



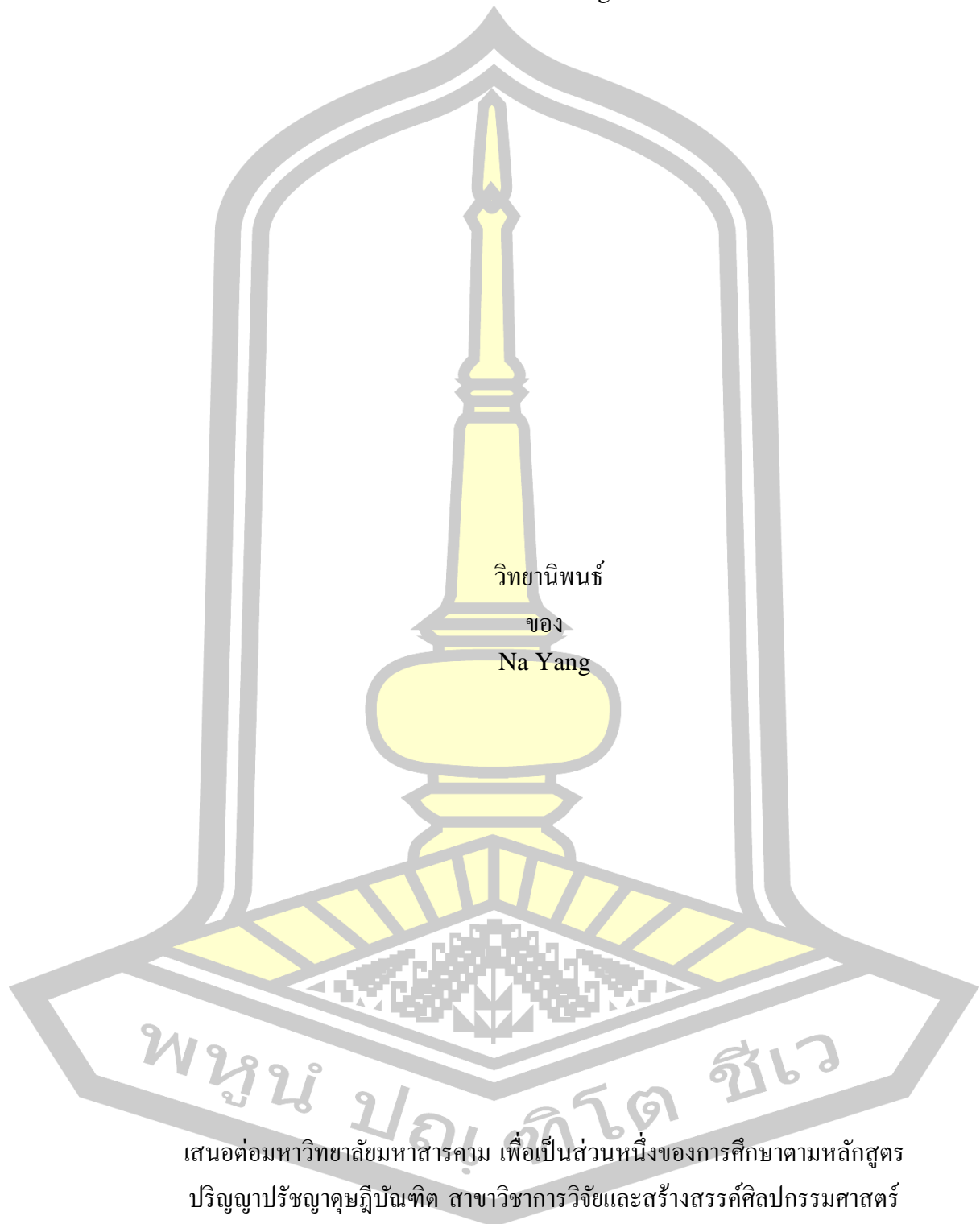
Sanjiang Dong peasant life paintings: cultural ecology and representation in the
context of social change in China

Na Yang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
July 2024

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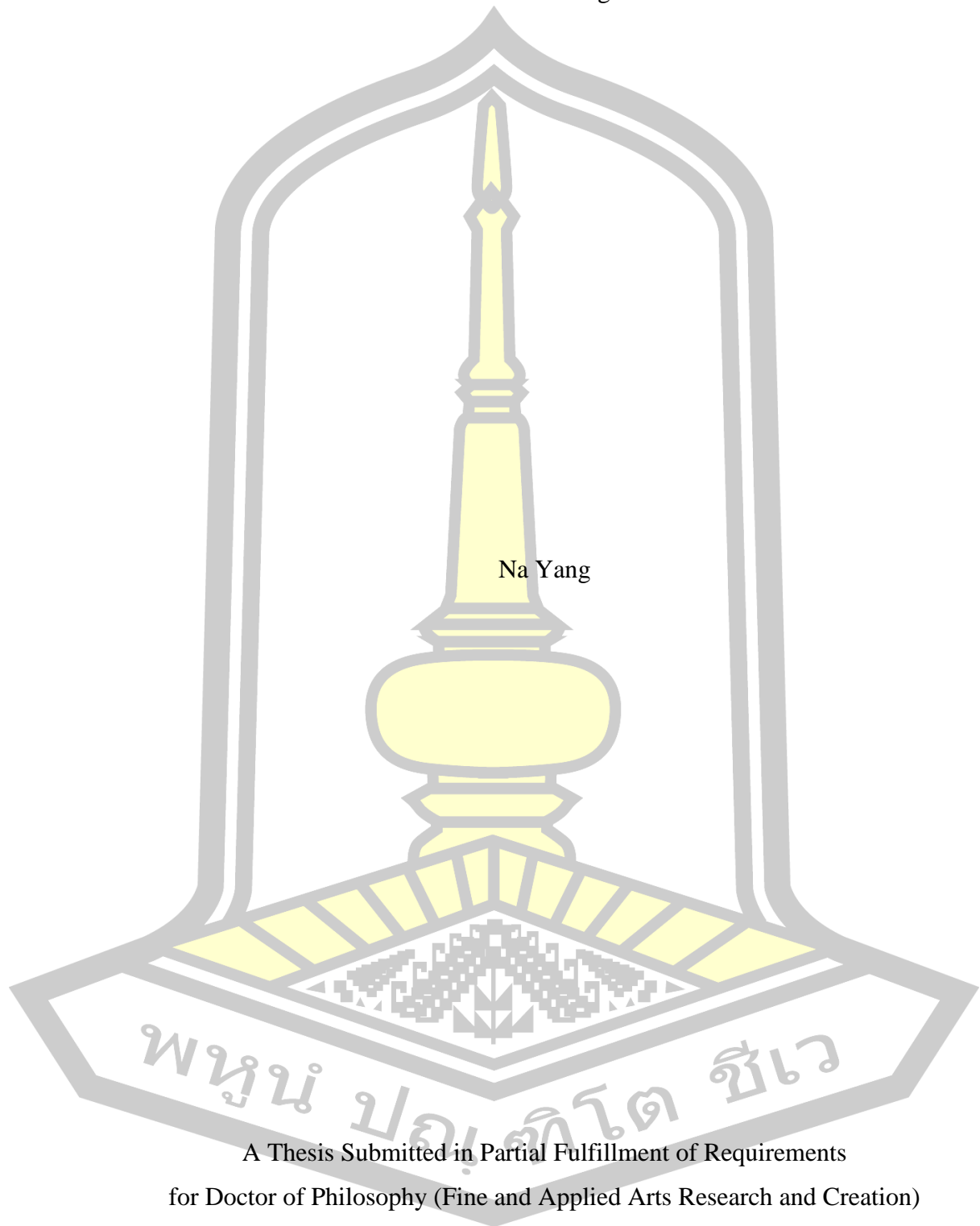
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กรกฎาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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July 2024

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ABSTRACT

Research Topic: Sanjiang Dong peasant life paintings: cultural ecology and representation in the context of social change in China. Research Methods: This research used qualitative research methods. Methods of information collection: This research adopted two methods of information collection: Fieldwork and Literature Research. In the research process, the thesis adopted two information collection methods fieldwork and Literature Research to complete information collection. Purpose of the Research as follows:

- 1 To study the social and historical background of peasant life painting of Dong nationality in Sanjiang.
- 2 To study and analyze the correlation between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in Sanjiang.
- 3 To study and analyze the representation of dong peasant life painting in Sanjiang.
- 4 To analysis of the cultural ecology and representation of Dong peasants 'life paintings in Sanjiang through the "2023 Guangxi peasant's Life Painting Exhibition".

The Socio-Historical Background of Sanjiang Dong peasant life paintings. The culture formed by the ecology of Sanjiang Dong Autonomous County and the political, social, historical and economic aspects of the country in all periods have influenced Sanjiang Dong peasant life paintings. This led to the formation of three art types with different styles of art in Sanjiang Dong peasant life painting in three periods respectively.

The association between the ecology of Sanjiang and peasant paintings is interpreted through Cultural Ecology. The association between the cultural ecology of Sanjiang and Sanjiang Dong peasant life paintings in three periods: from the founding of New China to the pre-Reform and Opening-up period, from the beginning of the

Reform period to the 21st century, and from the 21st century to the present day. From the perspective of the creators of peasant life paintings, the real life of Sanjiang Dong peasant life paintings is influenced by different factors such as politics, counsellors, and creators in different periods, and therefore, three different artistic styles, namely, "Old Chinese Painting", "Transplantation", and "Synthesis", are formed. "Sanjiang Dong peasant life paintings of Life painting of three different artistic styles. Analyse the process by which real life becomes peasant life paintings.

Representation enables the circulation of ideas and meaning in the whole society, and there are two levels of representation, one is symbol and the other is expression. Through the first level, we can interpret what kind of life scenes or cultures the painters of Sanjiang Dong peasant life paintings chose as the representation of their whole culture? Through the second level, to whom does the artist paint Sanjiang Dong peasant life painting? What do they want to express? By analysing three schools of Sanjiang Dong peasant life paintings in three periods, in different periods, Sanjiang Dong peasant life paintings represent different backgrounds of the times. In the absence of a drastic change in the natural environment, the relationship between people and society, and between people and nature, was transformed, and therefore the culture was transformed as well. Study what kind of ecology and culture Sanjiang Dong peasant life paintings specifically represent.

The concepts of the cultural ecology and the representation are used to interpret the Sanjiang Dong peasant life paintings in the 2023 Guangxi Peasant Life Paintings Exhibition. The society, economy and politics around 2023 have an impact on the artistic characteristics of peasant life paintings. Peasant life painting can represent the background of the era, the era is different, the relationship between human and nature, human and society has been transformed, and the culture has been transformed.

The conclusion of this paper is that three different styles of Sanjiang Dong peasant life paintings are formed by interpreting Sanjiang Dong peasant life paintings through the concepts of the cultural ecology and the representation, and by looking at the cultural ecology of Sanjiang Dong from the viewpoint of the creators of peasant life paintings. The peasant life painting can represent the background of the times, the times are different, the relationship between man and nature, man and society has been transformed, and the culture has also been transformed.

Keyword : Sanjiang Dong peasant life painting, social change in China, cultural ecology;representation

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The acquisition of a Ph.D. is not the whole of my life. It is a new starting point

G

in my life. I will not forget my original intention and continue to move forward

Na Yang

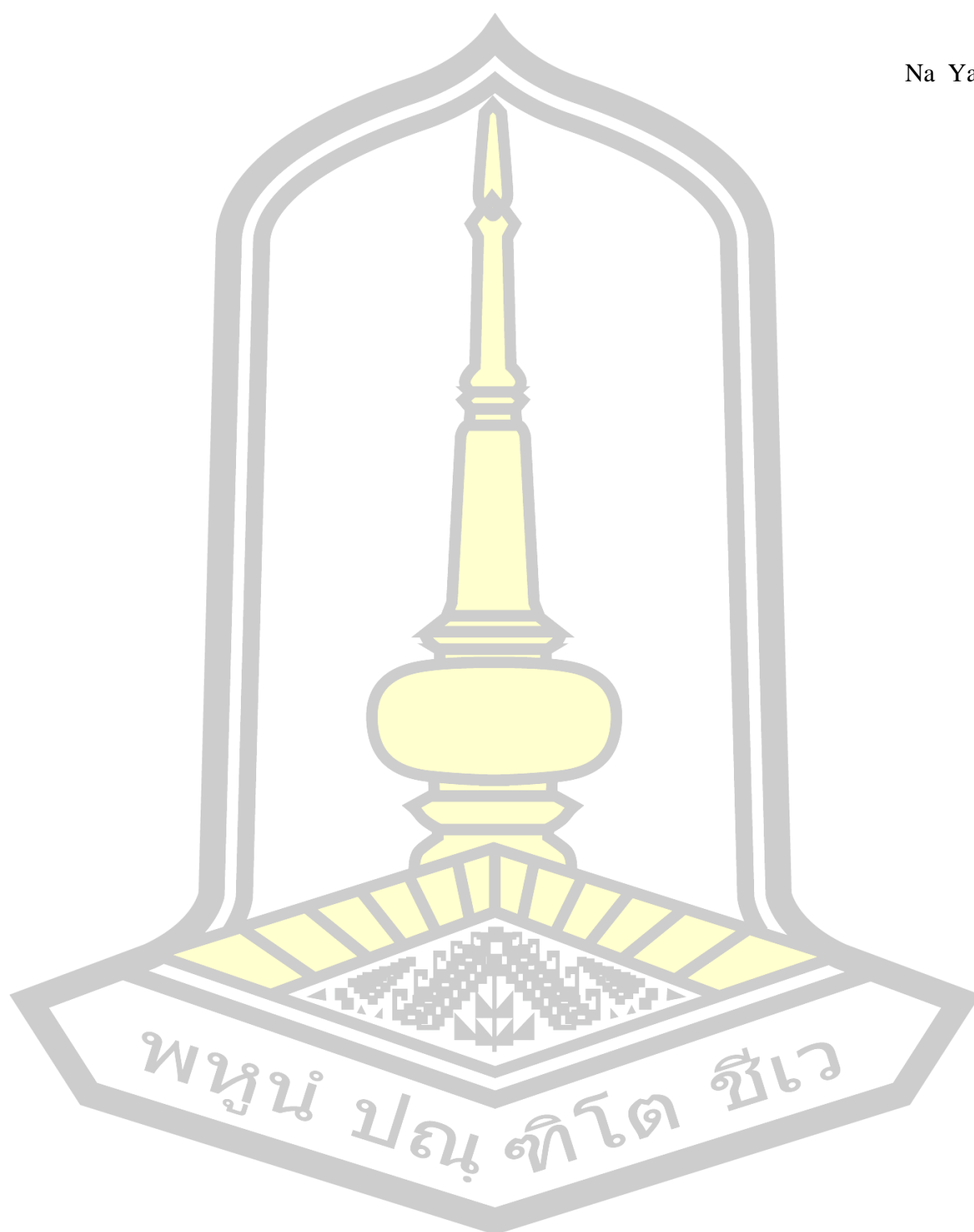
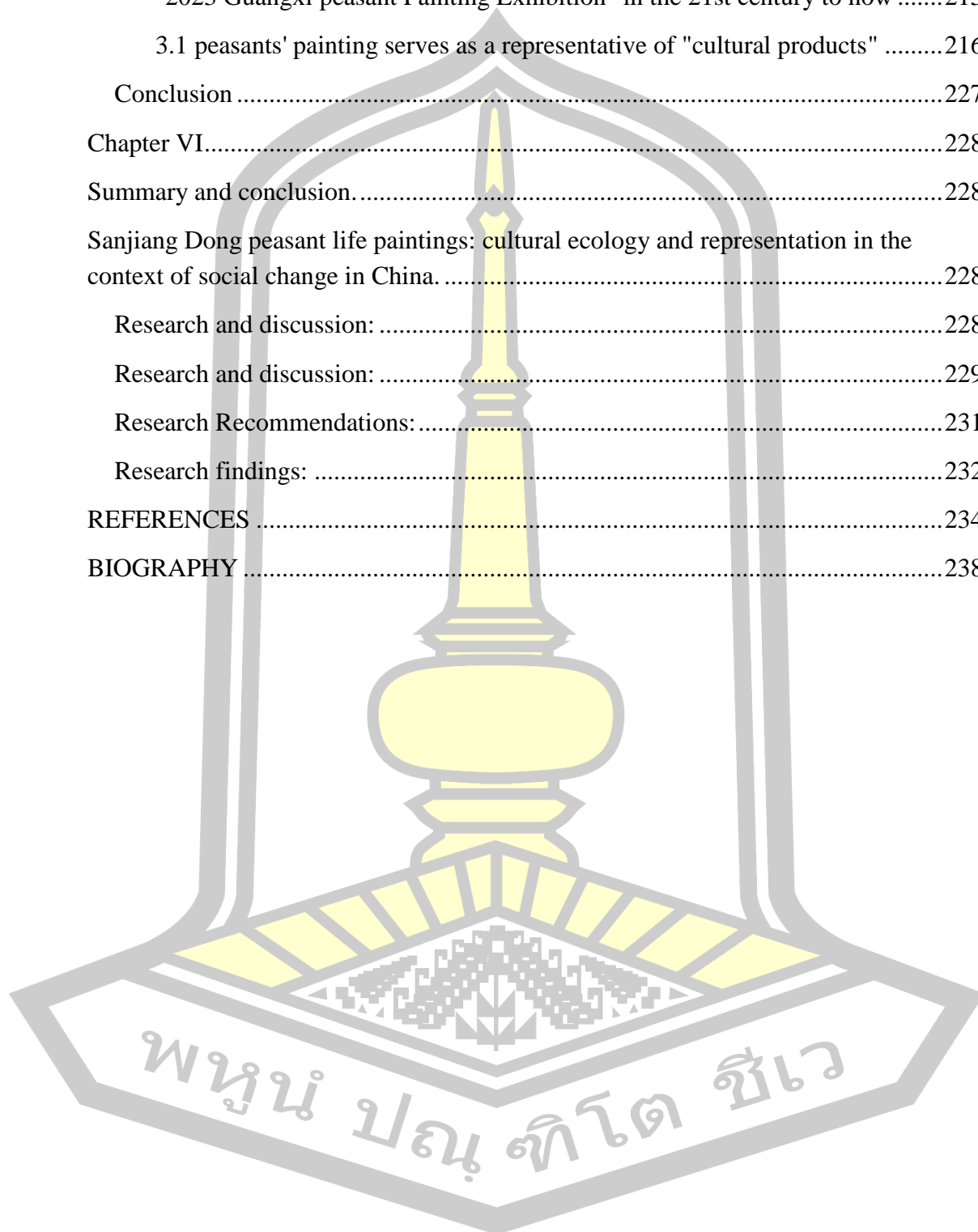


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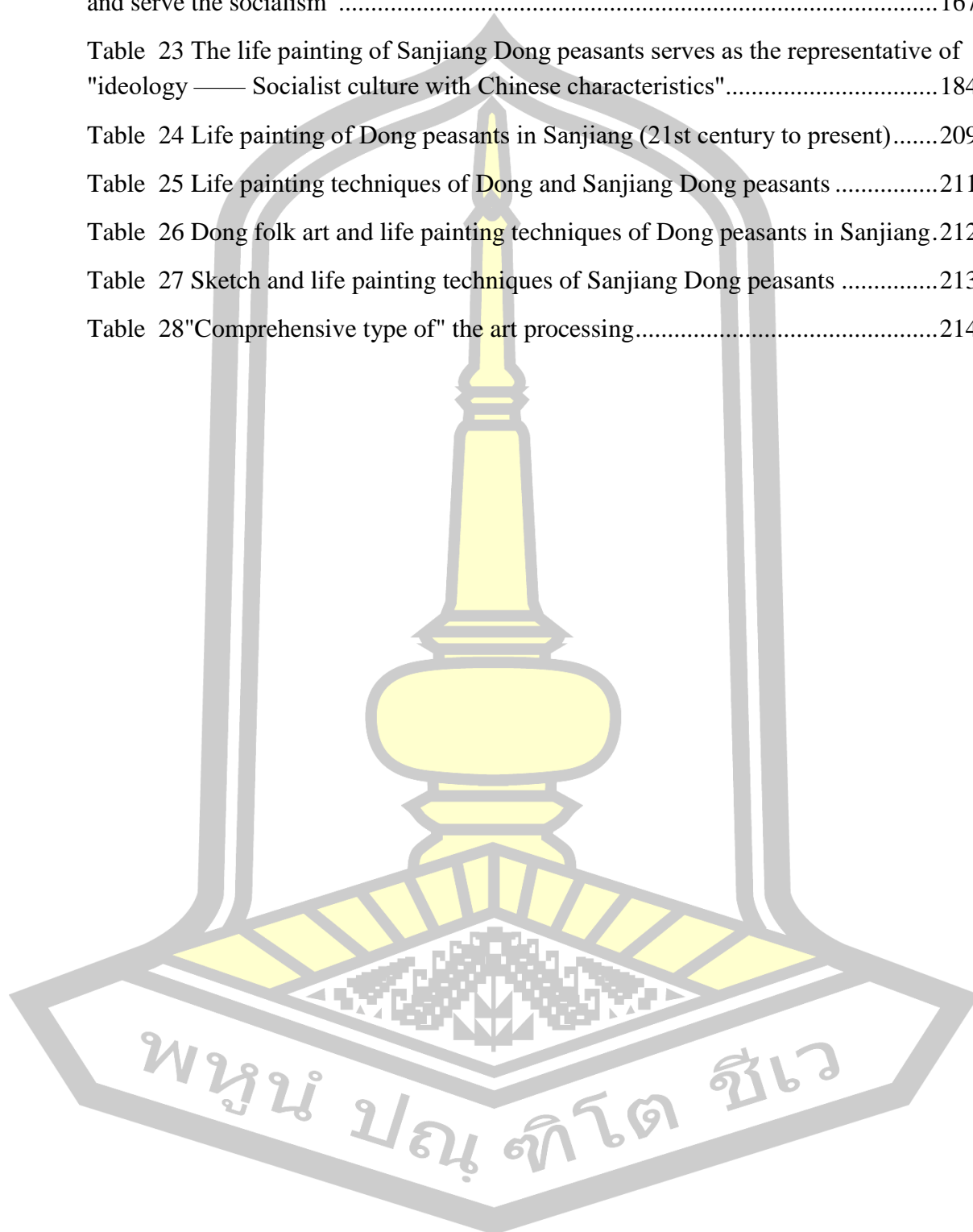
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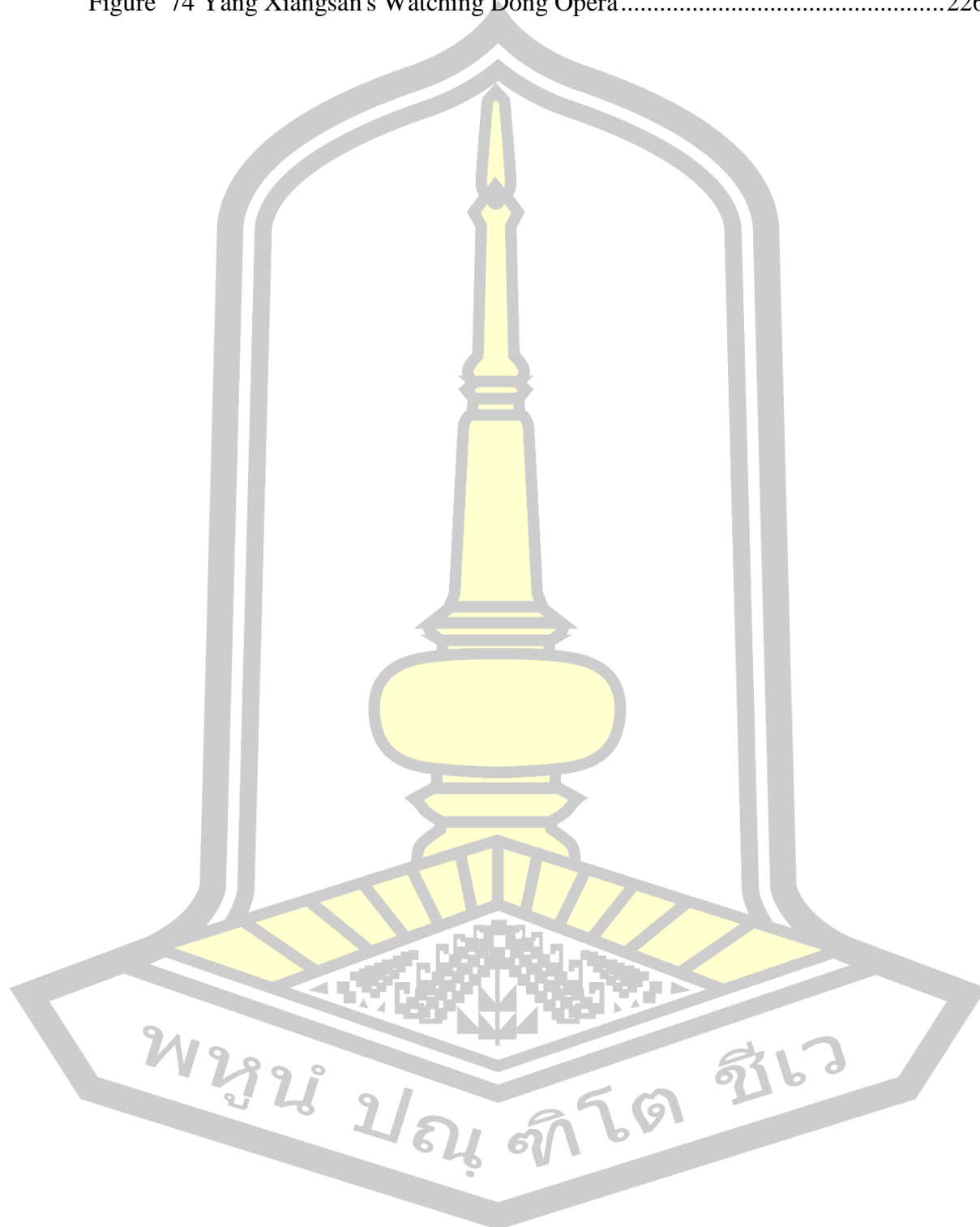
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Chapter I

Introduction

1. Background of Research

Peasant life painting belongs to a kind of Chinese folk art, which mainly takes peasants as the main body of creation, takes peasants, rural areas and agriculture as the main themes, to express the peasants' aesthetic ideals, views and sentiments, and to express the peasants' pursuit and yearning for a better and happy life, which has a strong regional and national character. Performance techniques to the plane hook line filling method or color block flat coating. "The Life paintings of Chinese peasants are based on modern agriculture, rural areas and peasants. It expresses the aesthetic ideal, aesthetic viewpoint and aesthetic taste of Chinese peasants. It shows the pursuit and yearning of Chinese peasants for a better life, and has the strong characteristics of Chinese folk and folk art. The Chinese peasant life painting has regional characteristics and national characteristics. A painting that conforms to this definition should be called a peasant life painting; and even a painting that does not conform to this definition should not be called a peasant life painting. (Xu, 2015, P.1-2).

Choose peasant life painting for research, because of the following four reasons:

The history of Chinese civilization is based on farming civilization, and the folk culture is rooted in farming culture. During the period of reform and opening up, China had 1.3 billion people and more than 700 million peasants. With a large rural population base, it is a group that cannot be ignored. Reviewing history no matter in the revolutionary or construction periods, the problem of peasants is the most basic problem in China. Agriculture inherits China's farming culture of thousands of years and innovates the future of modern agriculture. Agriculture is the foundation of the country's prosperity. peasants' labor productivity, living conditions, material and cultural needs, and ideological consciousness are not only crucial to the development of rural areas, but also to the stability of the country and the revitalization of the nation.

The peasants' life painting records the track of rural change and development, the changes of rural ecological environment, and the changes of peasants' material life and spiritual life. It reflects the history of Chinese agricultural civilization, rural development history and the growth history of peasants from different angles. peasants' life painting to express their own social life, customs and habits and ideal desire tools and channels. At present, there are a lot of peasants painting it, and a lot of peasants regard it as a way to express emotion and give voice to the society. The peasant life painting realizes the combination of peasants' mental and physical labor, and shows the spiritual search and cultural consciousness of Chinese peasants. peasant life painting is the carrier of rural folk culture and peasant spiritual culture. It is not only an art, but also a cultural memory.

In the history of Chinese art, the traditional Chinese painting is often paid the most attention to, and the attention to the peasants' life painting is relatively low. Through the research of Dong peasant life painting in Sanjiang, improve the attention of peasant life painting. peasant life painting is different from traditional Chinese

painting, more different from the oil painting introduced into the West. It belongs to the Chinese folk art form, together with paper cutting, New Year pictures and printing and dyeing, etc. It is the art form created by peasants themselves and the unique artistic language of Chinese peasants. Peasant life painting is quite different from the traditional Chinese painting form. It is different from the elite culture, but the mass secular culture with peasants as the theme, which conveys the local flavor and rural feelings. peasant life painting is produced in the people, is popular at the grass-roots level. This makes it closer to people's life and more closely tied to social reality than other paintings, and seems to reflect this characteristic more than ordinary professional paintings.

peasants' life paintings absorb folk art such as paper-cut, New Year pictures, shadow play, printing and dyeing, cloth art, and are regarded as a large collection of almost all Chinese folk art aesthetics."peasants life painting is seen as a big collection of all Chinese folk art aesthetic characteristics, Chinese folk art colorful, such as paper cutting, pictures, shadow play, dyeing, cloth, and other forms, peasants life painting is developed in the sex, the theme, techniques, color, composition, etc (Chen & Cai, 2013, P.11-12). Compared with other folk art, peasant life painting is the independent creation of individual peasants, and each author is a fresh individual, with a unique aesthetic expression form and content of each individual. To enrich the form and content of folk art. Therefore, the attention to the Chinese peasant life painting should be further deepened from the collective to the individual.

There are three reasons for choosing the life painting of Sanjiang Dong peasants for research:

China is a multi-ethnic country with different ethnic cultures. At present, most of the research on peasants' life paintings focuses on the life paintings of Han peasants, but there are few studies on the life paintings of minority peasants. This time, the dong peasant life paintings are the main body.

The Dong nationality is mainly concentrated at the junction of Guangxi, Hunan and Guizhou provinces, among which the Sanjiang Dong nationality population in Guangxi is relatively large. Guangxi Sanjiang is located at the confluence of rongjiang, Xunjiang and Miao River three rivers. Because the address location of the Sanjiang Dong nationality in Guangxi is relatively closed, it is less affected by the outside world, and more people retain the architecture, local customs and clothing of the Dong nationality. Compared with Hunan and Guizhou, the life paintings of

Sanjiang Dong peasants in Guangxi have become large-scale and influential. Therefore, the life painting of Sanjiang Dong peasants in Guangxi is taken as the main body of research. Sanjiang Dong Autonomous County is located at the junction of Guangxi, Hunan and Guizhou three provinces (regions), and is the county with the largest dong population in China. It is one of the most complete places to preserve the dong characteristic buildings and dong folk customs, known as "China Dong in three rivers" said.

The climate of Sanjiang County belongs to the subtropical monsoon climate of Nanling humid climate area, with rich rainfall, mild and humid climate. It is a settlement of ethnic minorities, with remarkable ethnic characteristics and remarkable regional characteristics.

National policy and local policy support. The country attaches great importance to traditional culture. In 2017, the "Chinese Spirit · Chinese Dream" National peasant Painting Creation Exhibition hosted by the Chinese Federation of Literary and Art Circles highlighted the style of "peasant narrative", described the developing rural style, and expressed the Chinese dream in the rural fields, which has generated a positive response in the society. Guangxi government for the need of cultural construction, economic construction, have support peasants painting industry policy, in creative training, exhibition, promotion, tax incentives have done a lot of work, invested a lot of financial and material resources, also specialized investment built peasants painting hall, has achieved remarkable results. To promote the protection of intangible cultural heritage, the peasant life paintings of Sanjiang Dong nationality have been listed as intangible cultural heritage, and some famous peasant life painters have been rated as inheritors, which guarantees the inheritance and development of peasant paintings from the system.

The current difficulties are: less attention to the life of minority peasants? The industrialization transformation ability of Dong peasant life paintings in Sanjiang is weak and insufficient, which fails to enable peasant painters to realize their economic value through artistic creation, so it is urgent to raise people's attention to the life paintings of Dong peasants in Sanjiang.

The life paintings of Sanjiang Dong peasants mainly use gouache paint and brush, paint on white paper, also use other water-based pigments such as propylene, and paint on other flat materials such as Dong cloth and wall. The contents mainly includes the production, life, festivals, customs and other aspects of the Dong peasants in Sanjiang. The composition method mostly adopts the form of arrangement, and the composition is more "full". The expression techniques are mainly based on the method of flat hook line filling or flat painting of color blocks. Some painters do a little dry on the texture effect of rubbing the muscles, and all the Dong agricultural paintings pursue the effect of decorative painting.

According to incomplete statistics, more than 3000 paintings have participated in the past 10 years. Sanjiang peasants' life paintings have won more than 600 national level, autonomous region level and prefecture-level awards.

At present, there are more than 400 peasant life painting authors in Sanjiang, and more than 30 people have been engaged in peasant life painting creation for a long time. Widely distributed in Gudong Town, Linxi Town, Liangkou Township, Tongle Township, Guyi Town, Chengcun Township and other towns. Among them, dudong Sanjiang has the most peasant living painters and the most awards, so this study dudong Village was selected as the research site. Sanjiang peasant life painting representative total of 6 painters. They are: non-genetic inheritors: Yang Gongguo, Yang Gongcun, Wu Fanyu; member of Chinese Artists Association: Chen Yuqiu; Chairman and secretary general of Sanjiang Artists Association: Yang Qingli and Luo Yun. The representative works of Sanjiang peasants' life paintings are the award-winning works of 6 representative painters in the national and provincial exhibitions.

The peasant life paintings of Dong people in Sanjiang developed under the influence of peasant life paintings. Therefore, understanding the history of the life paintings of Chinese peasants can give a more comprehensive understanding of the development process of peasant life paintings in Sanjiang.

Chinese peasant life paintings were produced in the 1950s. In 1958, the Great Leap Forward movement was launched across the country. Art serving politics became an important creative purpose at that time. Peasant life paintings mostly use

the form of public art such as posters and murals, and the expression themes are mostly the praise of the Great Leap Forward and the people's communes.

In the summer of 1957, Zhang Yurong, a peasant in Chenlou Township, API County, Jiangsu Province, painted a mural on the wall with pot ash water to criticize the keepers for withholding feed and grain. The mural was widely promoted as a novelty in socialist education and political and ideological work in the countryside. For a short time, API County launched an unprecedented mass peasant painting movement. The peasant mural movement represented by Jiangsu County is a kind of national art creation movement. During the Great Leap Forward period, the peasant life painting had a flashy tendency, with cartoon and drama in the way of expression, mostly in the form of murals. In addition, there are also a number of works emphasizing artistic interest, decorative and a sense of form. The public did not get rid of the constraints of the real environment, but the treatment of art revealed naive and vivid randomness, which shows that a part of the folk experts at that time based on reality, bold innovation and imagination. It reflects the inheritance of the traditional folk art modeling concept, but most of the works lose their artistic personality.

The history of peasant life painting of Sanjiang in Guangxi during this period: peasant life painting of Dong in Sanjiang appeared in the 1970s. In the 1970s, influenced by the influence of peasants' life paintings in Huxian County, Shaanxi Province, Sanjiang County set up an art publicity group and took the lead in Linxi Guandong Village. Art teacher Liu Keqing used the labor gap to guide the surrounding peasants to paint, and cultivated a group of representative peasant life painters such as Yang Peishu and Shi Wanjiang. This period of Guangxi sanjiang dong peasants life painting and most of the peasants life painting, in this specific historical period, no matter subject, composition, shape, color and so on all aspects are subject to the needs of politics, the shape of the original folk fresh and color was abandoned, lost the local and life.(Gong , 2010,P.18).

During the period of reform and opening up, the status of Chinese peasants' life paintings was really affirmed and continuously improved, so as to merge into the tide

of modern art. The works of this period focused on highlighting the national, local and folk nature of local culture.

In 1976, along with the pace of reform and opening up, the art field began to glow with new vitality. China has set off a "folk culture" upsurge. Many peasants' life painting villages are also active, especially the Shanghai Jinshan peasants' life paintings, with strong local flavor and simple artistic language, let people see the special charm of folk culture, and become a typical example of many domestic peasants living painting villages. Thus, set off the third upsurge of the Chinese peasant life painting. For more than a decade, the number of Chinese peasants painting life has been expanding. For example, Chinese peasants' life paintings in Yanjiang County, Chongqing, Sichuan Province, Yiwu County, Zhoushan City, Zhejiang Province, northern suburb of Tianjin, Huxian County, Shaanxi Province, Yijun County, Shandong Rixin City and other places. This climax is obviously more than the previous two with conscious consciousness and full of personality. peasant life painters draw nutrition from the traditional folk art modeling forms and integrate New Year pictures, paper cutting, shadow puppets, embroidery and other modeling means into the works reflecting the realistic themes, creating many new styles. From the overall style, the outstanding modern sense of the works, most of the works have got rid of the restriction of political utilitarianism.

History of Sanjiang Dong peasant life paintings in Guangxi during the period of reform and opening up: In 1983, Liu Keqing attended the National Symposium on Rural Mass Fine Arts, especially after visiting the excellent peasant life paintings in various places, which touched a lot and realized that the characteristic of Sanjiang Dong peasant life paintings in Guangxi lies in the Dong culture in Sanjiang. With the support of the government, Liu Keqing, Yang Pei, Wu Debiao successively in good mouth, alone, villages and towns held peasants life painting classes, cultivated MiaoJialin, Liang Zhirong, Yang, Yang Meixiang, Yang Dan, Yang Gongcun, Zhang Junyi, Wu Huaizhong, Yang Qingyi, Wu Fengfan represent a large number of peasants life painter. Many works have been created, which absorb nutrition from the traditional handicrafts of Dong people such as embroidery, paper cutting, silver ornaments, wood carving and other folk arts, and use them to the creation of peasant

life paintings of Dong people in Sanjiang, which directly drives the popularization and development of peasant life paintings of Dong people in Sanjiang. Since 1978, when the first work was selected in the National peasant Life Painting Exhibition in 1978, the Dong peasant Life Painting in Sanjiang in Guangxi has begun a new journey of development. In 1990 to participate in the "Shanghai Chinese folk art fair", in 1990 to participate in "the 11th Asian games festival", held in 1994 in Shanghai art museum "Guangxi sanjiang dong peasants customs exhibition", in 1995, 1996 the state ministry of culture outreach to sanjiang buy more than 1300 peasants life painting, as a gift to foreign friends, then minister of culture Gao Zhanxiang evaluation of Guangxi sanjiang dong peasants life painting: sanjiang peasants life painting life breath is very strong, rich national characteristics. Some peasant life painters have won various honors from official and civil organizations through painting, which has increased their economic income, improved their lives, and greatly stimulated the participation of other local people, making the development of peasant life paintings of Sanjiang Dong people in Guangxi reach a peak.

The history of the national peasant life painting in the 21st century: China enters the construction of a well-off society in an all-round way, accelerate the new development stage of socialist modernization, the peasant life painting also enters into the best development period of the people. On the one hand, the Central Committee takes the construction of modern agriculture, the development of rural economy and the increase of peasants' income as the important tasks of building a well-off society in an all-round way, and the construction of a new socialist countryside arouses the enthusiasm of hundreds of millions of peasants; On the other hand, the Central Committee strengthens cultural construction, sets off a new upsurge of socialist cultural construction, promotes the great development and prosperity of socialist culture, and promotes the development of various cultural undertakings in rural areas.

History of peasant life painting of Sanjiang Dong in Guangxi in the 21st century: peasant life painting of Sanjiang Dong has become an important cultural symbol of Sanjiang Dong. peasant painting creation has entered the diversified development period of "letting a hundred flowers bloom together". The peasant life painting of Sanjiang Dong nationality has developed into a tourism product and is becoming

more and more popular. In 2008, Sanjiang Dutong Township in Guangxi was named as the "Hometown of Chinese Folk Culture and Art" by the Ministry of Culture. In 2011, Sanjiang established the Sanjiang Dong painting inheritance base and research base in Dudong Village, Dudong Town. In 2012, peasants' life paintings of Sanjiang Dong nationality were included in the Intangible Cultural Heritage Protection List of Guangxi Zhuang Autonomous Region. In 2013, Sanjiang Dong Painting Art Museum was established, giving them a special stage for teaching, creation and dissemination of peasants' life paintings. In 2016, Sanjiang won the title of "Hometown of Literature and Art in Guangxi" (peasants' life Painting). In 2001, Yang Gongcun's work "Three Dynasties Wine" won the silver award of national peasant life painting and was collected; In July 2008, more than 50 Sanjiang folk art works in the China Agricultural Exhibition Hall to participate in the Olympic Culture and Art Festival to welcome the Olympic Games "Chinese peasants Art Exhibition", Among them, four paintings of peasants' life were collected by the China Agricultural Museum; In May 2010, 18 paintings of peasant life participated in the first national peasant life painting exhibition sponsored by the Chinese Artists Association, One of the works is the excellence award (the highest award); In December 2010, the "I Love Dong Township" Sanjiang County Dong peasants Life exhibition was held in Liuzhou city; In 2011 and 2012, The Cultural Department of Guangxi District held the first and second Guangxi peasants' life Exhibition, mainly with Dong' life paintings in Sanjiang County, Greatly improved the popularity of Sanjiang County peasants' life painting; In 2012, Jilin Dongfeng peasants Life Painting Art Festival and National peasants Life Painting Exhibition in 1 for the excellence award, 1 for the selected award; In January, 2013, More than 100 life paintings of Dong peasants in Sanjiang County participated in the opening exhibition of Guangxi Art Museum, The 18-meter long scroll "Beauty in Dong Township" became the first collection of the museum. In June 2014, 5 paintings of Sanjiang peasants' life were selected into the "Beautiful Guangxi, Clean Village" Guangxi Artists Collection and Painting Exhibition, and 15 works were selected into the National peasants' Life Exhibition. 2016 Chinese Dream Dong Township feelings " Sanjiang Dong peasant life paintings in Liuzhou, Guangxi, a total of 160 Sanjiang Dong peasant life paintings on display. In 2017, the "Chinese Spirit · Chinese Dream" National peasant Life Painting Creation Exhibition and the

13th Mountain Flower Award · Excellent Folk Arts and Crafts works sponsored by Guangxi Artists Association were held in the National Art Museum of China. The organizing committee selected 200 works from 1450 participating works selected for this exhibition. Guangxi Sanjiang has 10 works selected for the national exhibition. In 2017, a total of 7 sanjiang peasants' life paintings were selected in the 24 Solar terms · Kecheng National peasants' Life Painting Exhibition. In 2020, the second "Sanjiang Dong peasants life painting Exhibition" for the excellence award, 2 for the selection award; in 2021 "Happy Well-off Life", 1 for the excellence award, 1, for the selected award. In 2022, the "Beautiful Village- -2022 Guangxi peasants' Life Painting Works Exhibition" was hosted by Guangxi Artists Association and Guangxi Calligraphy and Painting Academy.

By sorting out the history of peasant life paintings, it can clearly reflect the formation and development process of peasant life paintings, so that we can have a more comprehensive understanding of peasant paintings in the social process. In the period of reform and opening up, the life paintings of dong peasants in Sanjiang are national and regional, and more special, so the research background of this study is since the reform and opening up.

Reviewing the literature, the research on the theme of "Sanjiang Dong peasant Life Painting" currently mainly focuses on the theme, development context, techniques, composition, color, commercialization and so on. Through the investigation of the Sanjiang Dong peasants' life painting literature and all aspects of the field. Analyze the relationship between Sanjiang Dong peasant paintings and Sanjiang peasant life painter, villagers of Sanjiang Dong Village, judges of Guangxi peasant life paintings, painting museum and painting academy, tourists visiting the Sanjiang Dong peasant life paintings; and analyze the relationship between these groups and groups. One phenomenon is found that various groups pay attention to the artistic value of Sanjiang Dong peasants, and pay less attention to the meaning of peasant life paintings. What ecological environment and culture of Sanjiang Dong peasants? Why did the sanjiang Dong peasant life painter paint these peasant life paintings? Who does the Sanjiang Dong peasant life painter paint these paintings for? Sanjiang Dong peasant life painter painting these want to give the viewer what feel?

What culture does Sanjiang Dong peasant life painting express? In order to fill the academic gap, the research question of this study is: how did the natural ecological environment become the culture in the painting? What kind of culture and ecology does the Sanjiang Dong peasants reflect in the Sanjiang Dong peasants? The concepts I use is "the cultural ecology" and "the representation" to interpret the life paintings of Dong peasants in Sanjiang.

The correlation between the ecological environment of Sanjiang and peasants' painting is interpreted through Cultural Ecology. The natural environment of Sanjiang determines their way of production and life. This way of life makes the life experience of peasants and life painters become the inspiration of creation, and finally shows it with the help of the brush. The point is on the process from environment to painting.

Sanjiang County climate belongs to the subtropical monsoon climate Nanling humid climate area, the rainfall is more rich, due to the rain, fog, forests, streams and rivers, the air is relatively humid. Sanjiang county terrain belongs to hilly mountainous areas, the mountains, rivers and streams, is a typical mountain landform.(Li et al., 2008). Sanjiang belongs to the red soil zone, deep soil, fertile soil, suitable for timber forest, economic forest growth and reproduction. The general characteristics of the soil in the county are: soil hypertrophy, mostly loam soil, more organic matter content.

All things are relatives: Sanjiang Dong and Dong villages are built on the mountain or live near the water, and stilted buildings, drum towers and covered dges with scale scales are integrated with nature. The Dong people maintain close contact with the nature, live in harmony with the nature, and show a "friendly feelings" for the animals and plants in nature. For example, the mountain pulp is called "mountain brothers" and the ancient tree is called "tree grandpa" and "tree grandma". In folk stories, cattle, fish, snakes and other animals are described as neighbors and friends, etc. The Dong people's treatment of nature as "all things are relatives" reflects a unique structure of the relationship between people and the world. In the area where the Dong people live, they create the local culture of the main and rich, and at the same time, they also construct the world schema of the nation itself.

Tea: Sanjiang Dong Autonomous County in Guangxi is on the edge of Yunnan-Guizhou Plateau, which is a middle and low hills. It is a humid climate in the south of the tropical Mountains, with clear cold and heat, abundant rainfall and sufficient sunshine. The climate, soil and humidity in the county are very suitable for the growth of tea.

Suspended buildings: Due to the humid climate, humid, rainy, and abundant mountains in Guangxi, the villagers of Sanjiang take the trend to build stilted buildings with local characteristics for people to live in. The stilted building is the third and fourth floor, the first floor is seriously wet, and lives in the mountains, so the first floor of the stilted building is generally not used for livestock and farm tools; the second floor; the third floor stacked physical objects. Guangxi Sanjiang Dong fir trees in good quality, convenient local materials, so they become the best materials for construction. The establishment of stilted buildings, drum tower and wind and rain bridge is all with fir trees as the most important raw materials.

Eat oil tea: three rivers wet and rainy, morning and dusk foggy climate, mountain terrain and warm and wet red soil zone and other natural geographical environment is suitable for the growth of wet and shade-resistant tea trees. Because tea is produced in Sanjiang area and cold and wet, the Dong people in Sanjiang have the habit of "eating oil tea". Eating camellia oil can not only drive away the cold and dehumidification, strengthen the body and bones, but also develop into one of the warm social ways for the Dong people to entertain guests. Therefore, the camellia culture.

Eating acid: The area where the Dong people live in Sanjiang, Guangxi has hot climate, high humidity, sweating in daily labor, and lack of stomach acid, so eating acid can increase stomach acid to increase appetite. Every family of the Dong nationality has a sour jar, which preserves sour pork, sour fish, sour duck and pickled cabbage all the year round. Their own ducks, geese, fish in addition to the number of selling part, the rest of the slaughter and washed into the acid jar pickled. The vegetables, cucumbers, beans, radishes, peppers, ginger planted in the garden, the bamboo shoots and vegetables in the mountains, are also pickled vegetables. Therefore, the formation of the daily diet, gifts, guests, worship god and ancestors

from the sour customs. In some Dong areas, there is also the way of putting rice washing water into the pot beside the fire to ferment acid water, which can cook and drink, but also wash and protect hair, the effect is very good. Due to the high rainfall and high humidity in the Dong area, it is easy to get rheumatism. "Hot and sour" can dispel wind and dehumidification and increase appetite, so sour and spicy have become an indispensable thing in its diet.

Fish farming in rice fields: Due to the natural ecological background of the Dong people in the warm and wet climate, the surface is undulating, the composition of biological communities is extremely rich and diverse, but no kind of biological products can form large-scale batch output. In order to adapt to the characteristics of ecological environment, Dong residents gradually developed the ecological adaptation method of using products of different biological species. Rice fields are supposed to be mainly used for rice cultivation, but in their view, single planting rice production is not high, so they grow rice, but they do not rely entirely on rice production. They open up deep ditches in the rice fields and even dig deep ponds to raise domestic fish, so that the fish can be produced together with the rice. In order to prevent fish from escaping, fish fences were installed at the outlet of the rice field, and they even built fish houses in the fields to ensure that fish could continue to grow in winter and be able to produce birth in the coming year and realize the natural reproduction of fish.

Doye dance: The ancestors of the Dong people had to live to resist natural disasters in the extremely low productivity. They clearly realized the greatness of collective power. Therefore, the ancestors created a dance that reflected the collective work. At first, Doye dance was a form of the gods dedicated to the Dong people, so there were strict lyrics. In front of the sa altar, the people danced with pious hearts led by the singer, the whole process is solemn and solemn, to express the worship of the age. With the change of The Times, there is no more in the North Dong area. Although the South Dong Sanjiang area still continues, the sacrificial function is gradually weakened, and the function of leisure and entertainment and friendship enhancement has become one of the main activities of village visits.(Roth, 2015). Thus formed the Doye dance culture.

Introverted and humorous: The Dong people live in a closed living environment all the year round, living an isolated and ethnic life, coupled with the shortage of survival resources, and have been oppressed and excluded by foreign nationalities. Only by uniting can they survive. The natural ecological background of the Dong people is that the climate is warm and wet, the surface fluctuation is large, and the composition of the biological community is extremely rich and diverse. In the special environment, it forms a kind of introverted and humorous national culture with flexibility as beauty. The influence of environment on people and ethnic cultural character is especially important.

representation Make the thought circulation, make the meaning in the whole society circulation. representation Depends on two major characterization systems, "concept system" and "language system". representation There are two levels, one is the symbolic, the other is the expression. Through the first level, what kind of life scene or culture did the Sanjiang Dong peasant life painting painter choose as the representative of his whole culture. Through the second level to interpret the painter's painting of Sanjiang Dong peasant life painting for who to see. What do you mean to say.

The first level: what kind of life scene or culture the Sanjiang Dong peasant life painting painter chose as the representative of his whole set of culture.

Choose natural environment, housing construction, work scenes, festival customs and other scenes as the content of peasant painting. In the theme of natural scenery, terraced fields, rivers, Chinese fir trees, green mountains and clear waters are mainly selected. In the theme of housing construction, dong village, stilted building, drum tower, wind and rain bridge and other ethnic buildings are mainly selected. In the theme of work scenes, the characters dressed in Dong costumes mainly choose tea picking, rice harvesting, fishing, harvest and so on. In the theme of festival customs, some celebration activities, such as singing folk songs, a hundred banquets, pickled fish, drinking oil tea, singing dong opera, speaking money and so on.

The second level: who does the painter paint the life of the Dong peasants in Sanjiang. What do you mean to say.

The painter paints the life of the Dong peasants in Sanjiang to the Dong people, other ethnic groups, tourists, government departments, etc. Want to express sanjiang dong beautiful natural environment, harmony between man and nature attitude towards life, national confidence, peasants yearning for life, optimistic attitude towards life, auspicious festival good moral, positive life optimism, love the motherland, love the love of home, reverence for nature and praise of good moral character.

Particularity: The study area of Du Dong Village, Sanjiang Dong nationality, has the national characteristics of Dong nationality and the uniqueness of natural ecology. Of course, the peasant life painting of Sanjiang Dong nationality is completely different from other texts.

Universality: a methodology extracted from the peasant life painting of Dong people in Sanjiang. How did the natural ecological environment become the culture in the painting. What kind of culture and ecology does the Sanjiang Dong peasants reflect in the Sanjiang Dong peasants. This methodology can be applied to other texts.

The value and influence of Sanjiang Dong peasants' life painting on all groups:

For the peasants of Sanjiang Dong: the study of the life painting of Sanjiang Dong peasants helps the peasants of Sanjiang Dong nationality to find a new road of cultural development. peasant life painting is a tool and channel for peasants to express their social life, customs and ideal wishes, and it is the way for peasants to speak out to the society. The peasant life painting realizes the combination of peasants' mental and physical labor, and shows the spiritual search and cultural consciousness of Chinese peasants.

For the rural area of Sanjiang, the study of peasant life painting helps people in the village to understand their own agricultural history, the development history of their rural areas and the growth history of peasants from different perspectives. The social environment, local customs and good wishes and ideals of Sanjiang peasants painters can be publicized, so as to improve the social attention of Sanjiang peasants and improve the living standards of peasants.

For the art circle: in the history of Chinese art, the most attention is often the traditional Chinese painting. Through the study of peasant life painting of Sanjiang Dong nationality, the attention of peasant life painting is increased. There is a big difference between Sanjiang Dong peasant life painting and traditional Chinese painting. It is different from the elite culture, but the mass secular culture with peasants as the theme of it. It is closer to the people's lives than other paintings, and conveys the local flavor and rural feelings. peasant's life painting can broaden the perspective of the art circle.

For folk art: peasants' life paintings absorb folk art such as paper-cut, New Year pictures, shadow play, printing and dyeing, and cloth art, which is regarded as a large collection of almost all Chinese folk art aesthetics. Compared with other folk art, peasant life painting is the independent creation of individual peasants, and each author is a fresh individual, with a unique aesthetic expression form and content of each individual. To enrich the form and content of folk art.

For the society: Sanjiang Dong peasant life painting can help us understand the lifestyle, local customs and beliefs of the peasants in Sanjiang. It can help us to know the Dong peasants in Sanjiang. The peasant life painting of Dong nationality in Sanjiang is the epitome of Dong ethnic culture, and also a large collection of Dong folk art, which helps people understand the Dong ethnic group.

