods of information collection: This research adopts two methods of information collection: field work and Literature Research.

Research Objectives: The research objectives of this study are as follows:

1. To study social cultural development of China Nation state and Guangxi province.

Lijiang painting school is a group of artists in Guangxi, whose development is closely related to the development of China and Guangxi. During the founding of new China and the period of China's economic reform and opening up, with the rapid development of society and economy, the government issued a series of policies to promote the cultural development at that time. At the same time, official art institutions and artists were established, which played a leading role in the development of art creation at that time. The regional painting school also appeared one after another, and the provinces with rapid cultural development assumed the status of big cultural provinces. In response to the unbalanced economic development in the east and west of China, China issued the policy of developing the west, and Guangxi in the west of China developed rapidly with the support of the policy. The trend of cultural development in western China is facing the transition from tradition to modernity. At this time, artists in Guangxi reflected on the current situation of fine arts in Guangxi, and the Guangxi district government grasped the opportunity of the policy support for the great development of the west. Therefore, local artists were united to establish the Lijiang Painting School, which was closely related to the social background of China and Guangxi.

2. To study artist group of " Lijiang painting school " in the process of social and cultural development of China Nation state and Minority province.

After the Lijiang painting school was founded, it formed its social network, and its internal social network connected with the external social network. Therefore, this group of artists has an inseparable relationship with the social development of China and Guangxi. Because of the diversity of members and subordinate organizations of Lijiang painting school, nodes and ties in social network become the key in social network. Lijiang painting school has established some subordinate organizations as the nodes of its internal social network, and the activities held by Lijiang painting school are the ties of its social network. Through these nodes and ties, people or organizations are connected from various relationships. Make the nodes connect and operate with each other.

The Lijiang painting school connects the social networks of China and Guangxi through internal social networks. Through the nodes of the social network, the scope of connection extends from Guangxi to the whole country and even to foreign countries, which not only expands the scope of self-identity construction and identity negotiation, but also the nodes and ties in the social network become the occasions for the Lijiang painting school 's self-identity construction and identity negotiation.

3. To analysis Self identity construction and Negotiating identity of password painting school.

At the beginning of its establishment, the main task of Lijiang painting school was to construct self-identity in all social strata. The Lijiang painting school can establish itself when facing the society. Let society quickly accept the identity of Lijiang painting school, an emerging group of artists. Lijiang painting school is actively constructing its identity as a representative of Guangxi culture, showing the strength of Guangxi culture and artists to the whole country, and showing the unique minority culture of Guangxi to the outside world.

When making identity comparisons with art circles in other provinces, the Lijiang painting school as the cultural representative of Guangxi for identity negotiation. It provides visitors with a similar perspective on Guangxi. Artistic interpretation of distinctive identity and cultural value, improve the efficiency of

identity negotiation, but also negotiate that they are from Guangxi artists. Lijiang painting school places self identity in various fields of social network and conducts identity negotiation, which also makes the Lijiang painting school become a part of Chinese social network.

Research Discussion

This research topic " Lijiang painting school: Self Construction and Negotiating Identity of the Artist Group in Guangxi Province, China ", which involves The Lijiang painting school of artists in Guangxi, carries out self-identity construction and identity negotiation in the social network between China and Guangxi. At present, many scholars and teams are studying artist groups and painting schools, including the Lijiang painting school. Their research can be roughly divided into two types: the first is to study the development of the Lijiang painting school in the form of text. The second kind mainly studies the artist group and painting school from the perspective of fine arts, pedagogy and local region. Up to now, few researchers have studied and analyzed artist groups with social networks, self-identity construction and identity negotiation from the perspectives of anthropology and sociology.

Through the study of the works of the Lijiang painting school, I find that most researchers are studying the development history of the Lijiang painting school, as well as its artistic style, creative themes and representative works. In most of the works and documents, the Lijiang painting school will be analyzed in detail from the perspective of fine arts. Literature and works based on these studies have provided support for this study. As an artist group, Lijiang painting school is seldom analyzed from the social and cultural perspectives. In academic research, it is also necessary to see the deep meaning and social definition of Lijiang painting school to analyze its social orientation. On this basis, through the social network of Lijiang painting school, the research perspective of this study is that Lijiang painting school, as an artist group, is also a cultural representative of Guangxi, and a part of China's social network. By analyzing the information of The Lijiang painting school and combining the social development background of China and Guangxi, this paper answers the questions about the identity of the Lijiang painting school, and through the Lijiang painting school, it

also sees the connection between Chinese artist groups as well as the identity construction and negotiation.

Based on the reading and research of the works of Lijiang painting school, combined with what I have learned, I conducted the research from a new perspective and expanded the research concepts of social network, self-construction and identity negotiation in sociology and anthropology. The establishment of the Lijiang painting school was influenced by the social and cultural development of China and Guangxi. The formation of the Lijiang painting school led to the simultaneous formation of the social network of the Lijiang painting school, which became a part of the social network of China and Guangxi through the interconnection of nodes and ties in the social network. Lijiang painting school constructs and negotiates its self-identity in the social network. When facing the society, Li River painting school first needs to clarify its self-identity, place its identity in all walks of life, and conduct self-verification in the society. At the same time, the Lijiang painting school is also engaged in identity negotiation, constructing its identity through media in a specific way. In this way, the relationship with others or other groups is narrowed, and a coherent identity is achieved in the process of identity negotiation. This is a new phenomenon developed through the research of concepts, from which it can be seen that my three research objectives and conclusions are interrelated.

Firstly, for the purpose of the study, the establishment of Lijiang Painting school cannot be separated from the social development of China and Guangxi. Lijiang painting school is a cultural institution. In the process of social and cultural development, there is Lijiang painting school, and the development of Lijiang painting school also contains social background. Therefore, the study of Lijiang painting school cannot be separated from the social background. The establishment of Lijiang painting school means that the construction of self-identity is needed, making the self-identity one of the nodes of the society. In the current social process, self-identity is particularly important. Every province in China has objects that can represent its cultural identity. The Lijiang painting school is an artist group in Guangxi internally and a cultural representative of Guangxi externally.

In order to promote the development of Guangxi art creation, this paper studies how Guangxi art creation should promote its own image in the whole country. It is agreed that we should integrate the artistic creation power of Guangxi, excavate resources and advantages, and establish the development of Guangxi artistic creation in the new century.

Setting up the banner of Lijiang painting school will integrate the art creation power of Guangxi, excavate the regional and cultural resources of Guangxi, and make Guangxi art creation show distinct regional characteristics and strong spirit of The Times under the diversified open and cultural background. It is necessary and inevitable for Guangxi fine arts to develop in the new century. There are two reasons: first, after decades of exploration and development, Guangxi art creation should form its own appearance, with a clear academic proposition; Second, the development of Guangxi fine arts in the new century must find a new breakthrough and development direction, so as to establish the status of Guangxi fine arts in the country, in a wider space to promote the development of Guangxi fine arts. (Xie Lin, 2018)

In the process of Guangxi's cultural development, Guangxi needs a cultural representative to search for regional cultural characteristics, and also needs a media to promote Guangxi's cultural development and the construction of national cultural region, and form its own artistic appearance in this process. Lijiang painting school is a cultural phenomenon developed in response to the needs of The Times.

Second, the study of the Lijiang painting school through the concept of social network can see from an innovative perspective how the Lijiang painting school connects the society and the Chinese art circle, so this is the second purpose of the study. Lijiang painting school not only formed its own social network in the formation process, but also made use of nodes and ties in the social network of Lijiang painting school, so that the inside of Lijiang painting school could run well. The Lijiang painting school is also connected with the outside world through nodes and ties, making it a part

of the social network between China and Guangxi. On this basis, it constructs and negotiates its own identity.

The concept of network was first used as a metaphor to describe the network structure between social relations or social elements. In the 1940s scholars used social networks to illustrate social structures. Social network is a new concept in Chinese studies. Search for "social network" on authoritative academic literature websites in China. Most of the literatures explain the definition of social network, but less of them are studied as research concepts. Through the meaning of social networks, we see a big problem that can be used to analyze how groups and individuals are interconnected. Therefore, it is applicable to the Lijiang painting school, which is also a new perspective of this study.

Social networks are also often dynamic, which makes group discovery have many unique research characteristics of its own, and it is also possible to use information content to find groups with similar interests.

Because social networks are based on interpersonal connections, they can influence each other in terms of behavior. By using the interpersonal connections in social networks, information can be transmitted to different parts of the network.

Thus it can be seen that the nodes and ties of the Lijiang painting school social network can connect the social networks of Guangxi and China. Combined with the analysis of the concept of social network research, we can not only see the internal operation of the Lijiang painting school, but also see the connection between the Lijiang painting school and the Chinese art circle. It can also be used as a research template to provide a new perspective on the relationship between artist groups and society.