2.Purpose of the Research

2.1 To study the social and historical background of peasant life painting of Dong nationality in Sanjiang.

2.2 To study and analyze the correlation between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in Sanjiang.

2.3 To study and analyze the representation of dong peasant life painting in Sanjiang.

2.4 To analysis of the cultural ecology and representation of Dong peasants 'life paintings in Sanjiang through the "2023 Guangxi peasant's Life Painting Exhibition".

3.Research Questions

3.1 How was the social and historical background of Sanjiang Dong peasant life painting in Sanjiang?

3.2 How was the correlation between Sanjiang cultural ecology and the life painting of Sanjiang Dong peasants?

3.3 How was the representation of Sanjiang Dong peasants?

3.4 How was the cultural ecology of the peasant life painting and representation of Sanjiang Dong peasants in the "2023 Exhibition of Guangxi peasants' Life Painting"?

4. Definition of Terms/ Concise/ More Compact

4.1 Three rivers peasant life painting: mainly use gouache paint, brush, painting on white paper, also use acrylic and other water-based paints, also on other flat materials such as Dong cloth, wall, and so on. The content is mainly about the production, life, festivals and customs of Sanjiang Dong peasants. The performance technique is mainly based on the flat line filling method or colour block painting, individual painters do a little bit of dry rubbing texture effect, perspective space relying on the shape and colour layering and shading to express, all the Dong agricultural paintings are pursuing the effect of decorative paintings.

4.2 Peasants: people who work in agriculture. Gu Liang Zhuan: "In ancient times, there were four kinds of people. There were the scholar-people, the peasants, the merchants, and the workers." Fan Ning's note: "Peasants, those who sowed and ploughed crops." Yan Zhiwei of the Northern Qi Dynasty, "Yan's Family Trainings: Encouraging Learning": "In life, there will be a career; peasants will measure their crops, and merchants will discuss goods and bribes." Song "The Old History of the Five Dynasties": "Wang Shenzhi, word Shengxin, Guangzhou Gushi people. His father, Nim, was a peasant." One of Zhu De's "Original Rhymes with Director He Xiangning": "The peasants divided up the land and turned it over to the peasants, who fought hard for nine years and were diligent in the town. Peasants are labourers directly engaged in agricultural production, who use land as their main means of production and engage in productive labour in agriculture, forestry, pastoralism, sideline industries and fisheries on a long-term and specialised basis.

4.3 Chinese folk art: refers to arts, crafts and decorative ornaments produced by ordinary people who have mastered established traditional styles and techniques. According to the different production techniques, folk art can be divided into cutting and carving, moulding, weaving and embroidery (including printing and dyeing), weaving, painting, carving and engraving, zhangfu, performing, decorative furnishings, and so on.

4.4 "Great Leap Forward": refers to the mass movement in economic construction carried out throughout the country from 1958 to 1960, which was mainly characterised by the achievement of high targets for industrial and agricultural production.

4.5 Oil Tea: When a guest comes to the home of a Dong family in Sanjiang, the hostess needs to make oil tea. Oil tea is a traditional food for Dong people. The specific production method of oil tea is: firstly, the boiled glutinous rice will be dried in the sun, and the tea seed oil will be used to explode the rice flower, then a handful of rice will be put into the pot for dry stir-frying, and then put in the tea leaves to stir-fry again, and add the right amount of water, and then filter out the tea leaves after the pot is boiled and put them in the pot. To drink oil tea, will be prepared in advance of the rice flowers, fried peanuts, etc. put people in a bowl, will be filtered tea pouring people, is the oil tea.

4.6 Long Table Banquet: The most grand hospitality ritual in Dong village. Respected guests come to the Dong village, some of them are unable to dine with their clients because of the short time they stay, so each family will set up a long

table, bring out rice wine, pickled fish, pickled meat, and put them together to make a table with dishes to entertain the guests. On the table, hosts and guests sit together and sing and drink, so that guests can once again enjoy the hospitality of all the families in the village.

4.7 Yueya: It is a social custom of the Dong people in Sanjiang, Guangxi. Young men and women from one village of the Dong ethnic group go to another village of the Dong ethnic group as guests as agreed, during which activities such as reed-pipe wind instruments races and song pairs are held.

4.8 The "Kuan" is a kind of mass social organisation of the Dong people. There are two types of organisations in the Sanjiang Dong: the big ones and the small ones. The small section is formed by several or a dozen villages in the neighbourhood. The small section is composed of several or a dozen villages in the vicinity. The small section is democratically elected by the people of each section to be the old man with prestige and fairness; the big section is composed of many small sections. Large and small sections usually do not detach themselves from productive labour, and will only come forward to deal with matters.

4.9 Cultural Ecology: The concept of Cultural Ecology is derived from the "Theory of Cultural Change" by Julian Steward (1955). Julian Steward pointed out that culture and its ecological environment are inseparable. He argued that the concept of environmental adaptation forms the entire basis of cultural ecology, and that similar ecological environments produce similar cultural forms and their developmental trajectories, while different ecological environments create corresponding differences in cultural forms and their developmental trajectories. In this study, Cultural Ecology is used to explain the correlation between the ecological environment and the peasant life paintings of Life in Sanjiang. The natural environment of Sanjiang determines their production and lifestyle. This way of life makes peasant life painting have how life experience. And how the life experience becomes the inspiration of creation. Finally, the paintings are expressed with the help of brushes. The focus is on the process of transformation from environment to painting.

4.10 The concept of representation was introduced by Stuart Hall in Representation: Cultural Representations and Meaningful Practices (2003). representation produces meaning through language. representation occurs through 'conceptual systems' and 'linguistic systems'. The production of meaning through language is dependent on "conceptual systems" and "linguistic systems". In this study, we use representation to interpret the production and operation of Sanjiang Dong peasant life painting, so as to solve the question of what kind of life scenes or culture Sanjiang Dong peasant life painting painters chose as the symbol of their own culture? To whom did the painters of peasant life paintings choose such things? To express what? To bring others' attention to what in the culture? Explore how they look at it? How did they choose it?

5. Scope of Research

5.1 Research area: The inheritance area of Sanjiang peasants' life paintings is throughout the Tongle, Yajiang, Linxi, Guyi, Doujiang, Liangkou, Meilin and other towns in the county. The main study area of this study is Dudong Village, Sanjiang. At present, the inheritance base of Sanjiang peasant life painting production is mainly concentrated in Dudong Village; Mr. Yang Gongguo and Mr. Yang Gongcun are concentrated in Dudong Village, Sanjiang, and more famous peasant life painters.

5.2 Time Period of Research: Reform and opening up (1978) -to now. The peasant life painting of Sanjiang Dong nationality in Guangxi has remarkable national and regional characteristics.

Completion time of the thesis: 2021 — 2024

5.3 Unit of analysis in research: 2023 Guangxi peasants' Life Painting Exhibition. The exhibition is sponsored by the Guangxi Artists Association and the Guangxi Calligraphy and Painting Academy. Guangxi Artists Association is the most authoritative official association in Guangxi. 2023 Guangxi peasants Life Painting Exhibition is the largest and most extensive peasants life exhibition in Guangxi in recent years. The exhibition received more than 600 pieces of peasant life paintings, and the final selection of 258 pieces. Among them, there are 90 paintings of Dong peasants in Sanjiang.

5.4 Sanjiang Dong peasant life painting representative painters: a total of 6. They are non-genetic inheritors: Mr. Yang Gongguo, Mr. Yang Gongcun, Mr. Wu Fanyu; Member of Chinese Artists Association: Mrs. Chen Yuqiu; Chairman and secretary general of Sanjiang Artists Association: Mr. Yang Qingli and Mr. Luo Yun.

6. Research Methodology

The method of qualitative research was used in this study. The study method is as follows:

6.1 Population

In Sanjiang Dong Autonomous County, Guangxi province, 321,538 people were studied. Five representative groups were selected from these populations, namely: Sanjiang peasants' life painters, villagers of Du Dong Village in Sanjiang, judges of Guangxi peasants' life paintings, painting houses, and tourists visiting Sanjiang peasants' life paintings.

6.1.1 Sanjiang peasant life painters: a targeted selection method was used. Selected non-genetic inheritors of peasant life painting in Sanjiang: (1) Mr. Yang Gongguo, (2) Mr. Yang Gongcun, (3) Mr. Wu Fanyu; members of the Chinese Artists Association and the Guangxi Artists Association: (1) Mrs. Chen Yuqiu, (2) Mr. Yang Qingli, (3) Mr. Luo Weiyu.

6.1.2 Villagers of Du Dong Village in Sanjiang River: adopt the targeted selection method. Select the village head of Sanjiang Dudong Village: Mr. Yang Village head; the women director of Sanjiang Dudong Village: Mrs. LAN Lige.

6.1.3 Guangxi peasant life painting judge: adopt the targeted selection method. Selected (1) Mr. Kuang Da Ai, Vice-Chairman of the Guangxi Zhuang Autonomous Region Literary and Artistic Joint Sector; (2) Mr. Shi Xiangdong, Chairman of the Guangxi Artists Association; (3) Mr. Deng Bin, Chen Yigang, and Meng Yuan Baking, Vice-Chairmen of the Guangxi Artists Association; (4) Mr. Yang Fan, Dean of the School of Fine Arts and Design, Baise College; and (5) Mr. Wen Chaowu, Secretary of the School of Fine Arts and Design, Baise College.

6.1.4 Painting museum, museum, Calligraphy and Painting Academy, tourist store: President of Guangxi Calligraphy and Painting Academy: Mr. Wang Rui; Deputy Director of Guangxi Academy of Calligraphy and Painting Academy: Mrs. Chen Liyu; Director of Sanjiang Dong Painting Museum: Mr. Wu Fanyu; Director of Sanjiang Dong Village peasants Painting Museum: Director Yang.

6.1.5 Visitors to the life paintings of Sanjiang peasants: select a number of tourists to watch the life paintings of Dong peasants in Sanjiang.

6.2 Instrumentation /Tools

6.2.1 Record book for table, drawing etc...

6.2.2 Interview questionnaire

6.2.3 Tools for recording audio and video, namely cameras and camcorders.

6.3 Data Collection

Materials were collected according to the research purpose and scope of the paper.

Materials were collected according to the research purpose and scope of the paper.

6.3.1 Field work data collection

Interview: Go to Dutong Village in Sanjiang, Guangxi, to collect the opinions of Sanjiang Dong peasant life painters, Sanjiang Dong peasants, peasant painting judges, museums, painting and calligraphy academies by means of "informal interview (informal interview)", "formal interview" and "concentrating a certain group for interviews". Different interviews and questionnaires were designed according to the different population characteristics.

6.3.2 Documentary data collection:

Collect documents and materials in Guangxi Library, refer to textbooks, libraries, electronic libraries, personal research and articles about the life paintings of Dong peasants in Sanjiang.

6.4 Data Analysis

After obtaining the data through "Data Collection", the data is integrated corresponding to each chapter to see whether the data is sufficient. Make this analysis data material corresponding to chapter by chapter. The first chapter analyzes the history, culture and social background of the life paintings of Dong peasants in Sanjiang. In the second chapter, cultural ecology is used to analyze the life paintings of Dong peasants in Sanjiang. Using the natural environment to explore the cultural ecology determines their way of production and life. This way of life makes peasants life experience, how life experience becomes the inspiration of creation, and finally shows it with the help of the brush. The point is on the process from environment to painting. In the third chapter, representations are used to analyze the life paintings of Dong peasants in Sanjiang. Hope to understand the peasant life painter think which culture is the representative of their whole set of culture? What culture do you want others to see? Explanation of these aspects. It is analysed using symbols in chapter IV. I hope to understand how the peasant life painters choose their symbols and explanations to give meaning.

6.5 Research presentation

6.5.1 Full paper of research: To present by descriptive analysis writing and combined the pictures and diagram.

6.5.2 Research article : To publish in international journal, level of scopus or ISI.

7. Literature Review

7.1 Literature Review about research text

7.1.1 peasant's painting

At present, a total of 80 materials collect on the research of peasants' life paintings, and through the analysis of peasants' life paintings, 12 studies focus on the theme of peasants' life paintings; 41 studies discuss the development of peasants' life paintings; 14 studies on the artistic characteristics of peasants' life paintings; 13 studies discuss the cultural research of peasants' life paintings.

Here, there are 12 articles based on the theme of peasants' life painting. In particular, Lang Shaojun, Wang Rui, Wang Shenghua and Hong Juan highlight the representatives of Chinese peasants' Life Painting in 1989, 2011, 2011, "Analysis of Chinese peasants' Life Painting", "Transformation from" Chinese Life Painting "to" Modern Folk Painting " in 2012. There is also the wind of the "peasant life painting era era painting peasants —— National peasant life painting exhibition" overview (2010); Xiong Jiayan's disappearing rural perspective- -Research on peasants' Life Painting (2012) Wang Yuan's Research on peasants' life Painting in Xinji, Hebei province; Yang Kun's research on peasant Life Painting in Shuicheng (2013); Investigation and Research of Du Chunmin's peasants' Life Painting in Guizhou Province —— Take Shuangshui Village, Lanba Town, Shuicheng County, Liupanshui City (2011); Zhang Can's Research on Qingzhou Peasant Life Painting (2015); Huang Lixia's peasant life painting in Tonggu Village, Majiang River, Guizhou Province (2012); Lu Huifeng's Painting of Rizhao peasants' Life (2010) In these papers, they discussed the painting of peasants' life as the theme.

A total of 41 papers on the research of the development of peasant life painting were collected. Among them, there are 15 papers on the exploration of the origin, inheritance and development stages of peasant life painting; 2 papers on the exploration of the counselling of peasant life painting; 9 papers on the exploration of the marketisation and industrialisation of peasant life painting; and 15 papers on the exploration of application and innovation.

Papers on the origin, inheritance, and development stages of peasant life painting include Pan Lusheng's Development Path of Peasant Life Painting in the Process of Urbanisation (2016); Zhang Wei's An Initial Exploration of the Origins of Peasant Life Painting--Another Discussion on the Development History of Peasant Life Painting (2015); Cheng Zheng's "Trilogy" of Peasant Life Painting Development and Peasant Life Painting in Shaanxi Province (2010); Han Koon's Research on the Inheritance and Development of Peasant Life Painting in Rizhao, Shandong Province (2012); Wang Shulan, Ding Zhanyong. Reflections on the Development Status of Peasant Life Painting in China (2013); Yu Qianwen's Historical Development and Status of Peasant Life Painting in Rizhao (2010); Ran Yan's Development Status and Ecological Protection of Peasant Life Paintings in China (2010); Zhou Wanguan's Reflections on the Development of Contemporary

Peasant Life Paintings (2011); Zhao Wei's Study on the Changes of Peasant Life Paintings of Life Painting in Huxian County since the 1950s (2012) Summary of the National Symposium on Urbanisation and the Development Path of Peasant Life Paintings (2016); Cai Jianfeng's Reflections on the Archiving and Protection of Endangered Intangible Cultural Heritage--Taking Xiamen Xiang'an Peasant Life Paintings as an Example[J]. Archives Management,2013,No.201(02):29-30.Wei Qikun,Wang Jiaju's Oddball of Folk Art Proud Son of Cultural Industry - A Chronicle of Thirty Years of Development of Peasant Life Paintings of Jinshan (2003); Zhou Xing's The Development Tendency and New Possibilities of Peasant Life Paintings of Life Painting in China (2021); Lv Hongxia's A Preliminary Study on the Protection and Inheritance of Peasant Life Paintings of Life (2009); Chen Qi and Chen Yongyi's Fragrance from the Soil: The Movement and Evolution of Peasant Life Paintings in New China (2010).

Papers on the exploration of counselling on peasant life painting include Zheng Tuyao's Interaction of Three Forces:The Generation Mechanism of Chinese Peasant Life Painting Art (2014); and Wang Deju's Research on the Creative Training of Rizhao Peasant Life Painting (2006).

There are 9 papers on the exploration of marketisation and industrialisation of peasant life painting. Exploring how peasant life painting can be combined with the market, how to market it, how to form industrialisation, and how to combine it with the market, commodities, tourism, and multimedia on the Internet has become a hot issue that researchers are generally concerned about. Jiang Ming,Zeng Wei,Gao Qiang's Development of Characteristic Cultural Industries and Enhancement of Competitiveness of County Economy: An Empirical Study on the Development of Peasant Life Paintings of Life Painting Industry in Huxian County, Shaanxi Province (2005); Xu Hong's Initial Exploration of Countermeasures for the Development of Peasant Life Paintings of Life Painting Industry in Huxian County (2011); Ji Xiping's Authenticity and Commoditization: A Study of Peasant Life Paintings of Life Paintings of Life Paintings of Life Painters in Rizhao (2013) Zhang Qinling, Ji Fenye. Activation of local traditional cultural resources for regional development--Taking the practice of peasant life painting industry development in Qingzhou, Shandong as an example (2018) Wang Xichang's Explorations and reflections on the development of peasant life painting industry in Hu County (2015); Sai Ruiqi's Paintings of Life of Peasants. Paintings of Life paintings of peasants in Jinshan as a case study (2014); Li Ke's Paintings of Life paintings of peasants in the western suburbs of Shanghai: A theoretical investigation based on the identity of economic folklore and the economy of sexuality (2015); Li Ke's Paintings of Life paintings of peasants in the western suburbs of Shanghai as an example of industrial development (2015) (2015); Song Junhua's Zhong Fuxin,Deng Jian. Characteristic Advantages and Industrialisation Routes of Longmen Peasant Life Paintings (2010); Yixuan Wang's Research on the Industrialisation Development of Peasant Life Paintings (2015).

There are 15 papers on the exploration of application and innovation. Researchers pay attention to the development path of peasant life painting in the new period from various angles, introduce the development thinking of creative industry, and put forward feasible strategies such as in-depth development and cultural creativity. Wang Qiuhuang's Research on the Deep Development of Shaanxi Folk Tourism Resources (2008); Ma Ping,Li Kanghua's Peasant Life Paintings and the

Development of Local Cultural Industry - Taking the Peasant Life Paintings of Tuxian, Jinshan and Longmen as an Example (2015); and Wang Yanmin's The Application of Colour Characteristics of Peasant Life Paintings in the Packaging Design of Regional Agricultural Products (2020); Wei Pingping's Application of Boli Peasant Life Painting in the School-based Curriculum of Huai'an Rural Junior High School (2015); Yang Hong's Some Thoughts on the Feasibility of Contemporary Peasant Life Painting Cultural Creation and Digital Dissemination (2016); Chen Jingdong's Introducing the Colour Concepts of Chinese Peasant Life Paintings into Art Education and Art Creation (2013); Ai Xueyin's Application of the School-Based Teaching Material for Peasant Life Painting of Tuxian County to Nanguan Primary School's Art Curriculum Research (2015); Liu Bing's Transformation of Cultural Industry to Creative Industry from Huxian Peasant Life Painting (2013); Wang Chunping's Research on the Application of Native Folk Art in Elementary School Art Classroom (2017); Xiang Wulan's Research on the Application of Dafang Peasant Life Paintings in Junior High School Art Teaching (2016); Xia Cuncao's "Non-heritage in Classroom "Thinking about the teaching practice of integrated design course - taking Jinshan peasant life painting in Shanghai as an example (2016); Zhou Yang's Qiandongnan peasant life painting into secondary school teaching ruminations (2011); Hong Qi, Fei Yang, Zhu Quan's based on the "Non-heritage "living heritage" based on Yongfeng peasant life painting theme tourism development research (2019); Zhao Danlin, Su Xu, Qin Liang's contemporary peasant life painting mobile museum APP module design (2017); Mao Yufei's inheritance and innovation: Rizhao peasant life painting's sustainable development path (2012).

The number of articles on the artistic characteristics of peasant life painting is 14, which is to summarize and analyze the form language, image content, color relations, composition skills and rules of peasant life painting by using art theories and methods. Many researchers mainly discuss the artistic characteristics of peasants' life painting in various regions. Feng Dong, The cultural connotation of color selection in Li Di's painting (2008); The Aesthetic Enlightenment of jinshan peasants' life Painting (2006); From the symbol of self to the code of aesthetic ideology —— Aesthetic nature analysis of Chinese peasant life painting (2011); Deng Lin's Discussion on the artistic Characteristics of peasant life Painting in Huxian County (2007); Wu Tongzhang's Art Road of Jinshan Peasant Life Painting (1982); Zheng Tu has a, Wang Rui's Style Type and Basic Characteristics of Jinshan peasant Life Painting (2007); Tai Changli's artistic Characteristics of Guizhou peasants' Life Painting (2015); Liu Pin's Art on peasant Life Painting in Ansai (2014); Brief analysis of the artistic characteristics of peasants' life painting in Guizhou Shuicheng (2012); Luo Xiaomin's Aesthetic Elements of Longmen peasant Life Painting (2013); Liu Ke's analysis of the artistry of color selection in Huxian County (2011); Schvina's Painting of Peasant Life (2015); Li Wenfang's Research on the artistic Characteristics of Neihuang Peasant Life Painting (2009); Liu Jianxin's decorative Characteristics and Visual psychology of Xinjiang (2007).

The number of cultural studies on peasants' life paintings is 13, which mainly puts the peasants' life paintings in the background of social times, explores the regional folk culture and aesthetic connotation through peasants' life paintings, and focuses on combing and discussing the significance and function of peasants' life paintings from the cultural level. Zhou Xing's political propaganda to tourism

commodities ——: the creation and reproduction of an artistic "tradition" (2011); Liu Weidong's visual image of the political slogan —— interpretation of "Huxian peasants life painting" (1999); Ni Wei's visual reproduction of socialist culture —— "Huxian peasants life painting" re-interpretation (2007); Yang Yingjing's Classification and Characteristics of Shanghai (20109); Liu Haiyan's Art and Value Trend of peasants' Life Painting (2009); Liu Qing's cultural change and social structure change —— Perspective of peasant life painting history in Huxian County, Shaanxi Province (2010); —— Take the construction of "Huizhou Longmen peasants' Life Painting Database" as an example (2011); Tang Xueqiong of Zeng Li. Study on traditional Village Landscape Image based on cultural representation theory —— Taking life painting of Bai peasants in Shuanglang, Yunnan as an example (2018); Study of Manchu Folk culture in Dongfeng peasants life painting of Yang Feng (2012); Zhang Yazhou on Application of Traditional cultural symbols of Chinese minorities in visual communication design —— Study of life painting of Miao peasants in Bayan River, Longli County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province (2017); Qi Mingman. The generation and memory of a Culture (2015).

The current review of the academic research on peasant life painting is mainly about the development of peasant life painting research, artistic characteristics research and cultural research. It is found that the three concepts of the cultural ecology and the representation and the symbol did not explain the peasant life painting, so it is necessary to conduct an exploration.

7.1.2 Guangxi peasant Paintings

At present, 42 studies on the life paintings of Sanjiang. Through the analysis of the life paintings, 11 materials on the theme of the life paintings of Sanjiang; 2 picture albums on the life paintings of Sanjiang and a training textbook.²¹ discuss the development of peasant life paintings in Sanjiang; 8 discuss the artistic characteristics of peasant life paintings in Sanjiang.

7.1.2.1 Here is a list of 11 sources on the topic of peasant life painting in Sanjiang. They are mainly analysed in terms of the theme, content and connotation of the creation of Paintings of Life paintings of peasants in Sanjiang. Zhang Guofan's paper Let the Flower of Ethnic Art Bloom More Splendidly: What I Think of When I Look at Sanjiang Peasant Life Paintings (1994) shows that Sanjiang peasant life paintings contain infinite potentials by citing several representative painters; Lv Ping's paper Native soil Imagery and Modern Transformation of Sanjiang Dong peasant life paintings (2013) analyses Sanjiang Dong peasant life paintings through the historical background, from the content of the subject matter, the form of the composition, modelling performance, and the decoration of the colours. Sanjiang Dong peasant life paintings are analysed from several aspects such as theme content, composition form, stylistic expression, colour decoration, etc. to explore native soil imagery; Zhang Mingxue's and Luo Si's thesis on Sanjiang Dong life paintings is good in scenery, and the custom of Dong village is simple--The regional folk culture in Sanjiang Dong peasant life paintings in Guangxi (2014) in the paper, we introduce the architecture, life customs and festival folklore of Sanjiang Dong peasant life paintings; Yihongmei's paper from the deep mountains to the art hall of contemporary ukiyo-e (2016) text introduces the history of Sanjiang peasant life painting and analyses the content of the picture; Xie Lin's paper Rooted in the ethnic soil of the oddball -

Introducing the Sanjiang peasant life painting in Guangxi (2016) outlines the Sanjiang Dong peasant life painting, the Paintings of Life of Sanjiang Peasants, the The theme of Sanjiang Dong peasant life painting, the inheritors of Sanjiang peasant life painting, the artistic characteristics of Sanjiang peasant life painting, and the inheritance and creation base of Sanjiang peasant life painting; Li Weiguo's report Sanjiang Dong peasant life painting to help lift people out of poverty (2016) describes Sanjiang's innovation in organising the "Dong Peasant Life Painting Festival"; Lu Zhaolin's thesis Art Field: Interpretation of Paintings of Life Painting by Peasants of Sanjiang Dong Peasants (2017) interprets Paintings of Life Painting of Peasants of Sanjiang Dong Peasants from an anthropological viewpoint. The anthropological interpretation of Sanjiang Dong peasant life painting, borrowing the concept of "art field" has become an important means and way; Li Yongqiang's paper Theoretical Interpretation of Sanjiang Dong Peasant Life Painting (2018) is a theoretical compendium of Sanjiang Dong peasant life painting, which contains ethnicity, peasantry, artistry, and commerce, which make Sanjiang Dong peasant life painting unique and distinctive; Liu Xin's paper Threshold Dong Painting Theory (2018) the article gives a short introduction to the name, history, and artistic characteristics of Sanjiang Dong peasant life painting; Wu Lianxun's report Dong Township Holds Peasant Life Painting Art Festival (2018) Dudong Township, Sanjiang Dong Autonomous County, Liuzhou City, successfully hosted the second Dong Peasant Life Painting Culture and Art Festival; Huang Wu's thesis on the subject of Paintings of Life Painting of Peasants of the Sanjiang Dong in Guangxi and its Connotation Analysis (2019) Considered: the Sanjiang Dong peasant life painting in Guangxi has absorbed the nutrition of Dong folk art in its historical development, and the subjects are mostly taken from the daily life of the Dong people, covering nature and architecture, labour and division of labour, festivals and marriage customs, beliefs and money-telling, and so on.

A review of the research data on "Sanjiang Dong peasant life paintings" reveals that these data mainly describe the themes and contents of peasant life paintings, and some researchers have analysed the meanings embedded in the contents of peasant life paintings. However, the research on "the meaning of peasant life paintings" only analyses Sanjiang Dong peasant life paintings as a whole, without analysing the meaning of the content of Sanjiang Dong peasant life in each period.

7.1.2.2 Here are two picture albums and one training textbook about the peasant life paintings in Sanjiang. Chinese Dream Dong Township compiled by Guangxi Artists Association " Collection of Jinjing Life Painting of Sanjiang Dong peasants in Liuzhou, Guangxi (2016); Collection of 2022 Guangxi peasants Life Painting Exhibition edited by Wang Rui (2022).

7.1.2.3 Listed are 21 research papers on the development of Sanjiang Dong peasant life painting. Among them, there are 11 papers on the exploration of the origin, inheritance and development stages of Sanjiang Dong peasant life painting; and 10 papers on the exploration of the use and innovation of Sanjiang Dong peasant life painting.

There are 11 dissertations on the exploration of the origin, inheritance, and development stages of Sanjiang Dong peasant life painting. Yang Qingli's paper Guangxi Sanjiang Dong peasant life painting (2017) introduces the history and development status of Sanjiang peasant life painting; Wu Minghan, Su Shuxian's paper

Research on the inheritance of Sanjiang Dong peasant life painting under the vision of intangible cultural heritage (2018) gives a brief overview of the art of Sanjiang Dong peasant life painting, then analyses several factors affecting its inheritance and development, and finally discusses how to Paintings of Life Painting of Sanjiang Dong peasant life painting (2019), the current situation and development prospects of Sanjiang peasant life painting (2019), as an intangible cultural heritage, after continuous improvement and innovation in painting techniques, drawing on the local folk art of colour painting, lacquer painting, and the incorporation of new technologies, it is increasingly favoured by the people; Chunfeng Jiang, Xiaoshan Wu's Paintings of Life Painting of Sanjiang Dong Peasant Life Painting and its Leisure Culture Development Research (2018), a brief overview of the art of Paintings of Life painting and its leisure culture development (2018), then an analysis of several factors affecting the development of its inheritance, and finally on how to inheritance of Paintings of Life Painting of Sanjiang Dong Peasant Life Painting Strategy was discussed. Paintings of Life peasant painting and its development of leisure culture industry (2018) analyses the content and characteristics of Sanjiang Dong peasant life painting through literature analysis and field survey; Gong Shupai's dissertation on the flow of meaning: from national to local to national (2010) takes contemporary folk paintings of Sanjiang Dong peasant painting of Guangxi Autonomous County as the research object, puts it into a larger socio-political and economic field, and deeply analyses its relationship with the local cultural and ecological background, geographic and cultural environment and the local cultural and ecological environment. By placing it in a larger socio-political and economic context and deeply analysing its relationship with local cultural and ecological backgrounds, geographical conditions, and aesthetic perceptions, the study seeks to reveal how and why different social and cultural contexts in different periods have given different meanings to paintings. Huang Wu's thesis on the inheritance and change of Sanjiang Dong peasant life painting in Guangxi (2017) introduces the history of the development of Sanjiang peasant life painting; Liu Xianbiao and Cai Fujun's thesis on the origin and aesthetic direction of Sanjiang Dong paintings (2018) describes the development of Sanjiang Dong paintings; and Chen Yuqiu and Hu Fang's thesis on the inheritance of Sanjiang Dong peasant life paintings (2019) firstly, the art of Sanjiang Dong paintings is discussed in this paper. This article firstly gives a brief overview of the art of Dong ethnic style painting; Wang Xiaoxuan, Wan Fubin, Cao Jing's thesis on traditional craft inheritance and development of new ideas - the revelation of "dustpan painting" in Sanjiang, Guangxi (2020) The article reveals the production process of dustpan and the development of the "dustpan painting" in Sanjiang Dong Autonomous County through the field investigation. The article reveals the production process of dustpan and the formation process of "dustpan painting" in Sanjiang Dong Autonomous County through field investigation; Zheng Libin's paper explores the development of Paintings of Life of Peasants in Sanjiang (2018) analyses the enlightenment, development and inheritance of peasant life paintings in Sanjiang; Ma Zhen's paper is based on the development and inheritance of Paintings of Life of Peasants - Taking the example of Dong painting in Sanjiang, Guangxi (2016). The development and inheritance of peasant life painting in China, represented by Dong painting in Sanjiang area of Guangxi, is analysed on the

development of artistic style and cultural inheritance, aiming to provide guidance for the theoretical study of peasant life painting and Dong painting.

There are 10 papers on the use and innovation exploration of Sanjiang Dong peasant life painting. Zhang Haibin's paper on the integration and inheritance of Sanjiang peasant life painting in basic pattern teaching in Guangxi (2013) tells that: in basic pattern teaching, advocating and emphasising the close connection between design creativity and local folk art can enable students to have a deeper understanding of national culture and art; Wang Meng's paper discusses the application of Sanjiang Dong peasant life painting in the teaching of peasant life painting (2017) through the research of the decorative patterns of Sanjiang Dong, combined with the experience gained in the teaching of peasant life painting, the traditional decorative patterns of Dong are discussed in the paper. On the basis of the study of Sanjiang Dong peasant life painting, combined with the experience gained from the teaching of peasant life painting, the application of traditional Dong decorative patterns in the teaching of peasant life painting is discussed theoretically; Lai Hualu's paper Exploration of the path of development of the peasant life painting industry in the context of rural revitalisation--Taking the example of Paintings of Life painting of the peasants in Sanjiang Dong, Guangxi(2022). 2022) draws on the experience of the development of peasant life painting industry in other places in China, and suggests promoting the industrialised development of Sanjiang peasant life painting by strengthening the planning and design, adhering to the brand characteristics, strengthening the publicity, extending the industrial chain, and cultivating the talent team; Liu Yixi's thesis Micro-exploration of Sanjiang Peasant Life Painting Elements in Poster Design (2018) Poster design with elements of Paintings of Life painting of the peasants in Sanjiang,. The combination of folk elements and poster design, the expression of the main discussion. In this paper, the elements of Sanjiang Dong peasant life painting are extracted and transformed, and combined with modern design language, so that the elements of peasant life painting can be better integrated into the design of cultural and creative products; In this paper, the application of Sanjiang Dong peasant life painting in modern decorative paintings (2020) by Qin Huiting and Wu Haili, the application of Paintings of Life painting of peasants in Guangxi. (2020) Drawing on the aesthetic consciousness and expression of Sanjiang Dong peasant life painting, combining with the techniques of modern decorative painting to open up a new road for the development of Sanjiang peasant life painting; Jiang Hanying's dissertation on the exploration of introducing the art of Guangxi Dong peasant life painting in the teaching of design courses in colleges and universities--Taking the example of Paintings of Life painting of peasants in Dudong Township, Sanjiang Dong Autonomous County (2017) Exploring the introduction of Guangxi Dong peasant life painting in the teaching of design courses in colleges and universities--Taking Paintings of Life painting of peasants in Dudong Township, Sanjiang Dong Autonomous County as an example; Qin Ting,Wu Haili's dissertation on the exploration of the elements of peasant life painting in the design of cultural and creative products in Guangxi. Paintings of Life (2017) explores the application of the art of Sanjiang Dong peasant life painting in the teaching of design courses in colleges and universities, and proposes that the design teaching should pay attention to the excavation of the cultural symbols of the art of Dong peasant life painting, and the development of derivatives of the art of peasant life painting; Ma Qianqian, Yu

Xianglong's thesis, "Research on the Application of Sanjiang Dong peasant life painting in the Packaging of Local Specialties" (2017) proposes to apply the Paintings of Life to the packaging of local specialties. (2017) proposes the feasibility of applying Sanjiang peasant life painting in the packaging of local speciality products, and finally puts forward the direction of thinking as an idea of how to combine the two; Luo Si's thesis on the application of Guangxi Dong peasant life painting in the local basic art education (2015) analyses the problems that exist in the introduction of Guangxi Dong peasant life painting into the art classroom, and strives to make targeted improvements in its own teaching design.

A review of the research materials on the theme of "the development of Sanjiang Dong peasant life painting" reveals that most of these materials deal with the origins of Sanjiang Dong peasant life painting, its inheritance, exploration of the stages of its development, and its innovation with other media.

7.1.2.3 Information about the artistic characteristics of peasant life paintings of Life painting in Sanjiang has 8 articles. Yang Xiuzhi's paper Colourfulness and Overflowing Eyes, Naivety and Innocence Filling the Painting Frame - The Aesthetics of Sanjiang Dong peasant life painting in Guangxi (2013) introduces the colour style, composition style and modelling interest of the Dong peasant life painting; Qin Hongmei's paper on Sanjiang paper-cutting art's creative style's inspiration on what the modelling language of the local peasant life paintings should be (2015). From the stylistic characteristics and creative style of Sanjiang paper-cutting art to explore, perhaps we can find a solution; Wang Yujue's paper Sanjiang Dong peasant life painting on the inspiration of illustration (2017) The article will be mainly from the styling, colour and composition of these aspects, the study of the visual language of the Sanjiang Dong peasant life painting on the contemporary design of illustration; Huang Wu's paper Guangxi Sanjiang Dong peasant life painting's artistic features (2018) describes: Guangxi Sanjiang Dong peasant life painting has full and complete compositions, varied decorative shapes and rich and harmonious colours; Li Changjun's thesis on the formal beauty of Guangxi Sanjiang Dong peasant life painting (2020) analyses the study of the formal beauty of Sanjiang Dong peasant life painting; Yi Hongmei's thesis on the Ukiyo-e from the mountains into the art hall - - To the visual language of Guangxi Sanjiang Dong Peasant Life Paintings. -The Paintings of Life of Dong Peasants in Guangxi Sanjiang Dong peasant painting (2021) analyses the traceability of Sanjiang Dong peasant life painting, the artistic characteristics and value of Sanjiang Dong peasant life painting; Qin Taipei's thesis on the analysis of the image narrative of Sanjiang Dong peasant life painting in Guangxi Sanjiang Dong peasant life painting (2021) records the traditional social life pattern of the Dong people in Guangxi Sanjiang Dong peasant life painting, and the image narrative of the Paintings of Life of Dong Peasant Painting is built on Its graphic narrative is based on the original ecological natural and humanistic environment of the Dong; Wang Xiaoxuan's thesis on the investigation and study of the "Dong Family Cultivation and Weaving Picture" under the perspective of intangible cultural heritage protection (2022) takes Sanjiang Dong paintings as the form of expression, creates and paints the "Dong Family Cultivation and Weaving Picture", records the traditional weaving, dyeing and farming techniques of the Dong ethnic group. Introducing the traditional weaving, dyeing and farming techniques of the Dong people through the "Dong Family Cultivation and Weaving Pictures".

A review of the research materials on "Artistic Features of Sanjiang Dong peasant life painting" reveals that most of these materials describe the techniques, composition, colours and other artistic features of Sanjiang Dong peasant life painting. A few researchers have analysed the influence of folk art on the techniques of peasant life painting. For example, Qin Hongmei's thesis on Sijiang's paper-cutting art creation style should have a revelation on the modelling language of local peasant life paintings. However, the research on "Artistic Characteristics of Sanjiang Dong peasant life painting" only analyses Sanjiang Dong peasant life painting as a whole, without analysing the different artistic types of Sanjiang Dong peasant life paintings in different periods, and without analysing what factors led to the different artistic types of Sanjiang Dong peasant life paintings.

Reviewing the current academic research on Guangxi peasant life paintings, at present, it mainly focuses on the development of Sanjiang peasant life paintings and the artistic characteristics of Sanjiang peasant life paintings. The research on the theme of Paintings of Life of Peasants in Sanjiang is mainly about the theme and content of peasant life paintings, while the significance implied by the content of peasant life paintings has been analysed by some researchers. It was found that the concepts of the cultural ecology and the representation were not used to explain peasant life painting, so it was necessary to conduct an exploration.

7.1.3 Customs of Dong nationality

Eight materials and books about Dong nationality customs are listed. Tian Qi's thesis on the Color of Dong People's Dress in Qiandongnan (2019) studies the color of Dong people's dress in Qiandongnan, ethnic customs, living habits and other aspects, highlighting the contemporary value and great significance of cultural confidence. Good Scenery of Sanjiang and Easy Customs of Dong Village -- Regional Folk Culture in Sanjiang Dong peasants' Life Painting of Guangxi (2014) As an intangible cultural heritage, Dong peasants' Life painting is mainly concentrated in Sanjiang Dong Autonomous County, Guangxi. The life paintings of local peasants are rooted in the Dong culture with a long history and strong ethnic customs. The painting content is mostly based on the real life of the Dong people as the background, and the unique customs of the Dong people as the theme. The composition is full and full, the modeling is naive and simple, and the colors are bright and bright, which reflects the traditional national aesthetic consciousness of the Dong people and their yearning for a better life. The life painting of Dong nationality peasants has distinct features of regionalism, nationality and decorative style, and has high research value in ethnology, sociology, folklore, anthropology, art and so on. Huang Lei and TieHongna's Paper Research on the Construction Ceremony and Custom of Traditional Dong Architecture in Guangxi (2014) Mainly carried out field investigation based on the traditional architecture and folk craftsmen of Dong folk dwellings in Sanjiang Dong Autonomous County and Chengyang Bazhai Village in Guangxi. This paper mainly introduces the construction ceremony of residential buildings, which can best reflect the local customs of Dong people. The passage of the Culture and Causes of furniture and furnishings of Dong nationality (2014) analyzed: The main materials of furniture of Dong nationality adopt the local materials of residential buildings, most of which are made of locally grown fir wood and some camphor wood. Chen Liqin's Thesis on the Aesthetic Formation, Development and Trend of Dong Opera -- The Fourth Part (2003) of the Research on the Aesthetic

Customs of Dong People attempts to discuss the formation, development, trend and characteristics of Dong folk drama from an aesthetic perspective, so as to grasp the source of the charm of Dong opera fans from one side. Wu Bingjin's Essay on the Reform of the Customs of the Dong People (1989) shared that the national customs and habits are a reflection of the political, economic and cultural life of an ethnic group. They reflect the lifestyle, cultural quality, historical tradition and psychological feelings of the ethnic group to varying degrees, and constitute an important aspect of the characteristics of the ethnic group. Our country is a united country of many nationalities. Because of this, from clothing, food to life etiquette; From living to socializing; From festivals to cultural entertainment, all ethnic groups have their own customs and habits, but also have a lot in common. Lu Jingchuan's Essay on Dong Nationality Customs and Spiritual Civilization (1987) shares that Dong nationality has many good customs and habits. These traditional customs passed down from generation to generation reflect the Dong people's aesthetic views and moral norms, and contain rich and simple spiritual civilization content. (1984) Share: The Dong people in Guizhou, Hunan and Guangxi have a long history and a full set of ethnic customs, such as clothing, food, living, marriage, funeral, festival, etiquette, production and labor, etc. These customs, like other social phenomena, are the reflection of certain economy, politics and culture in society. General Situation of Sanjiang Dong Autonomous County (2007) is mainly composed of administrative divisions, natural resources, ethnic distribution, historical development, political power construction, social reform, economic culture, scenic spots, historic sites, religious beliefs, customs, etc.

7.1.4 Natural environment of Dong nationality

Seven articles about Dong nationality's natural environment are listed. A Study on the Relationship between the Food culture and Environment of the Dong People (2017) takes the food culture of the Dong people as the research object to explore the relationship between the food culture and environment. A Study on the Cultural Ecological Environment Adaptation and Development of Dong Bullfighting (2016) analyzed: The economic, human geography, traditional culture, religious belief, inheritance education and other cultural and ecological environmental factors of the Dong society have a profound influence on the emergence, development of the Dong bullfighting as well as the change of the sport form and characteristics of the cross-relationship. At the same time, in order to further develop the Dong bullfighting in the modern society, we must actively seek to adapt to the modern cultural and ecological environment. Xu Jiazhang's thesis on the Design and application of Dong Village ecological landscape in urban living Environment (2014) takes the common landscape composition form of Dong villages in Sanjiang County, Guangxi Province as the research object, explores some rules of the village landscape that Dong people build in harmony with nature, some recurring landscape nodes and the relationship between these landscape nodes, aiming to explore The study on the reappearance of Dong village landscape in modern life puts forward suggestions for the design and implementation of the combination of pure natural landscape and human landscape similar to Dong village in modern urban life in the future, so that people can also enjoy the living environment of Dong people which is closer to nature in the city. Yu Dazhong's paper on Cultural Identity of Dong Village Environment -- An Investigation from the Perspective of Ecological Anthropology (2010) describes that

as a spatial physical form, the structure and layout of Dong village environment is built according to Dong people's ecological and cultural views. The fields, mountains and rivers, trees, roads, villages and families in the environment of Dong villages form a whole. Together, they form the ecological view, life view, cultural view and ethnic identity of the Dong people, which is an obvious mode of communication and form of cultural expression of cultural identity. Shen Maoping's Thesis on the Ecological Environment, Evolution and Protection of the Dong Nationality's Dage (2006) empirically analyzed and studied the environment, evolution and protection of the Dong Nationality's Dage based on the ecological concept. Wei Yujiao's paper on Geographical Environment and Ethnic Historical Changes of Dong Villages in Sanjiang (2002) points out that the selection and characteristics of geographical environment of Dong villages are the inevitable results of Dong's historical changes. Wang Pingli and Yang Shengnan's Paper on Dong Nationality's Eco-Environmental Consciousness — Harmonious Living with Nature (2001) explores the ecological value contained in many folk cultural events of Dong nationality based on the eco-environmental consciousness of harmonious living with Nature in Dong Nationality's traditional culture.

7.1.5 Social structure of Dong people in Sanjiang

This paper lists six materials about the social structure of Dong people in Sanjiang. By selecting typical areas and conducting extensive and detailed field investigation, combined with in-depth literature and historical materials research, the author analyzes the natural and human conditions of the Dong architecture from the perspectives of ecological view, spatial view and aesthetic view, discusses the spatial structure of the Dong architecture, and sorts out the Dong architecture Architectural decoration and color expression. Guo Qi's thesis Research and Analysis on spatial form of traditional Dong Villages -- Taking Gaoding Village, Dong Autonomous County of Sanjiang as an example (2020), taking Gaoding Village, a traditional Chinese village, as the research object, based on architecture and combining with human settlement science, ethnic sociology, cultural anthropology and other disciplines, the paper sorts out its spatial form characteristics and evolution, and analyzes the settlement lifestyle and social structure that affect the spatial form Characteristics. Finally, combining with the existing problems, the protection update strategy is proposed. Wang Qian's thesis Study on the Structure and Spatial Form of Dong Traditional Villages (2019) focuses on the structure and spatial form of villages, and carries out a relatively comprehensive collation and analysis on the process of the development of the traditional villages of Dong people in Sanjiang and their humanities, providing a meager literature for the study on the spatial form of traditional villages of Dong people. Chen Qianting's paper Study on the Form Prototype and its Adaptability Construction of Dong Traditional Village in Sanjiang, Guangxi (2019) analyzed and studied the correlation between the contents of traditional village form and prototype at all levels, and found that traditional village form has its own "prototype", which is the "gene" to maintain the long-term and stable performance of traditional village form. Taking Sanjiang as an example, Xie Sha's thesis studies the evolution of traditional Settlements and Dwellings of Dong People in Sanjiang (2016) explores the adaptive evolution of the buildings under the joint selection of natural environment, political environment, technological and economic environment, social thought and culture in the whole evolution process of Dong

people's settlements and dwellings in Sanjiang from early to modern times. And from the perspective of sociology analysis of the evolution of the phenomenon behind the evolution of the factors. Zhang Jiliang and Weng Ji's paper on spatial hierarchy of Dong settlements under the influence of "Style" (2016) starts with the social organizational structure of Dong -- style and combines the exclusivity, defensiveness, centrality, materialism and social structure of the settlements to analyze the mutual relationship between style and settlement space.

7.2 Literature Review about research concept

7.2.1 At present, 23 studies on "cultural ecology" have been collected. Through the analysis of "cultural ecology", there are 11 articles on the definition of "cultural ecology" concept, history and discipline. There are 7 research materials with the concept of "cultural ecology" and folk art as the main body. There are 5 research materials on the protection and development of cultural ecology and thinking about the imbalance.

Here are 11 articles that discuss the concept, history, and disciplinary definition of "cultural ecology". R. McC Netting and Zhang Xuehui's paper Cultural Ecology and Ecological Anthropology (1985) introduces the formation of ecological views, anthropological problems and initial attempts at ecological research, and the limitations of ecological methods. Cultural ecology (1999), an interdisciplinary field of study emerging in the 20th century, mainly introduces that the initial study of cultural ecology was carried out by anthropologists to explore the relationship between human culture and its natural environment. Since 1990s, the research field of cultural ecology has expanded significantly. Scholars from anthropology, ecology, engineering, sociology, education, information and communication, economics and other disciplines work together to analyze the relationship between the new media environment and culture caused by the information technology revolution from multiple perspectives. Wang Yude's paper Analysis of Ecological Culture and Cultural Ecology (2003) mainly introduces: the main differences between ecological culturology and cultural ecology are: 1. The emphasis is different. The former takes ecology as the core and cares more about ecology. The latter takes culture as the core and cares more about culture. 2. Cultural ecology studies the ecological background of culture - cultural environment. Cultural ecology emphasizes the condition of culture and its task is to grasp the connection between cultural existence and cultural environment. Cultural environment includes the material living environment composed of people's material production activities and material relations between people, and the spiritual living environment composed of language, thought, viewpoint, theory, system, ethics, customs, literature and art, mass communication, etc. The cultural environment reflects the group composition of various social relations. The Outline of Cultural Ecology (2004) introduces the definition, history, features and tasks of cultural ecology. Jiang Jinbo's paper on the Theoretical Development and New Framework of Cultural Ecology (2005) mainly introduces: It critically absorbs theories and methods related to cultural ecology from different disciplines, and under the guidance of system theory and ecological view, it gives full play to the advantages of geography in the study of cultural ecology, reconstructs cultural ecology from basic concept to core theory, and clarifies the macro, meso and micro research fields of modern cultural ecology with cultural ecosystem as its research object. Luo Jianjian, Ma Haikui's paper Steward and His Theory of Cultural

Ecology (2005) The first part of the paper Outlines the origins of his cultural ecology, especially clarifying its relationship with ecological anthropology; Then it summarizes Steward's three core views and makes some appropriate comments on his theory based on the research of other anthropologists. Xu Jian's thesis review of cultural ecological theories at home and abroad (2010) mainly analyzes the theoretical accumulation of foreign research on cultural ecological issues and the research status of contemporary Chinese cultural ecological issues. Cui Mingkun's paper Theoretical Methods and Research of Cultural Ecology (2012) reviewed various theories of cultural ecology research and pointed out their development trends. Systematize the schools of theory and method. Li Ping's research Progress and Theoretical Construction of cultural ecology (2015) introduced the connotation and extension of cultural ecology, research methods and contents of cultural ecology, significance and tasks of cultural ecology, research characteristics and applications of cultural ecology, research debates and differences of cultural ecology, research status and prospects of cultural ecology. Liu Zhicheng's thesis Cultural Ecology: Background, Construction and Value (2016) mainly introduces: the background of the formation of cultural ecology, the construction of cultural ecology system, and the value provided by cultural ecology. Liu Xiangrong, Cultural Ecology and Ecological Thinking Mode (2016).

There are seven research materials on folk art based on the concept of "cultural ecology." Folk art includes peasants' paintings, prints, New Year pictures, murals, embroidery dyeing and weaving, paper-cutting, etc. Wang Xiaoming's Paper Huangzhong peasant Painting Cultural Ecology Exploration (2012) researched and studied local traditional folk culture concept, life style, painting concept, the relationship between painting and cultural environment, technical factors, social organization form of folk art and the temporal and spatial development of folk folk culture in a specific region from the perspective of cultural ecology. It not only focuses on the relationship between art and natural ecology, but also more broadly points to the overall relationship between people and society, culture and life. Its practical significance lies in pointing to the status quo, inheritance and sustainable development of peasant paintings. By studying Fengxiang New Year Wood-block Prints from the perspective of cultural ecology, we can more clearly analyze the living space, color characteristics, modeling characteristics, cultural psychology and other comprehensive cultural factors of Fengxiang New Year Wood-block prints, and comprehensively and systematically summarize the cultural value, artistic value and aesthetic value of Fengxiang New Year Wood-block prints. Wang Binqing's dissertation Research on the communication of Zhangtai folk paper-cut art from the perspective of cultural ecology (2018) tries to start from the perspective of cultural ecology, comprehensively analyze and contrast the cultural ecology of Zhangtai folk paper-cut art, looking for the internal logic of the change of ecological environment and the change of folk paper-cut art. Wang Hongzhi and Gao Xuelian's paper on the Protection and Development of paper-cut in Bohai Fishing Village from the perspective of cultural Ecology (2013) introduced the view of cultural ecology, and analyzed its cultural ecological features in natural region, political economy and cultural environment in detail, which could provide theoretical basis for the reasonable formulation of its protection and development strategies. Water and Land murals of Pilu Hall in Taigu Jingxin Temple from the Perspective of Wu Limin's

Cultural Ecology (2016) Cultural ecology is a science that studies the resources, environment, state and laws of cultural existence and development. The water and land paintings of Pilu Hall are placed in the environment where people, nature, society and culture interact, and the social life and values of people in Taigu Ming and Qing Dynasties are studied. Liu Limin's Study on Traditional Embroidery Patterns of Zhuang People in Guangxi (2018) From the perspective of cultural ecology, this paper studies the influence of various ecological factors, such as natural geographical environment, production mode, religious belief, customs and etiquette, ethnic communication and integration, on traditional embroidery patterns of Zhuang people in Guangxi, and explores the root causes and rules of pattern formation and development. Shandong Folk Art Creation Activities from the perspective of Li Fui's Cultural Ecology -- Taking Yangjiabu Menshen New Year Pictures as an example (2020) From the perspective of cultural ecology, this paper studies Yangjiabu Menshen New Year Pictures in Weifang, Shandong Province, and tries to analyze the key role played by environment in the development of folk art. Through the analysis and research on the folklore, artistic characteristics, aesthetic system of the cultural ecology of the paper-cut in Yu County, as well as the protection, inheritance and development of the cultural ecology of the paper-cut in Yu County, some valuable conclusions are drawn, which are applied to the modern Chinese art and make the Chinese folk art Full of life.

There are 5 research materials on the protection and development of cultural ecology and thinking about the imbalance. Wang Xiaozhen and Xiao Lei pointed out in their paper Predicament and Breakthrough of contemporary Chinese cultural ecology (2015) that a comprehensive understanding of the prominent problems existing in contemporary Chinese cultural ecology, analysis and grasp of the causes of these problems, so as to explore possible solutions, can enable China's cultural ecology to achieve a benign balance and sustainable development. The cultural ecology elaborated by Wang Shuang Tang in his research on the imbalance of Chinese cultural ecology (2014) mainly focuses on the identity of culture and ecology from the perspective of cultural philosophy, and regards culture as an independent ecosystem. There are many reasons for the unbalance of cultural ecology, such as the low national spiritual and cultural quality, the contradictions in the pattern of leading culture, elite culture, mass culture and the vicious expansion of the economic and technological ideal, which lead to the aggravation of spiritual pollution, the appearance of values crisis, which restricts the development of modernization in our country. This paper advocates harmonious cultural ecology, especially pays attention to the construction of human spirit field, and tries to achieve the balance of cultural ecology. Research on the Cultural Ecology of Contemporary China (2016) Under the guidance of Marxist cultural view, combined with relevant theories of cultural ecology, in-depth analysis of the cultural ecology of contemporary China is conducive to enriching and improving the theory of Marxism and cultural ecology, promoting the combination of the two, and helping to solve some existing cultures in contemporary China Ecological problems. Huang Yunxia's paper on the Sustainable development of cultural Ecology (2004), from the perspective of the virtuous cycle of ecosystem, believes that the sustainable development of cultural ecology should be focused on the following three aspects: first, attention should be paid to the integrity of cultural ecology and the integration of cultural functions; Secondly, we must pay

attention to the criticism of cultural ecological imbalance under the observation of ecological rational consciousness. Finally, the ultimate goal of sustainable development of cultural ecology should be the future of culture. Liu Kuili's *Humble Opinion on Cultural Ecological Conservation Areas* (2007), based on a brief review of the academic history of cultural ecological protection issues, puts forward some practical problems and relevant suggestions in the construction of cultural ecological conservation areas in China at present.