Thirdly, as a group of artists, Lijiang painting school places "self" in the social network for self-verification in the definition and identity construction of self-concept. At the same time, they are also engaged in identity construction, hoping to obtain a coherent identity through negotiation, so as to export their identity as an art group in Guangxi.

China belongs to the dependence of Oriental culture of typical countries, self construction in close interpersonal negotiation status in the form of a weakened, or due to the close relationships, is any form of communication as a means of identity negotiation, thus makes interpersonal attention and ignores the negotiations as to the identity of the important process.

In the paper "A Study on Discourse Courtesy in Interpersonal Rhetoric and Identity Negotiation", the paper discusses the language expression in interpersonal communication and identity negotiation together: achieving the ideal communicative goal and building harmonious interpersonal relationship is one of the ways of identity negotiation.

Identity negotiation is an important part of interpersonal rhetoric ability. Personal identity exists not only in the body and brain, but also in social interactions. Identity in interpersonal rhetoric is dynamic, uncertain and negotiable, and it directly affects the politeness expectation and politeness degree of discourse in communication through identity mutual recognition, identity mutual construction and identity mutual reactance.

The linguistic expression of rhetoric is one of the important ways to negotiate identity, which can quickly output self-concept in interpersonal dialogue. This paper studies the two, showing that the relativity of identity recognition, identity mutual construction and identity mutual resistance in discourse communication inevitably produce different constructive effects. Explain the importance of verbal expression in negotiating identity.

Artists construct their identities by exporting their self-concepts through the interactive identities of social networks, and in this process, they are also conducting identity negotiations. In the communication and dialogue, both parties can conduct effective identity negotiation at the same time, and both parties can seek the required communication resources, which can improve the efficiency of identity identification in the process of mutual cognition. The more communicative resources are mastered in this process, the higher the efficiency of identity identification and negotiation will be. This is a relatively new research direction. Through unit analysis of this research, these three research concepts can be clearly linked together.

Based on the Lijiang painting school's "New Era, New Guangxi, New painting school: Lijiang painting school works Exhibition" held in 2007, this unit analysis reveals how an emerging group of artists integrate into the social network, export their identity and conduct identity negotiation in the relationship of social network.

The Lijiang painting school made active use of the social network to become the cultural representative of Guangxi and get the support of the government. It united the official art department of Guangxi and jointly organized the Lijiang painting school to hold an exhibition in Beijing. Through the connection of social network, Lijiang painting school got strong support from the government in identity construction and became the cultural representative of Guangxi, making The Chinese art circle attach importance to the cultural identity of Guangxi. The Lijiang painting school uses social networks to negotiate identities. Taking advantage of the position of the government and famous artists in the art circle, the Lijiang painting school invited famous theorists and media from all over the country to participate in exhibitions and seminars. At this time, the Paintings and seminars of the Lijiang painting school became nodes, and these people gathered together to negotiate the identity of the Lijiang painting school. Through the famous media invited by Lijiang painting school, the self-concept of Lijiang painting school was transmitted to different parts of the network. For those parts that are not involved in reality, the identity negotiation in a larger field was carried out through the media.

To sum up, through unit analysis, we can clearly understand the relationship between Lijiang painting school and the three research concepts. The application of these three research concepts in the field of art is an upgrade of the combination of research concepts and art studies. For the Lijiang painting school, which studies texts, the three are inseparable, and under the mutual promotion, the Lijiang painting school has achieved good development. Thus it can be seen that Lijiang painting school, established under the cultural needs of Guangxi, has the status of cultural representative of Guangxi, as well as a clear social function and significance. This study can provide a research model for other art groups.

Research Suggestions

1. Academic Suggestions

Artists and researchers should start from the relationship between the artist group and the society, and change the research perspective of the artist group. The new perspective will help us to see the relationship between artist groups and Chinese society, and the relationship between groups and then interpret the meaning of the existence and development of artist groups through the concept. This paper argues that the formation and development of Lijiang painting school is not an isolated cultural phenomenon in The Chinese art circle, but an artistic phenomenon under the common development and influence of Chinese fine arts and society.

The researcher hopes to highlight new research topics for the academic circle, such as ethnic minority culture, regional culture and other cultural groups, and use the research concept to conduct self-identity construction and identity negotiation on minority culture.