At present, the concept of "cultural ecology" is less used in the field of peasants' life painting. Therefore, using the two concepts of "cultural ecology" to explain the life paintings of peasants in Guangxi can enrich the academic resources of cultural ecology.

7.2.2 representation

A total of 13 studies on representation have been collected. Among them, at present, there are many foreign research works on Stuart Hall, and there are 5 influential works on Stuart Hall theory. So far, only three of Stuart Hall's books have been translated into Chinese. There are 7 literatures in China that appraised and discussed Stuart Hall representation theory from macroscopic perspective. There are 8 literatures on a basic theory of Stuart Hall representation in China.

At present, there are many research works on Stuart Hall abroad, and there are 5 influential works on Stuart Hall theory. Stuart Hall by David Morley and Guangxing Chen: *critical dialogues in cultural studies* (1996) selected some of Stuart Hall's works and selected numerous dialogues and interviews related to Stuart Hall as well as a large number of articles on Stuart Hall's thoughts. To show the evolution of Stuart Hall's thought in general. Angela McRobbie's *The Uses of Cultural Studies* (2005), endorsed by Stuart Hall, is another representative work. In the book, it is believed that Stuart Hall's theory not only created the micro-politics of media studies, but also promoted the role of culture in the construction of society through his comments on Thatcherism, and proposed the theory of multiculturalism of "similarity in differences", which affirmed Stuart Hall's outstanding contribution to cultural studies. There is also Chris Rojek's *Stuart Hall* (2003). However, this work on Stuart Hall was not endorsed by Stuart Hall himself. Helen Davis' *Understanding Stuart Hall* (2004), And James Procter's *Stuart Hall* (2004), both of which are studies and evaluations of Stuart Hall by scholars within the Birmingham School while Rojak's work represents voices outside the school.

So far, only three of Stuart Hall's books have been translated into Chinese. representation: cultural representations and signing practices mainly discusses Stuart Hall's cultural representation theory. The book consists of six chapters, which respectively discuss the operation of representation. The society of representation: France and Frenchness among post-war civilians; Poetics and politics in other cultural exhibitions; The landscape of the "other"; Show masculinity; Genre and gender; Soap opera case study. This is Stuart Hall's most comprehensive book on his theory of representation. "Research on Cultural Identity Issues" introduces the reasons why cultural identity issues are crucial, and selects some articles to explain the issue of cultural identity from different aspects, in order to guide our attention to this topic. "Doing Cultural Research - The SONY Walkman Story" is a book in simplified Chinese, the author uses the SONY Walkman as an example to study the role and ways of culture in our practical life. In addition, some of Stuart Hall's academic

articles have been included in several co-authored and translated works. For example, Stuart Hall's *Cultural Studies: Two paradigms* was translated into Chinese by Yu Dengying, *Cultural Identity and Ethnic Diaspora* was translated into Chinese by Chen Yongguo, and *Coding, Decoding* was translated into Chinese by Wang Guangzhou, which was selected by Luo Gang and Liu Xiangyu in the *Cultural Studies Reader "Medium"* in 2000.

At present, there are seven literatures in China that evaluate and discuss Stuart Hall's representation theory from a macro perspective: Chen Jing's master's thesis "On Stuart Hall's Cultural representation Theory and Its Theoretical Practice" (2006) from Guangxi Normal University describes the various connotations of "representation", the meaning of cultural representation, the practice of cultural representation theory and so on. Sun Yue's master's thesis "Stuart Hall's Theory of Cultural representation" (2012) describes the formation and development, basic connotation, characteristics and evaluation of Hall's theory of cultural representation, which is relatively systematic and comprehensive. Geng Enhui's master's thesis, *Stuart Hall's Analysis of Cultural representation Theory* (2015), describes the origin of the concept of "representation" and its three major theoretical evolution, the connotation of representation theory, the practice of representation theory, and the characteristics and influence of representation theory. Zou Weihua's journal *Stuart Hall and the Theory of "Cultural representation"* (2006) focuses on the connotation of "cultural representation", the characteristics of "cultural representation", and the value of post-colonial study of cultural representation. Liu Yifei of Renmin University of China's academic journal paper "Peeling off the shell of" Common sense "- Interpretation of" representation - Cultural representation and Signifying Practice "(2008), through the interpretation of the basic connotation of representation theory, summed up the four characteristics of cultural studies, and further analyzed the four major problems existing in the theory, and conducted a panoramic investigation of the concept of representation in cultural studies. In *representation: From representation to representation - On Stuart Hall's Theory of Cultural representation* (2008), Hao Yonghua explores Hall's theory of cultural representation from three aspects: meaning production, meaning contention, and identity. Zhang Su's *Culture as Meaning Practice: Stuyahore's Theory of Cultural representation and Its Evaluation* (2018) discusses the evaluation of Hall's theory of cultural representation from junction theory: from paradigm crisis to "Gramsci Turn", cultural representation: from audience-centered theory to cultural cycle theory, and "The Marxists who are not sure".

At present, there are 8 literatures on a basic theory of Hall representation in China. Among them, there are 4 papers on Hall's cultural hegemony theory; There is one paper on Hall's identity theory. There are three papers on Hall's theory of cultural cycle. There are 4 literatures on the specific application of Hall representation in China.

There are four papers on Hall's cultural hegemony theory. Zhao Jin's master's thesis of Guangxi Normal University, "Research on Stuart Hall's Theory of Encoding and Decoding", in this thesis, expounds the theoretical origin and theoretical connotation of Hall's encoding and decoding, and through the analysis of Hall's encoding and decoding theory, pays attention to the cultural phenomena in the current mass culture context where multiple media forms coexist. Another paper worth

mentioning is Professor Jin Huimin's Critique of Hall's encoding and Decoding Mode by no means the force of Resistance comes from the discourse level. He breaks out of the vicious circle of simply retelling and blindly worringHall's encoding and decoding theory, and has a clear and rational understanding and criticism of Hall's encoding and decoding theory. Zou Weihua's A Study of Stuart Hall's "Junction Theory" takes "Junction theory" as the theme, deeply examines its evolution in Hall's thought, provides discourse space for in-depth thinking of Birmingham School's "cultural Marxism", and highlights its significance and value to cultural theory and postcolonial literature. Peng Yu's master's thesis "On Stuart Hall's Theory of Articulation", based on Hall's understanding of "articulation" theory and his application of "articulation" theory in his cultural studies, that is, the articulation of encoding and decoding in the flow of meaning, the articulation of representation between things, meaning and language, and the articulation of identity in difference, It concludes that discourse and context are the construction characteristics of Hall's "engagement" theory. There is one paper on Hall's theory of identity. One of the most representative and influential works is Tao Jiajun's Post-Colonial Critique of Modernity: On Stuart Hall's Theory of Ethnic Diaspora Identity, which introduces the definition and connotation of cultural identity and cultural identity, the definition and connotation of ethnic diaspora, and finally analyzes cultural identity and identity in the context of ethnic diaspora by taking Hall as an example. There are three papers on Hall's theory of cultural cycle. Bai Ju's paper "A Study on Stuart Hall's Cultural Cycle Theory" (2013) explains the theoretical connotation and extension of each of the five links in the pattern of "cultural cycle" and the relationship between them. Liu Danling's journal National Image Construction: The "Cultural Cycle" as representational signifying Practice (2016) studies the mechanism of national image construction around representational symbols and signifying practice with the help of communication semiotics theory. Luan Kaiyin's journal An Interpretation of Stuart Hall's Theoretical System of "Cultural Cycle" (2017) combs the respective meanings and relationships of the five links in "cultural cycle", and can clarify their intertwined relationships.

At present, there are 4 literatures on the specific application of Hall representation in China. In his authoritative doctoral thesis Historical Forms and Cultural representations (2006), Yoshiaki Arita analyzed the local culture embodied in Sichuan-Chongqing dialect films and TV dramas, and selected four typical local cultural symbols, dialect, malatang, folk custom and Sichuan opera, to reveal the vivid process of meaning production under their cultural representations. Wu Shaofeng's doctoral thesis "Research on the Process of Cultural representation in MIDI Music Festival" (2019) explains the production and consumption process of music festival events through the theory of cultural representation. By further exploring the theory through empirical research, the representation research is extended to the transmission perspective of dynamic experience and perception in the event activities, and the conceptual model of the cultural representation process of the event activities is proposed, which expands the boundaries of the study of the representation theory. Hao Yonghua's doctoral thesis, Literature as representation (2007), is a constructive exposition of contemporary Western representation theory and a systematic study of literature using representation theory. Zhang Dan's paper Cultural representation of TV Documentaries (2016) takes a Bite of China, a popular TV documentary broadcast

by CCTV, as an example, and uses Stuart Hall's theory of representation as the main research method to analyze the cultural connotation of the film. Through the investigation of this TV documentary, I hope to find the choice and use of various "language symbols" in the image expression and the operation mechanism of connecting with traditional cultural images and touching the emotional endings of the audience.

It is recalled that the concept of "representation" is rarely used in the field of peasants' life painting. Therefore, using the two concepts of "representation" to explain the Guangxi peasant life paintings can enrich the academic resources of representation.

7.3 Literature Review about research model

At present, a total of 6 articles on the 2023 Guangxi peasants life painting exhibition data. Xinhua News report on the 2023 Guangxi peasants' Life Painting Exhibition (2023); News Report on 2023 Guangxi peasants' Life Painting Exhibition " held in Yong (2023); China Net- -magnificent Guangxi Lu Yu on celebrating the opening of the 20th Danqing Painting Revitalization —— 2023 Guangxi peasants Life Painting Exhibition (2023); People's Daily Online Nanning news report on "Welcome the 20th Top Danqing Painting Revitalization —— 2022 Guangxi peasants' Life Painting Exhibition" in Nanning (2023); Yan Guoqing of Guangxi Ethnic Daily on the cultural symbols rooted in the heart —— 2023 Guangxi peasants' Life Painting Exhibition (2023); Cultural Tourism China on Guangxi peasants life painting Exhibition, A news report on the new style of rural revitalization (2023).

8. Concept, Theory and Conceptual framework

8.1 Concepts of Research

Three main concepts are cultural ecology, symbol and symbol.

8.1.1 Cultural Ecology This concept comes from the "cultural change theory" by Julian Steward (1955).

Julian Steward It points out that culture and its ecological environment are inseparable. He believed that the concept of environmental adaptation constitutes the whole basis of cultural ecology. Under similar ecological environments, similar cultural forms and development clues will produce similar ecological environments, while different ecological environments will create the corresponding cultural forms and development clues. Due to the existence of various ecological environments in the world, many cultural forms and evolution paths in the world. Steward also believes that the whole cultural system is divided into "core cultural system" and "peripheral cultural system". Core culture refers to the culture related to human livelihood activities, mainly technical and economic factors, in addition to the peripheral culture or non-core culture. The so-called decisive role of ecological environment on cultural evolution is most intensively reflected in its restrictive role on the evolution of human development technology or production technology. The type of labor (i. e., the mode of production) largely depends on the available technology and the nature of the utilized technical resources, and this kind of labor type will also have a strong impact on other cultural systems such as residence rules, blood relationship, the size and location of the village community (Julian, 1955, P. 37-51).

Under the influence of Steward, three important works on cultural ecology were published in the late 1960s, namely R. Netting's *Mountain peasants of Nigeria* (1968), R. Rappaport's *Ecological Etiquette to the ancestors of New Guinea* (1968) and J Bennett's *Residents of the Northern Plains* (1969).

In the 1970s, Harris put forward the "cultural materialism", which believed that skills and economic factors were the most basic roles in forming a social trait. Harris believed that undersocial architecture research should have priority over infrastructure and superstructure. The lower building consists of a production mode, a population structure, and religious rituals. Basic building refers to the family economy, political economy: the superstructure is composed of entertainment, aesthetic products and services. The achievements of these cultural and ecological issues have greatly deepened and expanded Steward's research (Marvin, 1989).

Since the 1980s, cultural ecology has basically matured, and its influence has expanded accordingly. It is mainly manifested in the following four aspects: First, system theory is incorporated into cultural ecology and become its disciplinary basis. It makes the theory of cultural ecology more scientific and complete; Secondly, it changes the view that they mechanically determines culture from the environment and studies culture from the two-way interaction between environment and culture. Thirdly, it broadens the connotation of cultural ecological environment. It breaks through the cultural ecological view that only attaches importance to the natural environment, and takes the humanized environment, especially the information environment, as the cultural ecological environment. The environmental understanding of traditional cultural ecology mainly refers to the natural environment, and the wave of information revolution has changed the research scope and direction of cultural ecology accordingly. People realize that there are many factors that determine the environment of cultural ecology, that is, the conditions. The most important ones are: the main needs of human beings, national traditions, customs, region, cultural policies, economic level and the degree of scientific and technological education, etc.

In the 1990s, people turned their attention to the cultural and ecological relationship of old and new media, and a new hot spot of studying the "media environment" (including TV, digital broadcasting, personal computer, Internet and mobile communication, etc.) appeared. Fourth, the scope of cultural ecology has gradually expanded from the narrow range of American anthropologists to the world and multidisciplinary fields.

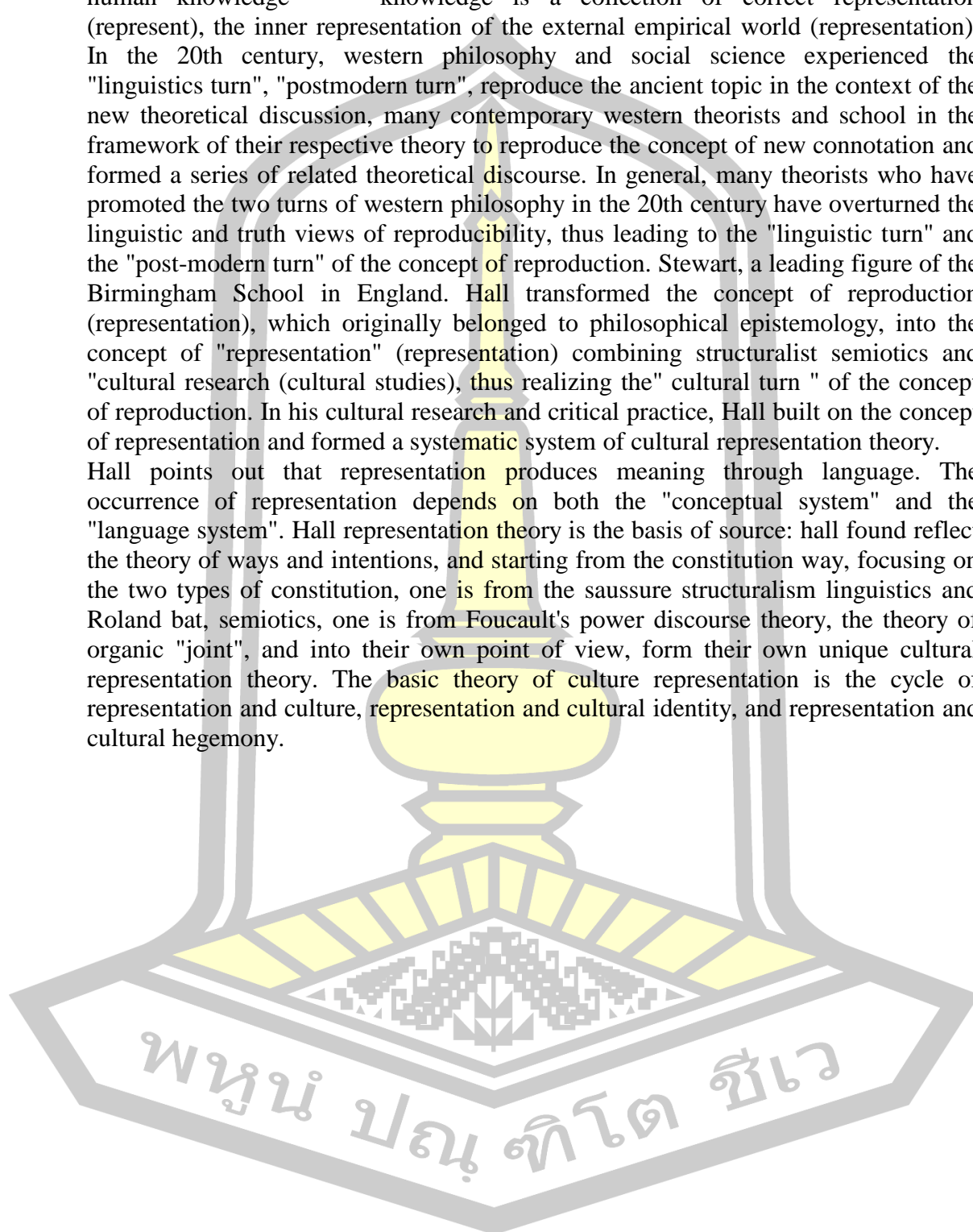
The concept of cultural ecology is based by Julian Steward.

8.1.2 representation

The concept of characterization was proposed by Stuart Hall in representation: cultural representations and signing practices (1997).

Represent Was translated into English in the 14th century, meaning "present, make appear", that is, to recommend himself to an authority, but it also has another meaning that things appear in the mind or in front of the eyes. In the 15th century, "representation" had the meaning of "image" (image), portrait / portrait (likeness / picture), and making or performing plays (production or staging of play). In the late 16th century, "representer" was used to mean those engaged in painting and making plays. In the mid-17th century, "representation" was used to mean the representation of the people in parliamentary activities. At the same time, the empirical philosophers

of the 17th century used the concept of "representation" to explain the nature of human knowledge — knowledge is a collection of correct representation (represent), the inner representation of the external empirical world (representation). In the 20th century, western philosophy and social science experienced the "linguistics turn", "postmodern turn", reproduce the ancient topic in the context of the new theoretical discussion, many contemporary western theorists and school in the framework of their respective theory to reproduce the concept of new connotation and formed a series of related theoretical discourse. In general, many theorists who have promoted the two turns of western philosophy in the 20th century have overturned the linguistic and truth views of reproducibility, thus leading to the "linguistic turn" and the "post-modern turn" of the concept of reproduction. Stewart, a leading figure of the Birmingham School in England. Hall transformed the concept of reproduction (representation), which originally belonged to philosophical epistemology, into the concept of "representation" (representation) combining structuralist semiotics and "cultural research (cultural studies), thus realizing the " cultural turn " of the concept of reproduction. In his cultural research and critical practice, Hall built on the concept of representation and formed a systematic system of cultural representation theory. Hall points out that representation produces meaning through language. The occurrence of representation depends on both the "conceptual system" and the "language system". Hall representation theory is the basis of source: hall found reflect the theory of ways and intentions, and starting from the constitution way, focusing on the two types of constitution, one is from the saussure structuralism linguistics and Roland bat, semiotics, one is from Foucault's power discourse theory, the theory of organic "joint", and into their own point of view, form their own unique cultural representation theory. The basic theory of culture representation is the cycle of representation and culture, representation and cultural identity, and representation and cultural hegemony.



8.2 Research Conceptual Framework

In this research framework, the main object of research is Sanjiang Dong peasant life painting. 2 concepts were used in my study, the cultural ecology, the representation (Figure 1) .

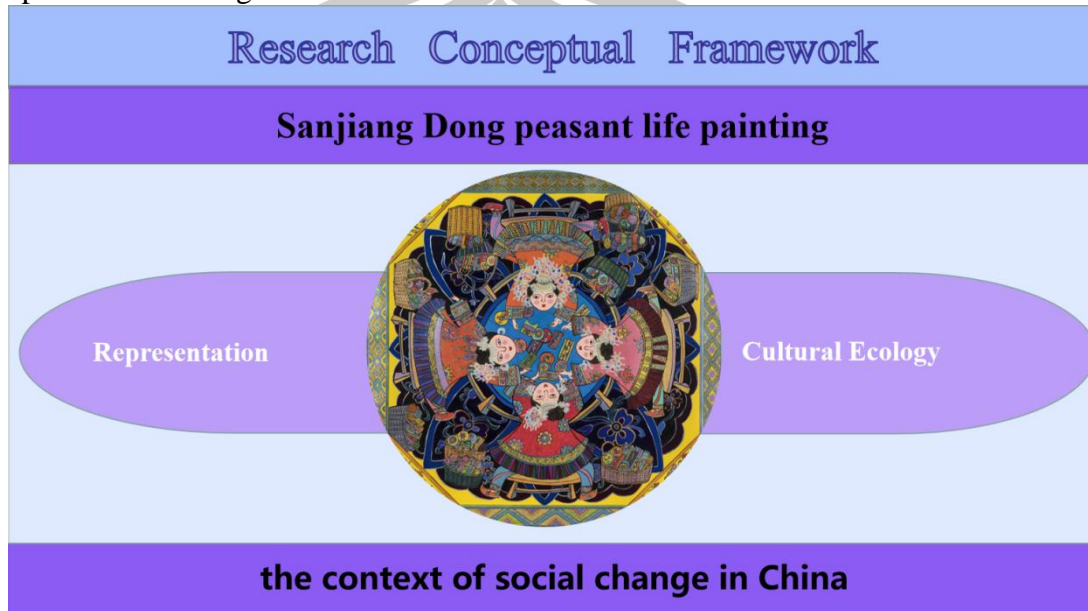


Figure 1 Research Conceptual Framework

Source: Yang Na production

The correlation between the ecological environment of Sanjiang and peasants' painting is interpreted through Cultural Ecology. The natural environment of Sanjiang determines their way of production and life. This way of life makes the life experience of peasants and life painters become the inspiration of creation, and finally shows it with the help of the brush. The point is on the process from environment to painting.

representation Make the thought circulation, make the meaning in the whole society circulation. representation Depends on two major characterization systems, "concept system" and "language system". representation There are two levels, one is the symbolic, the other is the expression. Through the first level, what kind of life scene or culture did the Sanjiang Dong peasant life painting painter choose as the representative of his whole culture. Through the second level to interpret the painter's painting of Sanjiang Dong peasant life painting for who to see. What do you mean to say.

9. Research plan

The research plan for 1 year is as follows:

Step 1: To Collect field working data and documentary data [months 1-8].

+ Document:

- Documentation is published
- Scientific research articles
- Thesis, dissertation, seminar
- Map, pictures, and other related data

+ At research site:

- Interview, take notes, recordings
- Observe, take pictures, measure, draw

Step 2: Synthesize and Organize Data follow with any Chapter [Months 9-10].

+ Data division

- Closely related
- Related ingredients in content
- Additional data

+ Data processing, synthesis

- Manage groups of data
- Put the data in the report
- Data control

Step 3: To write by descriptive analysis writing and write a research article for publication [Months 11].

Step 4: Review and recheck the complete research draft and repeat fieldwork for adding the information that may be inaccurate [Months 11-12].

Step 5: Submit a complete research paper for thesis proposal oral examination [Month 1-2].

10. Benefits of Research

10.1 In this study, The cultural ecology and the representation are used to interpret the life paintings of Dong peasants in Sanjiang and form a new research model.

10.2 This study further analyzes the value of the life of Dong peasants in Sanjiang, helps people to understand the life of Dong peasants in Sanjiang, and enrich the information in this field.

10.3 The results of this study will help national and local governments to develop policies to protect cultural development.

Chapter II

To study and analyze the social and historical background of dong peasant life painting in Sanjiang

This chapter is to answer the first research objective. The first research objective is to study and analyse the socio-historical background of Sanjiang Dong peasant life paintings. This chapter is divided into two parts. The first part is the ecology of Sanjiang Dong autonomous county in Guangxi; the second part is the socio-political background of Sanjiang Dong autonomous county in Guangxi, the national peasant life painting and the history of Sanjiang Dong peasant life painting. This chapter lays the foundation for the third and fourth chapters.

Part 1: Ecology of Sanjiang Dong Autonomous County

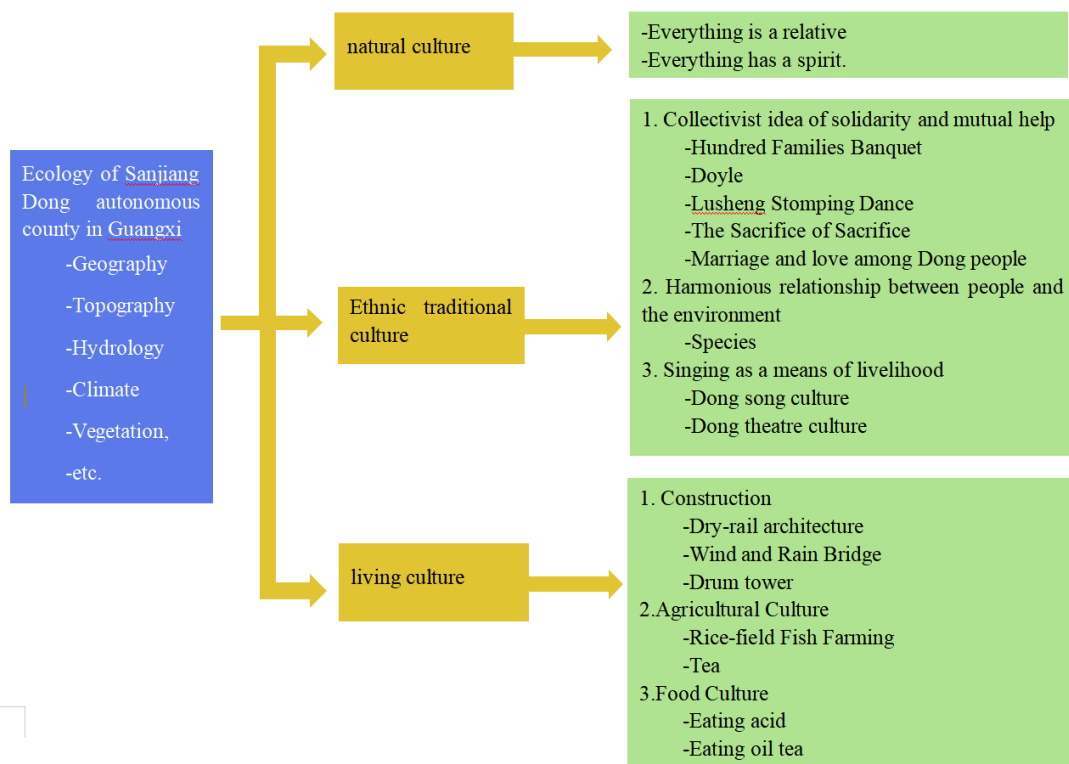


Figure 2 Ecology of Sanjiang Dong Autonomous County

Source: Made by Yang Na

The ecology of Sanjiang Dong Autonomous County is divided into two main aspects (Figure 2). The first aspect is the ecology of the Sanjiang Dong Autonomous County; the second aspect is the culture produced by the ecology of the Sanjiang Dong Autonomous County.

1.1 Ecology of Sanjiang Dong Autonomous County

This part is introduced from the five parts of Sanjiang Dong Autonomous County, including geographical location, topography and landform, hydrology, climate and vegetation.

1.1.1 Geographic location of Sanjiang Dong Autonomous County

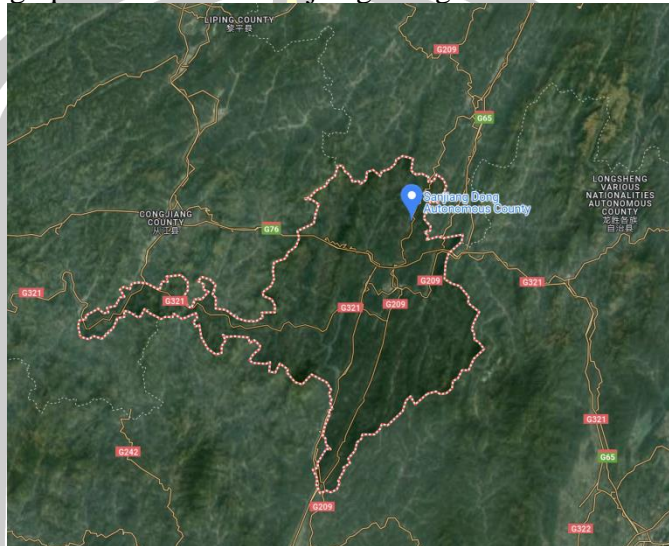


Figure 3 Map of Sanjiang Dong Autonomous County

Source:google map

Sanjiang Dong Autonomous County is located in the north of Guangxi Zhuang Autonomous Region, at the edge of Yunnan-Guizhou Plateau, at the junction of Guangxi, Hunan and Guizhou, at the border of Longsheng Ethnic Autonomous County and Rongan County in the east, and bordering on Tongdao County in Hunan Province in the north(Figure 3). County Guyi town, south from the capital of Nanning city 351 kilometers. The total land area of the county is 2430, square kilometers (Sanjiang Dong Autonomous County Overview Compilation Group,2008,P.1). Sanjiang Dong Autonomous County is the junction of Guangxi Zhuang Autonomous Region, Hunan and Guizhou provinces, with an important geographical location.

1.1.2 The topography and landform of Sanjiang Dong Autonomous County

The peaks of Sanjiang Dong Autonomous County are mostly between 500 and 1000 meters above sea level, and in the southwest side of the Baiyun Mountains, the main peak is 1448.9 meters above sea level, which is the highest peak in the territory. The ridge, river valley, depression and small flat dam below 500 meters are the main farming areas of the county. The overall terrain slopes from north to south. The county is hilly and mountainous, and the landform type is divided into low mountain and steep slope terrain and low mountain and gentle slope terrain. Mountain area accounted for 77.2% of the total area, low hill area accounted for 13.5% of the total area, and other land area accounted for 9.3% of the total area. (Sanjiang Dong Autonomous County Overview Compilation Group , 2008,P.2-3). Sanjiang Dong Autonomous County has complex terrain and diverse landforms. Most of the areas are hills and low mountains, while other areas include high mountains, river valleys, basins and small plains.

1.1.3 Hydrology of Sanjiang Dong Autonomous County

The county has 74 rivers, a total length of 687 kilometers, of which 16 major rivers, rainwater collection area of 50~100 square kilometers of 8, more than 100 square kilometers of 8. The density of river network in the county is 0.28 square kilometers, and the runoff mode is 0.032 million cubic meters per square kilometer. The total area of rainwater collection is 19288.3 square kilometers (including overseas). There are three main rivers, namely Rongjiang (also known as Du Liujiang), Rongjiang and Dejiang. (Sanjiang Dong Autonomous County Overview Compilation Group, 2008,P.4). Sanjiang County has rivers and is rich in water resources.

1.1.4 Climate of Sanjiang Dong Autonomous County

Sanjiang County is located in the low latitude area, belongs to the middle subtropical zone, Nanling humid climate area, mild climate, abundant rainfall, the annual average temperature is between 17 and 19 C. Rain and heat in the same season, cold and summer, morning and fog, annual frost-free period 321 days, four seasons suitable for farming. However, the sunshine time is less, the distribution of rainy season is uneven, summer, flood and drought in autumn, and winter and spring are sometimes affected by cold wave, hail, hurricane and other disastrous weather (Sanjiang Dong Autonomous County Overview Compilation Group, 2008,P.5). Sanjiang county environment rain, fog, forest, streams and rivers, the air is more humid and wet.

1.1.5 Vegetation in Sanjiang Dong Autonomous County

The county forestry land is about 1.44 million mu of hills below 400 meters, 400~800 meters of low mountains are about 1.18 million mu, and about 14 0,000 mu above 800 meters. The vertical distribution of forest vegetation is generally: evergreen hardwood forest is below 500 m; the economic forest is mainly camellia forest. At the altitude of 500 ~800 meters above sea level, bamboo, building, jujube, red poplar, nanmu, Yingqi, etc., is also a suitable place for fir, bamboo, broad-leaved trees, barren slope there are maple, light birch and so on. The mountains above 800 meters above sea level, mainly water source forest and shrubs, the original vegetation is broad-leaved forest, the main tree species are mountain maju, Qinggang, Macheng, lotus, maple, locust, etc., the top of the mountain is moss short song forest belt. Mountain below 1000 meters above sea level, once the broad-leaved forest is destroyed, growing masson pine, salt wood, wild paint, azalea, chestnut, Maomao (northern mountain) and other secondary forests, barren mountain grow five mang, iron mang, ciliated duck zui grass, wild ancient grass, four gold vein and other grass groups from. There are hu branches, wood bushes. Underforest plants are mainly black and white vines, with small bamboo distribution. The natural vegetation area of the county accounts for 68.48% of the total area, of which the forest vegetation accounts for 41%. (Sanjiang Dong Autonomous County Overview Compilation Group, 2008,P.9-10). Most of Sanjiang are hilly and mountainous, with no red soil bare ridge. However, due to the differences in terrain, microclimate, soil and other environmental conditions and the different degree of influence of human and animal behavior, the types and distribution of natural vegetation are also different.

This part analyzes the ecology of the Dong nationality in Sanjiang. Sanjiang Dong Autonomous County is located in the north of Guangxi Zhuang Autonomous Region, at the junction of Guangxi, Hunan and Guizhou provinces. Sanjiang Dong

Autonomous County has diverse landforms. The county is mainly hilly and low mountain, which belongs to the middle subtropical zone and Nanling humid climate area, with mild climate, abundant rainfall, rain and heat in the same season, and distinct cold and heat. The ecology of Sanjiang Dong Autonomous County lays a foundation for the next analysis of the culture produced by the ecology of Sanjiang.

1.2 Culture produced by the ecology of Sanjiang Dong Autonomous County

This part is mainly divided into three parts. The first part is the natural culture of Sanjiang Dong; the second part is the traditional culture; the third part is the living culture of Sanjiang Dong.

1.2.1 Natural and culture

Dong villages are built along the mountains or live near the water. The stilted building, drum tower and covered bridge are integrated with nature. The Dong village has been isolated from the outside world for a long time, living a life of collecting and farming. The production mode is simple and the production level is not high, thus forming the concept of living dependent on nature. Dong people think if to survive, admire nature, and the earth harmony, to the nature of animals, plants show a "feelings", for example, called mountain pulp "brothers", called ancient trees "grandpa" "grandma", in folk stories, the cattle, fish, snakes and other animals described as neighbor friends, and so on (Zhang, 2008,P.1). The Dong people treat nature with "all things as relatives", showing the ecological concept of harmonious coexistence between dong people and nature. This is a unique relationship between dong people and the people of the world.

The Dong people not only live in accordance with the natural laws, but also regard nature as as spiritual and conscious as others, and often have awe for them, thus forming the worship thought of "animism". The mountain, water, tree, land and other gods are the objects of their worship (Yang,2012,P.273). People place all things in nature and human beings in an ecosystem, thus forming various unique traditional concepts and value orientations of the Dong people, and establishing a symbiotic relationship with the natural environment. The Dong people believe that excessive exploitation will not only damage the natural environment, but also be detrimental to the survival of human beings. Therefore, when collecting wildlife resources, the Dong people usually follow the natural law of inexhaustible resources, moderate use and moderate use. They will neither hunt nor hunt, for example, they will follow folk taboos, do not kill animal cubs, and do not hunt during wild animal breeding. The Dong people treat nature with "animism", showing the ecological concept of harmonious coexistence between the Dong people and nature.

The concept of harmonious coexistence between the Dong people and nature is the product of the ecological environment formed by the Dong people in the long historical process. The dong people's thought of respecting and conforming to nature expresses their profound ecological wisdom and has distinct national characteristics.

1.2.2 Ethnic traditional culture

1.2.2.1 Collectively the collectivist thought of unity and mutual assistance

The living environment of Dong people is relatively closed, living in isolation and living together. In addition, with the shortage of living resources, they have been oppressed and excluded by foreign people. In the view of the Dong people, only by relying on the collective strength can we resist the bullying of foreign forces, and only by relying on the collective strength can we overcome various natural disasters. This

thought of national cohesion and collective supremacy produced by the sense of danger is highly respected, and has evolved into social moral norms and aesthetic pursuit that the whole nation abide by the whole nation, which affects everyone subtly. This social moral norms and aesthetic pursuit for the unity and mutual assistance of the collectivism thought.

The Dong ethnic regulation stipulates that "no matter the elders or the younger generation, the old or the young, they should unite and help each other", "No matter who has a wedding, our people should actively participate in the cooking" and "do not say the words of clan unity and do not do the things of clan unity" (Chen,1998,P.85). Every village of the Dong people, regardless of their age, is united in front of the enemy. Dong villages, neighbors, friends, relatives and couples unite and love each other. For the lonely, the old and the sick, the masses will support and support them in turn. Every Dong ethnic village is a harmonious and warm whole. In the traditional education of the Dong nationality, we oppose the highlighting of individual value, advocate the supremacy of the collective, and emphasize the people in the collective. The ancestors used ballads, stories and other ways to teach people more strength and to unite and share weal and woe.(Yang,2012,P.306). Those who contribute to the collective should be respected and loved; those who harm the interests of the collective should be condemned and criticized.

In Sanjiang Dong Autonomous County, the collectivism thought of unity and mutual assistance has gradually formed a series of traditional ethnic cultures, such as "hundred banquet", "Duoye" dance ", " Lusheng step in the hall dance ", " sacrifice ", dong marriage and love. A series of collective activities have cultivated and enhanced the group consciousness of unity and mutual assistance among the dong people.

1.2.2.2 Harmonious relationship between people and the environment

Sanjiang Dong Autonomous County has a pleasant landscape, forming a beautiful world in which people and the environment coexist harmoniously. The formation of such natural landscape is largely attributed to the traditional environmental protection habits and ancient ecological concepts of Dong people. In the long-term natural adaptation and production practice, the Dong people have gradually cultivated the good moral character and the unique ecological cognition of protecting the environment and cherishing the nature. This ecological concept of harmonious coexistence between man and nature has become an indispensable part of Dong traditional culture.

In order to maintain the balance of the ecological environment and the effective use of resources, the Dong people have also formed many regulations in the Dong area, and the environment and resource management are generally proposed and implemented by the prestigious village elders and the leaders. Every spring and autumn, they call on the villagers to revise and publicize the village rules "payment", based on the closed management of the environment and resources. This way of managing the environment and resources by national customary law is very effective under the specific social and historical conditions of the Dong people in the past. Closing mountains for afforestation is a relatively successful environmental management mode in the Dong area. The paragraph stipulates that it is forbidden to cut down the scenic trees before and after the village, not to pound the nests on the tree. The contract also clearly stipulates that, " mountain forest prohibition, each has its own, mountain rush girder for the boundary. The mountain field has the boundary

stone, the money area has the boundary monument at the foot of the fire road, the village keeps the village rules. The boundary stones in the mountains are not allowed to be moved; the boundary groove in the forest should not be excavated. Do not dig across the boundary, cross the boundary cutting trees; do not plant, occupy the intercept, buy slope foot soil, seek mountain grass ". Dong funds have clear management regulations on mountain resources to environmental health in villages. In addition to compensate for the loss of the mountain owners, and pay more tribute to the forest, and give material and spiritual rewards. Relying on this distinctive environmental and resource management mode, the Dong people have effectively protected large areas of trees, trees around the village and the closed mountain woodland, green branches and green leaves do not wither all the year round, and agricultural and forestry production has developed. This traditional management method still loses its positive significance today (Yang,2012,P.304).

1.2.2.3 Singing is a means of joy

Most of the Dong villages are near the mountains and rivers, with beautiful scenery, birds' twitter and fragrance of flowers. In the almost closed ecological space, sunrise and sunset. Some outside activities are difficult to enter the dong area. Dong this industrious simple nation due to long thrive in this beautiful and fresh natural environment, beautiful rural living environment and pure male plow female weaving agricultural labor life, easy to make the singers to the surrounding environment that rich sense of music and rhythm of nature harmony have strong interest and broad association and the natural harmony will inevitably form their instinctive unconscious simulation object become direct understanding and imitation of music posture. These form the natural ecological interpretation of the harmonic and polyphonic music of the Dong nationality (Shen,2006,P.72-78). The original song is produced accompanied by labor, which has the function of coordinating movements, reducing and eliminating fatigue, expressing emotions and exchanging ideas. If the Dong people have no characters, naturally, there are no written characters such as novels and essays. The folk culture of the Dong nationality is mostly spread in the form of songs and Dong opera.

The Dong people put labor, eating and singing in equal importance."Mental singing, learning song" as an essential activity. Some dong people even think that "anyone who does not sing is like a withered flower that has withered, and I often sing to win my nature alive". It can be seen that in the eyes of dong people, eating and singing are equally important. Therefore, the culture of singing big songs and Dong opera has been formed in Sanjiang Dong Autonomous County.

1.2.3 Life and culture

1.2.3.1 Architectural culture

Most of the Dong area has beautiful mountains and clear waters, vast forests and intact vegetation, which is a paradise with harmonious relationship between people and the environment. The formation of this scene is largely attributed to the traditional dong folk environmental customs and simple ecological consciousness. From the long-term adaptation and transformation of nature, the Dong people have gradually developed the good virtue and unique ecological consciousness of protecting the environment and beautifying the nature. This ecological consciousness of harmony with nature has become an organic part of the traditional Dong culture.

Wind and rain bridge culture. In the concept of the Dong people, the best living environment should be that mountains, water and fields have their own part. In order to remedy the deficiency of the natural background, each village has built artificial buildings such as drum towers, wind and rain Bridges and pavilions according to the needs, and rationally allocated forests, fields, houses, water areas and grasslands. Although these remedies rely on the so-called feng shui dragon vein thought, but the purpose that it wants to achieve is to obtain the idealization of the living environment. For the villages with rapid rivers, they use artificial diversion, and construct the staggered distribution pattern of rivers, ponds, fields and villages according to the terrain. The village is integrated with the surrounding mountains, water, trees and grasslands, and the artificial building only imitates the existing contents of the natural environment, which is neat and standardized. This is convenient for people to use, and does not conflict with the surrounding natural background. The Dong people say: "No village, no village gate, no stream, no flower bridge, no road, no pavilion, no village, no drum tower."The overall environment of each village is harmonious and comfortable, presenting a landscape painting of natural and cultural landscape.

Dry column architectural culture. Before the Ming and Qing dynasties, many areas were still in the wilderness. At that time, the ancestors of the Dong people lived in the deep mountains. Before establishing the village, they had to consider both safety issues and natural factors. According to the regional characteristics of sufficient bamboo and wood resources in the south, wet and rainy, local residents cut bamboo and wood as columns and live in the air, which is the prototype of the building. The site of the house is according to the slope sun, and usually built with two floors, the bottom captive livestock and poultry, the upper layer for people to live, which can prevent mildew and moisture-proof, and when the beast or foreign invasion, the animals on the bottom will first respond, in order to enhance the safety of living. Therefore, the dry column building. The settlement of Sanjiang people in Guangxi has undulating mountains, mild climate, abundant rainfall, and abundant in trees, animals, plants and mineral resources. In order to adapt to the complex terrain, the ancestors of the Dong people skillfully adapted to the terrain, reclaimed layers of terraced fields, and planted various trees and crops. While meeting the material needs, they also enjoyed the spiritual nourishment brought by the green mountains and clear waters. Since the living environment of the Dong people is rarely flat, most of them are alpine and hilly, it is necessary to design different building types according to the terrain. Mountain buildings of Dong nationality are mostly "dry column" buildings, with people living upstairs, sundries or livestock being placed downstairs; flat buildings are mostly two-story buildings, with sundries placed downstairs and people living upstairs.

Drum tower culture. It is unknown when the Drum Tower of the Dong people was built. It is recorded that the ancestors of Baiyue held social activities under the giant fir. Legend has it that the Dong compatriots enjoyed the cool under the giant fir and talked about family affairs. They had to escape under the trees. After the rain stopped, it was found that although after the rain, my clothes and hair were not wet, so I wanted to build a place for Dong gathering and discussion in the shape of a fir tree. Another legend tells that Manlin, a young man of the Dong nationality, decided to build the Drum tower under the inspiration of the elders, which symbolizes the

prosperity, stability and unity of the Dong people. In different versions of the legend, it can be seen that the giant fir is the original form of the Drum Tower, and the worship of the giant fir gives the Drum Tower a sacred origin. In the agrarian era, a one-legged building shaped like a fir tree was often built in the land of giant fir, with a fir as the main pillar and connecting the eave column and the middle column. Building built in qing dynasty, after the 1980s after national policy recovery, the rise of folk activities, many village have built new drum tower, is different from the ancient drum tower in the site selection, build more exquisite, often according to the traditional architectural custom habits in the center of the village, highly follow the building around the provisions of the drum tower, thus shows that the drum tower is the most important building in the village buildings group, reflects the villagers to clan to maintain clan organization.

Dong people live in mountain grooves, with streams in the middle, and gentle areas for farming. Wind and rain bridge has become a necessary public facility for village competitions in the Dong area, playing the role of road traffic connecting the villages. The wind and rain bridge is called "Flower bridge" and "Huilong", which is related to the Dong legend that the flower dragon saved the crown from the crab spirit. Therefore, a bridge shaped like a giant dragon and named after the flower dragon was built at the village head. The name "Fu Yuqiao" is related to feng shui. When the terrain of the village is in the place of feng shui, a "fuqiao" or purely plays the role of changing feng shui or has the dual role of "blocking feng shui" and traffic roads (Luo, 2015,P.8). The wind and rain bridge is closely related to the life of the Dong people in Sanjiang, so it remains preserved today.

1.2.3.2 Agricultural culture

Rice field fish farming culture. The Dong people also attach great importance to taking measures according to local conditions, according to different soil, climate, water and heat conditions, planting different plants to form a rich biological community, so that any biological product can not form a large-scale batch output, thus ensuring the balance of the whole ecological environment. Sanjiang Dong nationality area can maintain this high level of biodiversity for a long time, which is not only due to the natural environment, but also due to the traditional survival concept of the local Dong nationality. In the traditional concept of Dong culture, human beings are only a part of nature. Nature is the Lord, and man is the guest of nature. Humans must rely on other creatures provided in nature to survive. Therefore, people must be temperate in the use of biological resources, human beings must first control themselves can not make unlimited desire expansion. The utilization of biological resources in Dong traditional culture always adheres to the principle of balanced consumption and diversified consumption. It is the long-term harmony of the relationship between man and land that makes the biodiversity level of the Dong nationality area flourish. In this context, the ecological adaptation methods and measures with Dong characteristics have been derived. After a long-term run-in, the symbiotic system of "fish farming in rice fields" has been established, which effectively realizes the harmonious coexistence with the ecological environment.

tea culture. Sanjiang Dong Autonomous County is located in the subtropical monsoon climate zone, with abundant rainfall, simultaneous rain and heat, and high air humidity. In addition, the local soil is mostly on soil, with high organic content

and easy to grow tea trees. Sanjiang tea is prominent in the national famous tea competition, and the tea quality is well known.

1.2.3.3 Food culture

Eat sour culture. The area where the Dong people live has a hot climate, high humidity, sweating in daily labor, and lacking stomach acid. Therefore, eating acid can increase stomach acid to increase appetite. Every family of the Dong nationality has a sour jar, which preserves sour pork, sour fish, sour duck and pickled cabbage all the year round. Home-raised ducks, geese, fish in addition to the number of selling part, the rest of the slaughter and washed into the acid jar pickled. Green vegetables, cucumbers, beans, radishes, peppers, ginger planted in the garden, bamboo shoots in the mountains, vegetables, but also pickled into pickled cabbage storage. Therefore, it has formed the custom of acid, gifts, hospitality, god worship and ancestor worship (Yang, 2006,P.35). Due to the high rainfall and high humidity in Sanjiang Dong Autonomous County, it is easy to get rheumatism. Eating acid can dispel wind and dehumidification, and increase appetite. Therefore, sour and spicy food have become an essential thing in its diet.

Eat camellia culture. Because Sanjiang Dong Autonomous County produces tea and is located in hilly areas, cold and humid, so the Dong people have the eating habit of "eating oil tea". It can not only play the effect of dispersing cold and dehumidification, preventing disease and fitness, but also become one of the social ways to express the hospitality of the Dong people. The reason why it is different from "drinking tea" and "drinking tea" and called "eating tea" is that oil tea has become an indispensable part of the local people eating two or three meals a day. Playing oil, refers to the oil production process of beating, tamping tea this program. This section studies and analyses the ecology of the Three Rivers, which has led to the creation of natural culture, traditional ethnic culture and living culture. The specific cultural phenomena include "Baijia Banquet", "Duoye", "Lusheng Stomping Dance", sacrificial rituals, "Satan", "Dong marriage and love", "payment", "big songs", "Dong Opera", "Drum Tower", "Wind and Rain Bridge", and "Dry-rail Architecture", "rice-field fish farming", "eating acid", "playing oil tea" and other specific cultures. Lay the foundation for the second chapter.

Part 2: The social and political background of Sanjiang Dong Autonomous County, the national peasant life painting, and the history of Sanjiang Dong nationality, the peasant life painting

This part mainly analyzes the social and political background of Sanjiang Dong Autonomous County, the history of the national peasant life painting of Sanjiang Dong nationality from three periods(Figure 4). The first period is the early stage of the founding of new China to the period of reform and opening up; the second period is the period of reform and opening up to the 21st century; the third period is the 21st century to present.

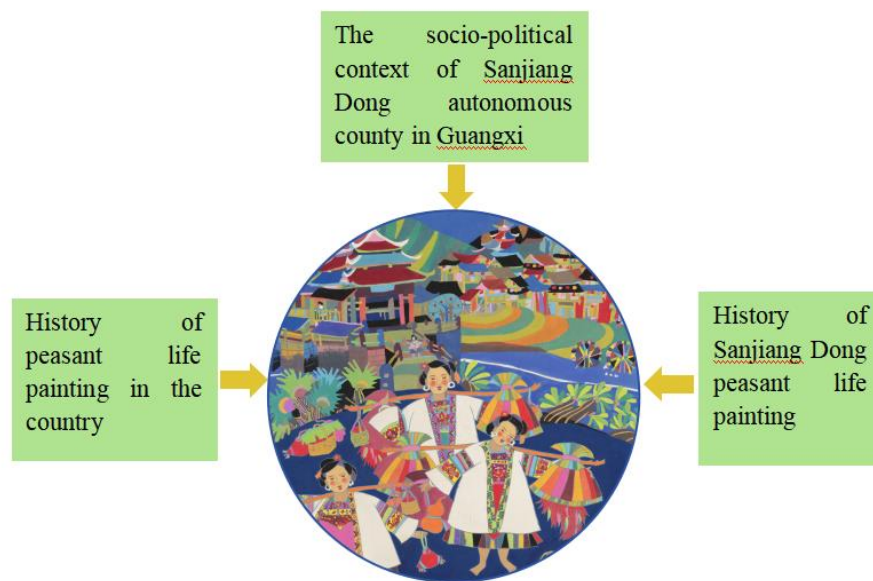


Figure 4 Sanjiang Dong peasant life paintings

Source: Made by Yang Na

2.1 The early days of the founding of new China to the period of reform and opening up

This section is divided into four sections. The first part is the social and political background of Sanjiang Dong society from the beginning of the founding of new China to the period of reform and opening up; the second part is the history of national peasant life painting; the third part is the history of Sanjiang Dong peasant life painting; the fourth part is the art type of Sanjiang Dong peasant life painting from the beginning of new China to the period of reform and opening up.

2.1.1 Social and political background of Sanjiang Dong from the early days of the founding of New China to the period of reform and opening up

This section is divided into five parts. The first part introduces the agrarian revolution. The second part introduces the agricultural cooperation. The third part introduces the Great Leap Forward and the people's communes. The fourth part introduces the regional autonomy of Sanjiang Dong nationality. The fifth part introduces the Cultural Revolution.

2.1.1.1 The Agrarian Revolution

On October 1, 1949, the People's Republic of China was founded. Under the leadership of the Communist Party of China, the social and cultural history of Sanjiang Dong people has undergone great changes, through the land revolution, agricultural cooperation, people's commune, democratic construction and regional ethnic autonomy.

Before the founding of new China, the land occupation of different classes of Dong nationality in Sanjiang varied greatly. The smaller landlord class had a large amount of land; the more poor peasants had small land. The hard work of the peasants was plundered by the landlords, and they had neither interest nor economic ability to transform production. The feudal relations of production bound the development of agriculture.

After the founding of the People's Republic of China, on June 30, 1950, the Central People's Government officially promulgated the Land Reform Law of the People's Republic of China. The land reform law consists of six chapters and 40 articles, pointing out that the purpose of land reform is to abolish the land ownership of the landlord class, implement the land ownership of peasants, to liberate the rural productive forces, develop agricultural production, and open up the road for the industrialization of new China. It stipulates that the land and other means of production and the surplus property in the countryside shall be confiscated, and the land in the countryside such as ancestral temples, temples and temples shall be distributed by the township peasant associations to the poor peasants who have no land and lack other means of production, and the same share shall be distributed to the landlords. It also stipulates the protection of industry and commerce, the preservation of the land and property owned by the rich peasants and cultivated by the peasants, and the land and property of the middle peasants (including the rich middle peasants) from infringement. The promulgation of the Land reform Law provides a legal basis for the comprehensive development of land reform in the newly liberated areas (Jin, 1989, P.148). Made a clear explanation to the land reform. In January 1954, the People's Government of Western Guangxi Zhuang Autonomous Region forwarded the Implementation Plan of Land Reform in Ethnic Minority Areas in Guangxi Province, and the Yishan Commissioner's Office then issued the Implementation Plan of Land Reform in Ethnic Minority Areas in Yishan District. According to the approval of the people's government of Guangxi province and Guangxi district implementation plan, sanjiang county land reform consultation committee notice points out: I have autonomous region land reform conditions, approved by the Guangxi zhuang autonomous region people's government for land reform, and directed the sanjiang dong autonomous region land reform consultation committee to discuss all matters (Communist Party Committee of Sanjiang Dong Autonomous County, 2018, P.148) (Figure 5).



Figure 5 Group photo of all the people at the Land Reform Victory Conference of Sanjiang Dong Autonomous Region and Lixiang
November 5, 2023

The completion of China's agrarian revolution, the abolition of land ownership by the landlord class and the implementation of peasant land ownership, eliminated the land ownership by the feudal landlord class which had lasted for thousands of years in China, and fundamentally eradicated the root cause of the chronic backwardness of the peasants. The agrarian revolution of Sanjiang Dong people liberated the productive forces of the rural areas of Sanjiang and promoted the development of agriculture. peasants do not master the land and other production resources to become the owners of the land and other production resources, and the peasants become the operators of production and the possessor of the means of production. The agrarian revolution makes the peasants truly become the masters of the land and the masters of the country, and the long-term suppressed enthusiasm for production and construction is free to be released.

2.1.1.2 Transformation of the three major socialist industries

Agricultural socialism transforms, called agricultural cooperation movement again."After the land reform, there was a small amount of land concentration and employment phenomenon, facing a new danger of polarization between the rich and the poor, and a new change in class relations."(Jin, 1989,P.18). The small-scale peasant economy based on private ownership is both scattered and weak, which not only hinders the further development of productive forces, but also meets the food and industrial raw materials needed for the national socialist industrialization. In addition, the production level of ethnic minority areas is lower than that of the mainland, and the ability to resist natural disasters is weak, which is extremely unfavorable to the development of social production (Yang, 2012,P.44). In this context, in order to promote production, according to the relevant deployment of the central government, to implement the socialist transformation of agriculture, handicraft industry and capitalist industry and commerce. On October 16,1953, the Central Committee of the Communist Party of China adopted the Decision on the Development of Agricultural Production Cooperatives to implement agricultural cooperation in agriculture, specifically referring to the cooperation in agricultural production. Through the road of cooperation, the peasant individual economy is gradually transformed into the socialist theory and practice of socialist collective economy.

Socialist transformation of handicraft industry. The theory and practice of transforming the individual handicraft industry into the socialist working masses under collective ownership economy through the road of cooperation. The transformation shall take the form of cooperation and gradual transition steps, from handicraft production cooperative groups, handicraft supply and marketing cooperatives, and then develop to handicraft production cooperatives.

Socialist transformation of capitalist industry and commerce. Through the form of state capitalism, the national capitalist economy is gradually transformed into the theory and practice of socialist economy. The elimination of capitalist private ownership is a basic task in the transition period. The socialist transformation of capitalist industry and commerce was fully carried out from 1954 to the end of 1956. The Party adopted the policy of "peaceful redemption", gradually transformed it into socialist public enterprises through the form of state capitalism, and combined the transformation of ownership with the transformation of people, striving to make the exploiters become independent workers. With the completion of the transformation of

capitalist industry and commerce, the bourgeoisie was eliminated as a class. At this point, our country has established the basic system of socialism, and entered the primary stage of socialism.

By the end of 1956, the "three major transformations" were basically completed, marking the formation of a highly centralized planned economic system. The three major transformations have realized the task of transforming the private ownership of the means of production into the socialist public ownership. The basic system of political socialism was initially established in China; the economic socialist planned economy was basically established in China; it opened the way for our socialist industrialization and entered the primary stage of socialism. It is the most profound social change in Chinese history.

2.1.1.3 The "Great Leap Forward" and the people's communes

In May 1958, the second Session of the Eighth National Congress of the Communist Party of China formulated the general line of "working hard, striving for the top reaches, and building socialism in a faster and better province". Under the general route, throughout the country, in industry, agriculture, culture and education and health undertakings on all fronts, raised the socialist construction "great leap forward", has carried out large-scale agriculture, bulk food, overhaul irrigation and water conservancy, product fertilizer, deep and reasonable planting, reform tools, strengthen the management of crops, fully implement the field of agricultural production "eight constitution" and a series of mass movement.

On September 1, 1958, the Central Committee of the Communist Party of China issued the Decision on establishing People's communes in Rural Areas, and people's communes were immediately established in the Dong area. By the autumn of 1958, the rural people's communes in the Dong region had been generally established. Rural people's communes are socialist collective economic organizations, taking production teams as the basic accounting units and implementing the principle of distribution according to their best and according to work. Under the commune is the production brigade, and under the production brigade is the production team. While leading the production and construction of production teams and developing the collective economy, the people's communes also manage finance, food, trade, civil affairs, culture, education and health, public security, militia and mediation of civil disputes. They are grass-roots organizations integrating government and social organizations. The people's communes implement the principle of "taking grain as the key and developing diversified operations in an all-round way", lead production teams to concentrate their main forces on the front line of agricultural production and implement the "eight-character Constitution" of agriculture.

2.1.1.4 The establishment of regional ethnic autonomy

Regional ethnic autonomy refers to the establishment of ethnic autonomous regime in ethnic minority areas, such as autonomous regions, autonomous prefectures, autonomous counties and ethnic townships, as the masters of personnel. After the founding of the People's Republic of China in 1949, under the leadership of the Communist Party of China, this policy was included as an important political system of our country (the Common Program of the Chinese People's Political Consultative Conference, and the Constitution of the People's Republic of China in 1954. In order to accurately implement this policy, in 1952, the Central People's Government formulated and issued the Outline for the Implementation of Regional Ethnic

Autonomy of the People's Republic of China. In the Common Program of the Chinese People's Political Consultative Conference and the Constitution of the People's Republic of China, in places where ethnic minorities live, ethnic autonomous areas are the inseparable parts of the People's Republic of China, exercise the authority of local state organs and in accordance with the Constitution and laws. In the process of preparing autonomous areas, dong district party committee and governments at all levels respectively held various forms of meeting, widely consult the opinions of all people, according to the situation of the dong population distribution, is conducive to the development of autonomous areas construction, and fully considering the historical situation, ethnic relations and so on various aspects of factors, gradually established a single or joint autonomous areas at all levels. In May 1951, the Longsheng Dong people and zhuang, Miao, Yao and other brother ethnic groups established the Longsheng Joint autonomous region (county level). In December 1952, the Sanjiang Dong Autonomous Region (county level) was established. The establishment of autonomous areas and ethnic townships has realized the desire of the Dong people to be masters of the country and manage the internal affairs of their own nation(Dong Ethnic Group History Compilation Group,2008,P.158).

2.1.1.5 The "Cultural Revolution" movement

One of the main reasons for the "Cultural Revolution" was that the CPC Central Committee and MAO Zedong made wrong estimates of the class struggle situation and the political situation within the Party to prevent the restoration of capitalism, maintain the purity of the Party and consolidate socialism. In the second half of 1965, due to the international and domestic class struggle situation and the party and the country reality error analysis, MAO zedong believes that a batch of bourgeois representatives, revisionists have mixed into the party, government, military and cultural field, quite a few units of the leadership is not in the marxists and the masses of the people. The capitalist establishment of the Party has formed a bourgeois headquarters in the central Committee, with agents in all provinces, municipalities, autonomous regions and all departments of the Central Committee. The Party and the state are facing the danger of the restoration of the Party and the state. Over the past few years of rural "qing", urban "five" and criticism in the field of ideology, cannot solve the problem, only with the "cultural revolution" movement in this form, openly, comprehensively, from the bottom to the masses, to thoroughly expose the dark side of the party and national political life, the so-called "capitalist" usurped the power back. With the help of Lin Biao, Jiang Qing, Kang Sheng and others, a "Cultural Revolution" movement launched and led by MAO Zedong began,(Communist Party Committee of Sanjiang Dong Autonomous County,2018,P.247). In the movement, Lin Biao and Jiang Qing two counter-revolutionary groups carried out a lot of evil activities that brought disaster to the country and the people. The "Cultural Revolution" movement which lasted for ten years brought serious civil unrest to the Party, the country and the people of all ethnic groups.

Before the establishment of the "Cultural Revolution" leading group, the "Cultural Revolution" movement in Sanjiang County was in the charge of the county "four Qing Dynasty" working group. On June 3,1966, the county "four" workgroup party committee in the second party committee above party members meeting, led by the "four" workgroup to convey the central committee of the communist party of

China notice (i. e., "May 16 notice") and Guangzhou conference spirit and "four qing" party committee "about the opinions of the cultural revolution, the deployment of sanjiang county to carry out the" cultural revolution ". On June 4, the county "four qing" working group party committee cultural revolution group was established, Mo Jin as the group leader.(Communist Party Committee of Sanjiang Dong Autonomous County,2018,P.248).

Conclusion: The completion of China's agrarian revolution abolished the land ownership of the landlord class, implemented the land ownership of the peasants, and eliminated the land ownership of the feudal landlord class that had lasted for thousands of years. Cooperative agriculture brings land to collective ownership. The people's commune is a socialist collective economic organization, takes production teams as the basic accounting unit and implements the principle of distribution according to work. In December 1952, the Sanjiang Dong Autonomous Region (county level) was established. The establishment of autonomous areas and ethnic townships has made the Dong people as masters of the country. One of the main reasons for the "Cultural Revolution" was that the CPC Central Committee and MAO Zedong wanted to prevent the restoration of capitalism, maintain the purity of the Party and consolidate socialism. The Chinese government and the Communist Party of China have launched a series of measures and activities aimed at promoting social change, economic construction and ideological revolution.

2.1.2 National life painting activities from the early days of the founding of new China to the "reform and opening up"

Peasant life painting can be traced back to the 1950s. It was originally invented as an art of political propaganda under the guidance of national ideology. It is a peasant cultural product produced and consumed by the state.

The study of peasant's life painting needs to be taken from the perspective of historical development. From the 1950s to today, as the peasant life painting is a product of China's specific historical environment, it has been closely linked with the consciousness and culture of The Times, and has been in the process of change and development.

Each climax and disguised form reflect the disguise of the social environment in which the peasant life is painted. At the same time, it also reflects the change of "peasant life painting" itself as a concept in the changing historical and cultural situation. Therefore, the study of the peasant's life painting needs to put the peasant's life painting into the corresponding historical development for analysis. From the historical, social and cultural environment, analyze the concept of peasant life painting, the relationship between peasant life painting and social culture, the representation of peasant life painting, and the artistic expression form of peasant life painting, etc. Sanjiang Dong peasants' life paintings are closely related to the government, national ideology, culture, society and national peasants' life paintings. Through combing the history of peasant life painting in the whole country, we can have a more clear and profound understanding of the historical history of Dong peasant life painting in Sanjiang.

In this stage, the national peasant life painting activities can be divided into three periods: "ideological germination period related to peasant life painting", "Great Leap forward period" and "Cultural Revolution" according to the specific social and historical situation.

The first period: the embryonic period of ideology related to peasants' life painting

The peasant life painting was originally invented as a kind of political propaganda art under the guidance of national ideology. The ideology related to the peasant life painting has a further origin, or can be traced back to the Yan'an period of the Communist Party.

After the founding of the People's Republic of China, the discourse of state power first hoped to construct the common knowledge shared by the whole people, and in the construction of "workers, peasants and soldiers' literature and art" in the field of literature and art. In the Yan'an period, Chinese Communists used the model of literature and art to construct the framework of new Chinese literature and art, and by creating a group of "new peasants" images with modern character, to construct a new nation state spirit, so as to confirm the legitimacy of the new nation state. Through the "literary Congress" and other meetings, the mode of workers, peasants and soldiers in the liberated areas was promoted, and the "literary and artistic criticism" was used as the weapon to criticize and transform the literary and artistic thoughts of non-communist peasants and soldiers from all aspects, plus their own self-adjustment, thus successfully consolidating the mainstream position of workers, peasants and soldiers in literature and art. Therefore, since the "Speech", the "workers, peasants and soldiers", which gradually emerged from the historical surface under the support of the discourse of national power, was regarded as the ideological code for the construction of the "new person" of the ideal of the modern nation state, and embarked on the life journey of symbol and value.

As early as in January 1940, in MAO Zedong's speech on New Democracy at the first congress of the Shaanxi-Gansu-Ningxia Border Region Cultural Association, MAO Zedong thus drew a blueprint of cultural culture in his mind. First of all, Mao made clear the specific connotation of the new culture: "The scientific culture of the masses of the nation is the anti-imperialist and anti-feudal culture of the masses, the culture of the new democracy, and the new culture of the Chinese nation. This culture of new democracy is popular and therefore democratic. It (refers to the new democratic culture note) should be more than ninety percent of the service of workers and peasants, and gradually become their culture ", it is crucial behind here, namely" it should be more than ninety percent of the workers and peasants, and gradually become their culture ". First, to serve the workers and peasants, but it will not always let the workers and peasants become the service object of this culture, that is, the object: the ultimate goal is to make them truly become the main body of creating and enjoying this culture. The new culture of "national", "scientific" and "mass" are different from the old social culture. What MAO Zedong wanted to build was a universal culture, a deelitist "culture of workers, peasants and soldiers"

In 1942, MAO zedong's "in Yan' an art symposium speech" mountain "our literature and art are for the people, first is for the workers, peasants and soldiers, workers, peasants and soldiers, for the workers, peasants and soldiers", formally identified the "direction" of the workers, peasants and soldiers, points out for the workers, peasants and soldiers and how to serve the workers, peasants and soldiers, is the two big problems must be solved."Creating for workers, peasants and soldiers" is to popularize culture to workers, peasants and soldiers, enlightenment.. Peasant soldiers imply that literature and art ultimately rely on workers, peasants and soldiers

as the main body of creation."Make culture and technology into the masses, master in the hands of the masses", let the workers, peasants and soldiers become the main body of creation. From this, it can be seen that MAO Zedong's literary and art policy is literature and art with peasants as the object of acceptance and literature and art with peasants as the main body of creation.

In April 1945, MAO Zedong wrote the mountain in "The Main Objects of the Chinese Cultural Movement at this Stage": " peasant 1-This is the predecessor of Chinese workers. In the future, there will be thousands of peasants into the city, into the Ding factory..... This is the source of the Chinese army. Soldiers are peasants in military uniforms. They are the deadly enemies of the Japanese invaders... This is the main object of the Chinese cultural movement at the present stage. The so-called eliminate illiteracy, the so-called universal education, the so-called mass literature and art, the so-called national nature, leaving 360 million peasants, is not mostly empty talk?"In this article, MAO Zedong deeply analyzed the reality of Chinese society. The predecessor of the Chinese workers was the peasants, and the soldiers were the peasants in military uniforms. The title of "workers, peasants and soldiers" is only the difference between occupation and identity, but the spiritual essence and ideology in their bones are the same. They are all from the countryside, Chinese peasants dressed in different clothes and with different identities. Therefore, MAO Zedong's so-called "direction of workers, peasants and soldiers" and the people's essence of literature and art is to serve the most widely organized "peasants". The literary and artistic creation must take peasants as the main body, and be closely connected with the "peasant" emotions and concepts.

In 1949, when the first Cultural Congress was held, the basic policy was that "literature and art serve the people, serve the workers, peasants and soldiers first", and the direction of workers, peasants and soldiers of literature and art was institutionalized, because literature and art "should serve more than 90 percent of the workers, peasants and working people of the whole nation and gradually become their culture". This is the blueprint of the cultural consensus outlined by Mao Zedong. The convening of the first literary Congress determined that it has become the consensus of literary and art workers to contact peasants, learn from peasants and write about peasants, and peasants have become the center and protagonist of the description and performance of new China. peasants become the power of progressive class life is symbolic, this symbol represents its essential position in the revolutionary discourse, namely the main basis of "revolution", "the main component of the people", "the main force" of the history, the historical identity of the peasants finally through the "party" ideology of "qualitative" irrefutably determine the meters.

The second period: agricultural cooperation and the great Leap forward period

The cooperative movement was the economic reform of China to transform the socialist small-scale peasant economy by establishing the cooperative economy in the rural areas between 1954 and 1956."On October 16,1953, the Central Committee of the Communist Party of China adopted the Decision on the Development of Agricultural Production Cooperatives, requiring the comprehensive promotion of agricultural production cooperation, supply and marketing cooperation and credit cooperation to be carried out simultaneously as three forms of socialist transformation of the small-scale peasant economy (Li,2002,P.11). Cooperative movement, in

practice in accordance with the principle of voluntary mutual assistance, and combined with the actual situation of China's rural areas, on the basis of retaining peasants' private property, using the power of mutual cooperation to develop the productive forces, and thus get the general support of the broad masses of peasants, rural economic growth at a faster rate, the primary cooperative movement has achieved remarkable results. China's rural areas have implemented a collective system, where everyone works together and distributes income equally after the autumn harvest. In 1955, after Beijing and Zhejiang provinces, the provinces, municipalities and autonomous regions established mass art galleries, followed by the general establishment of regional mass art galleries and county and district people's cultural centers (later renamed as the cultural centers), shouldering the responsibility of political propaganda, urban and rural literacy, and guidance of mass cultural and artistic activities. In the process of guiding rural masses amateur art activities, Jiangsu Pi county, shaanxi county cultural center practice the "rural club", "peasants art group" idea, the peasants art group under the leadership of the cooperative party branch, choose intuitive picture art form to work for the center of the party, for production services (Zheng, 2014,P.80-88).

Recognized as the first painting of peasant life in China is "Old Niu complain". It was created in 1955 by Zhang Yurong, Chenlou Township, in Qiu County, Jiangsu Province. At this time, the village club, as the practical operation organization of the rural amateur art activities, is responsible for the responsibility of conveying the concept of agricultural cooperation to the peasants and strengthening the socialist consciousness of the cooperative members.

Zhang Yurong, recalling the creation of the Old Bull, said, "Once, I found that the keepers of the 14th production team withheld cattle, so that the cattle were very thin. Many club members said to me," You Rong, this painting is very good!" So I summoned up the courage to put the painting on the door of the office, because to (from) no one posted painting, suddenly a painting posted, a sensation in the people in the society, we fight to see, after seeing, have talked, the keeper stealing feed selfish behavior, feel great anger. The keeper confessed the captain and determined to correct his mistakes. Everyone said: ideological work has worn out the mouth, did not expect a painting to play such a role. Can't you draw a picture, can't you draw a picture?" My heart was very angry, a listen to this, after returning home I fell under the oil lamp, the night painted a " old cattle complain " satire painting..... After the painting, I hesitated, this to stick out, not and the keeper of the enemy? Seeing my mind, Party Secretary Wang said, " It is not enough for you to take the lead in labor and painting, but also to dare to fight against bad things (Zhang, 1977,P.51). Zhang Yurong's "Old Niu complaint" intuitively and efficiently reflects the problems arising in the period of cooperation. Although it appears in the form of criticism, it is fundamentally in line with the ideological guidelines of the national resolution on the issue of cooperation, and criticizes the consciousness of small peasants by propagating the consciousness of socialism and collectivism, and improving the socialist consciousness of peasants.

The prominent value of peasant life painting in rural political propaganda and cultural education also fully shows the unique social and artistic functions of painting in this special historical situation. This peasant life painting activity mode is gradually promoted to zhuang, Dushan, Baji, Hegou, Tiefu Temple, Mabian and other townships. The peasant art group is generally established. Through murals, paper

paintings and other forms, the national mainstream consciousness and local policies are closely related to the daily life of rural areas and peasants.

In 1958, the second Congress of the Communist Party of China, the eighth National Congress of the Communist Party of China formulated the general line of "work hard, strive for the top, build socialism more quickly and better", and adopted the "Outline of National Agricultural Development". In September, the Central Beidaihe Conference decided to establish a people's commune in the countryside according to Mao Zedong's creative proposal. In the same month, Mao Zedong announced at the Supreme State Council that China had "formed the situation of the Great Leap forward". Under the background of the Great Leap forward in all walks of life, literary and art undertakings are also in the great leap forward. Since March 3, 1958, the Chinese Artists Association has held the "Great Leap Forward" meeting to discuss how to carry out the cause of fine arts and contribute to the construction of socialist culture. Call on human artists to take action and devote themselves to the "Great Leap Forward" movement. A large number of artists have entered the countryside and actively carry out the popularization of art. These artists ate, lived and worked with the peasants, and set off a human-scale mural movement together. For a time, in the rural areas, most of the walls were painted with romantic or pompous murals. On April 20 to 30, 1958, held in Beijing "national rural mass culture and art work conference", the popularization of the peasants art lovers, improve and training problems, preliminary will be professional art workers lead peasants life activities, making peasants life painting guidance system gradually become an important part of peasants life painting development. Unified with the rural amateur art activities, the specific implementation process of the operation of the grassroots administrative and cultural departments is roughly divided into two steps:

First, County cultural center grass-roots art workers is the tutor and peasant life painter creation combination model. Different from the period of "cooperative" peasant life painting, the independent behavior of peasant life painting. As the administrative departments attach importance to the ideological function of peasant life painting, they encourage professional and amateur artists and lovers to participate in the peasant life painting activities in the way of administrative instructions.

Second, the art elite class takes the grass-roots cultural center as the platform to participate in the training mode of tutoring peasants' life painting painters. "The popularization and improvement of literature and art" requires art experts to go deep into the peasants for guidance and training. This tutoring is the beginning of the direct involvement of the elite class of the fine arts in the peasant life painting activities. The tutoring experience of the counselors and the principle of "three combination" advocated by the party committee, and the counselors and students, promotes the construction of the county mural creation and tutoring mode in a certain sense. The guidance of peasant life painters takes the political and ideological content as the highest value of peasant life painting. Although the training of painting techniques has improved the technology of peasant life painters, it has not yet constituted the impact on the aesthetic character of peasant life painters.

During the period of "The People's Commune and the Great Leap Forward", the peasants' life painting activities were represented by Qiu County in Jiangsu province and Yulu in Hebei Province. By the grassroots administrative and cultural departments, a large number of artists have entered the countryside to actively carry

out the popularization of fine arts. These artists ate, lived and worked together with the peasants, and set off a human-scale mural movement together with the peasants. The author of the peasant life painting uses this form of propaganda with a "revolutionary tradition" to reflect production and promote production. For a while, in the rural areas, most of the walls are painted with romantic, or grandiose murals.

Artistic characteristics: in the context of the "Great Leap Forward", people at this time placed the realization of communism in a fanatical mood. The peasant life painting becomes a common creature with the fanatical grandiosity and the illusory romantic enthusiasm. Influenced by the grandiose wind and illusory romantic enthusiasm, the peasant life paintings in this period show the exaggeration of cartoons and the frank propaganda, which is known as the artistic characteristics of "revolutionary romanticism". The fictional picture of lifting a large corn cob or crossing a bean pod with a crane is called a portrayal of the "yield of ten thousand jin per mu". Although the ideological content of peasants' life painting is mainly to serve the government, directly or promote the grandiose wind, and become a tool for graphic slogans, it shows the wisdom of peasants' life painting in a novel way.

The third period: the Cultural Revolution period

After the ebb of the Great Leap Forward, the creation of peasants' life paintings also entered a low ebb. During the "Cultural Revolution" period, the Chinese peasant life painting realized a disguised form. The peasant life painting in Huxian County, Shaanxi Province represents the form of realistic style. The basic practice of this deformation is to change the expression of romantic feelings into the description of realistic style, which is called from "revolutionary romantic creation" to "revolutionary realism creation". However, the new peasant life painting model inherits the social utilitarian purpose of "serving the production and serving the grass-roots level".

The operation mechanism of peasant life painting in Huxian county is the result of the artistic orientation of the national mainstream consciousness and the guidance force of the art elite. The driving force of peasants in Huxian County, Shaanxi province is the county, township, commune and other government agencies at all levels. Through the narration of the peasants' own life, a distinct class subject consciousness acquired by the new Chinese peasants is transmitted to the peasants, stimulating their pride and sense of responsibility as the masters of the society and the country, so that the peasants' life painting activities have the role of political propaganda in a certain sense.

Art orientation is the main reason for the disguised painting of peasant life in Huxian County. Chen Shiheng and Ding Jitang, the peasant life painting tutors of Huxian Cultural Center, summed up a set of peasant life painting teaching theory of "Huxian beauty college teaching method". The focus of this teaching method is to emphasize the "life" orientation in the process of peasant life painting creation. "Training proposed" painting reality, memory, ideal "creative slogan, for peasants life painter to seek their creative content, understand how to" thinking into the soil to absorb nutrients ", encourage them to" dig deep well, water, "even if" for the production service "to draw their familiar people and things, to observe more in life to observe more sketch, through a variety of different angles to draw, to study the characters and scenery, more small composition" (Duan, 2010,P.12). Art group teaching principle is: make the training work closely with propaganda task, all obey

the production propaganda needs, teaching theory teaching subordinate propaganda work practice, basic practice, and respect and carry forward the national folk traditional spirit, make the training class is both production team and propaganda of new school (Ning & Rong, 1990,P.143).

In this period, Huxian peasants' life painting is in the form of traditional Chinese painting and New Year pictures, with realistic techniques to realize the style of The Times. The teaching content includes sketch, color, traditional Chinese painting, unplaning, perspective and creation. The peasant life painters are guided by the elite class, and their works gradually show the character of folk art. However, due to the guidance of the mainstream art, the Huxian model of peasant life painting fails to integrate with the art of folk art.

In this part, we introduce the historical development of the national peasants' life painting before the reform and opening up. Influenced by the national ideology of "literature and art serve the workers, peasants and soldiers", the peasant life paintings of Sanjiang Dong nationality at this time formed the artistic style of "old Chinese painting type" in terms of subject matter, content and techniques.

2.1.3 Life Painting of Sanjiang Dong peasants from the early days of the founding of New China to the period of reform and opening up

As a model of art, the peasant life painting in Huxian County, Shaanxi province is regarded as a model of the whole country, and as a model of national rural art. In October 1973, the "Huxian peasants' Life Painting Exhibition" sponsored by the Cultural Group of The State Council was exhibited in the National Art Museum of China in Beijing, and representatives from all provinces were organized to study and exchange in Huxian county. From December 1973 to July 1974, he toured in Nanning, Harbin, Hefei, Shanghai, Kunming, Urumqi, Taiyuan and Xi'an respectively, lasting nearly eight months, with a total number of more than 2 million visitors.

The Ministry of Culture of Guangxi Autonomous Region organized the art cadres from the cultural centers of various counties to visit and study the "Huxian peasants' Life Painting Exhibition" in Nanning. On the "hu county, peasant life painting exhibition" Guangxi artists association chairman Tu Ke attaches great importance to, and held the relevant meeting. During the meeting, Tuke was very supportive of the creation of rural art in Guangxi, and made arrangements for how to carry out activities. The contemporary folk painting in Sanjiang Dong Autonomous County, Guangxi starts from the study of rural amateur art creation experience in Huxian County, Shaanxi Province.

The driving force for the survival of the Dong peasants in Sanjiang comes directly from counties, towns, communes and other government agencies at all levels. Under the organization and guidance of the government agencies, the peasant life painting of Sanjiang Dong people spreads a new subject consciousness of peasant class to everyone through the narration of the peasant life, stimulating the pride and sense of mission of peasants as the masters of new China, so that the peasant life painting of Sanjiang Dong people has the role of political propaganda. The peasant life painting of Sanjiang Dong people is full of confidence, generosity and optimism on the peasant group, rural life, agricultural production and struggle. Diligent, brave peasant image, just a symbol of the national mainstream ideology. And become the

sanjiang county government agencies at all levels of available cultural propaganda tools.

Table 1 MAO Zedong Thought Propaganda Team in Sanjiang Dong Autonomous

Publicity team name	Guangxi Sanjiang Dong Autonomous County MAO Zedong thought propaganda team
founding time	In 1973
team leader	Yang Tongshan, head of the publicity Department of Sanjiang Dong Autonomous County, Guangxi
member	Guangxi Sanjiang Dong Autonomous County cultural Center, art troupe, film company, health bureau, etc
primary mission	Publicize and policies related to party and national ideology, and carry out rural cultural activities in Sanjiang County
Specific action	Eat, live and work together with the members of the commune in Sanjiang Dong Autonomous County, Guangxi

In 1973, the MAO Zedong Thought propaganda team in Sanjiang Dong Autonomous County, Guangxi province was established(Table 1). The publicity team is mainly responsible for publicizing the party's relevant policies and carrying out rural cultural activities. The MAO Zedong Thought propaganda team in Sanjiang Dong Autonomous County of Guangxi first went to rural cultural activities in Guandong Village, Linxi Township, Sanjiang County.

Shi Wanquan, the leader of the Guandong Brigade, led the team to work during the day and liked to play birds and catch fish in the evening. Liu Keqing, as the head of the art group of the MAO Zedong Thought propaganda team, lived in Shi Wanqing's home. With the call of the propaganda team and the launch of the production team leader, the amateur art group of the MAO Zedong Thought propaganda team in Guandong Village was soon established. Members of the amateur art hobby group can get paint, paper, pencils and other painting materials from the cultural center, get the lost work subsidy, the production team has to give them the work points, so many members compete to participate in the MAO Zedong thought propaganda team amateur art group. After selection, the students of the art group have brigade cadres, ordinary members, basic militia, etc., a total of more than 30 people. The members worked collectively during the day and worked, so they learned to draw together and handed in a piece of work after work. After the team meeting in the evening, the art tutor would make comments and guidance. Most of the members of the literary and art group of the MAO Zedong Thought propaganda team also liked painting. At that time, the Guandong brigade had only a steam lamp, and the art group and the literary and art group often used it round. Despite the difficult learning conditions, the enthusiasm of the peasants' authors for learning has increased. Shi wanqing recalled the scene:

Sometimes the weather is very hot, we draw in the brigade table tennis table there, the weather is cool, that a little wide di, we concentrated there. Oh, we also do not speak the condition broken, take benches, buckets, table, stairs to do cushion board, with the bottom of the rotten bowl to do color palette, what all make to use, we

are very carefully listen to, picked up the pen to draw there, sometimes the weather ah we drink a ladle of spring water. At that time, there was no electricity, and the whole brigade only had one steam lamp. Our painters took turns with the dancers, sometimes loosening the oil. At that time, it is not all painting, Miss Liu likes to make some wine, sometimes start everyone to the river to catch fish, some oil tea ah, there are a few women singing very strong di ah, we also play reed pen sing dong songs very ghost lively! Everyone thinks it is glorious to be able to draw. See their paintings posted in the brigade, and they can also get them to other stockades for exhibitions. When many people come, the public are very welcome them (Gong, 2011,P.14).

In addition to providing rural amateur art tutoring in Sanjiang Dong Autonomous County in Guangxi, the cultural center also regularly holds classes in the county seat. In 1973, Wei Zhiqi and other peasant art creation remedial classes in Sanjiang county. The remedial classes mainly take "literature and art to serve the workers, peasants and soldiers" as the ideological requirements. Through the county radio station issued a notice to the county communes, organize the masses to draw, the works selected to the county for exhibition, from the selection of students.

The guidance and creation experience of "life" has become the general concept of the development of peasant life painting in Sanjiang Dong nationality, and has been continuously expanded and deepened in the following training. The peasant life painting tutors of Dong nationality in Sanjiang attach importance to the sincere expression of the thoughts and feelings of the peasant life painters, and dig in practice teaching. Guide the peasant life painter to focus on the most familiar things in daily life.

Art guidance is mainly for the production and living situation fit. The training content of Dong tutors in Sanjiang mainly covers the basic painting skills such as light and shade, perspective, symmetry and proportion emphasized by professional art. Keeping up with the pace of peasants' life painting in Huxian County, it adopts the form of traditional Chinese painting and New Year pictures, and uses realistic techniques to realize the era style of Sanjiang Dong nationality. It is emphasized that the form of peasant life painting should serve the content, attach importance to the political connotation of the work, and do not stick to the surface reality of the image. In the creation, the aesthetic taste of peasants is combined with the requirement of "literature and art serve workers, peasants and soldiers". Due to the household county, the peasants' life painting "revolutionary realistic creation" oriented guidance will focus on the most familiar things in daily life. Art guidance is mainly for the production and living situation fit.

2.1.4 Artistic characteristics of peasant life painting of Sanjiang Dong nationality

At this time, the peasant life painting attaches great importance to the political connotation of the work. We should combine "the aesthetic taste of the peasants" with the requirement of "literature and art to serve the workers, peasants and soldiers". Influenced by the "revolutionary realistic creation" of the peasant life painting in Huxian county, the attention should be focused on the most familiar things in the real daily life. Art guidance is mainly for the production and living situation fit.

The creators of Sanjiang Dong peasants mainly live in Dong Village, Sanjiang. They have farming occupation and low education, mainly in primary and middle schools. Did not go through the university system of the art major study.

Influenced by politics and tutors, the peasants' life painting style favored traditional Chinese painting, so it was called "Old Chinese School of Painting".

Conclusion: From the early days of the founding of new China to the period of reform and opening up, the agrarian revolution in China was completed, and the land ownership of the landlord class was abolished. Cooperative agriculture brings land to collective ownership. The people's commune is a socialist collective economic organization, takes production teams as the basic accounting unit and implements the principle of distribution according to work. In December 1952, the Sanjiang Dong Autonomous Region (county level) was established. The establishment of autonomous areas and ethnic townships has made the Dong people as masters of the country. One of the main reasons for the "Cultural Revolution" was that the CPC Central Committee and MAO Zedong wanted to prevent the restoration of capitalism, maintain the purity of the Party and consolidate socialism. The Chinese government and the Communist Party of China have launched a series of measures and activities aimed at promoting social change, economic construction and ideological revolution. The historical development of the national peasants' life painting before the reform and opening up. Influenced by the national ideology of "literature and art serve workers, peasants and soldiers", the peasant life paintings of the Dong people in Sanjiang at this time formed the artistic style of "literature and art serving workers, peasants and soldiers" in terms of subject matter, content and techniques. Under the influence of the above social development, national policies and national peasants' life paintings, the peasant life paintings of Sanjiang Dong people show the artistic style of "old Chinese painting".

2.2 Reform and opening up period to the 21st century

This section is divided into four sections. The first part is the social and political background of the Sanjiang Dong society from the reform and opening up period to the 21st century; the second part is the history of the national peasant life painting; the third part is the history of the Sanjiang Dong peasant life painting; and the fourth part is the art type of the Sanjiang Dong peasant life painting from the reform and opening up period to the 21st century.

2.2.1 Social and political background of Sanjiang Dong Autonomous County from the reform and opening up period to the 21st century

In October 1976, the CPC Central Committee crushed the "Gang of Four" at one fell swoop, and the 10-year "Cultural Revolution" finally came to an end. All counties in the Dong area held meetings to celebrate the crushing of the "Gang of Four". With the smooth convening of the third Plenary Session of the 11th CPC Central Committee, Chinese society has entered a new period of reform and opening up. During this period, the large-scale political movements that were often accompanied by the initial construction of socialism no longer existed. Chinese society entered the stage of taking economic construction as the center and seeking peaceful development, and the construction of the socialist literary and art policy system also entered the stage of human adjustment and transformation. Congress passed "the central committee of the communist party of China about the decision of the socialist market economy system, outline the basic framework of the socialist market economy system, think the basic framework of the socialist market economy system by the market main body, market system, macroeconomic regulation and

control system, income distribution system and social security system" five pillars ", and formulate the overall implementation plan.

In 1979, the Decision of the Central Committee of the Communist Party of China on Several Issues concerning Accelerating Agricultural Development was issued. The leading cadres and the broad masses of the people of the Dong area, after learning and understanding of the spirit of the CPC Central Committee documents and visiting other places, their ideological understanding was unified and improved. In 1980, land was contracted to households, and by the end of 1981, the responsibility system for agricultural cogeneration contracts had been implemented. The term of the land contract is set unchanged at 15 years in 1981 and 30 years in 1984. After the adjustment of agricultural production relations, peasants have the autonomy of production, their enthusiasm for production has been significantly improved, the economy has developed rapidly, and the living standard has been improved year by year.

In October 1984, the Decision of the Central Committee of the Communist Party of China on Economic System Reform was issued, which abolished people's communes, established townships, removed districts and townships, adjusted the agricultural structure, and developed township enterprises.

In 1992, after Deng Xiaoping delivered a speech in the South and the 14th National Congress of the Communist Party of China, the pace of China's reform and opening up was further accelerated, and the socialist market economic system began to be established. Like all parts of the country, the reform and opening up of the Dong region also stride forward, taking a series of measures to promote the economic reform of the system and expand the opening to the outside world. At the same time of vigorously promoting the construction of material civilization, strengthen the construction of spiritual civilization, political civilization and social civilization, so that the national economy and social undertakings have been a greater development (Dong Ethnic Group History Compilation Group.2008,P.23).

2.2.2 The reform and opening up period to the 21st century of the national peasant life painting activities

In the period of reform and opening up, the function of peasants' life painting changed from the original political propaganda tool to the national regional painting, and its aesthetic requirements also met the needs of political propaganda and emotional expression.

In October 1979, Deng Xiaoping issued "greetings at the Fourth Congress of Chinese Literary and Artistic Workers" hereinafter referred to as "greetings", marking the official beginning of the transformation and development of the socialist literary and artistic cause."wishing" pointed out that "consciously in people's life learn theme, theme, plot, language, poetic and pictorial" in addition, "wishing" pointed out: "party leadership of literary and artistic work, not order, not require literature and art from belong to temporary, specific, direct political task, but according to the characteristics of literature and art and law of development, help literary and art workers to prosper literature and art career, improve the level of literature and art". In the artistic creation, there is a trend of getting free from the political propaganda tools and pursuing the aesthetic essence. This thought not only affects the creation of professional painters, but also affects the creation activities of peasant life painting. This also means that the Chinese peasant life painting has entered a new stage. China

artists association was held on November 21, 1979, standing director of enlargement, someone pointed out: "art serve the idea, years the practice is a problem, as the result of political embodiment is writing center, drawing center, a political movement has not started, forced the author closely inevitably lead to theme first, the literature and art as a maid, listen to master call..." (Fei, 2004, P.35).

The power of the government has always been the main force to promote the development of peasants' life painting. It plays a leading role in the period of "social construction", while in the period of "reform and opening up", the role of government power tends to be gradually weakened.

However, the national ideology still has a role in the peasant life painting.

In 1977, Shanghai Jinshan peasant life painting caused a sensation. Wu Tongzhang, the art instructor of the Jinshan County Cultural Center, found many folk art works in the local villagers' homes. She was inspired by it. Wu Tongzhang looked for a group of rural women who are good at weaving embroidery to participate in the peasant life painting creation study class and took their aesthetic taste accumulated in embroidery, paper cutting and weaving as the quality of peasant life painting creation. By applying the characteristics of folk art to the creation of peasant life painting, the peasant life painting has its own local characteristics. The formation of jinshan peasant life painting style is the result of the joint efforts of the peasant life painting tutor and the peasant life painting author, which is recognized by the professional art circle as a new direction to guide the development of Chinese peasant life painting. The artistic style and tutoring method of Shanghai Jinshan peasant life painting are highly respected by the Chinese Ministry of Culture, the fine arts circle and the national peasant life painting township, which has set off a new round of peasant life painting creation climax throughout the country. In March 1988, the Ministry of Culture officially named 15 "Modern Chinese Folk Painting Villages", including Huxian County in Shaanxi province, Jinshan County in Shanghai, and Xinji County in Hebei Province. The folk style form of the peasant life painting has become the mainstream art form of the current Chinese peasant life painting.

Artistic characteristics: This new type of peasant life painting in the "reform and opening up" period is different from the "revolutionary romantic creation" in the early days of the "Cultural Revolution", and also different from the "revolutionary realism creation" in the period of the "Cultural Revolution". In the period of "reform and opening up", the peasant life paintings excavate the aesthetic consciousness of the peasant life painters themselves, takes the local characteristics as the starting point and borrows the folk art, and explores the plain and naive vitality of the local flavor and people.

2.2.3 Painting of Sanjiang from the reform and opening up to the 21st century

After the emergence of jinshan peasant life paintings, the peasant life paintings in some parts of the country have also turned to the folk style mode, and the Sanjiang Dong peasant life paintings is a typical representative.

On March 10, 1983, the Ministry of Culture organized the "National Rural Mass Art Symposium" in Huxian County, Shaanxi Province. Representatives of various provinces and municipal and autonomous regions exchanged the experience of peasants' life and painting activities at the meeting. Liu Kai, deputy director of Guangxi Autonomous Region Mass Art Museum, and Liu Keqing, an art cadre of Sanjiang Dong Autonomous County Cultural Center, attended the symposium.

At the meeting, Comrade Xu Ming made a speech of "efforts to create a new situation of rural art activities". The following is an excerpt from the speech: The central government (81) document 31 document proposed to organize various cultural publicity activities and exhibitions to set an example. The central government has made this request to us, and we should undertake this task. The question is how to undertake the law. Is it necessary that to undertake the task of propaganda, we must do the past mistake of conceptual, mechanically narrow coordination with the political task? No. We summarize the lessons of the past and enable the people to receive education from entertainment. How to make our work both in line with the law of art, but also welcomed by the masses: first, pay attention to their own characteristics, art to the people of ideological education has its strengths, also has its limitations, can not force all art activities to do what it can not do. Landscape painting must not be labeled politically politically.² For the paintings that can be propaganda, propaganda can not be made into the only content, which can not meet the diverse needs of the masses for art activities, will frustrate the enthusiasm of some fans of the masses, can not serve the people, and too narrow understanding of socialism. We should actively support the legitimate and healthy no. 31 document of the cultural and recreational activities beneficial to the People of the Communist Party of China.(Excerpt from the speech delivered by Xu Ming of the Ministry of Culture at the Symposium on rural Mass Art work in 1983)

During the meeting, Liu Keqing visited the paintings of peasants' life exhibited in Beijing. Among them, Shanghai Jinshan peasants' life painting takes the aesthetic taste accumulated in embroidery, paper cutting and weaving as the accomplishment of peasants' life painting creation, and makes the artistic reform of peasants' life painting. Shanghai Jinshan peasant life painting makes Liu Keqing have a deeper experience of applying the characteristics of folk art to the creation of peasant life painting, so that the peasant life painting has its own local characteristics. Both Tibet and Sanjiang Dong nationality have the regional characteristics of a minority. He was deeply impressed by the regional characteristics of ethnic minorities in the paintings of Tibetan peasants. The life painting of Tibetan peasants made Liu Keqing realize that Sanjiang Dong peasant life painting in Sanjiang should highlight the regional characteristics of its ethnic minorities to highlight his own local characteristics and ethnic characteristics.

After the meeting, Liu Keqing benefited a lot. He conveyed the meeting spirit of the "National Rural Mass Art Symposium" to the art workers in Sanjiang Dong Autonomous County. After reflection and discussion, all the artists realized that the life painting of Sanjiang Dong peasants needs to adhere to the method of "going out and inviting in". In response to the call of the country, the creation of peasant life paintings changed from the attachment to the government to the economy. From the content and form to meet the requirements of political propaganda, the peasant life painting quickly moves to the local and national characteristics. Secondly, absorb the artistic characteristics of Shanghai Jinshan peasant life painting. The Sanjiang Dong peasant life painting is brought back to the traditional folk art. Peasant life painting should be different from literati painting, and should highlight its local flavor. The author of peasant life paintings of Sanjiang Dong people should excavate the folk art of Sanjiang Dong people, collect embroidery, tie-dye, architecture, clothing and other crafts, and take their essence and discard their dross. Under the guidance of the tutor,

they put their folk artistic accomplishment and the artistic characteristics of folk art are applied to the life paintings of the Dong peasants in Sanjiang, so that they have the local flavor and the national character of ethnic minorities.

We should respect the aesthetic appreciation of the peasant life painter himself. The tutoring experience proposed by Wu Tongzhang, a jinshan peasant life painter, is the tutoring method generally accepted by the tutors for nearly 10 years. This kind of tutoring method is especially valuable for the development of peasant life painting in areas with profound folk art.

Wu Tongzhang said that the tutor should first affirm that their (the author of jinshan peasants' life painting is mainly women) "bottles" contain excellent "wine" and then try to open the cap of the bottle, let the wine pour out, without having to pour their own "wine" into their bottles. To find a way to open the bottle cap, there is a understanding and familiar with the peasant life, emotion, aesthetic habits, aesthetic ideals and interest problems, so as to understand their artistic language, help them to speak the language clearly, say beautiful. That is to say, with the artistic imagination of the peasants, it is beneficial to give some supplement according to the situation, and we must not "do it for them" (Wu, 1987). Guiding peasant life painting to the development of the artistic creativity of peasant authors, that is, "open the bottle cap", is regarded as the first essence.

The guidance of peasant life painting should break the teaching concept of the academy of fine arts, not mainly by teaching the teaching content of traditional Chinese painting, sketch, color and sketch, but by inducing the peasant life painter to skillfully learn from the folk art to establish the painting style and style (Figure 6). Peasants have a natural yearning for the city, often lack of confidence, think that their works are not as realistic as traditional Chinese painting, sketch. The author of peasant life painting is not aware of his unique artistic thinking and expression mode, and lacks the most noumenon and conscious understanding. The value of tutoring peasants' life painting does not lie in its proximity to the interest of professional painting, but to what extent it explores the simplicity, innocence and vitality of the original nature of peasants. The unique elements in the works of different peasant life painting authors are refined, and the paradigm of peasant life painting of Sanjiang Dong nationality is integrated, and the folk appearance of peasant life painting is gradually formed in Sanjiang.



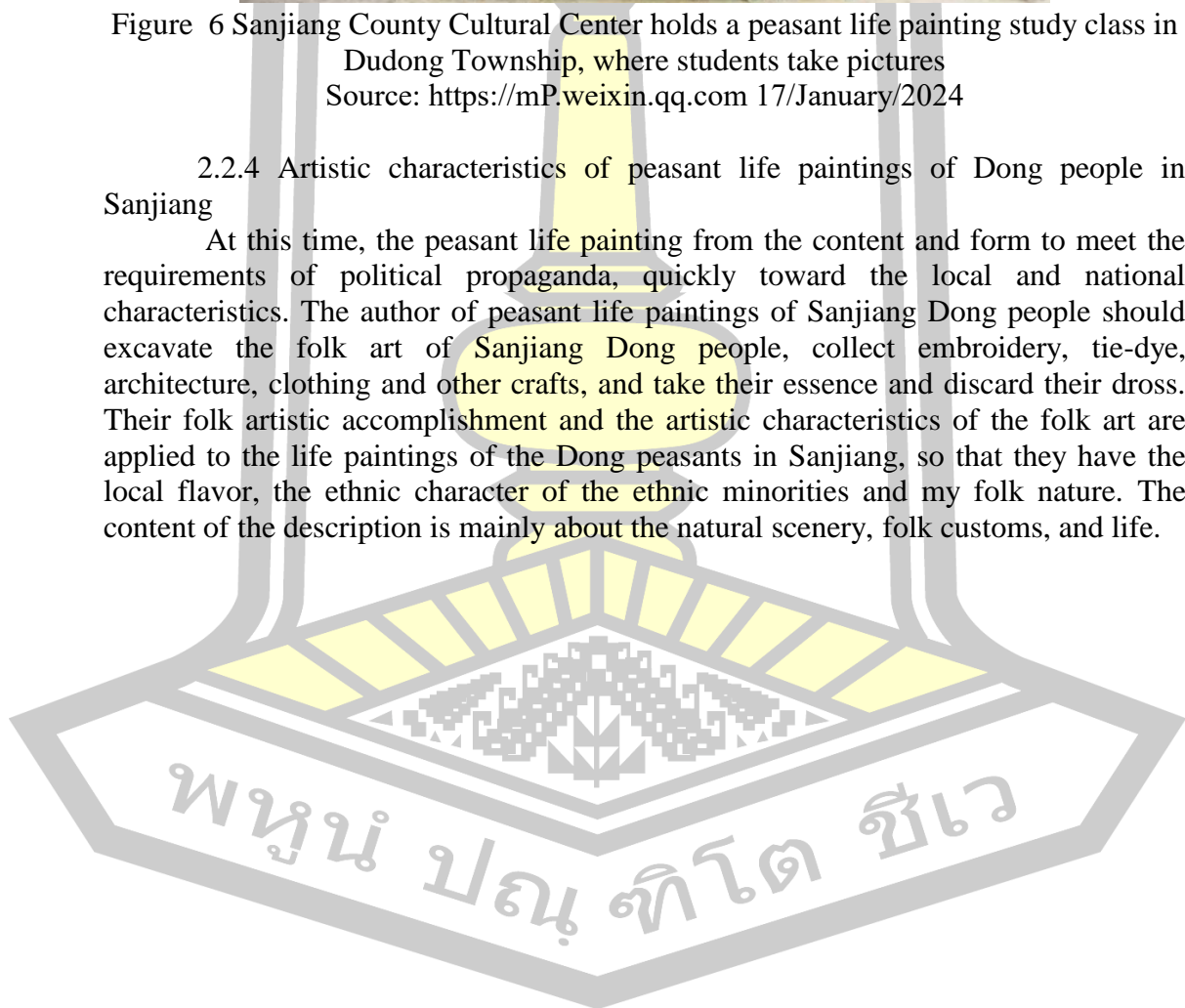


Figure 6 Sanjiang County Cultural Center holds a peasant life painting study class in Dudong Township, where students take pictures

Source: <https://mP.weixin.qq.com> 17/January/2024

2.2.4 Artistic characteristics of peasant life paintings of Dong people in Sanjiang

At this time, the peasant life painting from the content and form to meet the requirements of political propaganda, quickly toward the local and national characteristics. The author of peasant life paintings of Sanjiang Dong people should excavate the folk art of Sanjiang Dong people, collect embroidery, tie-dye, architecture, clothing and other crafts, and take their essence and discard their dross. Their folk artistic accomplishment and the artistic characteristics of the folk art are applied to the life paintings of the Dong peasants in Sanjiang, so that they have the local flavor, the ethnic character of the ethnic minorities and my folk nature. The content of the description is mainly about the natural scenery, folk customs, and life.



The painter is mainly a peasant, mainly living in Dong Village, Sanjiang, farming, with a low education, mainly primary and middle schools (Table 2). Did not go through the university system of the art major study. Influenced by the influence of politics and tutors, the peasant life and painting at this time is national and regional, so it is called "Transplanted" artistic style.

Conclusion: From the period of reform and opening up to the 21st century, with the smooth convening of the third Plenary Session of the 11th CPC Central Committee, Chinese society has entered a new period of reform and opening up. Following up with the pace of "reform and opening up", the literary and art circles have profoundly summarized the lines and policies in the past 30 years since the founding of the People's Republic of China. In the artistic creation, there is a trend of getting free from the political propaganda tools and pursuing the aesthetic nature. The national peasant life painting began to be based on the countryside, borrowing the aesthetic characteristics of folk art to express the peasant life, their national culture and the surrounding natural environment. The author of the peasant life paintings of Sanjiang Dong nationality should excavate the local folk art, collect embroidery, tie-dye, architecture, clothing and other crafts, and take their essence and discard the dross. Their folk art accomplishment and the artistic characteristics of the folk art are applied to the peasants' life painting. Under the influence of the above social development, national policies and national peasant life paintings, the peasant life paintings of Sanjiang Dong people show the "transplanted" artistic style.

2.3 The 21st century to the present

This section is divided into four sections. The first part is the social and political background of Sanjiang Dong society from the 21st century; the second part is the history of the national peasant life paintings from the 21st century; the third part is the history of Sanjiang Dong peasant life paintings; and the fourth part is the art type of Sanjiang Dong peasant life paintings from the 21st century.

2.3.1 Social and political background of Sanjiang Dong Autonomous County since the 21st century

In October 2002, the 16th National Congress announced that China's socialist market economic system was initially established. At the Third Plenary Session of the 16th CPC Central Committee held in 2003, the Decision of the Central Committee of the Communist Party of China on Several Issues concerning Improving the Socialist Market Economic System was adopted, marking that China's economic restructuring has entered a new period of improving the socialist market economic system. To provide more opportunities and challenges for the development of literature and art.

Adjustment of rural policies. Since the 1980s, the problems of rural development have gradually been exposed, with heavy burden, difficulty in increasing income and lack of welfare security. After 2000, the "rural problems are really poor, peasants are really suffering and agriculture is really dangerous" have finally been taken seriously. The fifth Plenary Session of the 16th CPC Central Committee put forward the "new countryside" strategy on solving the problems of agriculture, rural areas and peasants. This is the realistic basis of the development of the peasant's life painting. With the adjustment of industrial structure and the increase of cultural consumption in recent years, the state has promulgated relevant policies to revitalize

the cultural industry, and The State Council passed the Plan for the Revitalization of the Cultural Industry in 2009. In the countryside where cultural capital is scarce, industrialization is a hot issue in the development of peasants' life and painting at this stage.

The second is the popularity of cultural heritage protection theory. In May 2001, kunqu opera in the United Nations educational, scientific and cultural organization "human oral and intangible heritage representative masterpieces", "intangible cultural heritage" into the public view for the first time, 2002 is the United Nations to protect cultural heritage, the government to a series of academic activities, to promote the society, especially the folk artists association initiated plan for 10 years of "Chinese folk cultural heritage rescue project". In 2003, UNESCO promulgated the Convention on the Protection of the Intangible Cultural Heritage. In 2004, the Central Academy of Fine Arts established the first cultural heritage department in China and incorporated it into the discipline system. The cultural heritage craze has also brought about the consequences of the "world Heritage application fever". In many areas, peasants' life paintings have also actively participated in the world Heritage application. For example, jinshan peasants' life paintings were selected in the first municipal intangible cultural heritage list in Shanghai, and Hebei Xinji peasants' life paintings were selected in the provincial intangible cultural heritage list in 2006... There are more still in the application.

Finally, there is the prosperity of the contemporary art market. The construction of the basic framework of the socialist market economic system. In November 1993, the third plenary session of the 14th, the conference passed "the central committee of the communist party of China on the decision of the socialist market economy system, outline the basic framework of the socialist market economy system, think the basic framework of the socialist market economic system by the market main body, market system, macroeconomic regulation and control system, income distribution system and social security system" five pillars ", and formulate the overall implementation plan. The boom in the contemporary art market has also led to the development of other art types. Under the condition of social stability, accelerate the development of economy, professional gallery increased sharply since 2000, the auction market since 2003, art fair has entered the stage of standardization, "in general is the modern art world system gradually perfect, corresponding, peasants' life painting also gradually formed from the painter studio agent, festival exhibition by creative production to sales of the complete chain.

In the development of urbanization, the creation of peasants' life paintings has entered the diversified development period of "a hundred flowers bloom". The creation of the peasant life painting faces the consideration of the art market. During this period, the author group of peasant life paintings gradually went out of the countryside to the city, and the cultural quality and aesthetic concept of the creative group were comprehensively improved. In the process of society, the living conditions, creative environment, exhibition and communication, and the market development of the peasants have undergone various changes. The change of peasants' life painting creation. From the perspective of the main body of creation, the identity of the peasant life painter extends from the past peasants, fishermen and herdsmen to workers, urban residents, craftsmen and other workers of all walks of life. The change of the creation environment of the peasant life painter is a more

prominent problem. Villages are the carrier of traditional folk culture. The change of villages has changed the rural cultural ecological environment and creative environment on which peasants live and painters grow. The traditional living space, folk art form and aesthetic value have also lost the carrier; the traditional folk belief and etiquette customs tend to be marginalized; people's original collective experience and cultural identity of traditional festivals gradually fade, consumption culture changes people's life and erode people's traditional cultural cognition. After the peasants have entered the city with a new environment, the previous village life has changed. In the face of the change of living environment, there are three new ways to create sources from the authors of modern peasant life paintings: folk memory, art collection and network information.