2. General Suggestions

After the completion of this study, artists and artist groups can make use of this study to formulate more reasonable development directions, and local governments can make use of this study to formulate appropriate cultural policies for local development.

The photographs, artistic works and case studies of activities used in this study are historical evidence of the cultural development of China and Guangxi, as well as the development of the Lijiang Painting School. The content of this study can be used as a reference for other groups of artists to construct and negotiate their own identities.

Discovery of My Thesis

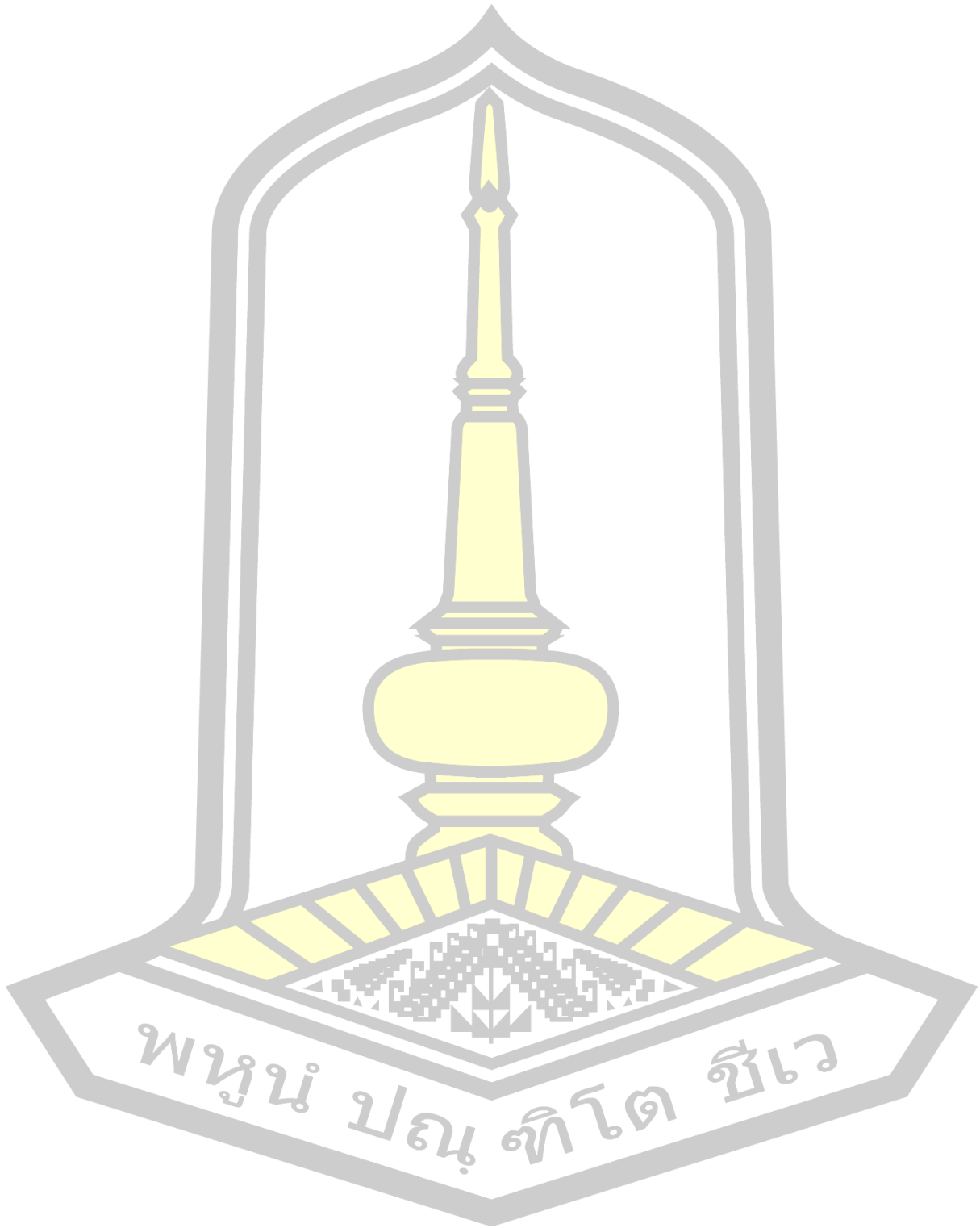
1. The existence of artist group is not an individual. Every group needs to construct self identity to make clear “who I am” when communicating with the outside world. So does Guangxi's artist group. When communicating with other groups, they must construct their own identity to tell the outside world that they are the representative of Guangxi.