2.3.2 National peasant life painting activities in the 21st century to now

In the 21st century, with the promotion of market economy, the function of peasant life painting has changed from the initial political propaganda tool to the regional painting for ethnic areas to the rural cultural products, and its aesthetic requirements have changed from meeting the political propaganda and self-expression of emotion to meet the aesthetic needs of the public.

In the 21st century, due to the change of times and the development of market economy, the change of the age and cultural structure of the painters, the painting style, painting theme, form of expression and material techniques show different styles again. They combine with modern art, have obvious characteristics of The Times, and show the elegant demeanour of the new rural construction.

Jinshan peasant life painting, with the years of time, the main body of jinshan peasant life painting creation team from the old painter to the middle-aged painter. Compared with the older generation of creators, the styles of young and middle-aged painters are obviously different. Most of them have received some education, and some have even learned some professional painting skills. Because they are deeply influenced by tradition, but they are constantly accepting new ideas, and their knowledge system is the most rich and integrated. Therefore, between tradition and modernity, they have different understanding and independent ideas on the selection of materials, drawing skills, and the pursuit of life and self. Therefore, the new generation of peasant life painting creators inherit the traditional style of peasant life painting, while constantly exploring their own uniqueness to develop their own creative style. With obvious subjective freedom and personal will. At the same time, in January 1989, Jinshan District established the Jinshan peasants Life Painting Academy. From the 1990s to the present, the market economy is booming, jinshan peasants life Painting Academy from prosperity to decline, originally relying on the painting academy to sell paintings, now to seek their own sales channels, the twists and turns are also worthy of people to explore.

In the new period of the 21st century, the development of peasant life painters is more diversified. Some peasant life painters have opened their own independent studios, independently published collections of works, and even auctioned and distributed works, and exported their works to overseas. In this, Lu Yongzhong is a representative, he advocated to farming, in addition to their daily spare time labor, and another ten people for his daily cooking corn, flat peach crops, and claimed to "from now to painting farming, gradually developed to farming", he also opened his own jinshan Lu Yongzhong zhuang peasants life often held artist party, also more public-

spirited, had work copyright donated to charity foundation, have a strong sense of copyright, put forward their Suggestions for copyright protection. This can be seen in jinshan, the peasant life painter independent thought, advancing with The Times.

The art environment at home and abroad is constantly changing, and the artistic concepts and art forms are also rapidly bringing forth the new, all of which are promoting the breakthrough and forward of peasants' life painting. In the experience of various kinds of painting art, jinshan peasant life painting is more and more creative and contemporary, and more diverse techniques of expression. Teacher Wu Tongzhang took the creation path of jinshan peasant life painting, which integrates local folk art expression techniques and gives use of the creator's own personality ", and successfully shaped jinshan peasant life painting into a wonderful flower with the fragrance of the earth. Today's Jinshan, peasants' life painting has formed a unique artistic style, the innovation of applying the traditional folk art to the painting, has also become a unique style of Jinshan peasants' life painting.

And other peasant life painting, also in the development and progress on the road to efforts. Such as the same famous county peasants life, after the 90s, with the development of market economy and the exchange between the country, its art form and activities also broke the situation of the original single painting, embroidery, paper cutting, wall, it began to explore more diverse expression, also caused widespread attention. In terms of activity forms, it is like Jinshan peasant life paintings, including family studios, family workshops and peasant life painting villages, such as the "family studio" of Fan Zhihua in Qiyi Village, Ganting Town, "Cao Quantang, the family workshop of Pan Xiaoling and Liu Zhutao" and the completed peasant life painting village Donghao Village, Guangming TownshiP. In the new period, with the introduction of market economy, the commercialization of spiritual and cultural products is more and more obvious, and the peasant life paintings in Huxian county have gradually entered the market. Many excellent works have been printed into picture albums, postcards, leaflets and other forms of marketing at home and abroad.

There is also Rizhao peasant life painting. In 2006, it declared the first batch of national "intangible cultural heritage", which is also the only representative of the first batch of national "intangible cultural heritage". With the deepening of the market economy and the improvement of people's living standards, the government will sunshine peasants life painting creation, training, exhibition, collection, management, tourism development resources integration, form the organic growth point of art and economy, in inheriting excellent folk art culture, prosperity of modern folk art, on the basis of perfection and eternal, constantly, more rich forms, artistic style, go abroad for many times, in France, Malaysia and successively in China art gallery, China museum of science and technology museum and Jinan, Shanghai and other places, improve the influence of sunshine peasants life painting. More than 100 pieces of works have been collected by professional institutions at home and abroad, and dozens of news media, including CCTV, People's Daily, Workers' Daily and Wenhui Daily, were reported in depth, which greatly publicized the great achievements of Rizhao peasant life paintings in the field of folk art. The rich fruits of Rizhao peasants' life painting make it become a peasant life painting with distinctive characteristics, and it is one of the three major peasant life painting townships in

China together with Shanghai Jinshan and Huxian County in Shaanxi Province (Li, 2018).

2.2.3 Life painting of Sanjiang in the 20th century

In 2002, Sanjiang Dudong Township was awarded the title of "Hometown of National Art Characteristics" by the autonomous region; In 2008, Dudong Township was awarded "the Hometown of Chinese National Art Characteristics" by the Ministry of Culture; In 2012, Sanjiang Dong peasant life paintings were listed in the Guangxi district-level intangible cultural heritage protection list; In 2011, the Dong peasants in Sanjiang County and the Dong peasants in Sanjiang County were established in Dutong Village, Dutong Township, In 2013, the Sanjiang County Dong Painting Art Museum was established, from this time on, Sanjiang peasant life painting has a place for inheritance, display, exchange, research, The enthusiasm of the peasant life painter has been greatly increased. The life paintings of Guangxi Sanjiang servo peasants, together with Dong Dage, Dong wood architecture, Dong embroidery and Dong costume, have become the highlight of the cultural display of Sanjiang Dong Autonomous County. At the same time, some Sanjiang Dong peasant life painters in Guangxi began to explore new forms of expression. For example, Yang Dan, Yang Qingli and Wu Fanyu began to try the "Dong cloth painting" to express the peasant life paintings by hand-painted or batik painting, Inspired by a dustpan in her daily life, Explore the "dustpan painting", And cooperated with Yang Youxi's Sanjiang Dong peasants' Life and Painting Art Museum, Promote the dustpan painting ", Sanjiang Dong peasants' Life Painting Art Museum has also become the school-enterprise training base of Guangxi University of Science and Technology, To the exploration of "combination of industry, university and research"; Chen Yuqiu was inspired by the traditional Dong paper-cutting, Create a unique atmosphere and cutting style of peasant life paintings; Liang Aluminum, a female lacquer painter living in New Zealand, After returning to China, he also enthusiastically devoted himself to the "upgrade" of the life painting of Guangxi Sanjiang servo peasants, Free professor of peasant life painters combine paint paintings and Dong peasant life paintings to create the theme of servo nationality. In 2016 and 2017, we successfully held the Guangxi Sanjiang Dong peasant paint painting exhibition in Liuzhou and Nanning cities, Guangxi. In October 2018, the first batch of Guangxi Sanjiang Dong peasants co. of Liang Aluminum lacquer Painting Culture Co., Ltd. was officially unveiled at the Liuzhou Cultural and Creative Culture Festival and won the encouragement award.

2.3.4 Artistic characteristics of peasant life paintings of Dong people in Sanjiang

At this time, the peasant life painting developed from the local and national characteristics to the commodity characteristics. The author of the peasant life painting of Sanjiang Dong nationality should meet the aesthetic needs of marketization. The peasant life painting of Sanjiang Dong nationality not only inherits the local culture, but also breaks through the traditional and stable program or style, thus having a strong modern aesthetic feeling.

The 21st century to the present Sanjiang County peasant life painting representative painter									
No.	author	occupation	number of households and total population	record of formal schooling	study experience	nationality	the place of one's birth or origin	Current residence address	Painting the materials used for painting the life of peasants
1	Luo Yun	institution	urban household	university	Self-study art major	Dong Minority	Liuzhou, Guangxi	Zhongzhi Street, Sanjiang Dong Autonomous County	Brush, rice paper, gouache traditional Chinese painting pigment
2	Chen Meimei	liberal professions	Rural hukou	university	Self-study art major	Dong Minority	Pingyi Village, Linxi Town, Sanjiang County	Lishui Shanwan Community, Dong Township Avenue, Guyi Town, Sanjiang Dong County	Brush brush, mounted paper, propylene, Dong cloth
3	Yu-qiu Chen	Public institution; middle school art teacher; training class teacher	urban household	university	Study in professional art colleges and universities	Dong Minority	Guangxi Sanjiang	Liuzhou City, Sanjiang County People's Government compound	
4	Peng Yongpei	Art training class teacher	urban household	university	Study in professional art colleges and universities	seedling	Budai Village, Bajiang Town, Sanjiang County	Bin Road, Guyi Town, Sanjiang Dong Autonomous County, Liuzhou City	Chinese brush, rice paper, propylene, Dong cloth
8	Liang Shanguo	Public institutions, primary and secondary school teachers	urban household	university	Study in professional art colleges and universities	the Dong nationality	Baxie Village, Dudong Town, Sanjiang County	Guyi Town, Sanjiang County, Liuzhou City	Brush, rice paper, propylene, Chinese painting pigments

14	Qin Fengge	Art teacher in primary and secondary schools	Rural hukou	university	Study in professional colleges and universities	the Dong nationality	Baxie Village, Dudong Town, Sanjiang County	Nanzhang Station Community, Guyi Town, Sanjiang Dong Autonomous County, Guangxi Province	Brush, sketch paper, propylene, marker
16	Wu Fanyu	Fine arts teacher	urban household	university	Study in professional art colleges and universities	Dong Minority	Sanjiang County Dutong Town Dutong Village	Guyi Town, Sanjiang County, Liuzhou City	
17	Yang Qingli	Chairman of the Sanjiang County Artists Association	urban household	university	Study in professional art colleges and universities	Dong Minority	Sanjiang County Dutong Town Dutong Village	Guyi Town, Sanjiang County, Liuzhou City	

Table 2 Representative painter of peasant life paintings in Sanjiang County from the 21st century to now Source: Yang Na, Author: 2024

The creators of peasant life paintings mainly live in the urban area of Sanjiang, with public institutions, teachers, etc., with university education (Table 3). Received college professional art training. Influenced by the process of socialization, the peasant life painting at this time is national, regional and commercial, so it is called the "comprehensive school".

In October 2002, the 16th National Congress announced the initial establishment of China's socialist market economic system. It provides more opportunities and challenges for the development of literature and art. In 2009, the State Council passed the Revitalisation Plan for Cultural Industries. In the countryside where cultural capital is scarce, industrialisation is a hot issue in the development of peasant life painting at this stage. The popularity of the theory of cultural heritage protection. The prosperity of the contemporary art market. In the development of urbanisation, the creation of peasant life paintings has entered a period of diversified development, and the activities of peasant life painting in the 21st century have become commercialised and diversified. Sanjiang Dong peasant life paintings have consciously or even deliberately pursued a kind of local flavour, national characteristics and characteristics of folk art to meet the market demand. Under the influence of the above social development, national policy and national peasant life painting, Sanjiang Dong peasant life painting has become a "comprehensive" art style.

Conclusion :

Sanjiang Dong autonomous county in Guangxi Zhuang Autonomous Region is located in the northern part of Guangxi Zhuang Autonomous Region, on the edge of Yunnan-Guizhou Plateau, at the junction of Gui, Xiang and Qian provinces. Sanjiang Dong autonomous county in Guangxi has complex topography and diverse geomorphology, with hills and low mountains dominating the county, followed by high mountains, river valleys, depressions and small flat dams. The county is in the low latitude area, belongs to the middle subtropical, South Ridge humid climate zone, the climate is mild, the rainfall is rich, rain and heat in the same season, cold and heat is clear. In the process of living in Sanjiang County, Sanjiang Dong people have gradually formed a set of culture adapted to nature by recognising and familiarising themselves with the ecological environment of Sanjiang County. The specific cultural phenomena are "Hundred Families Banquet", "Doye", "Lusheng Stomping Dance", "Sartan Worship", "Dong marriage and love," "payment", "big song", "Dong theatre", "drum tower", "wind and rain bridge", "dry-rail building", "rice-field fish farming". The culture of "rice-fish farming", "eating acid" and "playing oil tea".

From the early days of the founding of New China to the period of reform and opening up, the completion of China's agrarian revolution abolished land ownership by the landlord class. Agricultural co-operation brought land into collective ownership. The people's commune is a socialist collective economic organisation, with the production team as the basic unit of accounting, and the principle of distribution according to each person's ability and according to work. The establishment of the Sanjiang Dong Autonomous Region (at the county level) and ethnic townships has realised that the Dong people are the masters of their own house. "One of the main reasons for the Cultural Revolution was the desire of the Party Central Committee and Mao Zedong to prevent the restoration of capitalism, safeguard the purity of the Party and consolidate socialism. Historical Development of Peasant Life Paintings of Life Painting in China before the Reform and Opening UP. Influenced by the national ideology of "Literature and Art for Workers, peasants and Soldiers", Sanjiang Dong peasant life painting at this time formed the artistic style of "Literature and Art for Workers, peasants and Soldiers" in terms of subject matter, content and technique. Under the influence of the above social development, national policy, and national peasant life painting, Sanjiang Dong peasant life painting has shown the artistic style of "Old National Painting".

During the period of reform and opening up to the 21st century, with the successful convening of the Third Plenary Session of the Eleventh Central Committee of the Party, Chinese society entered a new period of reform and opening up. Following the pace of "reform and opening up", "the literary and artistic circles profoundly summed up the line and policy of the 30 years since the founding of the country, artistic creation appeared from the political propaganda tool to free themselves from the pursuit of the essence of aesthetics of the trend of exploration. Paintings of Life paintings of peasants all over the country began to be based on the countryside, borrowing the aesthetic characteristics of folk art to express the life of peasants, their national culture and the surrounding natural environment. The authors of Sanjiang Dong peasant life paintings have to explore the local folk art, collect go

embroidery, tie-dye, architecture, clothing and other crafts, and take the best from them and remove the dross. Apply their folk art cultivation and the artistic characteristics of folk art to peasant life painting. Under the influence of the above social development, national policy and national peasant life paintings, Sanjiang Dong peasant life paintings show a "transplanted" artistic style.

In October 2002, the 16th National Congress declared that China's socialist market economy system was initially established. In 2009, the State Council adopted the "Revitalisation Plan for Cultural Industries", which provides more opportunities and challenges for the development of arts and culture. In the countryside where cultural capital is scarce, industrialisation is a hot issue in the development of peasant life painting at this stage. The popularity of the theory of cultural heritage protection. The prosperity of the contemporary art market. In the development of urbanisation, the creation of peasant life paintings has entered a period of diversified development, and the activities of peasant life painting in the 21st century have become commercialised and diversified. Sanjiang Dong peasant life paintings have consciously or even deliberately pursued a kind of local flavour, national characteristics and characteristics of folk art to meet the market demand. Under the influence of social development, national policy and national peasant life painting, Sanjiang Dong peasant life painting has become a "comprehensive" art style.

The ecological environment of Sanjiang Dong Autonomous County has an impact on the way of life of the people of Sanjiang Dong, which is reflected in their customs and habits, which ultimately produce the culture of Sanjiang Dong. The political, social, historical and economic aspects of Sanjiang Dong Autonomous County have an impact on the Sanjiang Dong peasant life paintings of Life. This led to the formation of three art types with different styles of art in Sanjiang Dong peasant life painting in three separate periods. It lays the foundation for the study of the association between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in the second chapter.



Chapter III

To study the correlation between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in Sanjiang.

This chapter is to answer the second research objective. The second research objective is to study and analyse the association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings. The concept used in this chapter is cultural ecology. The chapter is divided into three parts. The first part is the association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the founding of New China to the pre-reform and opening-up period; the second part is the association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the reform and opening-up period to the 21st century; and the third part is the association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the 21st century to the present. By analysing the association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings of various periods, we look at the cultural environment of Sanjiang Dong from the eyes of the painters, and analyse how the real environment and culture have been artistically processed to become the contents of peasant life paintings.

Part 1: The connection between the cultural ecology of Sanjiang from the founding of the People's Republic of China to the early stage of reform and opening up

The correlation between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the founding of New China to the pre-Reform and Opening Up period consists of four subsections (Figure 7). The first subsection shows the current socio-political situation. The second subsection shows the content of peasant life paintings. The third subsection shows the influence of the three forces on the artistic types of peasant life paintings. The fourth subsection is the artistic process of the "old Chinese painting type".

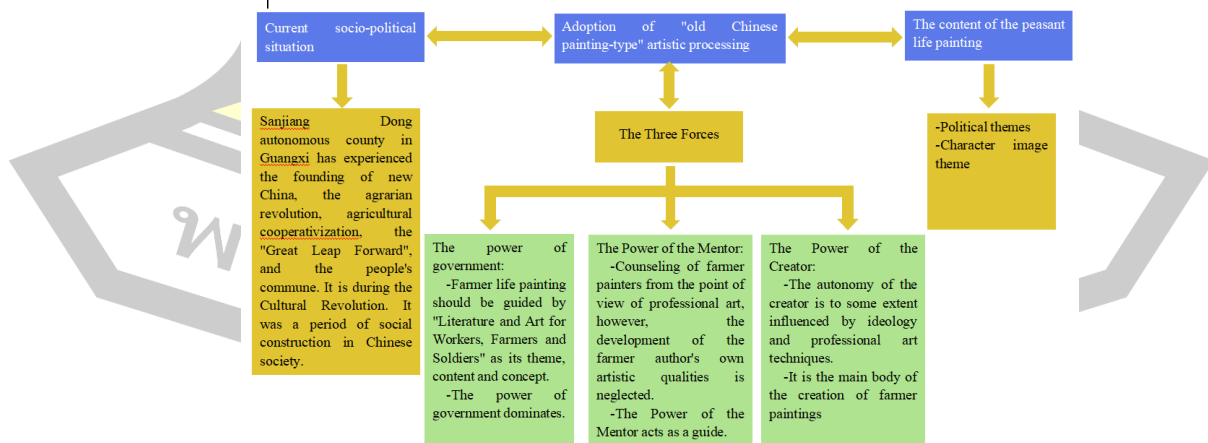


Figure 7 The correlation between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in Sanjiang before the Founding of New China to Reform and Opening Up

Source: Yang Na, Author: 2024

1.1 The current situation of social politics

At this time, the Chinese society was in the period of social construction. Sanjiang Dong Autonomous County has experienced the founding of New China, the agrarian revolution, agricultural cooperation, the "Great Leap Forward" and the people's communes. Is in during the Cultural Revolution in Sanjiang Dong Autonomous County.

One of the main reasons for the movement of the Cultural Revolution " was that the CPC Central Committee and MAO Zedong made wrong estimates of the class struggle situation and the political situation within the Party to prevent the restoration of capitalism, maintain the purity of the Party and consolidate socialism. In the second half of 1965, due to the international and domestic class struggle situation and the party and the country reality error analysis, MAO zedong believes that a batch of bourgeois representatives, revisionists have mixed into the party, government, military and cultural field, quite a few units of the leadership is not in the marxists and the masses of the people. The capitalist establishment of the Party has formed a bourgeois headquarters in the central committee, with agents in all provinces, municipalities, autonomous regions and all departments of the Central Committee. The Party and the state are facing the danger of the restoration of the Party and the state. Over the past few years of rural "qing", urban "five" and criticism in the field of ideology, cannot solve the problem, only with the "cultural revolution" movement in this form, openly, comprehensively, from the bottom to the masses, to thoroughly expose the dark side of the party and national political life, the so-called "capitalist" usurped the power back. With the help of Lin Biao, Jiang Qing, Kang Sheng and others, a "Cultural Revolution" movement launched and led by MAO Zedong began. In the movement, Lin Biao and Jiang Qing two counter-revolutionary groups carried out a lot of evil activities that brought disaster to the country and the people. The "Cultural Revolution" movement, which lasted for ten years, brought serious civil unrest to the Party, the country and the people of all ethnic groups(Communist Party Committee of Sanjiang Dong Autonomous County,2018,P.247).

Before the establishment of the "Cultural Revolution" leading group, the "Cultural Revolution" movement in Sanjiang County was in the charge of the county "four Qing Dynasty" working group. On June 3,1966, the county "four" workgroup party committee in the second party committee above party members meeting, led by the "four" workgroup to convey the central committee of the communist party of China notice (i. e., "May 16 notice") and Guangzhou conference spirit and "four qing" party committee "about the opinions of the cultural revolution, the deployment of sanjiang county to carry out the" cultural revolution ". On June 4, the county "four qing" working group party committee cultural revolution group was established, Mo Jin as the group leader.

In 1973 a 1978, under the guidance of national literary route, sanjiang dong autonomous county of Guangxi rural amateur art author, follow the direction of "literature and art service for the workers, peasants and soldiers", learning to use the combination of revolutionary realism and revolutionary romanticism of creative method, strive to achieve "the unity of political content and art form", created a large number of rich charisma of art. In the eyes of the art tutors, painters and audiences of the time, these works enthusiastically praised the glorious image of the great leader MAO Zedong; show the great achievements of socialist revolution and construction;

1.2 Content of peasants' life painting

In the early stage of reform and opening up, the paintings of peasant life in Sanjiang were mainly divided into political themes and character themes. The contents of the Sanjiang peasant life painting are mainly: enthusiastically praises the glorious image of the great leader MAO Zedong, shows the great achievements of socialist revolution and construction, reflects the great victory of the proletarian revolutionary line and the party's national policy.

No	A painting of political content	
1		<p>Yang Bo's "Misery Family- -Yang Bo's Family" is titled with the theme exhibition of "Cheng Yang is advancing", which shows the tragic fate of peasant families in the old society. The author painted a picture of the past life in an autobiographical way. A group of workers, peasants and soldiers wearing red scarves stared at the pictures on the display board, and the old granny across the old and new societies explained the social stories reflected in the picture in detail. Through the narration of his own experience, the work reflects the pride and responsibility of the new Chinese peasants as the poor become the masters of the society and the country. Warning people to cherish the hard-won new society.</p>
2		<p>Yang baked "embroidered red sunshine servo township" depicts the women weaving dong jin to the leader China chairman dong jin central round red day rising, golden light, light up the whole DongXiang earth, the earth with a layer of golden aura, the water is clear and bright, the women flushed, filled with a happy smile on her face, they meet the beginning of a new era.</p>
3		<p>Crown hole art group of the female militia female militia is practicing, trying to master military skills, central with a four square table, female militia captain furious, generous, "gang of four" crimes, the recorder records the "gang of four crimes, wrote" gang of four "battle, the other two players ready to" malicious batch "gang of four" destroy the crime of militia construction " banner posted on the wall. The picture shows that the female militia has discipline, efficiency work and the firm determination to eradicate the "Gang</p>




The picture of the content of the characters		
4	 <p>《凹》 太平嘴平，却实能遇平过天 为了建设新时代，在老牛耕耘的沃土中，由于牛力不足，影响速度，但是农民们发扬大干苦干精神，用人来拉犁耙，特别是老牛和农民们发挥“过天”的作用，积极增加拉犁耙，加快了生产速度。</p>	Wei Zhiqi's "Concentric Dry" shows the spirit of Guangxi and Guizhou to build a bloody road. In the picture, a group of tall men, as big as a cow, pull the stone grinding the road, followed by four or five groups of a heavy mallet to beat the roadbed, women play a flexible role in burying potholes, is really "the east wind blowing red flag floating, Guizhou and Guangxi children iron shoulder. Three provinces on the slope of the mountains and rivers, heroes look at the present.
5		Liu Keqing, Peng Aiping and other "squat" group painting depicting cadres to the countryside "squat", with the masses to eat and live with the same work, showing the harmonious relationship between the cadres and the masses, like the slogan in the painting "deep into the squat tree model, with good grass-roots people. Work together to change heaven and earth, new water new update."In 1966 and 1976, young people went to the countryside to the countryside, taking the road of education combining workers and peasants, revolutionary model drama, barefoot doctor, industrial learning Daqing, agriculture learning Dazhai, the national people's Liberation Army, etc., became the main objects of propaganda praise and description.
6		Ye Shixian's "conscious study" describes is: an old peasant logging interval to rest, holding the "Selected Works of MAO Zedong" attentively reading, expression if also enlightened. In fact, as the selected Works of MAO Zedong, a book with a certain theoretical depth, it must have a certain theoretical cultivation and critical thinking ability to understand. From the old peasants in the high intensity of logging labor, can also maintain exuberant reading energy, with the way of sword needle to learn MAO Zedong thought, it can be concluded that he is a new generation of peasants with firm faith, the pursuit of knowledge. The painting is in line with MAO Zedong's request that the whole Party, the army and the people of the whole country should "read and study carefully and understand Marxism".

Table 3 Paintings of Life Paintings of Life of Peasants of Sanjiang Dong Peasants from the Establishment of New China to the Reform and Opening-up of China

The subjects of Sanjiang Dong peasant life paintings are mainly divided into political subjects and human figure subjects (Table 4). Influenced by the guiding ideology of "literature and art serve politics", peasant life paintings lack autonomy. The themes, contents, techniques and ideas of peasant life paintings are based on the concept of "literature and art serve the workers, peasants and soldiers", and the theme is to express the happiness and beauty of socialism.

1.3 Effect of the three forces

Peasant life painting is a unique art form produced under the socialist cultural system of New China. It is the result of the joint action of the government power, the power of the tutors and the creator of the peasant life painting. The three forces have created different styles of the peasant life painting in different periods.

From the founding of new China to the period of reform and opening up, the power of the government occupied an absolute dominant position. The strength of the mentor guides it. The creator of peasant life painting is the main body of peasant life painting creation.

1.3.1 The Power of the Government

The power of the government is the driving force and driving force of the peasant life painting, which is reflected in the policy propaganda of the mainstream ideology in the form of painting. On behalf of the government, "functional departments of rural cultural work, such as art galleries and cultural centers at provincial, municipal and county levels, effectively organize and promote the creation of peasants' life paintings in the form of administrative instructions; meanwhile, there are units in the art system, such as art association, art academy, publishing house, art exhibition halls and research institutes" (Zheng, 2014,P.80-88). Under the guidance of national ideology, the above departments promote, publicize and support the life paintings of Dong peasants in Sanjiang.

At this point, the power of the government is the leading role. With the founding of new China, the Chinese revolution entered from a period of armed struggle to a historical period of production and construction. At the same time, the main leaders of the Party began to think about the development path of literature and art after the establishment of the new regime, explored and established socialist literature and art policies and cultural systems, so as to establish the cultural leadership under the transition from the new democratic system to the socialist system, and ensure the Party's overall leadership over the ideological field. After the founding of China in the People's Republic of China, the state first hoped to construct the common knowledge shared by the whole people, and in the field of literature and art, "literature and art serve the workers, peasants and soldiers".

In 1973, the MAO Zedong Thought propaganda team in Sanjiang Dong Autonomous County, Guangxi province was established. The publicity team is mainly responsible for publicizing the party's relevant policies and carrying out rural cultural activities. In addition to providing rural amateur art tutoring in Sanjiang Dong Autonomous County in Guangxi, the cultural center also regularly holds classes in the county seat. In 1973, Wei Zhiqi and others opened the peasant art creation remedial classes in Sanjiang county. The remedial classes mainly take "literature and art for the workers, peasants and soldiers of the service" as the ideological requirements. Through the county radio station issued a notice to the county communes, organize

the masses to draw, the works selected to the county for exhibition, from the selection of students.

1.3.2 Power of the mentor

The tutor of Sanjiang Dong peasant life painting is the creator of the art mode of peasant life painting. "Without guidance, there would be no peasant life painting, what kind of guidance, what kind of peasant life painting" although these two sentences exclude the spontaneous factors of peasant life painting creation, but say the decisive role of guidance. Some people also compare the mentor to "coach", "director" and "gold digger", to vividly illustrate the status, nature and significance of the mentor. Without understanding and research and guidance, we can not study and understand the peasants' life painting."

The tutors of peasant life paintings of Sanjiang Dong nationality generally have art experience, and compared with the authors of peasant life paintings, they belong to the intellectual elite of art circle. The traction of tutors to the creation of peasant life painting is another force that cannot be ignored in its operation mechanism.

Art guidance is mainly for the production and living situation fit. The training content of Dong tutors in Sanjiang mainly covers the basic painting skills such as light and shade, perspective, symmetry and proportion emphasized by professional art. Keep up with the pace of peasant life painting in Huxian County, it adopts the form of traditional Chinese painting, and use realistic techniques to realize the era style of Sanjiang Dong nationality. It is emphasized that the form of peasant life painting should serve the content, attach importance to the political connotation of the work, and do not stick to the surface reality of the image. In the creation, "the aesthetic taste of peasants" and the requirements of "literature and art serve the workers, peasants and soldiers" are combined. Due to the household county, the peasants' life painting "revolutionary realistic creation" oriented guidance will focus on the most familiar things in daily life. Art guidance is mainly for the production and living situation fit.





S/N	traditional Chinese painting	Art techniques	Sanjiang Dong farmer life painting
1	 <p>Ye Qianyu's brushstroke figure painting (Chinese painting) "The Great Unity of the Chinese"</p>	<p>Absorb Chinese painting (meticulous brushwork, freehand brushwork) with line, color, composition, black and white relationship, character proportion, perspective and other techniques</p>	 <p>"Captain Kwa", by Yang</p>
2	 <p>Fang Zengxian's Chinese Painting "The Grain is Hard"</p>		 <p>Liu Keqing's Squatting</p>

Table 1: Comparison of Chinese and Sanjiang Dong peasant life painting techniques.

Source: Yang Na, Author: 2024

The contents of traditional Chinese painting are diverse, without restriction, and the subject matter of peasants' life painting is related to peasants. peasant life painting absorbs the techniques of line, color, composition, black and white relationship, perspective relationship and figure proportion of meticulous figure painting. Attach importance to modeling proportion, perspective effect and local depiction, making his characters solemn, solemn and lofty emotion, form a "mirror image" of constant self-examination. At this time, the peasants have a strong self-recognition and subject consciousness growth, the peasants not only expressed the excitement and excitement of the liberation of the turning serfs, but also lost the cultural production of the ownership of the mountain. peasant life painting absorbed the freehand painting hook, Cun, wipe, point, dyeing techniques. The picture layout often adopts the character image, while other elements are the second. Have a strong sense of ownership (Table 5).

At this time, the tutors of peasant life paintings of Sanjiang Dong nationality focused on tutoring peasant life painters from the perspective of professional art. Although it was helpful to the improvement of the techniques of peasant life painters, it ignored the development of the peasant authors' own artistic accomplishment.

1.3.3 The power of peasant life paintings

At this time, the Sanjiang Dong peasant life painters mainly lived in the Dong Village of Sanjiang, with farming occupation and low education, mainly in primary and middle schools. Did not go through the university system of the art major study. Sanjiang Dong peasant life painters are only trained without professional art training and systematic culture, although they may lack noumenon artistic consciousness. The autonomy of the creators of peasant life paintings is partly influenced by ideology and professional art techniques.

In this part, the power of the government is absolutely dominant. The power of the government put forward the idea that "literature and art serve the workers, peasants and soldiers", and limited the content and concept of the peasants' life paintings. The strength of the mentor guides it. The tutor uses professional art techniques for tutoring. The creator of peasant life painting is the main body of peasant life painting creation. The autonomy of the creators of peasant life paintings is partly influenced by ideology and professional art techniques.

1.4 "old Chinese painting type" art processing

The creator is influenced by the power of the government, the power of the tutor and the creator. Therefore, the artistic processing of "old Chinese painting type" is adopted for the current situation of the real social life of Sanjiang Dong.

No.	Category	Content
1	Theme	(1) Mainly political (2) Character subjects
2	Type	Belongs to public art, not the artist's subjective feelings towards life
3	Features	Lacks local and ethnic characteristics
4	Technique	Incorporates Chinese brush and ink techniques, emphasizes proportion, perspective, and structure
5	Style	Strives for realism in depicting characters and landscapes, with attention to detail

Table 2 : "Old Chinese Painting Type" Artistic Processing

Source: Yang Na, Author: 2024

The artistic style of the "Old National School of Painting" (Table 6). The themes are mainly political and humanistic. It belongs to the public art, not the painter's own feelings about life. Sanjiang Dong peasant life painting lacks native soil and ethnic flavour. Its technique carries Chinese brush and ink, and attaches importance to modelling proportions, perspective effects, and layout structure. In the overall layout, the primary and secondary are obvious. In modelling, the figures and landscapes are striving for realism and fine details, which enhances the sense of reality and ceremony, making both the painter and the viewer produce the aesthetic feeling of solemnity and solemnity. Conclusion: The association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the founding of New China to the pre-reform and opening-up period. The socio-political situation is that during the Cultural Revolution, the Chinese government and the Communist Party of China (CPC) launched successive initiatives and activities aimed at promoting social change, economic construction, and ideological revolution. Under the guidance of the National Literature and Art Route, the majority of rural amateur art writers in Sanjiang Dong autonomous county in Guangxi followed the direction of "Literature and Art for Workers, peasants and Soldiers", and tried to achieve the "unity of political content and art form", and created a large number of inspiring works of art. The paintings of Sanjiang Dong Peasants' Life The content of Sanjiang Dong peasant life paintings is mainly political and character themes. The themes, contents, techniques and ideas of peasant life paintings are based on the concept of "Literature and Art for Workers, peasants and Soldiers". The influence of three forces on the art of peasant life painting. The three forces are the power of the government, the power of trainers, and the power of creators. The power of the government is absolutely dominant. The power of the government puts forward "Literature and Art for Workers, peasants and Soldiers", which limits the content and concept of peasant life painting. The power of the tutor plays a guiding role. The tutors use professional art techniques to tutor. The creators of peasant life paintings are the main body of peasant life painting. The autonomy of the creators of peasant life paintings is, to a certain extent, influenced by ideology and professional art techniques. Therefore, the "old Chinese painting type" of artistic processing is used.

Part 2: The Correlation between Sanjiang Cultural Ecology and Sanjiang Dong peasant life paintings in the period of reform and opening up to the 21st century

The association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings in the period of reform and opening up to the 21st century is divided into four subsections (Figure 8). The first subsection shows the current situation of social and natural life. The second subsection is the content of peasant life paintings. The third subsection is about the influence of three forces on the artistic types of peasant life paintings. The fourth subsection is the "transplanted" artistic process.

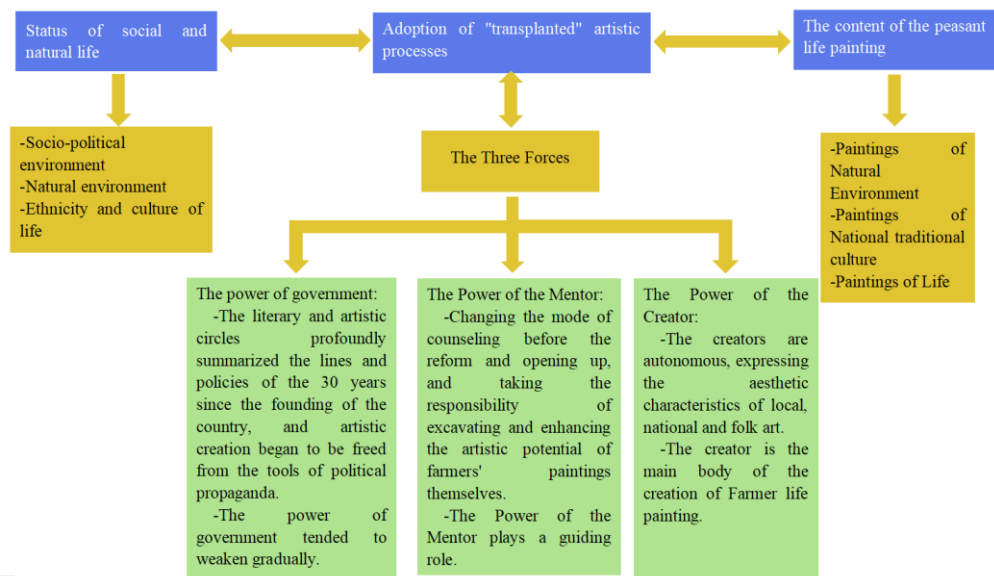
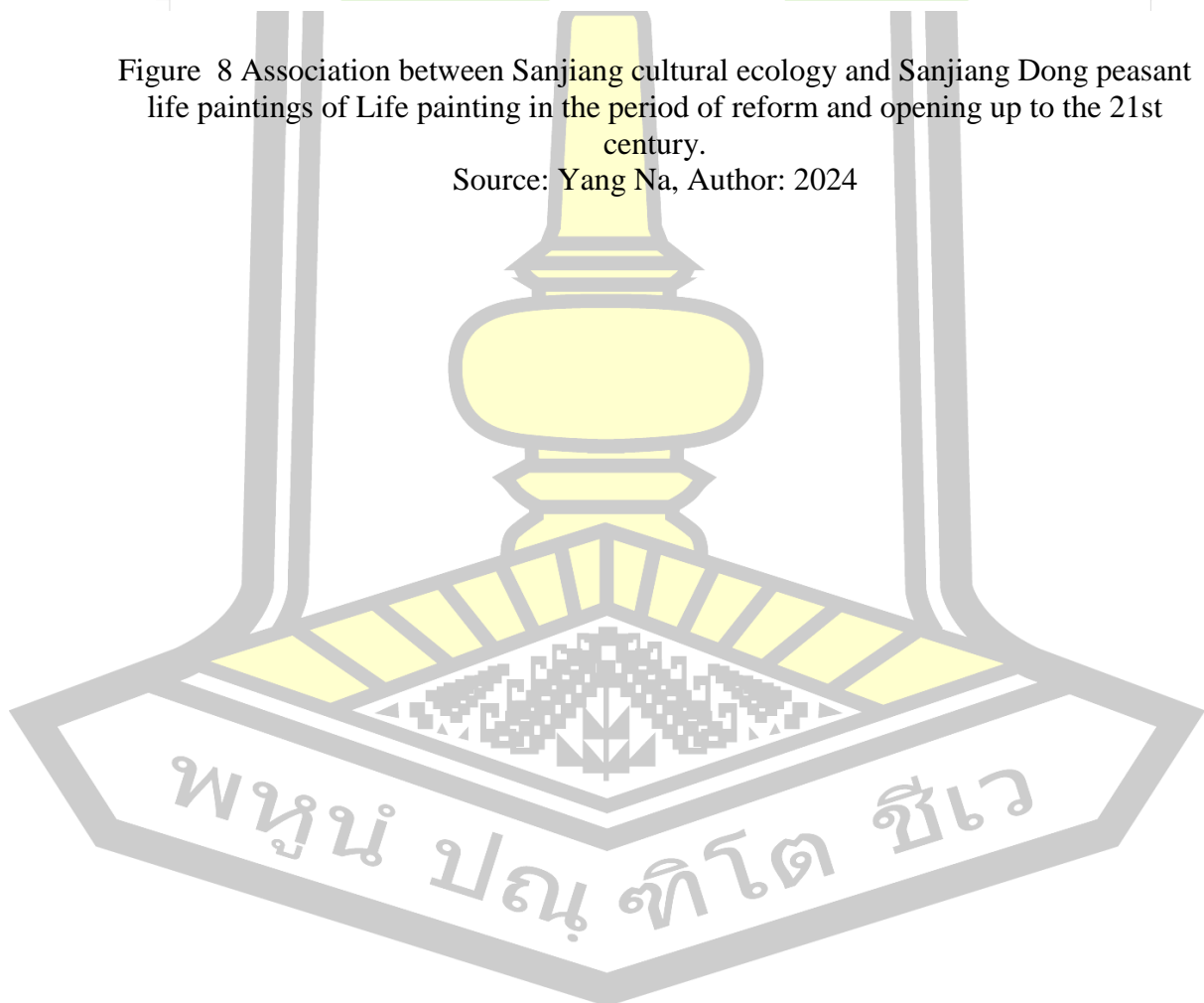


Figure 8 Association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings of Life painting in the period of reform and opening up to the 21st century.

Source: Yang Na, Author: 2024



2.1 Social and natural life status quo

2.1.1 Social and political environment

With the smooth convening of the third Plenary Session of the 11th CPC Central Committee, Chinese society has entered a new period of reform and opening up. In this period, the new democratic period is given priority to with class struggle of wartime social form and socialism was often accompanied by large-scale political movement has gone, the Chinese society into the economic construction as the center, seek peaceful development, the construction of socialist literary policy system also into people adjust the transition stage. Following the pace of "reform and opening up", "the literary and art circles have profoundly summarized the lines and policies of the past 30 years since the founding of the People's Republic of China. In the artistic creation, there is a trend of getting free from the political propaganda tools and pursuing the aesthetic essence. At that time, some people advocated "removing the non-artistic elements of art" in view of the "instrumental theory of dictatorship" implemented in the past. These new artistic propositions are not only a rebellion to the "Cultural Revolution" art, but also a call to the aesthetic function of art. At this time, the peasant life painting quickly toward the countryside and the nation. The author of the peasant life paintings of Sanjiang Dong nationality should excavate the local folk art, collect embroidery, tie-dye, architecture, clothing and other crafts, and take their essence and discard their dross. Their folk artistic accomplishment and the artistic characteristics of folk art are applied to the peasant life paintings, so that they have the local flavor, the ethnic and folk nature of ethnic minorities.

2.1.2 Natural environment



Figure 9 Sanjiang Dong

Source: Native soil Sanjiang, Guangxi Fine Arts Publishing House 17/January/2024

Sanjiang County has a complex topography and diverse landforms, with hills and low mountains dominating the county, and high mountains, river valleys, depressions and small flat dams remaining, which is commonly referred to as "nine mountains and half water and half fields" (Figure 9). Mountainous areas account for nearly 80% to 90% of the area of the whole region. The slopes of the mountains are highly undulating, and the rivers are longitudinal. As a result of the natural terrain and topographical environment, arable land resources are characterised by three more and three fewer features: more paddy fields and fewer early fields; more collapsed fields and fields in the headlands and fewer flat dams; and more medium- and low-yield fields and fewer high-yield and stable-yield fields.

2.1.2 Traditional folk culture

The traditional folk culture of the Dong people in Sanjiang is mainly for the hundred banquets, watching Dong opera, Duoye, marriage customs, speeches, Lusheng, Sa and Dong big songs.



Figure 10 Dong Hundred Families Banquet
Source: <https://mp.weixin.qq.com 17/January/2024>

The "Hundred Families Banquet", also known as the "Long Table Banquet" and the "Combined Rice", is an activity that the Dong family likes to organise during the annual festivals, and it is also an effective bridge to maintain the friendship between villages and hamlets (Figure 10). There is still a saying: "Eating the "Hundred Families Banquet" will bring you a hundred blessings, a hundred things to do and a hundred years of longevity". In every Dong village in Sanjiang Dong Autonomous County, a "Hundred Families Banquet" is usually held on New Year's Day, especially when there is a visit from an honoured guest. This is a collective feast for the Dong family, and is the highest etiquette of hospitality. The principle of voluntary participation in the Dong Baijia Banquet is that each family will share the cost equally, and put the homemade glutinous rice wine, fragrant glutinous rice, sour fish, sour duck and sour meat and other dishes together on the long table to eat, drink and have fun together. The Dong Hundred Families Banquet is usually held in Gulouping, Wind and Rain Bridge or village lanes, where all the banquet tables are connected, and the long banquet table looks like a dragon. After being seated, the hosts and guests step and dance around the long banquet table, drink cross-cup wine and spinning wine, and from time to time consider each other's wisdom with a question-and-answer drinking song." It reflects the Dong compatriots' aesthetic concept of harmony and coexistence.

พหุบัน ปรณ จิตโต ชีเว



Figure 11 Watching Dong Opera

Source: Overview of Sanjiang Dong Autonomous County, Minzu Publishing House
17/January/2024

The Dong Opera, one of the types of folk opera in China, is created by the Dong people in their long-term labour life and has a unique national style (Figure 11). "Dong opera scripts are mainly sung, which is related to the Dong people's national character of loving to sing, so the length of the script is measured by how many songs are sung. The literary structure of the script is generally that at the beginning, one person repeatedly reads out the lines in two paired lines, which are about the origin of heaven, earth, people and the origin of the Dong ethnic group, followed by two people singing in pairs, interspersed with solos and choruses, followed by the "string of jin", i.e., speaking and singing in a row, and then finally, all of them sing the "dispersal song" to bid farewell to the audience. Finally, the whole group sings the "dissipation song" to bid farewell to the audience. Dong opera performances are usually held in the village theatre or drum tower, or in some open place, without any special arrangement, and their performances are relatively simple, and the costumes and props are common or slightly embellished daily necessities of the ethnic group. The performance is based on singing and white, generally sung by two people in the Dong language, and every time they sing the last line, the performers will walk through the door in the music and exchange their positions, and then go on to sing the next line, and so on and so forth until the end of a section of the lyrics. There is no special troupe for Dong Opera, and it is a voluntary combination of the masses, which is an amateur form. The members of the troupe are uncertain, ranging from 20 to 30 people, and there is a bookkeeper who presides over the play, compiles and records the script, teaches theatre arts, is responsible for directing and prompting the lines, etc., which is a more important position. In addition to the actors, there is also an instrumental accompaniment band of 3 to 5 member (Yang, 2015, P.209).



Figure 12 Dong people performing reed-pipe wind instrument stamping
Source: <https://mp.weixin.qq.com> 20/July/2023

Lusheng, Lusheng with bamboo as the tube, the lower end of the tube reed, the bamboo tube inserted into the wooden sheng bucket, bamboo tube set as a resonator, the sound of blowing clear and loud. It is a traditional mass entertainment activity integrating music, dance and sports, which includes Lusheng step dance, self-entertainment dance, ballroom dance between young men and women, and Lusheng competition dance. The Lusheng team takes part in the performances and competitions, and the first team is "one class", ranging from three to five to dozens of teams. Generally, the participating teams jointly negotiate and formulate the rules of the competition, mostly held in the Mid-Autumn Festival in the eighth month of the lunar calendar. In the center of the venue is the big lusheng and mang cone (bass blowing) teams, playing as the bass accompaniment, roughly equivalent to the cellist of the orchestra (Figure 12). At the beginning of the competition, the young man holding small lusheng and the girl with colorful towel or flower umbrella came on stage in turn, stood inside and outside two circles, rotated and danced in a counterclockwise direction, and changed the dance and rhythm according to the tune of the leader. The dance movements of the girl are mainly rotated in place and the swinging of her arms up and down and back and forth. The young man does a large range of squatting, jumping, point step and kicking while playing lusheng. Lusheng Stepping Hall is the main program of major festivals and friendly exchanges between villages, such as sports activities in various friendship competitions and artistic exchanges.

"ye" is a lining word and a kind of song and dance of the Dong people. Because of the constant sound of "ye", people name this song and dance after "Duo ye" means "singing and dancing" in the Dong language, and "Duo ye" means "singing while dancing". The Dong people also call "Duo ye" tuan song "and" stepping on the hall song ". Men and women, old and young, all alike, as long as willing can hand in hand around singing and dancing. "Duo ye" is one of the important contents of major festivals and activities, usually located in the Gulou Ping. Dozens and hundreds of people participated in the performance, men and women, old and young, led by the old village dressed in ancient costumes. According to the convention, men and women are divided into two teams, with the back of the reed pen team around the men and women inside the two circles, the girls hand in hand into a small circle, the young

people outside the small circle into a big circle, like a "hui" word, the village old sitting in the field. They held hands and sang by the lead singer and danced along the circle. They sang the door together, and after the leaders had opened their voices, the girls began to move to the right, each step forward, and the young men were free to move with them. Then the lead singer sang each line, and everyone followed him. When the lead singer sings the song, the hands swing back and forth with the rhythm of the reed pen music, and the body moves slightly with the knee. When singing the song, the hands are raised up. When the girls sang, the young men shouted "ye", and when the girls finished, the young men chanted "ha". The elderly and children are free to participate. This is a mass song and dance activity of the Dong people.

Marriage customs The distinctive combination method of Dong marriage is the combination of free love methods such as "singing at night" and "moon".

Singing and sitting at night is the love custom of the Dong people. Song sitting night is also called song sitting month (Figure 7). "Song" refers to the young man with the wind and rain lamp, and line and song, came to the girl's home; "sit night" is the girl sitting at home waiting for the moon to rise east, waiting for the young man to come to love. This is the most warm and romantic scene in the Dong family. The place is the wooden building of the girl's house. Singing love songs is the first step in the youth of the Dong men and women in love. When the Dong men and women were young, they began to gather in a family, where the elderly began to teach songs and conduct training before love. When the girl is fifteen or sixteen years old, they gather together at night to sew, while waiting for the young man to come to play the pipa and sing love songs. In fact, the original name of the night called walking or night, very image. It is generally done in the slack time. Hearing the sound of the pipa gradually approaching, the young family would turn the light on. When the young man saw the light, they would sing a song to ask the girl to open the door, and then everyone sat around the fire to sing love songs. The finished solo is the disc song to show the talent. The content of pan song is very rich, some sing the origin of human beings, some sing the local conditions and customs of Dong township, some sing historical legends. From astronomy and geography, historical events, celebrity allusions, local customs, to flowers, birds, insects, fish, agricultural knowledge, the intelligent girl roughly understands the man's personality, hobbies, intelligence and ideal in a question and answer. What they pay attention to is the other's character and thought, as for the other's family, property, etc., they do not consider much. Such a song, both sides of the tacit understanding, will last until the next morning. If the girl chose her favorite person, she would find an excuse to avoid the crowd and secretly give the token to him. If the two sides of the dark feelings, the exchange of promises, is the beginning of a pair of young people love (Meng, 2010, P.124-129).



Figure 13 Sitting on the Moon in Song

Source: Dong, Liaoning Nationalities Publishing House 20/July/2023

There are two customs of "moon also" in the Dong village. One is singing and singing, which is usually sent at the free time on the second day of the New Year, and the other is two seasons in the upper reaches of the Miao River, the March reed brush, and the lower August reed pen (Figure 13). Local people love the moon very much, and sometimes even if you make two or three new reed pens, you will go to the moon if they are happy to show them. In December, both the young and the old in the village dressed up to form a singing, lusheng, opera, and sometimes dragon and lion dance teams. Before departure, we first go to the sa altar in the stockade to worship "sa son", pick a sa altar side tree leaves on the body to keep peace, everything is right after the team to the nearby village visit. The people of the main village also dressed up to welcome, everyone in the Gulou Ping Lusheng step on the hall, singing, games. After the end of the activity, we paired up to the main village to visit, the main family brought out sour fish sour meat to treat the distinguished guests. After dinner, young people sit in the month to make friends, old people talk about ancient. "Moon also" is a group of people to go. From this village to that fortress, the old can go to the small can go, the whole village people generally go to enhance friendship and show off the strength of the fortress. Go to not plug two or three days, a village a plug to go down, during the day, with the girl up the mountain to eat tea bags, before is so fall in love one young people go, old in the drum tower singing ah, speak the ancient ah. Don't know to go off, the girl won't open the door for you. To the month also recognize, you go to plug her to open the door a month to provide a chance for young people to meet. It can be seen that the moon is also the scene is quite lively. Every month also visit, at least a stockade, many a few stockades, every place, the chief guest are collective fellowship activities, noisy. In the second year, it was the main village to visit. In this, the protagonist of the young people got the opportunity to fully show themselves, young men and women broaden the vision of communication, increase the opportunity to make friends, and lay the foundation for further communication in the future. Even today, yue is still the most popular activity in Dong Township during the Spring Festival. Taking advantage of the Spring Festival, the young people are back, the villagers have more leisure, the village committee began to discuss the month also matters, do a good division of labor, contact the hospitable village, choose

a good day can set out for the month. At this time, young people can take the opportunity to learn about the skills of blowing lusheng, while girls wear pleated skirts and beautiful silver ornaments that they usually have no chance to show. However, now the month also blows reed pen is the middle-aged and elderly, can sing to the song is also the elderly people, young people are to follow to visit old friends to make new friends. Therefore, during the Spring Festival, "singing in the moon" young people will be more, and the night can see in groups of young people laughing to "money" girl, play oil tea. Now, yue can be said to be still active in the folk, carrying an important carrier of national culture, is an important activity to reflect and inherit the traditional national culture.

"KUAN" is a mass social organization of the Dong nationality(Figure 14). The organization of Sanjiang Dong people has large KUAN and small KUAN. The small model is composed of several or a dozen neighboring villages. Big KUAN is made up of many small KUAN in combination. In the "before we do big KUAN" said there is "head in the ancient state (Guizhou Rongjiang), the end in Liuzhou". Big models and small models have no permanent establishment, but there is a first. The first small KUAN is democratically elected by the prestigious, fair and willing to serve the elderly; and the first KUAN is democratically elected by the joint meeting of the small KUAN. The size of the first usually not separated from production labor, just something to deal with, no fixed remuneration. After dealing with a certain event, the person concerned according to the difficulty and how much delay the production time. The organization has "word" and "contract" as moral norms and village regulations. Every year during the Spring Festival, to the first or choose articulate people read "words" and "KUAN about", to educate the people. Reading words should be accompanied by dance movements to achieve visualization, so to create "dance".

(Sanjiang Dong Autonomous County Overview Compilation Group,2008,P.34)"Payment contract" has played a positive role in protecting private property and maintaining social security. Those who violate the payment will be fined or expelled.



Figure 14 Jiang KUAN

Source: Native soil Sanjiang, Guangxi Art Publishing House 17/January/2024

Dong no unified religious belief, everywhere believe polytheity, they think landscape, trees, stone, etc., have gods, dominate everything in the world, people die will become a ghost, therefore have "pious worship ghosts, old and young peace", especially worship "year" (grandmother) supreme, all production, life, to sacrifice, the first sing "song", first sing "the year", the mountain hunting or go out "month", all held offering activities. So, dong village, generally built "sa altar", is with pebbles or stone by laying bricks or stones into round mound, about three to five feet high, about one zhang in diameter, intermediate cut evergreen in one thousand short or pine cypress, with a half open paper umbrella, the buried under a iron cast tripod and an iron pot, umbrella display around several white pebbles and a big fan, straw sandals three pairs, boat shape cloth shoes, socks, dress, etc, some wall outside the altar or building wooden room to protect.

Saltar has a special person management, the first day of each month, 15 by him to offer tea worship, usually not allowed to enter there activities, the whole village every year or several years held a big ban. Only feeding village festival held in 1933, the first "temple", with a nest of nine layers of ants nest, a symbol of many song analysis in the tree canopy across the road of wild vines, a handful of growing vitality of fine duckweed, a symbol of invertors river, jiang junction vortex water, a symbol of eventful years is tall and long without wind and forehead move old grass such as offerings to sacrifice. The sacrificial activities, solemn and solemn, the whole village married girls outside the village returned to their parents in advance, then "sealed" for three days, the village door hung the pomelo branch "village mark", prohibited the strangers into the stockade. This three days, no fireworks, all eat prepared glutinous rice boat and pickled cabbage sour fish, people focus on the drum tower "more" singing, blowing lusheng, pastoral, miss was first grandmother, the last day, all in national costumes, gathered in the "the altar" grand ritual ceremony, and then blow the fire, lit a symbol of the old to dong bring auspicious happiness of fire, then cheer thunder, men and women jump, each housewife is the end of the fire back cooking (Sanjiang County Ethnic Committee, 1989,P.82). Each village sacrifice time is different, but its purpose is to bless the village peace, pray for life life.

2.1.2 Life and culture

The living culture of Sanjiang Dong people includes architectural culture, agricultural culture and food culture.

2.3.1.1 Dong architecture

Dong residents have lived in mountains for generations, forming a pattern of mountains and rivers. The residential buildings are generally composed of stilted building drum tower, wind and rain bridge, pavilion, bluestone road, fish pond and drying. Among them, stilted building, drum tower and wind and rain bridge are buildings with unique ethnic style.

Dong houses are mostly "dry column" stilted buildings with fir structure, with roof tiles or fir skins(Figure 15). There are partial buildings on both sides of the wooden building, running water on all sides. The building is three and four zhang, with two or three floors, and four houses. The first layer is more damp bath, is stacked farm tools, firewood, anxiong spring rice and close poultry, livestock site. The second floor is quite dry, more than three, the outer room is the corridor, benches for the whole family to rest and women yarn weaving needle and thread; the other end is the

guest room, the middle is the hall, before the founding of the country, generally in the central shrine, for the "heaven and earth, king, teacher god", now basically not for the god. The hatchback is a bedroom. Inside is the fire pond, the middle of the fire pond, a tripod to facilitate the pot cooking food. There are also cooking stoves cooked at one end. The size of the whole family in the fire pond dining, winter is here to rest and heating, the third and fourth floors, in addition to a small part of the bedroom, most of the hanging grain, drying clothes and storage of grain warehouse(Sanjiang County Ethnic Committee, 1989,P.82). In recent years, some villages have converted wooden buildings into brick and tile structures. Or a part of the wooden building in the village moved to the edge of the village, open up fire lines, to facilitate fire safety.



Figure 15 A stilted building

Source: Native soil Sanjiang, Guangxi Art Publishing House 17/January/2024

Drum Tower is a symbol of a village, a village or ethnic name, and is also a political and cultural activity center of a village, a village or ethnic name(Figure 16). The drum tower is a wooden multi-storey building, integrating tower, pavilion, pavilion, with the pagoda of the attic of the spectacular, elegant pavilion, rich in shape. The plane of the building is even, with eight sides, six sides, four sides, etc., the facade of the building is odd double eaves, with three, five, seven, ten layers. The main bearing columns of the drum tower have the style of single columns, four columns and six columns (the four columns are more common). The eaves connected with the main bearing columns have different numbers, and are divided into four corners, including hexagonal double eaves and octagonal double eaves. The top of the building has various forms, such as resting top, hanging top and saving spire. There are single top and double top. The eaves are covered with green tiles, and the eaves are placed with colorful dragons and phoenix, flowers and birds, and cloud hook clay sculptures. The whole wooden building does not need a single nail, but is all connected, crossing the straight cover, crisscrossing, rigorous structure, and no gap for a hundred years (Meng, 2010,P.29).The drum Tower is surrounded by song ping, stage and sa altar. These four parts form the central area of a Dong village, which is closely connected residential housing circle, dense.



Figure 16 Drum Tower

Source: Native soil Sanjiang, Guangxi Art Publishing House 17/January/2024

Wind and rain Bridge, also known as Flower Bridge and Fu Bridge, is another outstanding architectural creation of Dong craftsmen (Figure 17). The bridge in the village side of the river and streams, is a pavilion type corridor bridge. Its pier is masonry structure, made of bluestone, lime and sand; the bridge structure adopts dense suspension bracket simply supported beam system to reduce the span of girder. The bracket has single layer and double layer, the main beam also has single layer and double layer; the bridge body with several wooden frame between the piers, the beam is used to solve the span problem. Above these logs are several horizontal blocks, the width of the logs on the foundation of the bridge, and then add a layer of long square wood along the bridge, and finally lay a layer of thick wood for the bridge deck. The corridor pavilion on the flower bridge is the length of the bridge, and several rows of pavilions are erected on the left and right sides of the bridge. The columns are about 2.7 meters high, connected by the upper end, and several short columns are erected in the middle to cover the beams. These rows of pavilion columns will be erected on the bridge deck, forming a corridor to enjoy the frame. The inner columns of the lower square are paved with thick wooden boards to make a cool stool (Yang, 2006, P.132-133). The whole wind and rain bridge does not need to be nailed and riveted, but is all connected seamlessly, strong, distinct, heavy and heavy, beautiful and unique, showing the intelligent and superb wisdom of the Dong people.

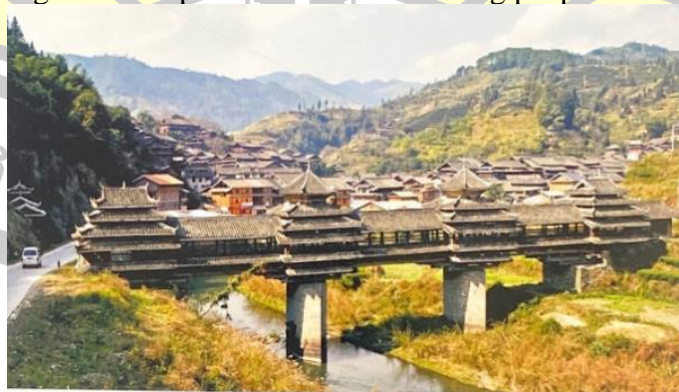


Figure 17 Wind and rain bridge

Source: Native soil Sanjiang, Guangxi Art Publishing House 17/January/2024

2.3.1.2 Agriculture

Different ecological environments give birth to different ways of production and life style. In order to adapt to its habitat, the ancestors of the Dong people have developed rice farming livelihood methods thousands of years ago. In the long-term production practice, the Dong folk have also formed many inherent production customs and experiences and formed a good interaction with their habitats, such as fish farming and tea farming in rice fields.



Figure 18 Fish farming in rice fields

Source: Native soil Sanjiang, Guangxi Art Publishing House 17/January/2024

Sanjiang County has a long history of fish farming and is the main pillar of fishery production. The output of fish in the paddy field accounts for about 50% of the total output of aquatic products (Figure 18). There are two main ways of stocking: one is "rice-fish continuous cropping", that is, the stocking method of one fish and two rice. The fry are put into the field when the first seedlings begin to transplant, and before the second seedlings are harvested, the continuous farming field of this fish farming method is mostly sufficient water, ventilated and sunny, solid field, which can keep water and store fertilizer. Liangkou, Yangxi, Fulu and other townships, most peasants use this method. The other is "two seedlings and two fish" rotation that is to use the middle and late seedling fields to cultivate fish. After transplanting early rice, the fry were cultivated in the middle rice seedlings, and after 50 to 60 days, the fry were put into the field. In addition, it is to use the late rice seedlings to cultivate fry, to the late rice seedlings will fry into the field. Because of the fertile rice field, fish fry grow faster, the Miao River area with this method.



Figure 19 Pick tea-leaves

Source: China Dong in Sanjiang, Guangxi Fine Arts Publishing House 5/January/2024

Sanjiang County has a long history of growing tea leaves. In the 1950s, China has been listed as a high-quality tea planting base (Figure 19) . In the late 1950s and early 1960s, Sanjiang County began to introduce green tea, and the early planting of tea was mainly produced and sold by itself. In 1987, Buyang Village of Bajiang Township began to develop and plant tea continuously, and achieved good benefits. Later, the county, the county government to tea as the county agricultural pillar industry to grasp, since 1990, for the tea industry, have introduced "about the development of tea", "about tea planting subsidies", " about the scale of policy, create a good environment for the development of tea production plant tea reward measures to arouse the enthusiasm of the development of tea production (Sanjiang Dong Autonomous County Overview Compilation Group,2008,P.131).

2.3.1.3 Diet



Figure 20 Playing oil tea

Source: Native soil Sanjiang, Guangxi Art Publishing House 17/January/2024

Camellia oil is the favorite food of the Dong people, so it has become a custom to treat guests(Figure 20). Playing oil tea has its unique procedure: the first process of fried "Yin rice" (steamed glutinous rice dried into "Yin rice"). Pour the tea oil into the iron pot and boil the Yin rice into the oil pot. "Yin rice" is fried into white rice flowers floating on the oil surface, and put it in a bamboo container or a large porcelain bowl; the second process stirs peanuts and soybeans; the third process cooks the tea. Stir the sticky rice with camellia oil, then fry the tea leaves together. When a trace of smoke in the pot, immediately rush into one or two ladle of warm water, boil a tea, and then cook a ladle of warm water for two or three minutes, after boiling, filter out the tea leaves, put salt after the oil tea water is boiled. When eating oil tea, the host and guest sat around the fire, the housewife put the bowl on the table, each bowl put a little rice, peanuts, scallion, beans, wormwood, spinach or vegetables and so on, washed on the oil tea water, the housewife a bowl to everyone to eat. Camellia oil is sweet, fragrant, bitter and sweet. Drink three or two bowls of steaming oil water, the atmosphere of the fire house lively up.



Figure 21 Playing oil tea

Source: China Dong in Sanjiang, Guangxi Fine Arts Publishing House 5/January/2024

The Dong people like to eat hot and sour. There is a saying that "walk in two days", and there is a saying that "live in the field, walk in the mountains, wear the belt, and eat sour", which shows the importance of sour food in the life of the Dong people. Making pickled fish is the best in winter, when the grass carp has been in a semi-dormant shape, no longer eat, less abdominal feces, thick muscle and tight meat, the most suitable for pickled sour fish. First wash the fish, remove the viscera, rub salt. Salt to rub everywhere, do not leak a gap, retting three or four days, after the salt dissolved, the fish in the altar, sprinkled with chili powder sweet wine, salt, ginger, garlic, spices, after three or four days, then remove the fish, put a layer of glutinous rice at the bottom of the altar, spread a layer of fish, and then spread a layer of glutinous rice, each layer must be compacted by hand. This layer is compacted when separated by each layer, especially the top layer should be particularly compacted. After installation, seal and cover the altar, so as not to avoid the oxidation of the sour fish in the altar (Meng, 2010,P.110-111). This pickled fish, the texture is strong, meat color ruddy, mellow fragrance beauty can maintain more than ten or twenty years without deterioration (Figure 21) .

2.3.1.4 Sanjiang Dong Clothing

There are two kinds of costumes for Sanjiang Dong women. Dong people in Liangkou and Heli areas wear a low round collar, a diagonal headscarf and loose pants; a two inches wide cloth belt in front of the belly. Spring and winter wear right front clothes, summer and autumn wear double skirt lining waist stump, under pleated skirt, leggings, foot wear embroidered boat shape heel male shoes, hair for flat or bun, head with wood hang after, inserted a number of silver hairpin. Dong women in Miao River and Rongjiang River wear right front clothes in spring and winter, knee-length and triangular honeycomb white headscarf in lace and skirt clothes in summer and autumn, with belly stump on the chest. If get married or catch slope meeting, every festival festival, are dressed up, wear 3-4 pieces of flowers, clothes, clothes and cuffs set wide flanged, embroidered golden chicken flowers and dong brocade, the inside is slightly longer than the outside, so that the clothes edge exposed for people to appreciate. Women like to wear silver ornaments, such as necklaces, collars, bracelets, silver earrings, wedding days or festivals, a full set of silver ornaments to wear, weighing 10-20 jin silver shining. Dong girls wear silver ornaments for beauty and value, with a few or as many as a few jin (Yang, 2006,P.119-120). A girl without silver jewelry would think she is not beautiful, and her parents would be

inferior, so she save and buy a few silver ornaments to dress up her family girls to add luster. Silver jewelry is also an important gift for dong young men and women. The clothes of Sanjiang Dong men are relatively simple. Most of them wear short clothes, big head clothes, and big pipe loose pants.

2.2 Content of peasants' life painting

In the later period of reform and opening up, the peasant life paintings are divided into three contents. They are the painting of the natural environment, the painting of the national traditional culture, and the painting of the life. The purpose of peasant paintings is to express the artist's personal feelings, views and aesthetic pursuits, emphasising the aesthetic and artistic value of the paintings. This type of paintings pays more attention to the exploration and innovation of painting language to show the unique perspective and style of the artist. Sanjiang Dong peasant life paintings mainly express the native soil, the spirit of national culture and the aesthetics of folk art.

2.2.1 Painting of Sanjiang Dong peasants in natural environment

Trees, mountains, rivers, animals and plants of the natural environment often appear as background and ornament in the picture, not independently as a kind of painting (Table 8).





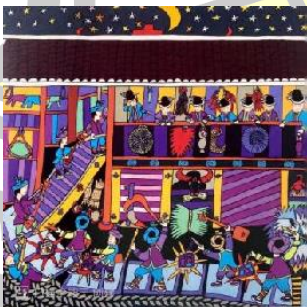
No.	Paintings of the natural environment	
1		In Yang Gongcun's "Beautiful Dong Village", the fir trees are tall and erect, like a canopy sheltering the village. The leaves of the fir tree are gathered together like a cloud, showing the lushness of the fir tree. The fir trees and the Dong village are intertwined and coexist harmoniously.
	trees	
2		Yang Gongguo's Spring Ploughing depicts the Sanjiang Dong people ploughing rice in spring. The mountains of the Dong in the picture are mostly hilly and low. Tea trees are planted on the hills, rice is planted at the bottom of the hills, and there is a curved river in the middle. It shows that the landscape of Sanjiang Dong is mainly composed of mountains, fields and water.
	mountain	

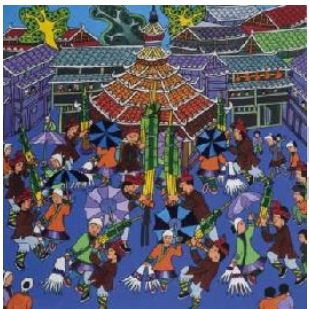


Table 4 Life Painting of Sanjiang Dong peasants in Natural Environment (1978-21st Century)

Source: Yang Na, Author: 2024

2.2.2 Sanjiang Dong peasant life painting of ethnic traditional culture

Paintings of Life paintings of peasant life painting of Sanjiang Dong peasant life painting of ethnic traditional culture are Baijia Banquet, Watching Dong Theatre, Doye, Wedding Customs, Speaking of Payment, reed-pipe wind instrument, Sa, Dong Song, etc., respectively (Table 9).

No.	Paintings of Life Paintings of Life of Peasants in Ethnic Traditional Culture	
1		Yang Gongcun's "Dong Hundred Families Banquet" depicts the scene of Dong people attending the Hundred Families Banquet in front of Drum Tower Ping. There are men, women, old people and children in the picture, all of them toast to each other in a harmonious and joyful scene. The food on the table, the people attending the feast, the houses and trees around are all depicted in the picture.
	feast for all the families	
2		Yang Gongguo's "Watching Dong Opera" depicts a scene of two people singing to each other on a theatre stage in a village, accompanied by musical instruments beside the stage, and cheered by people under the stage. The stage, the singers, the accompaniment, the people under the stage, the surrounding houses, the stone road, the trees, the night sky, and the flying birds are all painted in bright colours and rich elements.
	Watching Dong Opera	
3		Yang Gongcun's "A Brother Wants A Sister to Come Tonight" depicts a group of young men, lit by petrol lamps, some unarmed, some carrying ox-legged zither, coming to the "Girls' Hall" in pairs. The boys sing as they walk, and the girls sing on the first floor. The girls sing on the second floor. Outside the door, there is a young man who has just arrived and sings a song about opening the door, and the girl deliberately does not open the door to test the sincerity of the young man.
	marriage customs	

4	 <p data-bbox="379 638 718 701">Dong reed-pipe wind instrument</p>	<p>Yang Gongcun's "Dong Reed Sheng Dance" depicts teams holding small reed shengs in a village in front of Gulouping. In the centre is a procession of big reed-shengs and mangtongs (bass pipes), with young men standing in the outer circle, and young girls holding coloured scarves and umbrellas standing in the inner circle, spinning and dancing. The dance movements of the young girls are small, while the young men play the reedsongs and make larger pointing and kicking movements.</p>
5	 <p data-bbox="379 1075 462 1115">Doyle</p>	<p>Yang Xiankao's "Dong Doye Dance" depicts a small circle of girls holding hands in front of the drum tower ping in the presence of the village elders dressed in ancient costumes, with the latter forming a large circle on the outside of the small circle. There are old people and children are free to participate.</p>
6	 <p data-bbox="379 1612 603 1653">pay for doctrines</p>	<p>Yang Gongguo's Lecture on Payment depicts a lecturer in front of the drum tower ping, lecturing on payment with dance movements to educate the people. The scene is depicted from an overhead perspective, and in order to highlight the authority of the old man, the height of the old man is drawn as high as that of the drum tower, and the people under the lecturing platform are many times smaller than the old man. The drum tower, footstools and trees are densely packed, while an irregular round moon hangs in the blue night sky above the picture, covered with dense stars, the whole picture has the charm of imagery, making the lecture scene mysterious and serious.</p>

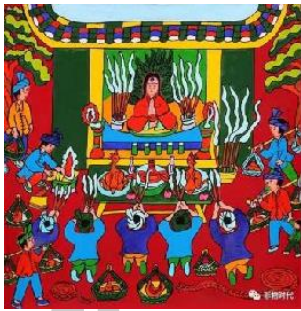


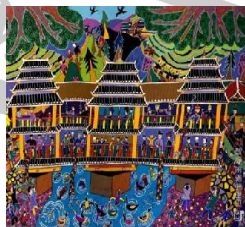

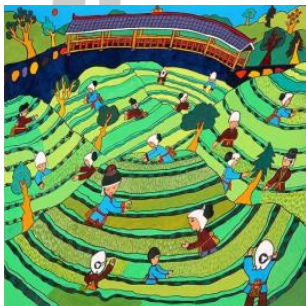
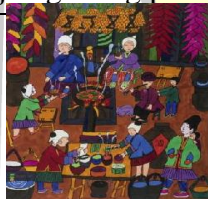

7		Yang Gongcun's "Worshiping Sasa" depicts the people of the Dong ethnic minority lined up in front of the Sasa altar, holding up three sticks of incense and worshiping Sasa with devotion. The picture is rich in elements, such as the altar, incense burner, offerings, people offering sacrifices, people rushing to offer sacrifices, firecrackers, trees, and so on.
	Sa	

Table 5 Life Painting of Sanjiang Dong peasants in Ethnic Traditional Culture (1978-21st Century) Source: Yang Na, Author: 2024

2.2.3 Life painting of Dong peasants in Sanjiang

Life Sanjiang Dong peasant life paintings include Dong architecture, agriculture, food, and Dong clothing (Table 10).

No .	Life of the Sanjiang Dong peasant life painting- —— building	
1		Yang Gongcun's work Beautiful Dong Township is a description of the Dong architecture. In the picture, the tall buildings are tall and colorful. Where there are dry column buildings, there are trees and water, a vibrant scene.
	stilt style architecture	
2		Yang Gongcun's "Lecture money" depicts the scene of Dong people speaking money in front of the Drum Tower. Although the Drum Tower appears as the background, it accounts for two-thirds of the length of the picture and is very detailed.
	drum-tower	
3		Yang Gongguo's "Happy Group Bridge" depicts people on the wind and rain bridge blowing lusheng and setting off firecrackers, while people under the bridge are taking photos.
	wind and rain bridge	

Life of Sanjiang Dong peasants- —— Agriculture		
4		Yang Gongguo's "Fish", the rice field in the middle of the rice field, surrounded by terraced fields. The rice field is full and full of fish. The dong people in the middle hold a particularly large fish in their arms. The surrounding terraced fields are endless.
	paddy field fish culture	
5		Yang Gongguo's work "Tea Picking" describes the scene of tea picking by the Dong people in Sanjiang. The tea mountain is continuous layer by layer, and the tea peasants are picking tea happily.
	pick tea-leaves	
Life of the Sanjiang Dong peasant life painting- —— diet		
6		Liang Peimei's "Playing oil tea" describes the scene of Dong people playing oil tea, holding, handing over and drinking oil tea at home. In the elderly, children and young people, gathered together to drink oil tea, the room is steaming, a warm and harmonious atmosphere.
	Play oil tea	
7		Yang Gongguo's pickled Fish depicts the scene of Dong people curing sour fish. It is divided into 3 scenes. Scene 1: Wash the fish and wipe out the whole body with salt, and put it in the basin; Scene 2: Stand for three or four days, after the salt melts, place the fish in the altar; Scene 3: take out the fish in the altar, put a layer of glutinous rice on the bottom of the altar, spread a layer of fish, and then spread a layer of glutinous rice: each layer must be compacted by hand.
	Pickled acid fish	


Life of the Sanjiang Dong peasant life painting- —— clothing		
8		In the picture of Yang Gongguo's Dong Lusheng Dance, the Dong costumes have distinctive features, setting off the Dong costumes with bright colors in the background.
	Dong costume	

Table 6 Life Painting of Dong peasants in Sanjiang (1978-21st Century)

Source: Yang Na, Author: 2024

2.3 The influence of the three forces

From the period of reform and opening up to the 21st century, the power of the government tended to gradually weaken. The tutors take excavating and improving the artistic potential of peasants' life paintings as their own responsibility, and respect the painter's independent creation.

2.3.1 The Power of the Government

In 1978, the policy of "reform and opening up" came into being. Following the pace of "reform and opening up", "the literary and art circles have profoundly summarized the lines and policies of the past 30 years since the founding of the People's Republic of China. In the artistic creation, there is a trend of getting free from the political propaganda tools and pursuing the aesthetic essence. At that time, some people advocated "removing the non-artistic elements of art" in view of the "instrumental theory of dictatorship" implemented in the past. These new artistic propositions are not only a rebellion to the "Cultural Revolution" art, but also a call to the aesthetic function of art. At this time, the peasant life painting quickly toward the countryside and the nation. Peasant life painters should excavate local folk art, collect embroidery, tie-dye, architecture, clothing and other crafts, and take their essence and discard their dross. Their folk artistic accomplishment and the artistic characteristics of folk art are applied to the peasant life paintings, so that they have the local flavor, the ethnic and folk nature of ethnic minorities.

At this time, the function of peasant life painting has been changed from the original political propaganda tool to regional ethnic painting, and its aesthetic requirements have also changed from meeting the needs of self-emotional expression.

The power of the government has always been the main force to promote the development of peasants' life painting. It plays a leading role in the period of "social construction", while the role of government power in the period of "reform and opening up" is gradually weakened. However, the national ideology still plays a role in the peasants' life painting. In the period of reform and opening up, the main historical task is "consolidating the cultural leadership and" developing the socialist cultural productive forces". At this time, the peasant life painting, as the

representative of consciousness, specifically represents "literature and art serve the people and socialism".

The power of the government has exerted an influence on the content and concept of the life painting of the Dong peasants in Sanjiang. The content of the dong peasant life painting in Sanjiang belongs to the artist's personal view, which should go deep into the life of the dong peasants, take root in the national culture, and reflect the life and spiritual outlook of the peasants. The concept is to pay attention to the inheritance of Dong traditional culture and carry forward the charm of Dong culture.

2.3.2 The Power of the mentor

At this time, the tutors of peasant life paintings in Sanjiang Dong nationality changed the tutoring mode before the reform and opening up, took excavating and improving the artistic potential of peasant life paintings as their own duty, and respected the independent creation of painters.

On March 10, 1983, the Ministry of Culture organized the "National Rural Mass Art Symposium" in Huxian County, Shaanxi Province. Representatives of provinces and autonomous regions exchanged the experience of peasants' life painting activities at the meeting. Liu Kai, deputy director of Guangxi Autonomous Region Mass Art Museum, and Liu Keqing, an art cadre of Sanjiang Dong Autonomous County Cultural Center, attended the symposium. After the meeting, Liu Keqing benefited a lot. He conveyed the meeting spirit of the "National Rural Mass Art Symposium" to the art workers in Sanjiang Dong Autonomous County. After reflection and discussion, all the artists realized that the life painting of Sanjiang Dong peasants needs to adhere to the method of "going out and inviting in". In response to the call of the country, the peasant life painting from the content and form to meet the requirements of political propaganda, quickly to the local and national characteristics.

peasant life painting guidance should break the teaching concept of the academy of fine arts, not by teaching traditional Chinese painting, sketch, color, sketch and other teaching content. Teaching starts from the following three points:

The first is the heuristic teaching. The first essence of Sanjiang Dong peasant life painting guidance is "open the bottle cap" and "open the mind".

Wu Tongzhang said: the tutor should first affirm that their (the author of jinshan peasant life painting is mainly women) "bottles 'are filled with excellent' wine' and then try to open the cap of the bottle, let the wine happily pour out, without having to pour their own " wine'into their bottles. To find a way to open the bottle cap, there is a understanding and familiar with the peasant life, emotion, aesthetic habits, aesthetic ideals and interest problems, so as to understand their artistic language, help them to speak the language clearly, say beautiful. That is to say, with the artistic imagination of peasants, it is beneficial to give some supplement according to the situation, and must not " do it'(Wu, 1987). The value of peasant life painting does not lie in how close it is to professional painting, but to what extent it explores the original simplicity, innocence and vitality of human beings.

Second, the Sanjiang Dong peasant life painting should return to the nation and life. The content of the life painting should show the natural scenery, rural life and folk activities of the Dong people in Sanjiang, and the creative concept is influenced by the local consciousness and the Dong ethnic culture.

The teaching method of peasant life painting returning to nationality and life culture has an influence on the composition of peasant life painting of Dong

nationality in Sanjiang. Chaos thinking is a kind of thinking of vaguely understanding and thinking about things, which is opposed to logical thinking. Chaos thinking lacks strict logical argument of causality, no clear analysis and comprehensive induction and deduction, abstraction and generalization, but subjectively grasps the object, and makes a conclusion or choice in an overview way. In the past due to the traffic inconvenience and social development lag, the vast majority of dong people because of the lack of scientific knowledge of understanding and behavior can only rely on national customs to cultivate, customs, the imitation and jaget said to apply "general format" analogy, imitation learning is a kind of chaotic thinking, national customs show a collective unconscious state, also because caused by mixed thinking (Cao, 2016,P.23).Folk art mainly reflects cultural customs, so folk art is closely related to chaotic thinking. For example, the Dong costume can maintain their own national characteristics for a long time, and the Dong architecture can maintain their own national style for a long time is not related to the collective unconscious customs in the closed living environment.



sequence number	Ethnicity and life	art technique	Sanjiang Dong Farmer life painting
1		The chaotic thinking of the Dong people makes the content of the farmers' life paintings produced without the limitations of space, perspective and the objective phenomena of things.	
	Dong ethnic group		Spring Plowing by Yang Gongguo

Table 7 Life painting techniques of Dong people and Dong peasants in Sanjiang
Source: Yang Na production



The composition of the Sanjiang Dong peasant life painting is a sympathetic composition. The contents of the dong peasant life paintings are not influenced by space, perspective and objective phenomena of things, and can be imagined and played freely. In the process of thinking, we often confuse the relationship between the subject, the object and the things, such as time and space. When describing the object and expressing consciousness, they will not take into account whether the image combination is not in line with "reality" and "logic". As long as they conform to their imagination, emotions and wishes, peasants will boldly draw illogical things on the same picture. For example, different perspectives placed in the same picture is the result of chaotic thinking. Therefore, the description of the content of the peasant life painting is an expression of subjective intention, and its combination is not limited by time and space (Table 11).

The third is the return of Sanjiang Dong peasant life painting to folk art. Peasant life painting should be different from literati painting, and should highlight its local flavor. The author of peasant life paintings of Sanjiang Dong people should excavate the folk art of Sanjiang Dong people, collect dong brocade, paper cutting, architecture and embroidery techniques, and take their essence and discard their dross. Under the guidance of the tutor, applying their folk artistic cultivation and the artistic characteristics of folk art to the peasant life painting of Sanjiang Dong nationality is the key to establish the style and style of peasant life painting, and make it have the local flavor and the national character of ethnic minorities.











No	Dong Folk Art	Art techniques	Sanjiang Dong farmer life painting
1		Dong brocade is dense and full, leaving no blank space. Sanjiang Dong Farmer life painting absorbs this characteristic of Dong brocade and the layout presents full and dense.	
	Dong brocade		Yang Gongguo's Celebrating 100 Years of Wind and Rain Bridges
2		The paper-cutting of the Dong people does not care about perspective and proportion, forming a highly generalized and simple artistic characteristic. Influence on the figure modeling	
	Dong paper cutting		Yang Gongcun's "drum tower Doye".
3		The embroidery of the Dong people adopts a circular arrangement. Influence on the arrangement of the content of farmers' life paintings.	
	Embroidery of the Dong people		Yang Gongguo's Winter Solstice Snowing in Dong Village
4		Dong architecture, wind and rain bridges and drum towers are all symmetrical, and the beauty of symmetrical order has influenced Sanjiang Dong peasant painters.	
	Dong Drum Tower		Yang Gongguo's Joyful Dong Village

Table 8 Dong Folk art and life painting techniques of Dong peasants in Sanjiang
Source: Yang Na production

Peasant life painting should return to the teaching method of folk art, which has an impact on the layout, shape and arrangement of Dong peasant life painting in Sanjiang(Table 9).

The brocade of the Dong people pay the most attention to reasonable and dense weaving, without leaving blank, embroidery and cross-stitch, generally according to the pattern, covering all the bottom of the embroidered patterns, the stitch lines are fine but do not lose rules, do fine but not disorderly, dense but not complicated. And the pattern highlights the center, the main body of the main surface is full, and its decoration is the space weaving embroidery, leaving no white

embroidery with a variety of birds, insects, fish, flowers and trees, geometric figures, etc., at the same time, the interweaving between the objects left some irregular blank, forming an air mouth, so the composition is full but not blocked.

The characteristics of Dong brocade affect the layout of the life paintings of Dong peasants in Sanjiang, making it present the characteristics of full and dense. Sanjiang Dong peasant life painting "full". There is no obvious change of "primary and secondary" and "density" in the "full". Add all the important elements to the picture. In the picture, both the characters, tables, trees, houses are depicted through the same force, regardless of primary and secondary. The whole drawing paper is filled in full, leaving no space, and the visual effect is smooth and balanced.

Dong paper-cutting without perspective and proportion, with meaning. People can only use the most convenient lines and faces to depict images, thus forming a highly generalized and concise paper-cutting art characteristics. Paper cutting has an influence on the character painting of Dong peasants in Sanjiang. The paper-cut shape of the peasant life painting of Sanjiang Dong nationality is highly summarized, seeking simple and complex. The specific performance is not sticking to the realism, starting from the characteristics, pay attention to the spirit, pay attention to the simplicity and complexity, pay attention to summarize and refine the external form that can best reflect the essential characteristics of the image. When peasants reproduce the objects, they often simplify the structure of the objects, using outline lines to summarize and describe the characteristics of the objects and the relationship between the objects. If the silhouette is generally posted on the picture, highlighting the movements of the limbs and labor dynamics, without the details of the face, hands and feet.

The embroidery of the Dong people is arranged in circles, which is influenced by the worship of "sun" and "moon" by the Dong people, and is the love of the Dong people for perfection and reunion. The circular arrangement of Dong embroidery has an influence on Sanjiang Dong peasant life painting in Sanjiang, thus forming a circular arrangement.

The buildings of Dong people, wind and rain bridge and drum tower are all symmetrical. The symmetrical order affects the beauty of the peasant life painters of Sanjiang Dong people, thus making the peasant life paintings of Sanjiang Dong people form a symmetrical arrangement way.

2.3.3 The power of peasant life paintings

The painter is mainly a peasant, mainly living in Dong Village, Sanjiang. He is farming, with a low education, mainly in primary and middle schools. Did not go through the university system of the art major study.


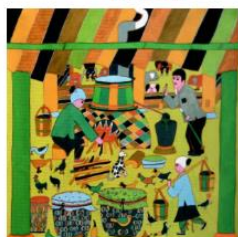


No.	Farmer life drawing creators	art technique	Sanjiang Dong Farmer life painting
1		Since the creator is a native Dong farmer, he creates his works by means of visual recognition and mental memorization, forming a general shape for the "object".	
	Native Dong people		Yang Gongguo's "Wine of the Dong Ethnic Group"
2		The randomness of the colours used due to the creator's lack of professional art education.	
	Creator of peasant life paintings		Yang Gongguo's "Dong Hundred Families Feast"

Table 9 Creators of peasant life paintings and peasant life painting techniques of Sanjiang Dong nationality
Source: Yang Na production

The shape of the object is general. The creator of Sanjiang Dong peasant Life Painting is a native peasant in Sanjiang Dong County, who is very familiar with the scenery around him. When the creator paints, the creator does not take the method of sketching, but remembers with the eye to express the object. So their observation of an object is not just at a particular point of view, but is a moving, multifaceted observation. Even with their own imagination and reasoning, to get the characteristics of the object concept. For example, the Drum Tower and Dong Village of the Dong people draw the body of the front and the side and the roof tiles of the drum Tower. The bottom of the drum Tower and Dong village is flat and the top is overlooking. Bowl, cylinder, etc., all the characteristics of the bowl, cylinder are shown: bowl, cylinder mouth is round, the bottom is flat, bowl, cylinder is a height. This is a general shape, characterized by exaggerated deformation, pay attention to the spirit of appearance. This shape is designed to show all the features of the object (Table 13).

The primary use of the color, reflects the peasant life painting author to the color expression without bondage, but also free, full of imagination state. The authors of peasant life paintings do not have the random color caused by professional art education. In the process of some peasant life painting writers, they use color almost without careful thinking, and use color blocks to decorate the cognitive aesthetic in their hearts. In some creations, when the authors of peasant life paintings cannot completely shape the original appearance of things, they will more use the color blocks in memory to replace the own form of the things they want to be expressed. The peasant life painter emphasizes that it is not consistent with the objective color expression of "real", and the natural color and the conditional color are not

considered, or it is an image color generated by the peasant life painter for the "real" color feeling, which is connected with his thinking, concept and emotion.

From the period of reform and opening up to the 21st century, the power of the government tended to gradually weaken. The tutors take excavating and enhancing the artistic potential of peasant painting as their own responsibility, and respect the independent creation of the painters. The creator has autonomy and expresses the aesthetic characteristics of local, national and folk art. The power of mentors and creators is gradually strengthened.

2.4 Artistic processing of "transplantation type"

Peasant life painting is rooted in the place, absorbing the nutrition of various folk arts, absorbing the strengths of various artistic styles, filling the emotions of the working people, inherits the excellent artistic tradition, has its own unique simple, pure, naive artistic characteristics, it itself is a living traditional folk culture. Native folk artists are rooted in the fertile soil of folk art with their unique advantages, and absorb the traditional genes of fine and rich folk art (Hong, 2010). The peasant life paintings of Sanjiang absorb the artistic characteristics of Dong brocade, paper cutting, embroidery and architecture, which have become the most attractive shining points of peasant life paintings.

No.	Category	Content
1	Theme	(1)Mainly natural landscapes
		(2)Folk customs
		(3)Daily life
2	Type	Primarily personal art, representing the artist's subjective feelings towards life
3	Features	(1)Exhibits a local atmosphere
		(2)Ethnic characteristics
		(3)The aesthetics of folk art
4	Composition	Sympathetic composition
5	Layout	Full and balanced. No obvious hierarchy or density variations within the "fullness"
6	Character Modeling	Characters are highly summarized, emphasizing simplicity over complexity
7	Object Modeling	Comprehensive
8	Color	Primary and natural color usage
9	Arrangement	Circular

Table 10 transplanted" art processing Source: Yang Na production

"Transplanted" artistic processing (Table 14). Sanjiang Dong peasant life paintings belong to personal art, the subjective feelings of the painter about the natural life. The content, with strong native soil memories, national characteristics and artistic characteristics of folk art. Sympathetic composition is adopted. The description of the content is an expression of subjective intention, and its combination is not limited by time and space. The composition is "full". There is no obvious change of "priority" and "sparseness" in the "fullness". The composition of peasant life painting is complete and full. The modelling of objects is general. The modelling is highly generalised, exaggerated and abstract, and the modelling is not confined to realism, but is concerned with resemblance, and focuses on simplicity and complexity. The colours are divided into two ways of using colours. The primary use of colour reflects the unfettered, free and imaginative state of peasant life painting authors' expression of colour. Folk art use of colour. The creators are not skilled in painting techniques and have a bold expressive style. However, the ability to absorb and borrow from folk art such as paper-cutting, embroidery, New Year's paintings and carvings is limited.

Conclusion: The association of Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from reform and opening up to the 21st century. The current situation of social and natural life is as follows: 1. With the successful convening of the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China (CPC), Chinese society has entered a new period of reform and opening up. Following the pace of "reform and opening up", "the literary and artistic circles have deeply summarised the lines and policies of the 30 years since the founding of the country, and there is a tendency to free themselves from the tools of political propaganda and pursue the essence of aesthetics in their artistic creations. 2. The natural culture of Sanjiang Dong autonomous county in Guangxi is located in the northern part of Guangxi Zhuang Autonomous Region, and the three provinces of Gui, Xiang and Qian are the most important provinces in the country. It is located in the northern part of Guangxi Zhuang Autonomous Region, at the junction of Gui, Xiang and Qian provinces. Sanjiang Dong autonomous county in Guangxi has a variety of landforms, the county is dominated by hills and low mountains, and belongs to the middle subtropical, South Ridge humid climate zone, with a mild climate and relatively abundant rainfall. 3. Influenced by the ecology of Sanjiang Dong autonomous county in Guangxi, the traditional folk cultures of Sanjiang Dong autonomous county in Guangxi are Hundred Families Banquet, Watching Dong Theatre, Doyle, Wedding Customs, Speaking of Payment, Lusheng, Sasa, and the Dong Daqi Song. The living cultures of Sanjiang Dong are architecture culture, agriculture culture and food culture. The content of Sanjiang Dong peasant life painting is based on the painting of natural environment, the painting of traditional ethnic culture and the Paintings of Life. The themes and contents of peasant life paintings are mainly influenced by the ethnicity of the Sanjiang Dong, the vernacular nature of Sanjiang and the aesthetics of folk art. The three forces are the power of the government, the power of trainers, and the power of creators. The power of the government is absolutely dominant. The government put forward the idea of "Literature and Art for Workers, peasants and Soldiers", which limited the content and concept of peasant life painting. The power of the tutor plays a guiding role. The tutors use professional art techniques to tutor. The creators of peasant life paintings

are the main body of peasant life painting. The autonomy of the creators of peasant life paintings is, to a certain extent, influenced by ideology and professional art techniques. During the period of "reform and opening up", the role of the government tends to weaken gradually. However, the state ideology still has a role to play in peasant life painting. It is the requirement of the state ideology that "literature and art serve the people and socialism". The counsellors of Sanjiang Dong peasant life painting changed the counselling mode before the reform and opening up, and took the responsibility of exploring and improving the artistic potential of peasant life painting, respecting the independent creation of painters. The creators have autonomy and express the aesthetic characteristics of local, national and folk art, and the creators are the main body of the creation of peasant life paintings. Therefore, the artistic processing of "transplantation type" is adopted.

Part 3: The connection between the culture and ecology of Sanjiang from the

21st century to the present and Sanjiang Dong peasant life painting in Sanjiang

In this part, the Chinese government and the Communist Party of China have successively launched the measures and activities designed to promote social reform, economic construction and ideological revolution. Under the guidance of the national literary route, sanjiang dong autonomous county of Guangxi rural amateur art author, follow the direction of "literary service for the workers, peasants and soldiers", learning to use the combination of revolutionary realism and revolutionary romanticism of creative method, strive to achieve "the unity of political content and art form", created a large number of charisma of art.

The association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the 21st century to the present day consists of four subsections (Figure 22). The first subsection is the current situation of social life. The second subsection is the content of peasant life painting. The third subsection is about the influence of three forces on the artistic types of peasant life paintings. The fourth subsection is the "integrated" artistic process.

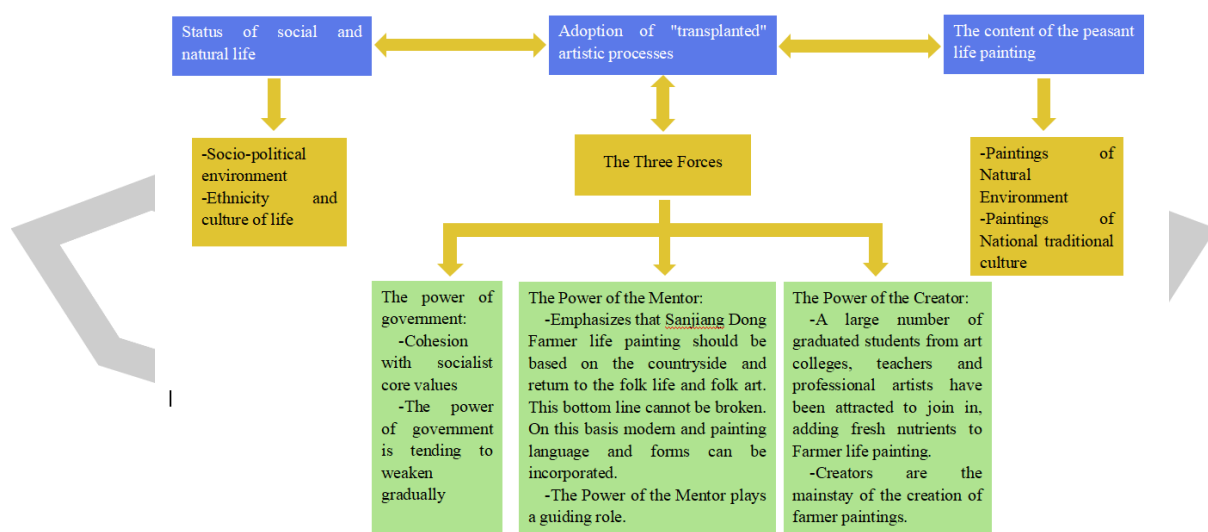


Figure 22 The connection between the cultural ecology of Sanjiang Dong and the life painting of the 21st century to today

Source: Yang Na production

3.1 Social life status quo

3.1.1 Social and political environment

During this period, strengthening the cultural leadership and "building a socialist cultural power" are the main historical tasks of deepening and improvement stage.

In October 2002, the 16th National Congress announced that China's socialist market economic system was initially established. At the Third Plenary Session of the 16th CPC Central Committee held in 2003, the Decision of the Central Committee of the Communist Party of China on Several Issues concerning Improving the Socialist Market Economic System was adopted, marking that China's economic restructuring has entered a new period of improving the socialist market economic system. To provide more opportunities and challenges for the development of literature and art.

Adjustment of rural policies. Since the 1980s, the problems of rural development have gradually been exposed, with heavy burden, difficulty in increasing income and lack of welfare security. After 2000, the "rural problems are really poor, peasants are really suffering and agriculture is really dangerous" have finally been taken seriously. The fifth Plenary Session of the 16th CPC Central Committee put forward the "new countryside" strategy on solving the problems of agriculture, rural areas and peasants. This is the realistic basis of the development of the peasant's life painting. With the adjustment of industrial structure and the increase of cultural consumption in recent years, the state has promulgated relevant policies to revitalize the cultural industry, and The State Council passed the Plan for the Revitalization of the Cultural Industry in 2009. In the countryside where cultural capital is scarce, industrialization is a hot issue in the development of peasants' life and painting at this stage.

The second is the popularity of cultural heritage protection theory. In May 2001, kunqu opera in the United Nations educational, scientific and cultural organization "human oral and intangible heritage representative masterpieces", "intangible cultural heritage" into the public view for the first time, 2002 is the United Nations to protect cultural heritage, the government to a series of academic activities, to promote the society, especially the folk artists association initiated plan for 10 years of "Chinese folk cultural heritage rescue project". In 2003, UNESCO promulgated the Convention on the Protection of the Intangible Cultural Heritage. In 2004, the Central Academy of Fine Arts established the first cultural heritage department in China and incorporated it into the discipline system. The cultural heritage craze has also brought about the consequences of the "world Heritage application fever". In many areas, peasants' life paintings have also actively participated in the world Heritage application. For example, jinshan peasants' life paintings were selected in the first municipal intangible cultural heritage list in Shanghai, and Hebei Xinji peasants' life paintings were selected in the provincial intangible cultural heritage list in 2006... There are more still in the application.

Finally, there is the prosperity of the contemporary art market. The construction of the basic framework of the socialist market economic system. In November 1993, the third plenary session of the 14th, the conference passed "the central committee of the communist party of China on the decision of the socialist market economy system, outline the basic framework of the socialist market economy system, think the basic framework of the socialist market economic system by the

market main body, market system, macroeconomic regulation and control system, income distribution system and social security system" five pillars ", and formulate the overall implementation plan. The boom in the contemporary art market has also led to the development of other art types. Under the condition of social stability, accelerate the development of economy, professional gallery increased sharply since 2000, the auction market since 2003, art fair has entered the stage of standardization, " in general is the modern art world system gradually perfect, corresponding, peasants life painting also gradually formed from the painter studio agent, festival exhibition by creative production to sales of the complete chain.

In the development of urbanization, the creation of peasants' life paintings has entered a diversified development period of "a hundred flowers bloom". The creation of the peasant life painting faces the consideration of the art market. During this period, the group of peasant life painters gradually went out of the countryside to the city, and the cultural quality and aesthetic concept of the creative group were comprehensively improved. In the process of society, the living conditions, creative environment, exhibition and communication, and the market development of the peasants have undergone various changes. The change of peasants' life painting creation. From the perspective of the main body of creation, the identity of the peasant life painter extends from the past peasants, fishermen and herdsmen to workers, urban residents, craftsmen and other workers of all walks of life. The change of the creation environment of the peasant life painter is a more prominent problem. Villages are the carrier of traditional folk culture. The change of villages has changed the rural cultural ecological environment and creative environment on which peasants live and painters grow. The traditional living space, folk art form and aesthetic value have also lost the carrier; the traditional folk beliefs and etiquette customs tend to be marginalized; people's original collective experience and cultural identity of traditional festivals gradually fade, consumption culture changes people's life and erode people's traditional cultural cognition. After the peasants have entered the city with a new environment, the previous village life has changed. In the face of the change of living environment, there are three new ways to create sources from the authors of modern peasant life paintings: folk memory, art collection and network information.

3.1.2 Natural environment —— Ecological and environmental protection

Sanjiang is always a mountainous agricultural county known as "nine mountains and half water and half fields". It is one of the important timber base counties in Guangxi and also a key forestry county in China. Belong to the mountain heavy hill area, mountain more flat less, a variety of plants, precious species five-needle pine, silver fir and so on. All the year round to mountain climate, spring cold wave and rain, heavy rain and high temperature in summer, autumn prone to drought, cold frost in winter, four distinct seasons. Over the years, sanjiang always adhere to grasp the economic construction at the same time, vigorously promotes the construction of ecological civilization, earnestly implement the afforestation and afforestation forestry policy, deep implementation of "clear water, blue sky, green green" environment construction engineering, promoting forest county to create work, at present, the county forest coverage rate of 81.9% the county forest coverage rate of 77.4%, air environment quality keep national level standards, surface water environmental quality keep national standards.

Guangxi autonomous region to carry out the "hundred peasants thousands of trees", "green full BaGui afforestation" activities as an opportunity to promote "county beautification, greening, lighting," "green full Dong afforestation" and other activities, and the city beautification, greening, lighting work in the county, the county government for the practical project, adhere to every year a national afforestation activities, vigorously promote afforestation work. Pay special attention to strengthen the greening construction of key areas, so that the forest coverage rate of the county and surrounding areas. At present, the green coverage area of Sanjiang built-up area is 39.2%, the green land rate is 34.3%, and the per capita public green area is 9.54 square meters. The green rate of 35 urban units is over 30%; it is 26.8%; the green rate of roads and railways is 97.3% and the waterfront green rate reaches 95.2%. There are two forest parks, Lijintan and Fulu Temple, with a total area of 1.052 million square meters. At the same time, public leisure places such as Duoye Square, Hexi Great Hall Square and Zhongshan Qiaotou Leisure Area have been built and improved, so that citizens can have leisure green space within 500 meters out, and residents' daily recreation needs have been basically met(Li & Wu, 2013,P.102-103). .

Sanjiang County always adheres to the development concept of "highlighting characteristics", and party committees, governments and relevant departments at all levels attach great importance to and unswervingly carry out afforestation work unremittingly. And to "the construction of landscape forest county, build a harmonious rural sanjiang" concept as guidance, through the implementation of urban village forest system construction, the green channel construction, key ecological area protection system construction, ecological restoration, forest park construction, forest ecological industry system construction, ecological culture system construction, forest security system construction, scientific, comprehensive, as a whole, orderly promote the construction of sanjiang "forest county". From 2007 to 2011, the county completed a total of 157525.6 hectares of artificial afforestation, with the average annual artificial afforestation of more than 3145 hectares. The quality of afforestation improved year by year, and the afforestation effect was very remarkable. The county has completed 6866.7 hectares of returning farmland to forest project; the key ecological public welfare forest protection project above autonomous region level is 41.820 hectares; the afforestation projects of "green full Bagui", "green full Longcheng" and "urban and rural style transformation" from 2011~2012, 40 km roads, 10 km rivers, 2 towns, 27 villages, and the urban greening of Dongxiang Avenue and ethnic square has been completed. At present, the forest coverage rate of Guyi Town, where the county is located, has reached 81.9%, 21.9 percentage points higher than the assessment standard of "forest county" in Guangxi. County search river levee is under construction, has been built dong drum tower, dong bird's nest sanjiang rain bridge world-class scenic spots, on both sides of the trees lush green and clear blue willow river mutual reflect, tiitself, sanjiang forests lush, lush, full of green vitality, all show sanjiang "city in the landscape forest, landscape forest in the city" beautiful unique scene.

3.1.3 Characteristic Folk culture and tourism industry

The Dong minority nationality in Sanjiang has the most unique culture, unique ethnic customs and unique ethnic culture and art. The Dong ethnic groups are good at singing and dancing, and the Lusheng dance, Dong dage and Duoye dance all enjoy a high reputation. In addition, the Dong ethnic group has its own unique ethnic

activities, a hundred banquets, wedding customs, with local characteristics. The traditional folk culture of Sanjiang Dong people is banquets, Duoye, wedding custom and Lusheng have developed into well-known brands of folk festival activities in Sanjiang.



Figure 23 The Dong ethnic group has a hundred family banquets

Source: <https://mp.weixin.qq.com/17/January/2024>

"Bai banquet" is a cultural symbol of Dong hospitality, solidarity, friendship and harmony (Figure 23). It has been spread in the Dong area of Sanjiang for hundreds of years. With the passage of time, it has gradually evolved into a necessary hospitality ceremony when every major festival or important guests visit. In 2001, the Sanjiang Dong hundred family banquet came to the market as a tourism project, and gradually "landscape" through the joint production of local residents, the government, tourism development groups and tourists. Now, each Dong village takes the hundred banquet as a tourist project to promote tourists. The food and unique drinking customs have aroused great interest of tourists.

Sanjiang dong hundred banquet points "background" life of feast and tourism "front" performance of feast, both at the same time, but both in the subject, content situation and function sense have obvious difference and distinguish, such as the subject, "background" hundred banquet emphasize collective, equality, village inside everyone can participate in. The residents of the "reception" banquet performance have been selected and trained, and they are mainly women. Guests need to pay to participate and become treated "guests". Secondly, the content and situation of the activity are also quite different. The dishes of the "backstage" banquet still show the characteristics of glutinous rice, sour food, sour fish as the gift, good food and fresh food. Oil tea, glutinous rice, sour fish, pickled fish and fish are the important food of the internal banquet. And the food as much as possible, to make the guests satisfied and not polite. "Front desk" hundred banquet food is more suitable for the public taste improvement, sour food mainly to less acid or acid, raw food is also all changed to cooked food, the overall taste is lighter. On the content of the ceremony, the "backstage" ceremony process is complete, and the focus is the thoughtful etiquette and the effectiveness of social activities; the standard process, which focuses on the interest of tourists. Activity situation, "background" hundred banquet in a specific festival or specially selected time, the performance is given priority to with fun, participants according to the situation of the impromptu song, blow lusheng song, etc., "front" hundred banquet hidden men and the best lusheng player, singing expert will

appear at this time. As a tourism product, the "reception" hundred banquet determines the time and the duration of the activity according to customer needs, and the performance content is stereotyped. In the functional sense, "backstage" banquet is the demand of collective life, is one of the custom tools to maintain the kinship and geographical relationship, and has the characteristics of self-entertainment and competition. "Reception" completely serves the tourism commodity market, with its main function lies in value exchange and the output of economic benefits Yang , 2021,P.110).



Figure 24 Dowyer

Source: <https://mp.weixin.qq.com/17/January/2024>

With the development of economic globalization and tourism modernity, tourism has a profound impact on the economic, social and cultural development of ethnic minority areas. The Dong Duoye culture is staged on the stage of the Doye Festival in the form of performances. These performances are performed on the basis of following the tradition, which are full of traditional and modern atmosphere, and to a certain extent, meet the needs of tourists for the excellent traditional culture of the Dong nationality(Figure 24).



Figure 25 Lusheng dancing in the hall

Source: <https://mp.weixin.qq.com/17/January/2024>

Lusheng tang dance is the most skilled and popular one in the Dong dance. It is divided into two kinds: self-entertaining Lusheng dance and performing Lusheng dance(Figure 25). Each has its own characteristics, made into its own series. The self-entertaining Lusheng dance is performed during the Lusheng dance competition at the Lusheng Festival. On the stage of the Doye Festival, most of the performing lusheng dance. In the past, the performing Lusheng dance mostly appeared in the Dong sacrificial ceremonies and money meetings with the development of The Times, and now it mostly appears in the festival activities, which is a kind of collective performance dance. By blowing the reed pen, the Dong people dance to pray for good weather and good grain harvest in the New Year. During the Doye Festival, the host performed both the Doye dances and the Lusheng dances. For Doye dance, through the design of dance form, more audiences, especially tourists, can have the opportunity to participate in it and deepen their tourism experience. As for Lusheng dance, it creates its music rhythm, performance costumes and performance formation on the basis of its tradition to make it more modern and resonate with the audience (Fang, 2020).