2. Self identity is of great importance not only to the art circle but also to the non art circle. It makes "I" a node in the social network, which is not only the process of art and society, but also the connection of social network. Only with self identity can we negotiate identity with the outside world.

3. Affected by the social network, under the connection of nodes and tie, artists can not be separated from other social groups, which makes the internal and external connection of Lijiang painting school complicated. Through social relations, we can understand the contact and social process between artists.



REFERENCES



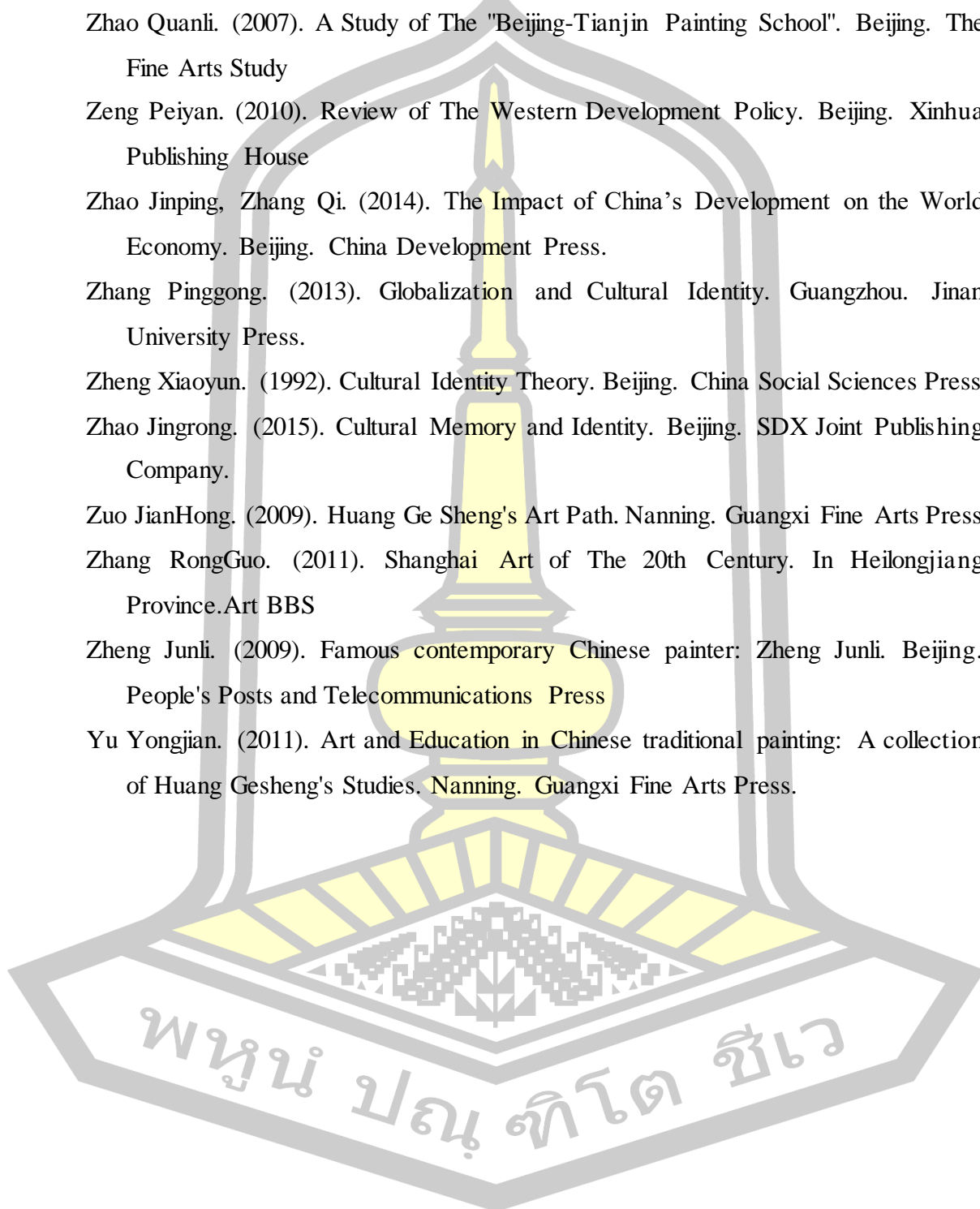
REFERENCE

- Anthony D. Smith. (2018). National Identity. Jiangsu. Yilin Press.
- Anthony Giddens. (2016). Modernity and self-identity: Self and Society in the Late Modern Age. Beijing. China Renmin University Press.
- Alaida Assmann. (2016). Memory Space: Forms and Changes of Cultural Memory. Beijing. Peking University Press.
- Benedict Anderson. (2016). Imagined Communities: Reflections on the Origin and Spread of Nationalism. Shanghai People's Publishing House
- Clifford Geertz. (2014). Cultural Interpretation. Jiangsu. Yilin Publishing House.
- Charu C. Aggarwal. (2016). Social Network Data Analytics. Wuhan University Press.
- Chen Lidan, (2006), Guangxi Development Theory, China Economic Press
- China National Academy of painting. (2015). New China Artists Series: Li Xiaoqiang's collection of Chinese traditional paintings. Nanning. Guangxi Fine Arts Publishing House
- Ding Ersu. (2012). Symbols and Meanings. Nanjing. Nanjing University Press.
- Dong Hui, Li Haitao: (2007). On The Basis of The Party's Economic Policy Towards Private Capitalism In The Early Years After The Founding Of The People's Republic Of China. Hebei. Journal of Hebei University,
- Guo Dajun. (2009). Chinese Contemporary History (1949-2007). Beijing, Beijing Normal University Press.
- Hu Jintao, (2007), Continuing to Push Forward the Great Cause of Reform and Opening Up, Beijingq, Qushi Magazine.
- Huang Ge Sheng. (2002). Lijiang picture. Nanning. Guangxi Fine Arts Press.
- Huang Gesheng. (2012). Zhuang brocade. Nanning. Guangxi Fine Arts Publishing House.
- Huang Gesheng. (2012). Preservation of Articles in the Painting Journey (2). Nanning, Guangxi Fine Arts Publishing House.