Figure 26 Sitting Sister
Source: Yang Na field Photography

Marriage customs The distinctive combination method of Dong marriage is the combination of free love methods such as "singing at night" and "moon". With the process of urbanization, the marriage customs of Sanjiang Dong people take the idea of song as the mainstream of mate selection. In order to meet the demand of the tourism market for tourism performing arts products, Sanjiang County, relying on the excellent culture of the Dong nationality, especially the love style of the first large original ecological dance drama of the Dong nationality, "Sitting Sister" by the famous directors of Guangxi(Figure 26)."Sitting Sister" not only shows the unique folk customs of young Dong men and women, such as love and marriage, but also includes the colorful traditional Dong festivals, such as Taopo Festival and Duoye Festival. Therefore, so to speak, sanjiang dong tourism entertainment products "sit sister", to song, to sing, sing younger sister, the dong region rich and colorful traditional cultural elements such as architectural culture, farming culture, clothing culture, song culture, sheng dance culture, marriage custom culture through the form of performing arts show incisively and vividly in front of the actors and visitors. As an important tourism performance product of Sanjiang, Sitting Sister is a main

performance during the Doye Festival, condensing the Dong culture into a grand performance and presenting it in front of the audience and tourists.

3.1.3 Life and culture

Sanjiang tourism is perfectly combined with culture and natural resources. The architecture, food, clothing and other characteristic tourism commodities of Sanjiang Dong people are the biggest attractions, laying the brand foundation of Sanjiang leisure tourism reputation in the world.

3.1.3.1 Dong architecture —— Characteristic ethnic cultural tourism resources

The Dong architecture in Sanjiang is unique. The traditional architectural culture of Sanjiang Dong Drum tower, wind and rain bridge and the style of marriage have developed into well-known brands of tourism activities in Sanjiang.



Figure 27 Sanjiang Drum Tower
Source: Yang Na field Photography

The Dong Drum Tower in Sanjiang County is rigorous in structure and unique in shape(Figure 27). At present, there are more than 200 drum towers in Sanjiang. The drum tower of Dong nationality integrates folk culture and real life value, has the positive influence of folk traditional culture, and is an important object of the visual impact of tourism impression. Facts have proved that its attraction is spreading, its architectural essence is spreading, and its thick culture is positively affecting people, producing a huge resource advantage. The Sanjiang Drum Tower in Sanjiang Dong Autonomous County, Guangxi Province was built in November 2002 by the folk building bridge masters led by Yang Xiyu, a famous Dong folk craftsman. It integrates many functions such as culture, viewing and tourism. It is the Sanjiang Drum Tower known as "the first floor of Dong Township".



Figure 28 Sanjiang Wind and Rain Bridge
Source: Yang Na field Photography

In the 21st century, the bridge has regained its unique shape, complex structure and rich cultural connotation. Many areas began to build new covered Bridges with dual functions of traffic and landscape. Some of these covered Bridges are built with modern reinforced concrete, with appearance design similar to traditional covered Bridges; some are mainly supported by bridge structures with modern reinforced concrete, and the bridge deck building is still in accordance with the traditional wooden structure construction method. The Guangxi Sanjiang Wind and Rain Bridge built at the end of December 2010 is a large arch bridge built of reinforced concrete. The middle of the bridge deck can be connected by motor vehicles, and both sides of the bridge deck are traditional wooden construction methods. Seven graceful bridge pavilions were built, which are very spectacular and become a new landmark building in the region(Figure 28).



Figure 29 Sanjiang dry building
Source: Yang Na field Photography

The dry column buildings of Dong Township are made of fir structure with round wood and columns, and connected into the whole skeleton floor and wall panels are close and solid. The ground floor of wooden buildings is generally two to four houses, most of which are surrounded by fence type bamboo poles and wooden strips. Now, and now they have gradually developed into modified wall panels and brick walls. To today's prosperous times, all the rich family of new housing, the ground floor are surrounded by bluestone(Figure 29). With the development of The Times, the original is rich in Chinese fir dong township, in recent decades of Chinese fir export exhausted, small trees can not column, then began to build brick and tile houses. Some in the top of the brick house, specially built a layer of small fir building, with the four side flow of rainwater warped eaves to retain a little traditional characteristics. Some Dazhai, such as the single slope of the passage, after being destroyed by a big fire, all rebuilt two-story brick houses, the traditional dry column type buildings, has begun to slowly disappear.

3.1.3.2 Development of agricultural industry

In recent years, under the correct leadership and strong support of the county party committee and the county government, Sanjiang gives full play to its resource advantages, vigorously develops high-quality characteristic agricultural products, constantly optimize the adjustment of agricultural industrial structure, adhere to the agricultural brand route, so that the county agricultural brand is further promoted. In 2011, the county has registered 90 peasants professional cooperatives, 2,133 registered members, registered capital of 111.258 million yuan. In 2011, the county cooperatives sold 1,368 tons of various agricultural products, with a sales revenue of 112.91 million yuan.



Figure 30 Fish farming in rice fields

Source: <https://mp.weixin.qq.com> 17/January/2024

Sanjiang dong autonomous county since ancient times have the tradition of rice fish, the local implementation of "regional public brand + enterprise own brand" strategy, build support evaluation system, improve the regulatory protection mechanism, speed up the "rice + fish" brand cultivation, development, marketing, vigorously promote the organic certification and pollution-free certification, successfully build sanjiang "mountain rice fish" and "mountain fish rice" two green ecological brand and sanjiang rice carp agricultural geographical indication brand(Figure 30). Organization raising large, professional cooperatives, family farms, processing enterprises, distribution enterprises form agricultural industrialization brand consortium, through unified brand management, unified brand management, unified production standards, unified production guidance, product sales, the implementation of profit return, peasants can enjoy secondary interest distribution, guarantee the healthy and rapid development of characteristic advantage industry, and promote the peasants' income. In 2021, the area of rice and fish farming in the county reached 76,600 mu, among which the standardized planting area reached 30,000 mu, the annual output of rice field carp reached more than 2,500 tons, and the annual output value reached 130 million yuan, realizing the good effect of "one field, one water, one season, one industry".

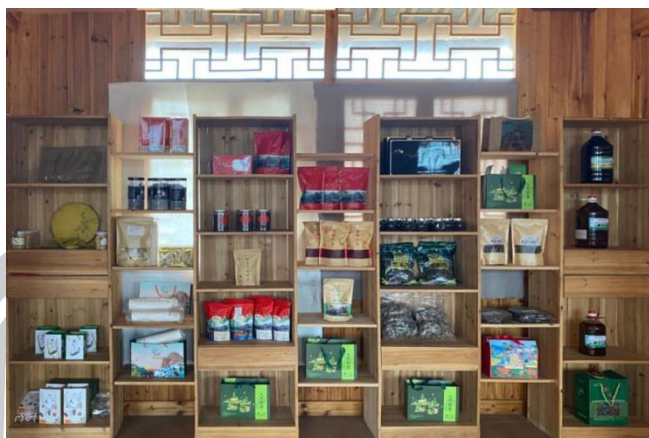


Figure 31 Sanjiang Tea

Source: Yang Na field Photography

In 2002, sanjiang county, the fourth session of the tenth people's congress formally the tea as one of the "five one project", introduced in 2007 "about speed up the decision of the development of the tea industry" (three hair (20072), and entrust the state forestry administration zhongnan forestry survey planning design institute compiled the sanjiang dong autonomous county two tea a bamboo industry development plan, has been clear about the tea industry development ideas and construction goals, to speed up the pace of sanjiang tea industry brand development(Figure 31). In recent years, in order to further improve the quality of Sanjiang tea and build a brand, we have applied for " Sanjiang Spring as a public brand of Sanjiang tea. Through the technical transformation of the old tea garden by means of product reform, low reform and new planting, tea experts were invited to give technical guidance to the tea industry in Sanjiang, which promoted the rapid development of the tea industry.

Tea industry is the leading production of Sanjiang rural revitalization. In 2022, the county tea planting area of 215,000 mu, the new planting area of 3,357 mu, the creation of organic production base of 14,200 mu, green food certification base of 137,800 mu, green organic area accounted for 72% of the total area, has become the leading industry of Sanjiang characteristic advantages and support the "pillar" of the county economy. By holding the spring tea culture festival and mining ceremony, Sanjiang County invited domestic well-known tea experts to guide tea peasants, strengthen the brand concept of tea peasants and enterprises, increase publicity and promotion efforts, make the brand of "Sanjiang Early Spring Tea" fragrance spread all over the world, and promote the Sanjiang tea industry on the road of scale, standardization and industrialization development. In order to make tea gardens play a greater role in tourism, produce greater benefits and promote more employment, Buyang Village of Yajiang Town has created a new path of "tea + tourism". Relying on the "gold tea area" superior ecological environment and rich advantages of national culture, sanjiang strive to build "government guidance, enterprise main body, department linkage, social participation" of the tea industry development pattern, the tea industry and leisure tourism, farming culture, ethnic customs, health depth fusion, forge tea brigade fusion development "sanjiang model", vigorously promote the development of sanjiang tea industry high quality.

3.1.3.3 Diet

In recent years, Sanjiang has adhered to the concept of "clear waters and lush mountains are golden mountains and silver mountains", focusing on consolidating and expanding the achievements of poverty alleviation and rural revitalization, and taking the oil tea industry as a pillar industry of ecological and enriching the people (Figure 32). Since Wuchuan a sanjiang YueGui collaboration, both focus on large-scale planting, standardized regulation, chain processing, brand upgrade, marketization operation, with industrialization concept industry chain thinking plan to advance sanjiang camellia industry high quality development, through the industrial chain, improve value chain, open sales chain, build service chain, make sanjiang camellia villagers rich tree, cash cow, become YueGui collaboration and rural revitalization of the "hope tree". At present, sanjiang camellia planting area of 617000 mu, camellia seed annual output over 20000 tons, annual output of 4000 tons, annual output of 642 million yuan, is the Guangxi camellia planting area, the largest county, has won the "hometown of camellia" China "national 100 economic forest (camellia) industry demonstration county" "national camellia industry development key county" and other honorary title, sanjiang camellia oil is listed as national geographical indication protection products (Cao, 2023).



Figure 32 Finished camellia oil

Source: Sanjiang Rural Revitalization News

3.1.3.4 Dong clothing

With the development of the tourism industry in Dong Township of Sanjiang, Dong costumes are favored by tourists, and the traditional Dong cloth making skills of Dong village also show new vitality. In the village, women take their children during the slack time, so they get extra income and some women no longer go out to work. Due to its unique skills, dyeing methods and innovative technology, the clothing products of Sanjiang Dong have gradually been favored by the market. Dong cloth products are not only sold to the province inside and outside the province, but also exported to overseas markets.

3.1.2 Sanjiang Dong peasant life painting of ethnic traditional culture





No.	Peasant life painting of national traditional culture	
1		<p>Wu Fanyu's "Dong Hundred Banquet" depicts the scene of Dong people and tourists attending a hundred banquets in front of the Gulou Ping. The hundred banquet performances are mainly women. Guests need to pay to participate and become treated "guests".</p>
	Dong hundred family dinner	
2		<p>Peng Yongpei's "Doye Praise of the Party" depicts the scene of the Dong Doye dance being put on the stage in the new era. Participants held hands around each other in a circle and sang and danced. In the middle of a person leading the singing, the chorus end of a few words and the fixed line "ah Roye", very imposing.</p>
	Dowyer	
3		<p>Yao Nidan's "Lusheng Dong Tian Dance" depicts a man and a woman in the scene of Lusheng dancing in the hall. Upper, middle and lower three parts of the picture. The lower sides of the middle circle depict dense buildings and drum towers. In the middle, a man and a woman are depicted dancing in the Lusheng hall. The upper part depicts many dense notes and the sun and moon shapes.</p>
	Lusheng stepped on the hall	
4		<p>In Chen Yuqiu's "Drunk Bride", the theme image is prominent, and the color is mainly red.</p>
	Marriage custom	





Table 12 Life Painting of Sanjiang Dong peasants with Traditional Culture (21st Century to present)

Source: Yang Na, Author: 2024

The ethnic traditional cultures of Sanjiang Dong peasant life paintings are Baijia Banquet, Doye, reed-pipe wind instrument and step on the dance, and marriage customs, respectively (Table 16).

3.1.3 Life painting of Dong peasants in Sanjiang

The daily life of peasants is also a more theme. peasant life painters describe their own life with their own hands, and the picture is more real and appropriate.

No.			Life of the Sanjiang Dong peasant life painting- —— building	
1				Liang Shanguo's "Building a Dream" describes the link of the upper beam in the dong people's building. The scene of the picture of a man on the new house.
	stilt style architecture			
2				Wu Jianchun's Drum Tower of Dong Village describes three elements of Dong nationality: dry column building, drum tower and Dong cloth.
	drum-tower			
3				Yang Gongguo's "Happy Group Bridge" depicts people on the wind and rain bridge blowing lusheng and setting off firecrackers, while people under the bridge are taking photos.
	wind and rain bridge			
Life of Sanjiang Dong peasants- —— Agriculture				
4				Yang Meixiang's "carp fat in the flower field" describes the golden autumn season, rice cooked fish fat, a family of three to the field to catch fish scene: the mother caught a fat carp, surprised face flushed, shouted her husband to pick up the fish, the child lying on Tian Kun, constantly teasing the fish in the bucket. The picture shows a vivid scene of agricultural harvest, peasants happy after dividing the field to households.
	paddy field fish culture			




5		Chen Meimei's Green Hope for Rural Revitalization describes two scenes. One is the scene of a Dong woman dressed in gorgeous Dong costumes picking tea in the tea garden. The other is the scene of drying the tea leaves.
	pick tea-leaves	
Life of the Sanjiang Dong peasant life painting- —— diet		
6		Wu Fengfan's work "Dong Late Night Camellia Fragrance" depicts the scene of five girls. One person is cooking camellia, one person is adding camellia, three people are drinking camellia. The heat of the tea in the room was filled with smoke.
	Play oil tea	
Life of the Sanjiang Dong peasant life painting- —— clothing		
7		Rong Xuelian's "A New Life" depicts the scene of four Dong women embroidered around a round table. The picture adopts a top-down perspective to highlight the pattern beauty of Dong costumes.
	Dong costume	

Table 13 Life Painting of Dong peasants in Sanjiang (21st Century to present)

Source: Yang Na production

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The daily life of the peasants is also a more depicted subject. Peasant life paintings depict their own lives with their own hands, and the images are more realistic and relevant. Life aspects of Sanjiang Dong peasant life paintings include Dong architecture, agriculture, food and clothing (Table 17).

3.3 The influence of the three forces

3.3.1 The Power of the Government

During this period, strengthening the cultural leadership and "building a socialist cultural power" are the main historical tasks of deepening and improvement stage. At this time, the peasant life painting as the representative of consciousness specifically represents the socialist culture with Chinese characteristics. The peasant life paintings of Dong people in Sanjiang should adhere to the people-centered creation orientation and take meeting people's spiritual and cultural needs as the starting point and foothold of literary and artistic work. Sanjiang Dong peasant life painting in Sanjiang should lead the trend of The Times and gather strength with the socialist core values. In 2002, Sanjiang Dulong Township was awarded the title of "Hometown of Ethnic Art Characteristics" by the Autonomous Region; in 2008 by the Ministry of Culture; in December 2010, Sanjiang Dong Life Painting Exhibition in Liuzhou City; in 2011 and 2012, the Department of Guangxi greatly improved the popularity of rural life paintings in Sanjiang County; in 2012, Sanjiang Dong Life Painting was listed as the list of intangible cultural heritage in Guangxi. The above results and activities are the result of strong government departments.

3.3.2 The Power of the mentor

At present, there is a strong sense of novelty in some young peasant painters, emphasizing self-expression and artistic personality, hoping to break the regional ethnic painting mode of peasant life painting. New is undoubtedly a good desire and art development but many young peasants life painting author blindly worship professional painting, not satisfied with peasants life painting traditional paper set color technique of expression, trying to use brothers kind of materials and methods, create a surprising artistic effect, the pursuit and modern art reference and fusion, but due to the limitations of their own artistic accomplishment, its works often cannot reach the level of professional painting, and lost the peasants life painting unique charm and style. Fundamentally speaking, the foundation of peasant life painting is anti-professional, and its characteristic is the subversion of professional painting language. If we abandon the "taste" of peasant life paintings that make professional painters unable to paint and recognize by laymen at a glance, peasant life paintings will no longer exist. Therefore, what should learn from it and how to learn from it, is a question worth pondering. It is also an urgent problem to be solved in the development process of peasants' life painting. Therefore, as far as the authors of peasant life paintings are concerned, there are many puzzles at present, whether from the perspective of creation, or the persistence of artistic style, they need correct guidance."

Influenced by the market economy, the tutors emphasized that the life paintings of Sanjiang Dong peasants should be based on the local area and return to the ethnic and life culture and folk art. This bottom line cannot be broken. On this basis, the modern

and painting language and form can be integrated. Teaching starts from the following three points:

The first is that the peasant life painting of Sanjiang Dong nationality should be strengthened and return to the artistic characteristics of the nation and life. Influenced by the chaotic thinking of Dong people, Sanjiang Dong peasant life painting in Sanjiang presents a sympathetic composition (Table 18). At this time, influenced by the changes of the subject group, the sympathetic composition is strengthened. The content in Sanjiang Dong peasant life painting not only does not accept the space, perspective and objective phenomena of things, but also is not affected by time, which can be imagined and played freely. In the process of thinking, we often confuse the relationship between the subject, the object and the things, such as reality and reason, life and deification, time and space, between thought and feeling, and so on. When describing the object and expressing consciousness, they will not take into account whether the image combination is not in line with "reality" and "logic". As long as they conform to their imagination, emotions and wishes, peasants will boldly draw illogical things on the same picture. For example, in Wu Jianchun's Folk Customs, the scenery of different times and different spatial perspectives in the same picture are all the result of chaotic thinking. Therefore, the description of the content of the peasant life painting is an expression of subjective intention, and its combination is not limited by time and space.




sequence number	Ethnicity and life		art technique	Sanjiang Dong Farmer life painting
1			The contents in Dong farmers' paintings are not only unaffected by space, perspective and the objective phenomena of things, but also by time.	
	Dong ethnic group			Folklore Monthly Performance by Wu Jianchun

Table 3: Life painting techniques of Dong and Sanjiang Dong peasants (21st Century to present)

Source: Yang Na, Author: 2024

The second is the return of Sanjiang Dong peasant life painting to folk art (Table 19). The paper-cutting of the Dong nationality forms a highly generalized and concise artistic characteristic. Paper cutting has an influence on the character painting of Dong peasants in Sanjiang. The shape of the characters, animals and plants is highly summarized, seeking simple and complex, but through the decoration of various symbols, the image of the characters is more content. Such as increase facial expression details, increase clothing pattern processing, increase texture and so on. At this time, most of the peasant life painters have been trained in systematic cultural literacy and professional art knowledge, so the absorption and reference of folk art is more prominent than the previous period. By absorbing patterns with

embroidery patterns and dong brocade patterns, they are used for the decoration of figures and things.

The embroidery of the Dong nationality adopts circular arrangement, and the building adopts circular arrangement. The arrangement of Dong embroidery and architecture has an influence on Sanjiang Dong peasant life painting in Sanjiang. At this time, the peasant life painter strengthened the arrangement method to meet the needs of marketization and improve its decoration. Wu Jianchun's Dong Weaving Series of buildings and trees are arranged in a ring.









No.	Dong Folk Art	art technique	Sanjiang Dong peasant life painting
1		By absorbing embroidery patterns and Dong brocade patterns, they were used for the decoration of peasant life paintings of people and objects.	
	Brocade and embroidery of the Dong people		Rong Xuelian's "Embroidering a New Life with Crafty Hands"
2		By assimilating paper-cut patterns and using them for the decoration of peasant life paintings of people and objects.	
	Dong paper cutting		Chen Yuqiu's "Fragrant Rice Dumplings in Xiao Man".
3		The peasant painters enhanced the circular arrangement to match the marketable demand and to improve its decorative qualities.	
	Embroidery of the Dong people		Wu Jianchun's Dong Weaving Series
4		Dong architecture, wind and rain bridges and drum towers are all symmetrical, and the beauty of symmetrical order has influenced Sanjiang Dong peasant painters.	
	Dong Drum Tower		Chan Yuk Chew's Reeza

Table 14 Dong Folk Art and Life Painting Skills of Dong peasants in Sanjiang (21st Century to present)

Source: Yang Na, Author: 2024

In the "five colors" of folk art, due to the traditional habits, certain colors form a relatively fixed connection with a certain specific form of content, so that the color has a certain cultural significance. Red is a combination of fire color and blood color in one body. On the basis of retaining the red meaning of the Han people as happiness, happiness, prosperity, success and progress, the Dong red also endows red with the function of witchcraft, as a medium to dispel evil, protect life and production and life. Red, can refer to 'red', refers to "joy, festival, success, success, enterprising, dispel evil, protect life". Gold or golden yellow. As the color of the earth, yellow is often recorded in ancient books and historical materials. For example, Shuo Wen Jie Zi says: Yellow, the color of the earth (Xu, 2012). Huainan Zi • Astronomical Training said: yellow, the color of local virtue (Liu, 2018). In the Book of Painting, called huang (Wang, 2018). In the eyes of the Dong people, yellow is the color of the land, and they believe that the fertility of the land ensures the good harvest and the prosperity of the six animals. Gold or golden color, can refer to "golden or golden color", refers to "harvest, abundance and success".blue. Dong nationality is a nation living in a water country. It is full of water in its life and life. They can only worship water and connect life with water together."The Dong people use the blue color for the water. Black and Baise.(Li,& Xu,2018). Dong clothes are mostly black, with black or white headscarves wrapped around their heads. They think that black and white have the meaning of "clear and white". Whether black and white, it represents the open and aboveboard character of the dong people. The "five colors" method of folk art has an influence on Sanjiang Dong peasant life painting in Sanjiang. The colors of the life paintings of Sanjiang Dong peasants mostly use two or three main colors to express the meaning of the creator.

3.3.3 The power of peasant life paintings

The identity of the creator of peasant life painting extends from the past peasants to workers, urban residents, craftsmen and other workers of all walks of life. They are educated from the university and have received professional art training in the college. Now, it has attracted a large number of graduates from art colleges (including some post-80s who have no rural life experience) to join full-time, such a new "peasant" intellectual team to join, undoubtedly become an important "soul" of modern folk painting(Hong, 2010,P.21-24). Add fresh nourishment to the peasants' life painting.

The creators of peasant life paintings have received professional art guidance and have the learning experience of sketch and color. Therefore, the creator will sketch in the primary and secondary, density, near far small use of peasant life painting creation. Therefore, the composition of the Dong peasants in Sanjiang is full, and there are obvious changes in primary and density(Table 20).


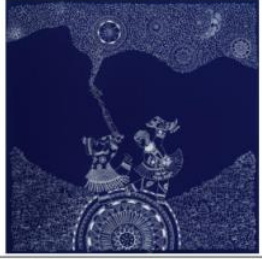
sequence number	Ethnicity and life	art technique	Sanjiang Dong Farmer life painting
1		The creator applies the primary and secondary, sparse and dense, near and large, far and small in sketching to the creation of farmer paintings.	
	Sketch "Garlic"		Yao Nidan's "Lusheng Dong Tian Dance Wan"

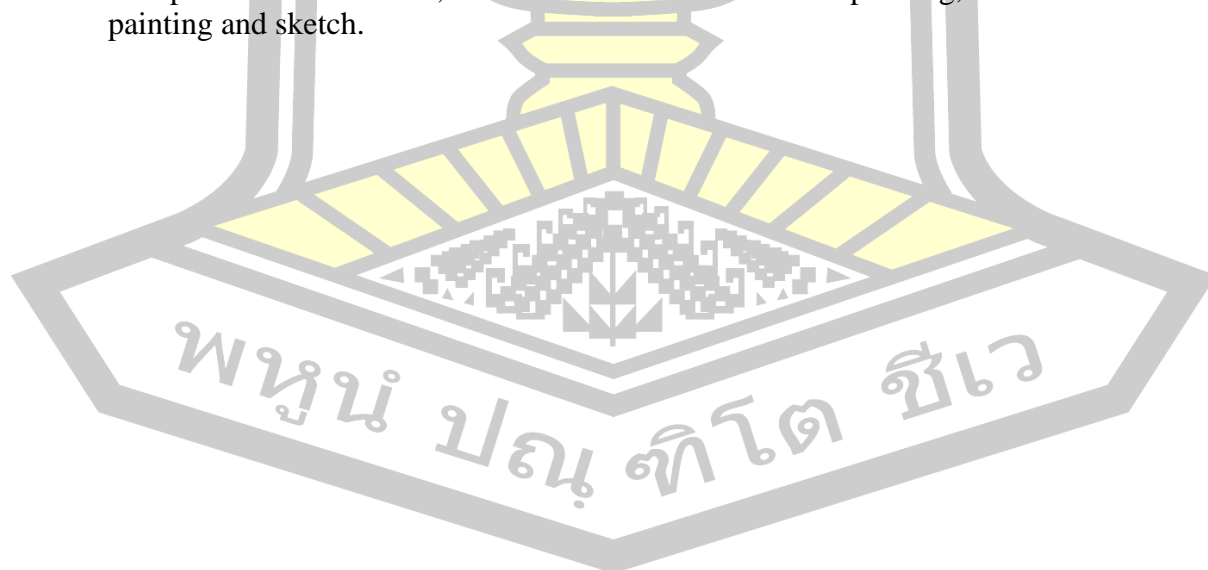
Table 15 Sketch and life painting techniques of Sanjiang Dong peasants

Source: Yang Na, Author: 2024

In the 21st century, the role of government power has been gradually weakened. However, the national ideology still has a role in the peasant life painting. Take "socialist culture with Chinese characteristics" as the requirement of national ideology. Under the influence of market economy and social process, the peasant life paintings of Sanjiang Dong nationality should be based on the local area and return to folk life and folk art. This bottom line cannot be broken. On this basis, the modern and painting language and form can be integrated. The creator attracted a large number of graduates, teachers and professional artists from art colleges to join, adding fresh nourishment for peasants' life paintings. The creator is the main body of the peasant's life painting creation, and the power of the creator is gradually strengthened.

3.4 "Comprehensive type of" of artistic processing

Painting for the market, the pursuit of economic benefits of the market. The latter pursues market interest, pay attention to decoration. In addition to the transplantation of folk art, there are also references to oil painting, traditional Chinese painting and sketch.



No	Category	Content
1	Theme	(1)Mainly natural landscapes
		(2)Folk customs
		(3)Daily life
2	Type	Primarily personal art, created by the artist to cater to the market
3	Features	(1)Exhibits a local atmosphere
		(2)Ethnic characteristics
		(3)The aesthetics of folk art
4	Composition	Emphasizes sympathetic composition
5	Layout	Full. Includes changes in hierarchy, density, and size closer objects larger, farther objects smaller
6	Modeling	Highly summarized modeling, emphasizing simplicity over complexity, with Dong brocade and embroidery patterns as decoration
7	Arrangement	Emphasizes circular arrangement

Table 16Comprehensive type of" the art processing

Source: Yang Na production

Artistic style of the "Comprehensive School" (Table 21). The aesthetics of native soil, national characteristics and folk art are the main features, and the art forms of Chinese painting, oil painting and sketching are also absorbed. The composition of peasant life painting is complete and full. All important elements are added to the picture. There are obvious changes in "size", "priority" and "sparseness" in "fullness". The space of the picture breaks the limitation of time and space. It is flat and overlooked. The choice of elements in the picture is selective. The use of colours in folk art. Peasant life paintings of Life paintings often draw materials from the living environment and folk art are closely related. In the use of colour also follow some unique folk colour expression of the art of law and cultural concepts. Pattern decoration. There are certain painting skills with bold expression. The ability to absorb and draw on folk art such as paper-cutting, embroidery, New Year's paintings and carvings is relatively strong.

The association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the 21st century to the present. The current status of the socio-political environment is 1993~2002 is the period of the establishment of the socialist market economy system. The prosperity of the contemporary art market also led to the development of other art types. In the development of urbanisation, the creation of peasant life paintings entered a period of diversified development. The creation of peasant life paintings faced the consideration of the art market. During this period, the group of peasant life painting authors gradually went out of the countryside to the city, and the cultural quality and aesthetic concepts of the creative group were comprehensively improved. In the social process, there are various changes in the

living conditions, creative environment, exhibition exchange, and market development of peasant life painting creative groups. The traditional folk cultures of Sanjiang Dong are Baijia Banquet, Doye, Wedding Customs, Lusheng, and Dong Great Song. The living cultures of Sanjiang Dong are architecture culture, agriculture culture and food culture. The content of Sanjiang Dong peasant life paintings is based on the paintings of natural environment, the paintings of traditional ethnic culture and the Paintings of Life. The theme and content of peasant life paintings are influenced by the market economy, and to meet the needs of buyers to strengthen the works are mainly influenced by the ethnicity of the Dong, the vernacular of Sanjiang Dong and the aesthetics of folk art. The three forces are the power of the government, the power of trainers, and the power of creators. In the 21st century to the present period the role of the government power is still gradually weakening. However, the state ideology still has a role to play in peasant life painting. Socialist culture with Chinese characteristics" is the requirement of national ideology. The counsellors of Sanjiang Dong peasant life painting, under the influence of the market economy and social process, emphasise that Sanjiang Dong peasant life painting should be based on the countryside and return to the folk life and folk art. This bottom line cannot be broken. On this basis modern and painting language and forms can be incorporated. The creators have attracted a large number of graduates from art colleges, teachers and professional artists to join in the peasant life paintings, adding fresh nutrients. The creators are the main body of the creation of peasant life paintings. Therefore, a "comprehensive" artistic process is adopted.

Conclusion :

The association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the founding of New China to the pre-reform and opening-up period. The socio-political situation is that during the Cultural Revolution, the Chinese government and the Communist Party of China (CPC) launched successive initiatives and activities aimed at promoting social change, economic construction, and ideological revolution. Under the guidance of the National Literature and Art Route, the majority of rural amateur art writers in Sanjiang Dong autonomous county in Guangxi followed the direction of "Literature and Art for Workers, peasants and Soldiers", and tried to achieve the "unity of political content and art form", and created a large number of inspiring works of art. The paintings of Sanjiang Dong Peasants' Life The content of Sanjiang Dong peasant life paintings is mainly political and character themes. The themes, contents, techniques and ideas of peasant life paintings are based on the concept of "Literature and Art for Workers, peasants and Soldiers". The influence of three forces on the art of peasant life painting. The three histories are the power of the government, the power of trainers, and the power of creators. The power of the government is absolutely dominant. The power of the government puts forward "Literature and Art for Workers, peasants and Soldiers" and limits the content and concept of peasant life painting. The power of the tutor plays a guiding role. The tutors used professional art techniques. The creators of peasant life paintings are the main body of peasant life painting. The autonomy of the creators of peasant life paintings is, to a certain extent, influenced by ideology and professional

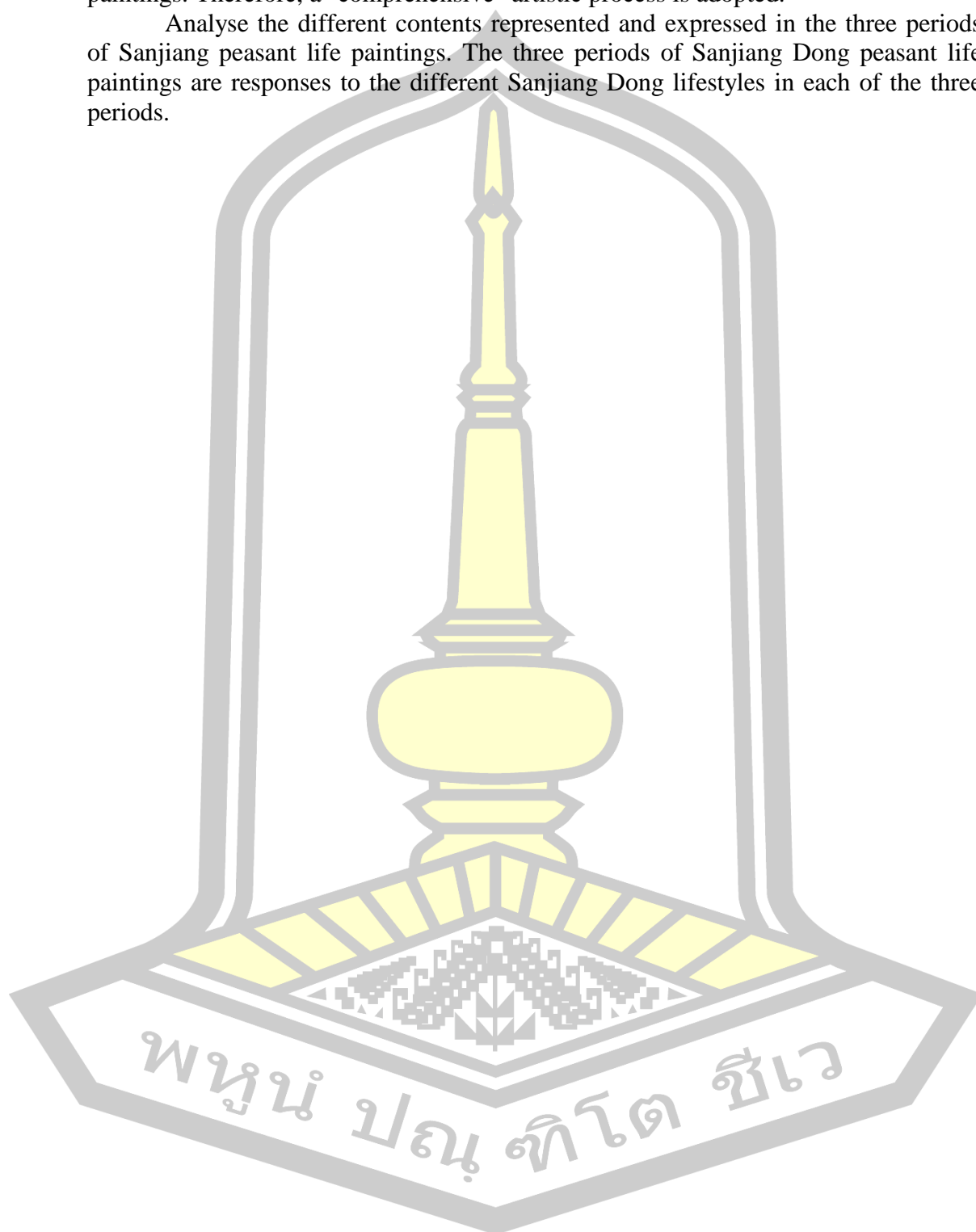
art techniques. Therefore, they adopt the "old Chinese painting type" of artistic processing.

The connection between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings from the reform and opening up to the 21st century. The current situation of social and natural life is as follows: 1. With the successful convening of the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China (CPC), Chinese society has entered a new period of reform and opening up. Following the pace of "reform and opening up", "the literary and artistic circles have deeply summarised the lines and policies of the 30 years since the founding of the country, and there is a tendency to free themselves from the tools of political propaganda and pursue the essence of aesthetics in their artistic creations. 2. The natural culture of Sanjiang Dong autonomous county in Guangxi is located in the northern part of the Guangxi Zhuang Autonomous Region, where the three provinces of Gui, Xiang and Qian are located. It is located in the northern part of Guangxi Zhuang Autonomous Region, at the junction of Gui, Xiang and Qian provinces. Sanjiang Dong autonomous county in Guangxi has diverse geomorphology, the county is dominated by hills and low mountains, and belongs to the middle subtropical, South Ridge humid climate zone, with mild climate and richer rainfall. 3. Influenced by the ecology of Sanjiang Dong autonomous county in Guangxi. The traditional folk culture of Sanjiang Dong are Baijia Banquet, Watching Dong Theatre, Doye, Marriage Customs, Speaking of Payment, Lusheng, Sa, and Dong Great Song. The living cultures of Sanjiang Dong are architecture culture, agriculture culture and food culture. The content of Sanjiang Dong peasant life painting is based on the painting of natural environment, the painting of traditional ethnic culture and the Paintings of Life. The themes and contents of peasant life paintings are mainly influenced by the ethnicity of the Sanjiang Dong, the vernacular nature of Sanjiang and the aesthetics of folk art. The three forces are the power of the government, the power of trainers and the power of creators. During the period of "reform and opening up", the role of the government tends to weaken gradually. However, the ideology of the state still has a role to play in peasant life painting. It is the requirement of the state ideology that "literature and art serve the people and socialism". The counsellors of Sanjiang Dong peasant life painting changed the counselling mode before the reform and opening up, and took the responsibility of exploring and improving the artistic potential of peasant life painting, respecting the independent creation of painters. The creators have autonomy and express the aesthetic characteristics of local, national and folk art, and the creators are the main body of the creation of peasant life paintings. Therefore, the artistic processing of "transplantation type" is adopted.

In the 21st century, the role of the government has gradually weakened. However, the state ideology still has a role to play in peasant life painting. Socialist culture with Chinese characteristics" is the requirement of the state ideology. The counsellors of Sanjiang Dong peasant life painting, under the influence of the market economy and social process, emphasise that Sanjiang Dong peasant life painting should be based on the countryside and return to the folk life and folk art. This bottom line cannot be broken. On this basis modern and painting language and forms can be incorporated. The creators have attracted a large number of graduates from art colleges, teachers and professional artists to join in the peasant life paintings, adding

fresh nutrients. The creators are the main body of the creation of peasant life paintings. Therefore, a "comprehensive" artistic process is adopted.

Analyse the different contents represented and expressed in the three periods of Sanjiang peasant life paintings. The three periods of Sanjiang Dong peasant life paintings are responses to the different Sanjiang Dong lifestyles in each of the three periods.



Chapter IV

To study the representation of dong peasant life painting in Sanjiang

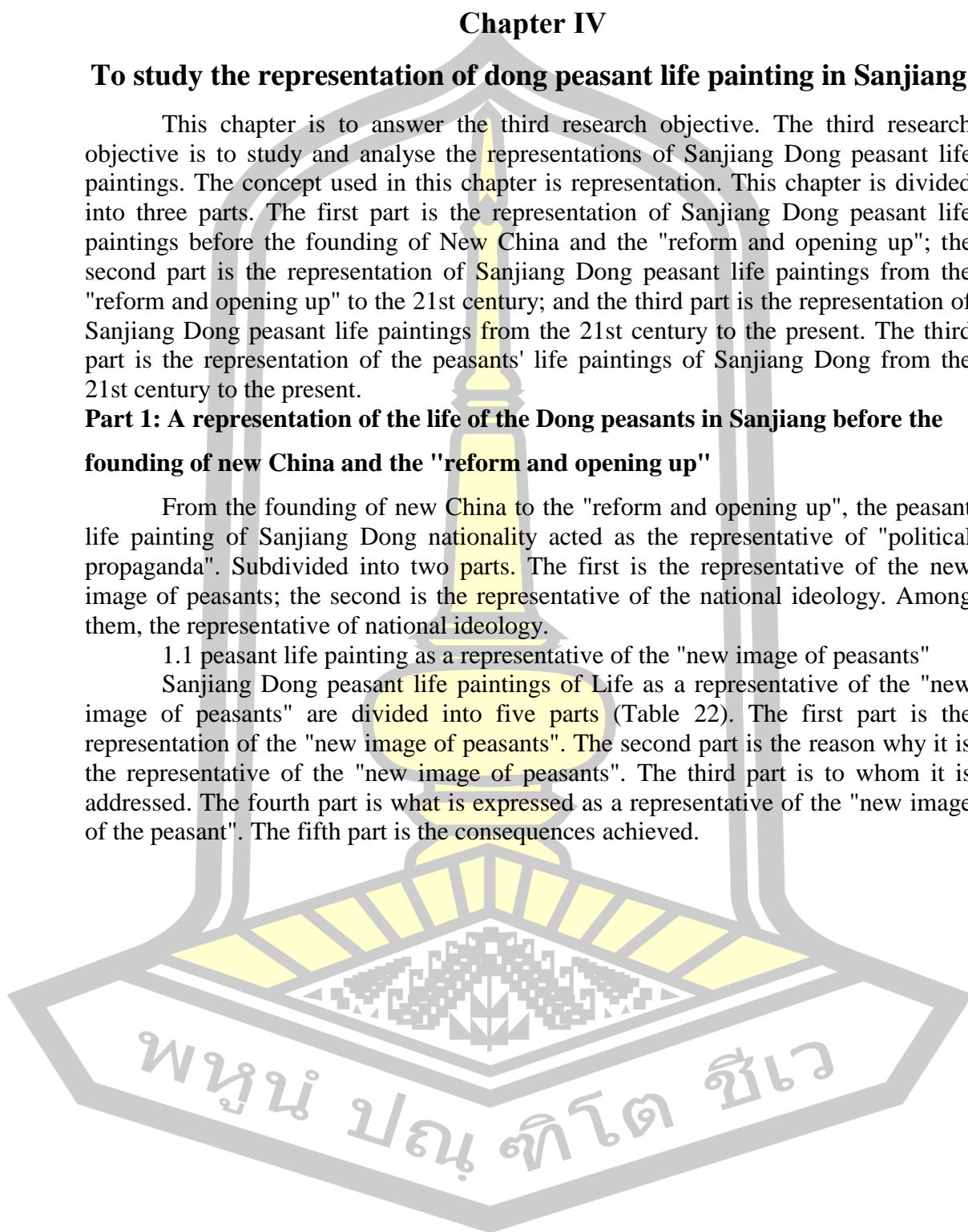
This chapter is to answer the third research objective. The third research objective is to study and analyse the representations of Sanjiang Dong peasant life paintings. The concept used in this chapter is representation. This chapter is divided into three parts. The first part is the representation of Sanjiang Dong peasant life paintings before the founding of New China and the "reform and opening up"; the second part is the representation of Sanjiang Dong peasant life paintings from the "reform and opening up" to the 21st century; and the third part is the representation of Sanjiang Dong peasant life paintings from the 21st century to the present. The third part is the representation of the peasants' life paintings of Sanjiang Dong from the 21st century to the present.

Part 1: A representation of the life of the Dong peasants in Sanjiang before the founding of new China and the "reform and opening up"

From the founding of new China to the "reform and opening up", the peasant life painting of Sanjiang Dong nationality acted as the representative of "political propaganda". Subdivided into two parts. The first is the representative of the new image of peasants; the second is the representative of the national ideology. Among them, the representative of national ideology.

1.1 peasant life painting as a representative of the "new image of peasants"

Sanjiang Dong peasant life paintings of Life as a representative of the "new image of peasants" are divided into five parts (Table 22). The first part is the representation of the "new image of peasants". The second part is the reason why it is the representative of the "new image of peasants". The third part is to whom it is addressed. The fourth part is what is expressed as a representative of the "new image of the peasant". The fifth part is the consequences achieved.



1	Representation	New image of peasants	
2	reason	1. peasants are the source of the Chinese army. peasants occupy a large number of base in China, and peasants are a force that cannot be ignored in new China. Change the previous suffering and sad image of the peasant. Therefore, they get the support of the peasants to help the new country stabilize the regime.	
		2. peasant life painting is a way for the central government to publicize, educate, monitor and manage the grass-roots level from the perspective of ideology and culture. The author of the peasant painting is the peasant at the most basic level of the society.	
3	Like who expresses	national people	
4	express	Passive expression	The happy and optimistic image of the peasant and the happiness of the hero.
		symbol	Character and techniques to express the image of the hero of the peasant group.
5	consequence	1. The satisfaction of the confidence of peasants stimulates their pride and sense of responsibility as masters of society and the country. 2. It provides opportunities for peasant life painters to show their talents. It is helpful to improve the popularity and influence of peasant life painters.	

Table 17 The peasant life painting of Sanjiang Dong nationality serves as a representative of the "new image of peasants"

Source: Yang Na, Author: 2024

1.1.1 Representative

China is an ancient agricultural country. "peasant", as a symbolic reference, contains complex cultural connotations and plays different roles in the cultural performances in different periods.

In traditional China, the royal power stopped at the county government, and the ruling boundary of the state was basically only to the county level. At the county level, the main connection between the peasants and the state was tax and military service, but there was no organic connection (Xu, 2006,P.4).peasants are mainly involved in family, clan and community activities, but rarely participate in political

activities. The peasants were deprived of their own culture, and they were long discarded from the art.



Figure 33 A refugee map

Source: <https://baike.baidu.com> 17/January/2024

In the May 4th New Culture Enlightenment movement, the paintings began to appear truly with the countryside and peasants as the object of expression. The creator expressed the attitude of "mourning its misfortune and anger it" from a critical perspective. Most of the works are entitled national disasters, natural disasters, man-made disasters, etc. Around the 1930s, the image of peasants began to appear in a large number of some art works. The strong sense of social responsibility under the national disaster prompted some artists to go out of the studio and "go to the cross street" to create a group of suffering peasants under the cruel society. Zhao Wangyun first began to go to the countryside to sketch to the countryside, peasants as the performance theme. Zhao Wangyun went deep into the countryside for more than a dozen times to sketch. His works face the reality and show the suffering of the people at the bottom. After it was published in the Ta Kung Pao newspaper, it aroused a strong response. Jiang Zhaohe's "A refugee map" (Figure 33) truly reproduces the tragic fate of peasants and the helpless life in the war ((Wang, 2012,P.13)). The art works of this period basically point to the real living conditions of the "suffering" peasants. More is the hope to strengthen the compassion for the working people through "tragedy and compassion" and allude to the cruel society at that time. At this time, the ability of "peasant" refers to "peasant", referring to "the image of suffering, tragedy and compassion".

In 1942, MAO Zedong's speech at the Yan' an Forum on Literature and Art undoubtedly put forward the opposite view of the image of the " peasant in Chinese modern art. MAO Zedong pointed out that when comparing the unreformed intellectuals with the workers and peasants, they felt that they were not clean. The cleanest was the workers and peasants. Although their black hands and cow excrement on their feet, they were still cleaner than the bourgeois and petty bourgeois intellectuals (Mao,1991,P.851). On the one hand, it completely blocks the traditional

image of "peasant", refreshes people's cognition and memory of the image of "peasant", opens a new vision for people and turns the traditional perspective of "prejudice" instead. Setting the tone for the political status of the peasants, MAO Zedong's political demands gradually became an ideology, which closely stuck to the thinking of literary and artistic creation of the Communist Party of China.

After the founding of new China, the convening of the first literary Congress decided to contact peasants, learn peasants and write. peasants have become the consensus of literary and artistic writers, and peasants have become the center and protagonist of the description and performance of new China. peasants become the power of progressive class revolution and symbolic, this symbol represents its essential position in the revolutionary discourse, namely the main basis of "revolution" "the main components of the people", "the main force of the history forward", the historical identity of the peasants finally through the "party" ideology of "qualitative" irrefutably determine the meters. The "direction of workers, peasants and soldiers" with the purpose of serving peasants, expressing peasants as the main body, reflecting the aesthetic characteristics and language characteristics of peasants, and bearing the brand of MAO Zile's thought are completely institutionalized. As an image opposite to the intellectuals, the peasants are once again used by the mainstream ideology- - "the intellectuals accept the re-education of the poor and middle peasants", and the peasants are assigned as the recipients of the transformation of the intellectuals. The image of peasants has become an abstract force away from his daily form, a social force that can transform intellectuals, and the meaning of peasants has become macro, empty and specious(Wang, 2012,P23).. At this time, the "peasant" is endowed with the characteristics of surpassing the ability, moral level and spiritual realm of the individual peasant, and the "peasant" image of "peasant" triggers people's imagination about rebirth, happiness, vitality, upward and so on, bearing the image of a "hero".

In the long traditional society, the peasants, the social group, under economic pressure, had always been in politics, only family, clan and community activities, but not in political activities. The peasants were deprived of their own culture, and they were long discarded from the art. Along with the process of China's modernization, the peasants gradually emerged in the social revolution, and grew up in the revolution, appearing in a bright and vigorous image. After the founding of new China, to construct a new nation-state spirit, to confirm the legitimacy of the new nation-state, national ideology with the power of the media to build a batch of modern character era "new" image, therefore, from the "speech" in the power discourse support gradually emerged under the history of "peasants", after the construction of the modern nation-state ideal "new" ideological code.

1.1.2 peasants' life painting serves as the representative reason of the "new image of peasants"

As the representative of the "new image of peasants", the peasant life painting is mainly the result of the external construction of the Communist Party of China.

Reason 1: peasants are the source of Chinese army; peasants form the foundation of combat forces; peasants have a large base in China, and peasants are forces that cannot be ignored in new China. Before the founding of new China, the image of peasants was suffering and sad. After the founding of new China, in order to build a new national spirit and confirm the legitimacy of the new country, the state

created a group of "new image" of the era with modern character with the help of peasants' life paintings. It is used as a symbol to build the new national ideal, so it gets the support of the peasants to help the new country stabilize the regime.

Reason 2: peasants life painting is the central from the ideology and culture of propaganda and education, monitoring and management, the popularization of literature and art here has from a kind of thought, a movement implementation for specific policy and system, from the culture bureau, museum, township to the country club, art activities, propaganda agency layer to the most basic unit. The author of the peasant life painting is the peasant at the most basic level of the society, and the thought consistent with the central government is conducive to the stability of the country.

1.1.3 Expression

1.1.3.1 Expression

As the representative of "new image of peasants", the peasant life painting of Sanjiang Dong people passively expresses the happy and optimistic image of peasants and the happiness of the hero to the people of the whole country. While vigorously advocating the expression of peasants, the government also put forward the works of art to show the happy and optimistic peasants. In 1955, Zhou Yang pointed out in the meeting of artists that it is an important task for us artists to create the real image of the new era characters who can arouse the feeling of beauty and health in our hearts (Pan, 1959,P.1). Therefore, the image of the peasant in the paintings of this period is no longer as gloomy as in the 1940s. The image of the peasant in the works is positive and happy, permeated with the happiness of being in the public.

1.1.3.2 symbol

The painting of peasant life of Sanjiang Dong nationality, which represents the "new image of peasants",

In the overall layout, it is common to use such symbols that the image of peasants is primary and other elements are secondary to express the ownership of peasant groups. For example, "Squout" by Liu Keqing and Peng Aiping uses the image of peasants as the main symbol to express the peasant's ownership status (Figure 34).

In terms of technique, the symbols of Chinese brush and ink, the symbols of accurate modelling proportions, and the symbols of perspective of near, big, far and small are used to express the ownership of the peasant group. For example, Self-conscious Learning by Ye Shixian uses relatively accurate proportions of the figures and the perspective symbols of near, big and far to express the ownership of the peasant group (Figure 35).



Figure 34 "Squout" by Liu Keqing and Peng Aiping

Source: Gong Shupai, article The Flow of Meaning: From Country to Country to Nationality 17/January/2024



Figure 35 Self-conscious Learning by Ye Shixian

Source: Gong Shupai, article The Flow of Meaning: From Country to Country to Nationality 17/January/2024

1.1.4 Consequences

Consequences 1: As the representative of the "new image of peasants", the peasant life painting satisfies the confidence of the peasants group, which greatly stimulates their pride and sense of responsibility as the masters of the society and the country. The author of the peasant life painting is grateful to the party to turn himself over as the master and enjoy the right of creation. At the same time, he also enjoys the happiness brought by the creation of the peasant life painting in the way of white oneself, and stabilizes the state power.

Consequences 2: Sanjiang Dong peasant life paintings provide an opportunity for peasant life painters to show their talents. By creating paintings that reflect the life of peasants, they can show their unique artistic style and creativity. These works helped to improve the popularity and influence of the peasant life painters.

Conclusion: From the founding of new China to the "reform and opening up" before the Sanjiang Dong peasant life painting as the representative of "political publicity". The first is the representative of the new image of peasants; the second is the representative of the national ideology. As a representative of the new image of peasants, the reasons are: 1. peasants occupy a large number of base in China, which is a force that can not be ignored. 2. The author of the peasant life painting is the peasant at the most basic level of the society, and the ideological consistency with the central government is conducive to the stability of the country. To the national people passively express the happiness of the peasants and optimistic image and the hero of

the happiness. In the peasant life painting, the semiotics uses the layout symbols with Chinese brush and ink, the techniques and the image of peasants, to express the ownership of the peasant group. The consequence is to satisfy the confidence of the peasants group and stimulate their sense of pride and responsibility. It provides the opportunity for the peasant life painters to show their talents and improve their popularity and influence.

1.2 peasant life painting as a representative of "ideology"

1	Representation	State Ideology - Literature and Art in the Service of Politics	
2	Reason	<p>1. After the founding of the People's Republic of China, the state power first hoped to construct the common knowledge shared by the whole people, and in the field of literature and art, "workers and peasants, workers and soldiers". In order to construct a new nation-state spirit, so as to confirm the legitimacy of the new nation-state.</p> <p>2. The development of peasants' life painting is closely related to politics, which can be said to be the most direct reflection of literary and art policies.</p> <p>3. National economic policies, organizational policies, and the transfer of cultural policies to rural areas.</p>	
3	Like who expresses	national people	
4	express	Passive expression	TExpress Mao Zedong's life conception, expectation and vision but has not yet become a reality of the rural utopia, a Chinese peasant's paradise one happy happiness, spotless, singing and dancing everywhere.
		symbol	Character image, color and picture layout to express the confident, optimistic peasants happy life
5	consequence	<p>1. Establish cultural leadership and build a socialist cultural system. The life of peasants should obey the political needs and follow the political direction.</p> <p>2. Shaped a positive image for the society and the country. This positive image helps to enhance the cohesion and centripetal force of the society, and provide strong spiritual support for the development and construction of the country.</p> <p>3. Lead readers' thoughts through peasant painting works to realize the social education function of literature and art.</p>	

Table 18 peasant life painting of Sanjiang Dong nationality as the representative of "State"

Sanjiang Dong peasant life paintings of Life as a representation of "State Ideology - Literature and Art in the Service of Politics" are divided into five parts (Table 23). The first part is the representation of "ideology". The second part is the reason for the representation of "ideology". The third part is to whom it is expressed. The fourth part is what is expressed as a representative of the "ideology". The fifth part is the consequences achieved.