- Huang Gesheng. (2015). Preservation of Articles in the Painting Journey (3). Nanning, Guangxi Fine Arts Publishing House.
- Huang Weilin. Tang Yingxin. (2012). Interview with Pan Qi. He Zhou. Journal of Hezhou College

- Jia Dejiang. (2010). Academic elite: Zhong Tao. Beijing. Beijing Arts and Crafts Press
- Kevin V. Mulcahy. (2017). Comparative Perspectives: Public Culture, Cultural Identity, Cultural Policy. Beijing. The Commercial Press.
- Jiang Yihua. Cao Jinqing. (2019). Reform and Opening Up and Great Country Governance. Liaoning Province. Liaoning People's Publishing House
- Jia Dejiang. (2010). Academic elite: Zhong Tao. Beijing. Beijing Arts and Crafts Press
- Liu Ximing. (2012). History of Chinese traditional painting in the 20th Century. Shanghai. Shanghai People's Fine Arts Publishing House.
- Liu Xin. (2003). How important landscape is to the present and future of Guangxi art. Nanning. Southern literary scene.66-67.
- Liang Xin. (2002). Research On Chang 'An Painting School. Xi 'An. Shaanxi People's Publishing House
- Liu Xijie, Liu Ying, (2015). From Chang 'An Painting School to Loess Painting School: On The Regional Cultural Characteristics of Shaanxi Chinese Painting, Beijing. China Ethnic Expo.
- Liu Lin, Li Yingchun, (2011). Ten-Year Review of Guangxi's Implementation of the Western Development Strategy and The Plan for The Next Decade. Nanning. Journal of Guangxi Socialist College
- Li Weisheng, Jiang Mingchu. (2007). Development and Review of Lijiang Painting School. Wuhan. Heritage magazine.
- Lijiang painting school Promotion Association. (2010). New era, New Guangxi, new painting school: literature collection of Lijiang painting school works exhibition. Nanning. Guangxi Fine Arts Publishing House.
- Mao Maolin. (2006). On the cultural orientation of Lijiang Painting School. Nanning. Journal of Guangxi Arts University, Art Exploration.111-119
- Ma Hongzeng. (2008). Fifty Years of the New Jinling school of Painting. Nanjing. Jiangsu Fine Arts Publishing House
- Ren Yuhai. (2015). Globalization, Identity and Transcultural Competence. Nanjing. Nanjing University Press.
- Peng Xichun. (2008). The Background of the Emergence of The Maritime School of Painting And The Forming Factors of Its Characteristics, Beijing. Literature and Art Studies,

- Shou Sihua. (2000). On The Development of Nanning In The West of Guangxi. Journal of Guangxi Economic Management Cadre Institute
- Shuai Minfeng. (2005). A brief introduction to the development of modern art in Guangxi: the formation and characteristics of the Lijiang Painting School. Nanning. Southern literary scene.
- Wang Chaowen. (2000). History of Chinese Art. Shandong. Qilu Publishing House
- Wang Guilin. (2004). Modern Chinese History. Beijing. Beijing Normal University Press
- Wang Xinhong. Deng Min, (2010). Comprehensive Evaluation of Economic Development In 12 Western Provinces And Cities: A Comparative Study Before And After The Implementation of The "Western Development Strategy" For 10 Years. Xi 'An. Human Geography.
- Wei Xuemin Liang Baibing (2009). Guangxi Development Achievements of The 60th Anniversary of The Founding of New China. Guangxi. Guangxi Economy
- Wen Yishi. (2002). Time calls for "Lijiang Painting School": Summary of seminar on "Li River Painting School" created by Guangxi art circle. Nanning. Artistic exploration.
- Wu Xiaodong. (2010). Wu Xiaodong's painting collection. Nanning. Guangxi Fine Arts Press.
- Xie Lin. (2007). Ark of Culture set Sail Malaysia -- Exhibition of 2007 Malaysian Guangxi Cultural Ark Collection School. Beijing. Art observation.
- Xie Lin. (2005). Development of modern and contemporary Art in Guangxi. Nanning. Southern literary scene.
- Xie Lin, Meng Yuanhong. (2018). Development History of Guangxi Fine Arts. Nanning. Guangxi Nationalities Publishing House.
- Xu Peijun. (2003). Create "Lijiang Painting School": Summary of the Theory Seminar of "Lijiang Painting School". Beijing. Art observation.
- Yu Yongjian. (2011). Chinese Painting Art and Research. Nanning. Guangxi Fine Arts Publishing House.
- Yang Faren. (2005). Development of The Western Region and Ethnic Issues. Beijing. People's Publishing House.

- Yang TaiYang. (2008). Collection of Modern and Famous Chinese Painters: Yang TaiYang. Beijing. People's Fine Arts Publishing House.
- Zhao Quanli. (2007). A Study of The "Beijing-Tianjin Painting School". Beijing. The Fine Arts Study
- Zeng Peiyan. (2010). Review of The Western Development Policy. Beijing. Xinhua Publishing House
- Zhao Jinping, Zhang Qi. (2014). The Impact of China's Development on the World Economy. Beijing. China Development Press.
- Zhang Pinggong. (2013). Globalization and Cultural Identity. Guangzhou. Jinan University Press.
- Zheng Xiaoyun. (1992). Cultural Identity Theory. Beijing. China Social Sciences Press.
- Zhao Jingrong. (2015). Cultural Memory and Identity. Beijing. SDX Joint Publishing Company.
- Zuo JianHong. (2009). Huang Ge Sheng's Art Path. Nanning. Guangxi Fine Arts Press.
- Zhang RongGuo. (2011). Shanghai Art of The 20th Century. In Heilongjiang Province. Art BBS
- Zheng Junli. (2009). Famous contemporary Chinese painter: Zheng Junli. Beijing. People's Posts and Telecommunications Press
- Yu Yongjian. (2011). Art and Education in Chinese traditional painting: A collection of Huang Gesheng's Studies. Nanning. Guangxi Fine Arts Press.



BIOGRAPHY

NAME	Mrs. Chen Chongwei
DATE OF BIRTH	Dec 22, 1989
PLACE OF BIRTH	Yulin City, Guangxi Province, China
ADDRESS	Jinyin Community, Zibo City, Shandong Province, China
POSITION	Teacher
PLACE OF WORK	Guangxi Arts University
EDUCATION	2013 Graduated from Guangxi Arts University with Bachelor Degree, Major Chinese Traditional Painting 2017 Graduated from Guangxi Arts University with Master Degree, Major Chinese Traditional Painting 2021 Doctor of Philosophy (Fine and Applied Arts Research), Faculty of Fine and Applied Arts, Mahasarakham University

พหุบัณฑิต ชีเว