1.2.1 Representative

In this period, the establishment of cultural leadership "constructing the socialist cultural system" as the main historical task of the tortuous development stage. At this time, the peasant life painting, as the representative of consciousness, specifically represents "literature and art serve politics".

With the founding of new China, the Chinese revolution entered from a period of armed struggle to a historical period of production and construction. At the same time, the main leaders of the Party began to think about the development path of literature and art after the establishment of the new regime, explored and established socialist literature and art policies and cultural systems, so as to establish the cultural leadership under the transition from the new democratic system to the socialist system, and ensure the Party's overall leadership over the ideological field. After the founding of new China, the country first hoped to construct the common knowledge shared by the whole people, and in the field of literature and art, to construct the "literature and art of workers, peasants, soldiers and soldiers". The ideology related to the peasant life painting has a further origin, or can be traced back to the Yan'an period of the Communist Party.

In the Yan'an period, the Chinese Communists used the model of peasants and soldiers to construct the framework of new Chinese literature and art, so as to construct a new nation state spirit, so as to confirm the legitimacy of the new nation state. Through the "literary Congress" and other meetings, the mode of workers, peasants and soldiers in the liberated areas was promoted, and the "literary and artistic criticism" was used as the weapon to criticize and transform the literary and artistic thoughts of non-communist peasants and soldiers from all aspects, plus their own self-adjustment, thus successfully consolidating the mainstream position of workers, peasants and soldiers in literature and art. In the 1950s and 1960s, the collectivization movement, the Great Leap Forward movement, the socialist education movement and the Cultural Revolution achieved a thorough social and political movement in the whole country, especially in rural areas. One of the goals of these movements was to transform people's thoughts and ideas. Previous movements aimed at educating peasants and educating a new national ideology in the countryside have been so frequent that they have always become synonymous with the current central work and even partly the basic form of government daily work practice.

The problem of how to serve the workers, peasants and soldiers is, the relationship between popularization and improvement. He pointed out that the so-called popularization means to workers, peasants and soldiers, and the so-called improvement means from workers, peasants and soldiers. "To popularize, only with the workers, peasants and soldiers need and are willing to accept, this first has a task of learning workers, peasants and soldiers; to improve, can only improve along the direction of the workers, peasants and soldiers themselves, along the direction of the proletariat, and this also has a task of learning workers, peasants and soldiers. This

requires artists to go to the masses, unconditionally for a long time, to solve the problem of not being familiar with them, not understanding them, and useless for heroes ", so as to improve on the basis of popularization and under the guidance of improvement(Ma & Feng,2001,P12).

Mass art, which emphasizes "art for the society", aims at educating and transforming the public. Before the new China, the previous Volkswagen art was regarded as the elitist Volkswagen art, and then it is the ideological Volkswagen art. The former is the transformation of the masses by the elite class from the top to the bottom. In the latter stage of mass art, the old elite and the masses both become equal and transformed masses, and the reformer is the new government.

The difference between the literature and art of workers, peasants and soldiers proposed in MAO Zedong's Speech at the Yan' an Forum on Literature and Art and the previous mass literature and art, that is, the change of the position and the mass subject, can no longer be transformed from the standpoint of the elite, and the elite from the old times must become a part of the mass for self-transformation. The emergence of workers, peasants, soldiers and art represented by peasant life paintings is an experiment of trying to solve the contradiction between the realistic mass line of mass literature and art and the elite artists.

The Communist Party of China has built a new set of ideological discourse. This new set of discourse reinterprets the relationship between literature and art and reality, produces and spreads the communist value and belief system in the form of peasants' life paintings, and transforms the emotional structure of the people on the basis of full respect.

1.2.2 The reason why the peasant life painting is the representative of "ideology"

Reason 1: After the founding of the People's Republic of China, the state power first hoped to construct the common knowledge shared by the whole people, and in the field of literature and art, it constructed the "literature and art of workers, peasants, soldiers and soldiers". In the Yan'an period, the Chinese Communists used the model of peasants and soldiers to construct the framework of new Chinese literature and art, so as to construct a new nation state spirit, so as to confirm the legitimacy of the new nation state.

Reason 2: From the founding of new China to the "reform and opening up", the development of the peasant life paintings in Sanjiang Dong nationality is closely related to politics, which can be said to be the most direct reflection of literary and art policies. The painting of peasant life is carried out in line with the social reform movement and social production, because the mass literature and art itself is a part of the national literature and art policy, which is cultivated as a tool and lacks autonomy. Its position is the position of the state, and of course, to some extent, the position of the state is also the position of the people.

Reason 3: National policies are being transferred to rural areas. Economically, in 1956, the former Soviet Union and the Soviet Union stopped providing assistance to China. Organisally, a series of land reform movements tried to disintegrate this "feudal paternalistic relationship (through which local societies form complex forms) and replaced it with a reorganized, class-defined structure (Mac & Fai, 1992,P.623). From the initial mutual aid group to the rural cooperatives to the rise of the people's communes in 1958, not only for the social experiment of communism, but also for the

maximum regulation and distribution. In order to publicize the national policies to the vast rural areas with a very high illiteracy rate, a large number of cheap and effective peasants' life paintings are needed to publicize the national policies, so as to achieve the purpose of combining literary and artistic creation with production and construction. Culturally, with the reception, transformation and doubt of the old intellectuals, the traditional elite class was finally broken and rebuilt. The countryside became the source of the new socialist culture and the new socialist people, which was reflected in the fine arts. Art artists went to the countryside to ask peasants to participate in the art creation and join the art team. Even in the 20th century 70s became the main body of the art team, it can be said that the focus of industrial modernization was in the city and cultural modernization, the construction of the socialist new culture, was transferred to the countryside(Xiong, 2012,P.9-10).

1.2.3 Expression

1.2.3.1 Expression

The painting of peasant life is cultivated as a tool by the government and lacks autonomy. The position that it wants to express is the position of the state. During the Cultural Revolution, the peasant life paintings show the image of workers, peasants and soldiers must be beautiful and full of happiness, otherwise they will be labeled as attacking socialism and criticized! Therefore, the paintings of peasant life in this period are based on the happiness of socialism. More important is that MAO zedong to his rural utopia impulse and persistence, make the cultural revolution art model in a is the most fundamental basis, because all the factors in the cultural revolution art model "red light" three outstanding "" tall, is to prove that MAO zedong with life idea, look forward to and look forward to but has not become a reality of rural utopia, a Chinese peasants' paradise happiness, spotless, everywhere.

1.2.3.2 symbol

The Sanjiang Dong peasant life paintings of Life paintings, which represent the "ideology" of this period, generally use the symbols of rosy face, smiling face, easy movement and brightly coloured clothes to express the peasants' self-confidence, optimism, hard work, bravery and happiness in life. For example, in Yang Purushu's "Embroidered Red Sun Shines on the Dong Countryside", the characters' faces are red, smiling, and their clothes are brightly coloured as symbols to express peasants' self-confidence, optimism, and industriousness (Figure 36).

In terms of colour layout, bright colours such as red, yellow and blue are commonly used as symbols to express the "sunny day" and the peasants' enthusiastic energy. For example, Kudos to the captain by Yang Peixu generally uses bright colours such as red and blue to express the "sunny day" and the peasants' enthusiastic energy (Figure 37).

In terms of subject matter, there are generally themes that express leaders and struggle fronts, but more often, the symbols are used to express the peasants' enthusiastic vigour and the dramatic changes in the countryside through scenes of peasant life. For example, through in-depth depiction of labour scenes, the work "Squatting" shows the spirit of the peasants who defy hardship and are positive, inspiring the audience to pay high respect to hard work and effort(Figure 38).



Figure 36 Yang Purushu's "Embroidering the Red Sun Shining on the Dong Countryside".

Source: Gong Shupai, article "Flows of Meaning: From National to Local to Ethnic", 17/January/2024.



Figure 37 Kudos to the captain by Yang Peixu

Source: Gong Shupai, article "Flows of Meaning: From State to Place to Nation", 17/January/2024.



Figure 38 Squatting by Liu Keqing, Peng Aiping and others

Source: Gong Shupai, article "Flows of Meaning: From State to Place to Nation" 17/January/2024.

1.2.4 Consequences

Consequences 1: Establish cultural leadership and build a socialist cultural system. The life of peasants should obey political needs and follow the political direction.

Consequences 2: The peasant life painting of Sanjiang Dong nationality has created a positive image for the society and the country. The socialist values and ideology conveyed by the peasant life paintings show the positive outlook and great achievements of the country in the process of building a strong modern socialist

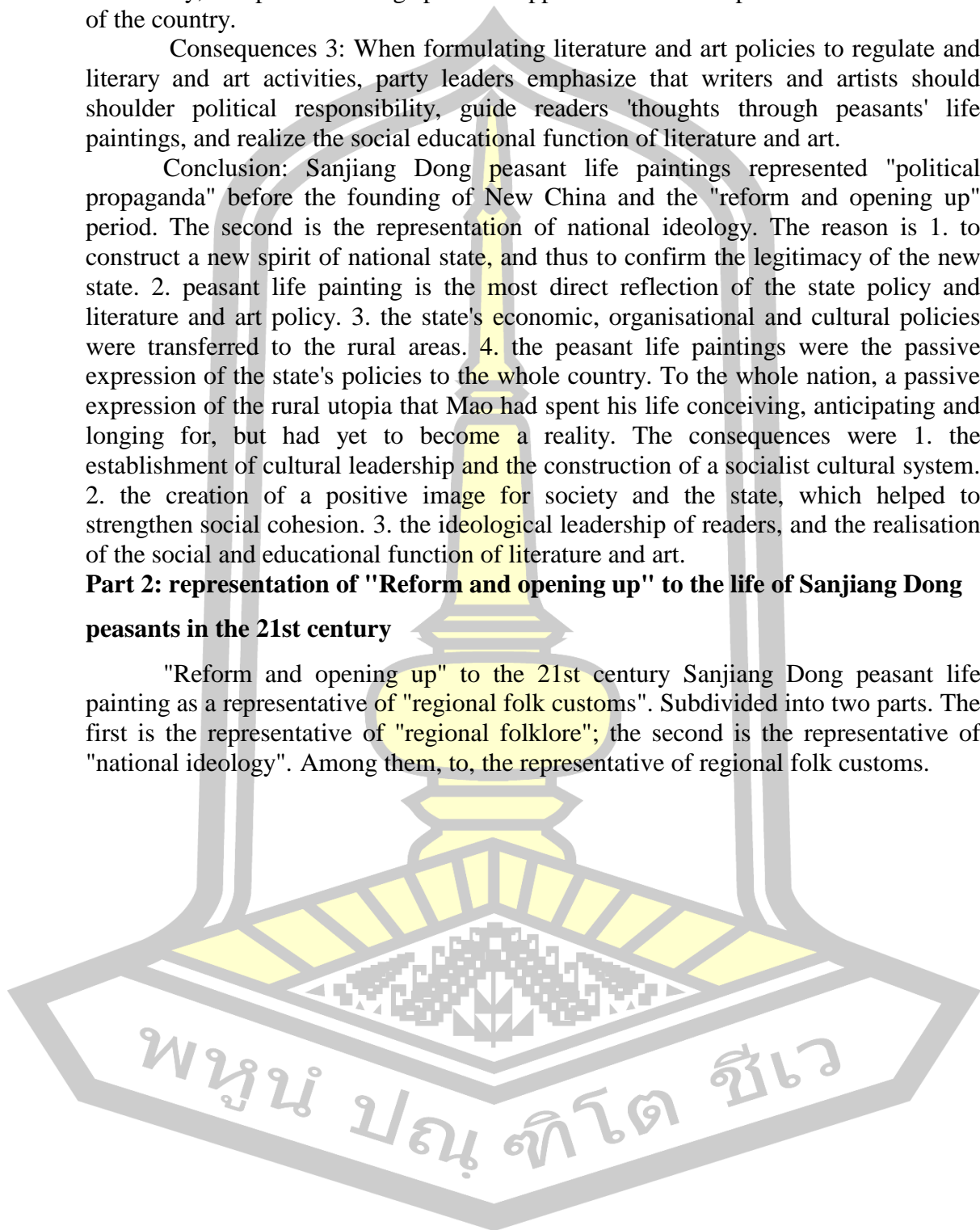
country. This positive image helps to enhance the cohesion and centripetal force of the society, and provide strong spiritual support for the development and construction of the country.

Consequences 3: When formulating literature and art policies to regulate and literary and art activities, party leaders emphasize that writers and artists should shoulder political responsibility, guide readers 'thoughts through peasants' life paintings, and realize the social educational function of literature and art.

Conclusion: Sanjiang Dong peasant life paintings represented "political propaganda" before the founding of New China and the "reform and opening up" period. The second is the representation of national ideology. The reason is 1. to construct a new spirit of national state, and thus to confirm the legitimacy of the new state. 2. peasant life painting is the most direct reflection of the state policy and literature and art policy. 3. the state's economic, organisational and cultural policies were transferred to the rural areas. 4. the peasant life paintings were the passive expression of the state's policies to the whole country. To the whole nation, a passive expression of the rural utopia that Mao had spent his life conceiving, anticipating and longing for, but had yet to become a reality. The consequences were 1. the establishment of cultural leadership and the construction of a socialist cultural system. 2. the creation of a positive image for society and the state, which helped to strengthen social cohesion. 3. the ideological leadership of readers, and the realisation of the social and educational function of literature and art.

Part 2: representation of "Reform and opening up" to the life of Sanjiang Dong peasants in the 21st century

"Reform and opening up" to the 21st century Sanjiang Dong peasant life painting as a representative of "regional folk customs". Subdivided into two parts. The first is the representative of "regional folklore"; the second is the representative of "national ideology". Among them, to, the representative of regional folk customs.



2.1 peasant life painting as a representative of "regional folk customs"

1	Representation	Regional folk customs	
2	reason	<p>1. The peasant life painting of the Dong people in Sanjiang is deeply influenced by the Dong ethnic culture. It draws lessons from the folk art forms such as architectural murals, costumes, paper cutting, Dong embroidery and Dong brocade, and carries the beliefs, values and lifestyle of the Dong people.</p> <p>2. The creative themes are mainly about the rural life, agricultural production, idyllic scenery and folk culture of the Dong people, and various elements of the Dong people are integrated into the works, so that the Dong culture can be fully displayed in the picture.</p>	
3	Express to yourself	personally	
4	Active expression	Expressed the local culture, "because of the local and local"	<p>1. In terms of subject matter, symbols such as Drum Tower, Rain and Rain Bridge, Doye, and Long Table Banquet are widely used to express the local intention of the Dong people in Sanjiang.</p> <p>2. The composition symbol that breaks the limitation of time and space is widely used to express the local intention of Sanjiang Dong nationality.</p> <p>3. The symbol of random color matching is generally used to express the local intention.</p>
		It expresses the national cultural spirit of harmonious coexistence between man and nature, unity and mutual assistance between man and singing as a means of happiness.	<p>1. To express the harmony between man and nature through artificial buildings such as drum towers, wind and rain Bridges, pavilions, and reasonable allocation of forests, fields, houses, waters and grasslands.</p> <p>2. The symbol of "fish farming in rice fields" is used to express the harmony between man and nature.</p> <p>3. Symbols such as "hundred banquet", "Duoye" dance ", " Dance in the hall "and" sa altar " are widely used to express the collectivism thought of solidarity and mutual assistance between people.</p> <p>4. The theme symbols such as "Dong Opera" and "Big Song" are used to express the idea of taking singing as the means of music.</p>

		1. Teach the Dong people in Sanjiang 2. Strengthen national identity and cultural identity
5	consequence	

Table 19 Dong peasant life paintings as a representative of "regional folklore".
Source: Yang Na, Author: 2024



Sanjiang Dong peasant life paintings of Life as a representative of "regional folklore" are divided into five parts (Table 24). The first part is the representative of "regional folklore". The second part is the reason for being the representative of "regional folklore". The third part is to whom it is expressed. The fourth part is what is expressed as a representative of "regional folklore". The fifth part is the consequences achieved.

2.1.1 Representative

In 1978, the policy of "reform and opening up" came into being. Following up with the pace of "reform and opening up", the literary and art circles have profoundly summarized the lines and policies of the 30 years since the founding of the People's Republic of China. In the artistic creation, there is a trend of getting free from the political propaganda tools and pursuing the aesthetic essence. At that time, some people advocated "removing the non-artistic elements of art" in view of the "instrumental theory of dictatorship" implemented in the past. These new artistic propositions are not only a rebellion to the "Cultural Revolution" art, but also a call to the aesthetic function of art. At this time, the peasant life painting quickly toward the countryside and the nation. In the peasant life painting, the author should excavate the local folk art, collect embroidery, tie-dye, architecture, clothing and other crafts, and take their essence and discard their dross. Their folk artistic accomplishment and the artistic characteristics of folk art are applied to the peasant life paintings, so that they have the local flavor, the ethnic and folk nature of ethnic minorities.

At this time, the function of peasant life painting has been changed from the original political propaganda tool to regional ethnic painting, and its aesthetic requirements have also changed from meeting the needs of self-expression.

2.1.2 peasant life painting serves as the representative reason of "regional folk customs"

Reason 1: The peasant life painting of the Dong people in Sanjiang is deeply influenced by the Dong ethnic culture. It draws lessons from the folk art forms such as architectural murals, costumes, paper cutting, Dong embroidery and Dong brocade, and carries the beliefs, values and lifestyle of the Dong people. These national spirits are formed in the long-term life practice of the Dong people, which are the core of the Dong culture and an important part of the Dong regional folk customs.

Reason 2: The creation themes of the peasant life paintings of Sanjiang Dong people are mainly the natural environment and regional life of Sanjiang County, so that the regional culture can be fully displayed in the picture. This makes the Sanjiang Dong peasant life paintings have strong regional culture and local flavor, which can well represent the regional folk culture of the Dong nationality.

Reason 3: The peasant life painting of Sanjiang Dong nationality is the product of farming culture, which has the artistic thinking characteristics accumulated from the original experience of peasants and folk culture. This kind of artistic thinking characteristic is closely linked with the daily life and production practice of the Dong people, and is the embodiment of the unique understanding and perception of life. Therefore, the peasant life painting of Sanjiang Dong people can truly reflect the life style and cultural tradition of the Dong people, which is a vivid expression of the regional folk customs of the Dong people.

To sum up, the reason why Sanjiang Dong peasant life painting can become the representative of "regional folk customs" is that it is deeply influenced by the traditional culture of the Dong people, has strong regional culture and local flavor, and truly reflects the life style and cultural tradition of the Dong people. At the same time, the artistic thinking characteristics of the peasant life paintings of Sanjiang Dong people are also closely connected with the daily life and production practice of the Dong people, which is the embodiment of the Dong people's unique understanding and perception of life.

2.1.3 Expression

2.1.3.1 Expression

As the representative of "regional nationality", the purpose of the life paintings of Dong peasants in Sanjiang is to express the artist's personal feelings, views and aesthetic pursuit, and to emphasize the aesthetic and artistic value of the paintings. This type of painting pays more attention to the exploration and innovation of painting language, in order to show the unique perspective and style of the artist.

2.1.3.1.1 Local culture

Because of the country and the country. The so-called "local because of the countryside" means that the selection of materials, way of thinking and expression language of peasants' life paintings are naturally molded by the local life, and the conception and creation are rooted in the painter's personal experience and understanding of the local world.

Most painters live in the countryside or have the experience of living and growing up in the countryside. The beautiful natural environment and colorful folk activities of Sanjiang Dong people provide a database for the theme of their paintings, while the well-preserved traditional folk customs and ways of thinking mold their painting language and expression modes. Peasant life painters, all unconsciously or consciously use their own experience and feelings of rural life to create. Rural life is the source of life of peasant life painting.

Sanjiang Dong peasant life painters, they often have not received art education and professional painting skills training, or even have no school education, illiterate. The concept and life style of the local world have deeply influenced them, and the local art and folk art, as a part of the agricultural civilization and life culture, have virtually influenced their aesthetic consciousness and expression skills. Therefore, when these painters embarked on the road of painting, they directly transplanted folk art to paintings, while some had their own ideas, they still could not be separated from the concept and thinking mode of agricultural civilization. The paintings of these painters always start from the local life experienced by their own hands, and in the conception and expression, they naturally integrate into the unique perspective and concept given by the life, with a strong local style.

Due to the different geographical environment, there are obvious differences in the performance of local images in the natural environment. Sanjiang county has complex terrain and diverse landforms. The county is mainly hilly and low, with high mountain valleys and small flat DAMS. The natural vegetation area of the county accounts for 68.48% of the total area, and the natural scenery outside the window is a local unique work.

The symbols of local intention mainly have the following forms:

In terms of subject matter, it is common to use such symbols as the natural environment, ethnic activities, and life scenes to express the native soil intention of the Sanjiang Dong people.

In terms of composition, the expression of subjective intention is commonly used, and its combination is not limited by time and space. Since peasant life painters are not trained in scientific thinking and lack logical ability, they often confuse the relationship between subject, object and things in their thinking process, such as reality and rationality, life and deification, time and space, thoughts and feelings, etc. They are not aware of the relationship between reality and rationality, life and deification, time and space, thoughts and feelings, etc. when depicting objects and expressing their consciousness. When depicting objects and expressing their consciousness, they do not care whether the combination of images is in line with "reality" and "logic" or not. As long as they are in line with their own imagination, emotions and wishes, the peasants will boldly paint things that are not in line with reality and logic on the same picture. For example, Yang Gongguo's cow (Figure 39). The Dong people play reed-pipe wind instruments and ride the ox in the sky. The picture organisation adopts such compositional symbols that break the limitations of time and space to express the native soil intention of the Dong people in Sanjiang.



Figure 1: Cattle of Yang Gongguo

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

In terms of colours, the use of random colours is common, and the colours are not based on life's original colours. The author has no special reasoning for the use of colours, but only the aesthetic concepts that come from life, which is what is striking. The symbol of random colour scheme is commonly used to express the native soil intention.

In terms of modelling, the naive and childish type is highly generalised, exaggerated and abstract, and its modelling is not confined to the realism of the objects, but pays attention to the resemblance of the gods and focuses on simplicity and complexity. The modelling of peasant life paintings adopts the highly generalised, exaggerated, abstract and deformed methods of expression, focusing on the expressive power of the dynamics of the form in the picture. The modelling is not confined to the reality of the object, but starts from grasping the characteristics, paying attention to the resemblance of God, focusing on simplicity, focusing on the generalisation and refinement of the specific external form that can best reflect the essential characteristics and emotional colour of the object. For example, Yang Gongguo's Joyful Dong Village, the character modelling is not confined to the realism of the

object, paying attention to the resemblance, focusing on simplicity and complexity. He adopts childish modelling symbols to express the native soil intention (Figure 40).



Figure 2: The Happy Dong Village of Yang Gongguo

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

2.1.3.2 Express the national cultural spirit

2.1.3.2.1 Beauty of Dong folk customs

In the life painting of the Dong people of peasants in Sanjiang, reflecting the national beauty is the folk customs of the Dong people. In this kind of folk group activities, the national folk aesthetic culture is more displayed. The Dong people in Sanjiang have their own customs, such as "banquet", "Duoye", Lusheng "dance", "Lusheng" and so on, which are depicted in the picture by the peasant life painters. Art and life interweave together, and they are unified in the folk custom aesthetic life. Folk customs make Sanjiang Dong peasant life paintings have distinct local flavor and strong national character.

2.1.3.2.2 The ecological concept of harmonious coexistence between people and nature

The concept of harmonious coexistence between man and nature. Mainly manifested in two aspects. First, the production and life as far as possible to be consistent with the structure of the natural ecological environment. The second is to make a balanced use of various biological products produced by natural ecosystems according to local conditions.

In the concept of the Dong people, the best living environment should be that mountains, water and fields have their own part. In order to remedy the deficiency of the natural background, each village has built artificial buildings such as drum towers, wind and rain Bridges and pavilions according to the needs, and rationally allocated forests, fields, houses, water areas and grasslands. Although these remedies rely on the so-called feng shui dragon vein thought, but the purpose that it wants to achieve is to obtain the idealization of the living environment. For the villages with rapid rivers, they adopt artificial diversion and diversion, and construct the staggered distribution pattern of river, ponds, fields and villages according to the terrain. The overall environment of each village is harmonious and comfortable, presenting a landscape painting integrating the natural and cultural landscape.

At the same time, the Dong people also attach great importance to taking measures according to local conditions, planting different plants according to different soil, climate, water and heat conditions, etc., to form a rich biological community, so that any biological product can not form a large-scale batch output, thus ensuring the

dynamic balance of the whole ecological environment. In the rice field, Dong people not only plant rice, but also breed fish and ducks, which produce fish and duck and rice. Some people also plant soybeans on the ridge to form ecological agricultural landscape. This economic lifestyle of the Dong nationality has properly solved the problem of biodiversity coexistence. It is an economic model of sustainable development and embodies the concept of ecological economy and sustainable development advocated at present.

The ecological concept of harmonious coexistence between the Dong people and nature is the product of the Dong people adapting to their unique natural ecological environment in the long-term historical development. It not only reflects the noumenon of nature, but also reflects the consciousness of equality between man and nature contained in the cultural creation. The idea of respecting and conforming to nature reflects their profound ecological wisdom and has distinct national characteristics. In today's emphasis on development and economic indicators, the traditional local ecological knowledge of the Dong nationality undoubtedly provides an important inspiration to the exploration of the sustainable development road of modernization(Yang, 2012,P.304).

The symbols of harmony between man and nature mainly have the following forms:

In the picture, each village builds artificial structures such as drum towers, wind and rain bridges and pavilions according to the needs, and reasonably configures such symbols as forests, fields, houses, waters and meadows to express the harmony between man and nature. For example, Yang Gongguo's Yueya (Figure 41).

In the picture, various biological products produced by natural ecosystems are used to be balanced according to local conditions. For example, symbols like "fish farming in rice fields" express the harmony between man and nature.



Figure 3: The Moon also of Yang Gongguo

Source: Guangxi, Calligraphy and Painting Academy 20/June/2023

2.1.3.3.3 Collectivist thought of solidarity and mutual assistance with people

The collectivist thought of human solidarity and mutual assistance. The self-sufficient economy and lifestyle formed in the long history, as well as the relatively closed village life, make the Dong people gradually form a strong group consciousness and the collectivism thought of solidarity and mutual assistance. As the folk saying goes: "stand together through thick and thin, share weal and fortune together" "help for jia, together for joy" "one person ten thousand people to help the family disaster carry" "like chicken feet split others beat us, such as duck feet

connected us win others" "knife difficult to leave the sheath, han difficult from han, wine difficult from the bottle, comb difficult from the bun". In many dong ethnic rules, it is also clearly stipulated that "no matter the elders or the younger generation, the old or the young, we should unite and help each other", "no matter who has a wedding, our people should actively participate in the cooking" and "do not say the words of the clan unity, do not do the interests of the clan unity". In people's view, only by relying on the collective strength, can we resist the bullying of foreign forces, and only by relying on the collective strength, in order to overcome all kinds of natural disasters. This thought of national cohesion and collective supremacy produced by the sense of danger is highly respected, and has evolved into social moral norms and aesthetic pursuits that are jointly observed by the whole nation, which affects everyone subtly. In the traditional education of the Dong nationality, we oppose the highlighting of individual value, advocate the supremacy of the collective, and emphasize the people in the collective. The ancestors used ballads, stories and other ways to teach people more strength and to unite and share weal and woe. Therefore, those who contribute and sacrifice for the collective are respected and loved; those who harm the collective are condemned and isolated; and those who highlight individuals and show themselves are ridiculed or derogatory. In the Dong area, this collectivism of unity and mutual assistance has formed a series of traditional ethnic cultures, such as "a hundred banquets", "Duoye" dance, "Lusheng stepping in the hall dance", "sa altar", marriage and love of the Dong people. A series of collective activities have cultivated and enhanced the group consciousness of dong people. Dong people know this well in practice, so they advocate the beauty of groups and the beauty of harmonious symbiosis. Every Dong village is a harmonious and warm whole. In front of the enemy, they unite against each other in life and death. Between villages, neighbors, friends, parents, brothers and sisters between husband and wife sincere unity, mutual aid and love. For the lonely, the old and the sick, by the housing family or the masses take turns to support and give funding. If these people are asked to beg for food, it is considered to have hurt the face of ethnic groups or villages. In turn, people also feel the power of the collective in these activities and enjoy the harmony and warmth of the big society, thus establishing a stronger sense of collectivism(Yang, 2012,P.305-306).

The symbols of human solidarity and mutual assistance mainly come in the following forms:

The self-sufficient economy and lifestyle formed in the long history, as well as the relatively closed village life, make the Dong people gradually form a strong group consciousness and the collectivism thought of solidarity and mutual assistance. This kind of collectivism thought of unity and mutual assistance has formed a series of traditional ethnic cultures, such as "a hundred banquets", "Duoye" dance, Lusheng step in the hall dance, "sa altar", marriage and love of Dong people. Symbols, such as ethnic activities and dong life scenes, which are widely used in peasant life paintings, express the collectivism thought of solidarity and mutual assistance between people.

2.1.3.3.4 Singing as a means of joy

Most of the Dong villages are near the mountains and rivers, with beautiful scenery, birds' twitter and fragrance of flowers. In the almost closed ecological space, sunrise and sunset. Some outside activities are difficult to enter the dong area."Dong

this industrious simple people due to long thrive in this beautiful pure and fresh natural environment, beautiful rural living environment and pure male plow female weave agricultural labor life, easy to make the singers to the surrounding environment the rich music and rhythm of natural harmony have strong interest and broad association and the natural harmony will inevitably form their instinctive unconscious simulation object become direct understanding and imitation of music posture. These form the natural ecological interpretation of the harmonic and polyphonic music of the Dong nationality (Shen, 2006,P.72-78). The original song is produced accompanied by labor, which has the function of coordinating movements, reducing and eliminating fatigue, expressing emotions and exchanging ideas. If the Dong people have no characters, naturally, there are no written characters such as novels and essays. The folk culture of the Dong nationality is mostly spread in the form of songs and Dong opera.

The Dong people put labor, eating and singing in equal importance."Mental singing, learning song as an essential aesthetic activities. Some dong people even think that "anyone who does not sing is like a withered flower in the withered withered, I often sing to win the nature alive". It can be seen that in the eyes of dong people, eating and singing are as important, because songs have the role of "nourishing the heart" (pleasing, regulating the spirit). Therefore, the culture of singing big songs and Dong opera has been formed in Sanjiang Dong Autonomous County.

Singing is the symbol of musical life mainly in the following forms: Singing is a means of joy. The Dong people put labor, eating and singing in equal importance."Mental singing, learning song as an essential aesthetic activities. The symbols of "Dong opera" and "big Song" are widely used to express the idea of taking singing as the means of music.For example: Yang Gongguo's Dong Opera (Figure 42



Figure 4: The Dong Opera of Yang Gongguo

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

2.1.3.3 Expressed the aesthetic appreciation of folk art

2.1.3.3.1 With the beauty of life

"The most prominent aesthetic ideal of folk art is to take" life'as the beauty. The so-called " life ', on the one hand, refers to the dynamic process of creating life, on the other hand, refers to the continuity of life itself.The Book of Changes said, " Life is the nature of heaven and earth and the law of nature."Zhouyi Ci" said: " The new is called Shengde. In particular, heaven and earth not only transform all things,

but also renew life day by day. With "sheng" as the core category, Zhouyi has derived a series of sub-categories such as "sheng" and "dasheng" "sheng". "As a folk aesthetic culture," it directly comes from the original culture, mainly reflecting the basic problems of "life" such as origin, survival, reproduction and expansion, and is all the art of "life", "for life", "for survival" and "for life" (Xiao, 2021, P.21).

The symbol of the beauty of life mainly has the following forms:

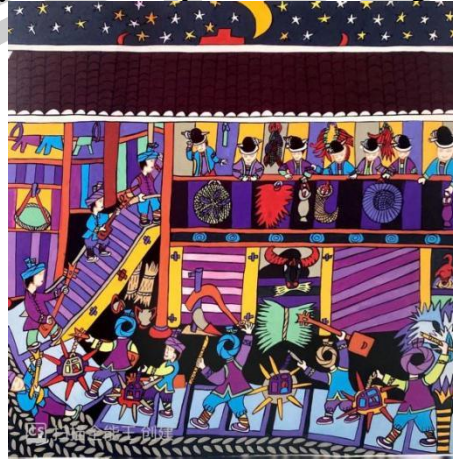


Figure 5: Yang Gongcun's "Brother W Come Tonight"

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

First, the concept of blessing life is the theme of folk art. Folk art "in any case, all wish life prosperity, with life prosperity as the highest beauty. It praises life in hundreds of ways and expresses the joy of life." Specifically, the reproduction of life directly reflects the tenacious beauty of life. In the folk art, the works of blessing life and reproduction are the most abundant, such as the marriage of the Dong people, which shows the Dong people's praise for life and reproduction. Wish you a long and healthy life, which reflects the beauty of life. In the folk art image system, the image of praying for the happy growth of children and the health and longevity of the elderly is also extremely rich. Yang Gongcun's "Brother W Come Tonight" (Figure 43) and Yang Gongcun's "Respect the Old and Care for the Young" have tall images, which reflect the health of the elderly, and children reflect the expectation of healthy growth of children (Figure 44).



Figure 6: Yang Gongcun's respect for the old and his love for the young

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

The second is the aesthetic form and aesthetic value orientation of folk art. Literati art attaches great importance to "management position", speaks about reality and reality, and appreciates the white space. Behind this aesthetic concept is the mysterious aesthetic thought of Lao Zhuang. Folk art is rarely influenced by Lao Zhuang's aesthetics, and its aesthetic psychology often comes directly from the production and life practice. In daily life, the working people love the lush crops, full ears of grain, rich fruits, fat cattle and sheep, etc

The simple emotional accumulation is the aesthetic psychology, which makes them love "fullness and" reality " in their artistic creation. Most of the folk art is full and rich, and the limited space is filled with everything that the creator can think of. In fact, folk art is based with perfection and fulfillment, which is an appreciation of vitality and vitality(Ji, 2016,P.26).The full composition of the composition inherits the aesthetic psychology of "seeking perfection and perfection" in folk art. There are few empty pictures of peasant life paintings, filling the background as much as possible. Yang Gongguo's "Celebrating the Century of Wind and Rain Bridge" is very typical of this point, the whole room is full, showing a kind of happy and lively. Full composition, capable, full; pointed, complete(Figure 45).



Figure 7: Yang Gongguo celebrates the one hundred years of wind and rain bridge
Source: Guangxi Painting and Calligraphy Academy 20/June/2023

2.2.3.2 Good luck is the beauty

The most important aesthetic appreciation of folk art modeling is auspiciousness. The concept of auspicious culture is very important in the folk art forms. The folk art forms reflect the concept of auspicious culture everywhere, whether in the image, composition or color, all pay attention to auspicious.

In ancient times, both "ji" and "xiang" meant good things. Zhouyi said, " Ji, there is no disadvantage."The Book of Zhou • Wu Shun said," Rites, righteousness and auspicious."" Shuo Wen Jie Zi "said:" good, good also."" Erya • Shi visit "said:" auspicious, good "," the auspicious, the first blessing ". "Shuo Wen Jie Zi" said: " Xiang, blessing also. From the show, the sheep sound."The words" ji "and" Xiang "were used together earlier in" Zhuangzi ", " the empty room is white, auspicious stop ", which means that the heart is clear and good things are constantly (Ji, 2016,P.26).

The symbol of the beauty of auspiciousness mainly has the following forms:

One is all kinds of flowers, trees and crops. Such as banyan tree, banyan tree evergreen, tangled roots, like the dragon play beads."Banyan" and "dragon" bosom friend is similar, in the Dong people "banyan tree" is called "dragon tree". The Dong people hope that the Dong people will have deep roots like a banyan tree and have lush vitality."Banyan tree", can refer to, "dragon tree", refers to the "exuberant vitality". For example, the Dong nationality is located in the southern mountainous area, and all kinds of flowers are full of vitality."Hundred flowers", can refer to, "hundred flowers", refers to, "beauty and the love of life". The patterns on the jars of the banyan tree and the pickled fish in Yang Gongcun's "Beautiful Dong Village" (Figure 14)and Yang Gongguo's "pickled Fish" show the vigorous vitality and love of life of the Dong people in Sanjiang(Figure 46).

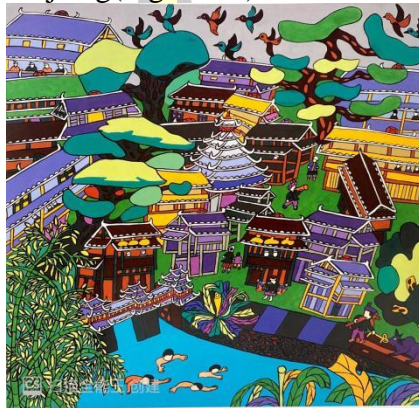


Figure 8: Yang Gongcun's beautiful Dong Village

Source: Guangxi Painting and Calligraphy Academy 20/June/2023



Figure 9: The pickled sour fish in Yang Gongguo

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

Second, a variety of animal images. Like the image of a bird. Since ancient times, the Dong people "respect birds like god and love birds like life". Since ancient times, the dong people advocate birds, and birds have the meaning of auspiciousness and festival. The image of fish. The Dong people often raise fish, catch fish and pickle sour fish in their daily life(Figure 47). Fish sounds like "yu". Fish is closely related to the Dong people, and has a long history. In the concept of Dong people, fish live in water and have tenacious vitality and vigorous reproductive ability.

Therefore, in Sanjiang Dong peasant life painting in Sanjiang, the symbols of birds are used to express auspiciousness and happiness, and to express vitality and reproductive ability.

2.2.3.3 Harvest is the beauty

In traditional Chinese society, the painting of peasant life has become one of the characteristics of generations of peasants. It is busy, with good weather and good grain. In this point of the carrier, this is also the main birth of the peasant life painting is the desire of peasants is also quite large. For example, the paintings are surprisingly similar, and in this kind of works, different regions and different times of agricultural management forms are different.

The symbol of beauty with harvest mainly has the following several forms: There are patches of rice; rice grains larger than human mouths; fish as big as mountains; and cattle as big as mountains show a good harvest. For example, fish farming in rice fields in Yang Gongguo (Figure 48).



Figure 10: Fish farming in the rice field of Yang Gongguo

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

2.1.4 Consequences

Consequences 1: Teach the Dong people in Sanjiang

Zhang Yanyuan wrote in the past Dynasties: "A painter becomes enlightenment and helps other children." It clarified the educational function of painting. The peasant life painting of Sanjiang Dong nationality is a kind of folk life in Sanjiang area that can timely reflect people's life and beliefs, and timely educate people's thoughts and behaviors. For example, a series of peasant life paintings, such as "Yang Qingyi," Filial piety and the Old, "Mo Liyan," Filial piety, "and Yang Gongcun," Respect the Old and "Love the Young", have a certain role in educating the thoughts and behaviors of the people of Sanjiang.

Consequences 2: Strengthen the identity

The life paintings of Sanjiang Dong peasants influence the local people in terms of national identity and cultural identity. National identity. As the representative of Dong culture, the peasant life painting of Sanjiang Dong nationality shows the history, tradition and culture of Dong nationality in the form of painting. This display enables the Dong people to better understand and understand their own nation, and stimulates their national pride and identity. At the same time, this identity also makes the Dong people more united and enhances the cohesion of the nation.cultural

identity. Sanjiang Dong peasant life painting is not only an art form, but also a cultural carrier. Through peasants' life paintings, people can have a deep understanding of the unique charm and profound heritage of Dong culture. The inheritance and promotion of this culture makes the Dong people more firmly identify with their own culture, and at the same time makes other nationalities have a deeper understanding and understanding of the Dong culture. The promotion and dissemination of the peasant life paintings in Sanjiang Dong people make more people understand and recognize the Dong culture, thus enhancing the cognition and attention to the Dong area. This cognition and attention not only contributes to the development and progress of the Dong area, but also helps to promote social harmony and stability. At the same time, the Sanjiang Dong peasant life painting also brings more tourism resources and business opportunities to the Dong area, and injects new vitality into the local economic development.

To sum up, as a "regional folk painting", Sanjiang Dong peasant life painting plays an important role in ethnic identity, cultural identity and social identity. It not only helps to enhance the national pride and cultural confidence of the Dong people, but also makes a positive contribution to the social harmony and stability and the development of local economy.

Conclusion: "Reform and opening up" to the 21st century Sanjiang Dong peasant life painting as a representative of "regional folk customs". Subdivided into two parts. The first is the representative of "regional folklore"; the second is the representative of "national ideology". As a representative of "regional folk customs" is influenced by dong ethnic culture and folk art; influenced by the regional culture of Sanjiang County; the peasant life painter is closely related to farming culture. To take the initiative to express the local culture, national cultural spirit, folk art aesthetic ideal. Specifically through the theme symbols, composition symbols, color symbols, modeling symbols, content symbols to express. The consequence is to educate the Dong people in Sanjiang; strengthen the national identity, cultural identity and social identity.

2.2 peasant life painting as a representative of "ideology"

Sanjiang Dong peasant life paintings of Life painting as a representative of "ideology - literature and art for the people and socialism" are divided into five parts (Table 25). The first part is the representation of "ideology - literature and art serve the people and socialism". The second part is the reason for the representation of "ideology - literature and art in the service of the people, in the service of socialism". The third part is to whom it is expressed. The fourth part is what is expressed as a representative of "ideology - literature and art in the service of the people, in the service of socialism". The fifth part is the consequences achieved.

1	Representation	Ideology —— Literature and art serve the people and serve socialism	
2	reason	1. It is more comprehensive, more scientific and more in line with the objective law of peasant painting than serving politics in isolation. 2. The material and spiritual life of the people The water industry has greatly improved, and changes have occurred in all fields, fronts, sides and at all levels. An open policy on literature and art is needed.	
3	To whom to express	national people	
4	Active expression	Express that literature and art serve the people and serve socialism	Active and enterprising themes, content with national characteristics, the form of art exhibitions and collections and other symbols to express that literature and art serve the people and socialism.
5	consequence	1. Teach the Dong people in Sanjiang 2. Strengthen national identity and cultural identity	

Table 20 As a representative of "ideology —— Literature and art serve the people and serve the socialism"

Source: Yang Na, Author: 2024

2.2.1 Representative

In the period of reform and opening up, the main historical task is "consolidating the cultural leadership and" developing the socialist cultural productive forces ". At this time, the peasant life painting, as the representative of consciousness, specifically represents "literature and art serve the people and socialism". Although, after the reform and opening up, the national policy did not directly forcibly control the life painting theme and painting mode of Sanjiang Dong peasants, the national ideology still has an indirect and non-mandatory influence on the life painting of Sanjiang Dong peasants in the deep dimension.

With the smooth convening of the third Plenary Session of the 11th CPC Central Committee, Chinese society has entered a new period of reform and opening up. In this period, the new democratic period is given priority to with class struggle of wartime social form and socialism was often accompanied by large-scale political movement has gone, the Chinese society into the economic construction as the center, seek peaceful development stage, the construction of socialist literary policy system also into people adjust the transition stage. Deng Xiaoping pointed out: " To enter

socialism, we must first develop the productive forces, which is the main thing. Only in this way can the superiority of socialism be demonstrated (Deng, 1994,P.314). Among them, "making the development of productive forces" also includes the liberation and development of cultural productive forces. From the historical process of more than 20 years after the reform and opening up, the "two as" direction is taken as the basic program.

In January, 1980. In *The Current Situation and Tasks*, Deng Xiaoping pointed out that although "literature and art cannot be divorced from politics," they should "adhere to the policy of" double hundred ". On July 26,1980, *The People's Daily* published an editorial entitled "Literature and Art Serve the People and Serve Socialism", formally establishing the "two things" direction for the development of literature and art in the new period.

The expression on the one hand, the revolutionary war with workers, peasants and soldiers as the absolute main body of the scope of the "people", expand for "including the masses of workers, peasants, soldiers, intellectuals, cadres and all support socialism, love the motherland" the wider scope, establish the socialist patriotic united front: on the other hand, reveals the "service for socialism" is "service for the great cause of socialist modernization construction" connotation. Since then, the direction of "two for" and the policy of "double hundred", as the basic literature and art policy, have become an important guide to promoting the prosperity and development of socialist literature and art (Tan & Ren, 2021,P.7). The specific connotation of "Erwei" is: treat the people as the object of service, meet the needs of the people, and give the best spiritual food to the people of the people of the people, shape the new socialist, show the revolutionary ideals, scientific attitude, noble sentiments, broad vision, realistic sleeve and creative ability, reflect their joys and sorrows and their wishes; devote themselves to the hot life struggle of the people, and draw on the rich nutrition of creation.

In order to prevent political interference in literature and art, the Party decided not to continue to mention the slogan of literature and art when leading literary and art work. However, we must note that the proposition of "the second" direction of literature and art itself contains the relationship between literature and art and politics, so the two are a unified whole, and must not be separated from "literature and art serve the people and socialism". Our Party's leadership in literature and art no longer allows it to serve specific and temporary tasks, but it does not allow the "absolute freedom" of literature and art, so that " some people use literature and art to deny the four Cardinal principles and play with the Party's line, principles and policies (Central Committee of the Communist Party of China Literature Research Office, 1982,p.643).

2.2.2 peasant life painting serves as the representative reason of "ideology"

Reason 1: "literature and art to serve the people, serve the socialism" total slogan, summed up the socialist period of literature and art work and fundamental purpose, it includes for political service, but than isolated for political service more comprehensive and more scientific, it can not only fully reflect the socialist history of literature and art, and more in line with the objective law of peasant life painting.

Reason 2: Social life has changed dramatically.reform and open, The material and spiritual life of the people and the water industry has greatly improved, All fields, all fronts, all sides, and all levels have changed; People's ideological understanding, value present view and aesthetic consciousness are also changing; The economic field

is a variety of economic components coexist, With the exception of state ownership, Positive: collective ownership, private ownership and individual economy; In institutional reform, state cadres implement the civil service system, Breaking down the lifetime system, Cadres can go up and down, The enterprise gradually broke the "half iron one" thought field presents " a hundred flowers bloom, A hundred schools of thought contend " the lively situation, The change is more profound and extensive than that of any previous revolution; China has established diplomatic, economic and trade, technological cooperation and technological exchanges with more than 100 countries, On the premise of independence, Vigorously introduce foreign investment, The rise of tourism, Deepened the understanding and friendship between the people of our country and other countries..... All these should be fully reflected in the literary works of the new era without an open literary direction is impossible (Kong, 1992,P.9-13).

2.2.3 Expression

The status quo of literature and art serving the people and socialism.

The symbols of literature and art serving the people and serving socialism are mainly expressed as follows:

In terms of subject matter, the theme of Sanjiang Dong peasant life painting is mostly positive and enterprising. During busy farming, peasants work happily and happily; in idle farming, peasants carry out ethnic activities and do not waste time. The symbol of the busy farming season and the slack farming time shows the spirit of positive progress and hard work. In the form of positive and enterprising theme symbols, literature and art serve the people and socialism.

In terms of content, the life painting of Sanjiang Dong peasants deeply penetrates the life and takes root in the peasants, reflecting the life and spiritual outlook of the peasants. Pay attention to inheriting the traditional Dong culture, carry forward the charm of the Dong culture, and let more people understand and identify with the Dong culture. In the form of the symbol of the Dong content, literature and art serve the people and socialism.

In the form of works, the exhibition and collection show the ethnic and regional characteristics of Sanjiang Dong, providing the feeling of beauty for the society. In the form of symbols in the form of works, literature and art serve the people and socialism.

2.2.4 Consequences

Consequences 1: cultivate new socialist, promote the further improvement and development of socialist society, improve people's socialist consciousness and communist morality, meet people's growing more and more diverse cultural needs, inspiring people's morale, inspire people unite as one to the great cause of socialist modernization construction.

Consequences 2: Form a good environment for respecting artistic personality, protecting artistic style and highlighting artistic pursuit, guide cultural workers to display their talents and give play to individual creative spirit, climb the peak of academic and art with unremitting exploration and pursuit, and create excellent works with bold innovation and creation.

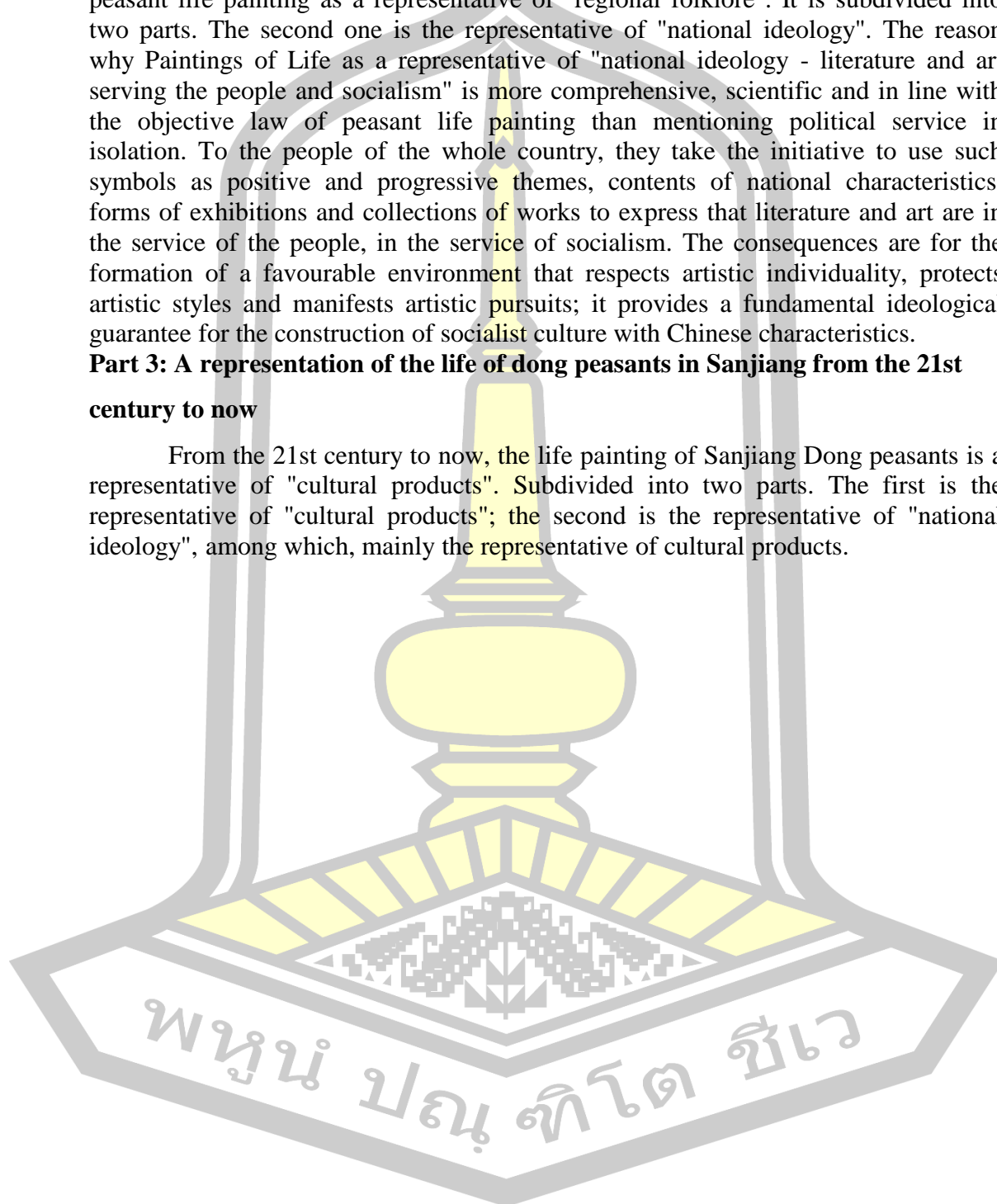
Consequences 3: Taking the ideology of "two as", grasp the direction of peasant life painting, steadily promote the adjustment and improvement of literature

and art policies, and provide the fundamental ideological guarantee for the construction of socialist culture with Chinese characteristics.

Conclusion: "Reform and opening up" to the 21st century Sanjiang Dong peasant life painting as a representative of "regional folklore". It is subdivided into two parts. The second one is the representative of "national ideology". The reason why Paintings of Life as a representative of "national ideology - literature and art serving the people and socialism" is more comprehensive, scientific and in line with the objective law of peasant life painting than mentioning political service in isolation. To the people of the whole country, they take the initiative to use such symbols as positive and progressive themes, contents of national characteristics, forms of exhibitions and collections of works to express that literature and art are in the service of the people, in the service of socialism. The consequences are for the formation of a favourable environment that respects artistic individuality, protects artistic styles and manifests artistic pursuits; it provides a fundamental ideological guarantee for the construction of socialist culture with Chinese characteristics.

Part 3: A representation of the life of dong peasants in Sanjiang from the 21st century to now

From the 21st century to now, the life painting of Sanjiang Dong peasants is a representative of "cultural products". Subdivided into two parts. The first is the representative of "cultural products"; the second is the representative of "national ideology", among which, mainly the representative of cultural products.



3.1 peasants' life painting serves as a representative of "cultural products"

Sanjiang Dong peasant life painting as a representative of "cultural products" is divided into five parts. The first part is the representation of "cultural products". The second part is the reason why it is a representative of "cultural product". The third part is to whom it is expressed. The fourth part is what is expressed as a representation of the "cultural product". The fifth part is the consequences achieved.

3.1.1 Representative

The boom in the contemporary art market.1993~2002: The establishment period of the socialist market economic system. The construction of the basic framework of the socialist market economic system. In November 1993, the third plenary session of the 14th, the conference passed "the central committee of the communist party of China on the decision of the socialist market economy system, outline the basic framework of the socialist market economy system, think the basic framework of the socialist market economic system by the market main body, market system, macroeconomic regulation and control system, income distribution system and social security system" five pillars ", and formulate the overall implementation plan. The boom in the contemporary art market has also led to the development of other art types. Under the condition of social stability, accelerate the development of economy, professional gallery increased sharply since 2000, the auction market since 2003, art fair has entered the stage of standardization, " in general is the modern art world system gradually perfect, corresponding, peasants life painting also gradually formed from the painter studio agent, festival exhibition by creative production to sales of the complete chain.

In the development of urbanization, the creation of peasants' life paintings has entered a diversified development period of "a hundred flowers bloom". The creation of the peasant life painting faces the consideration of the art market. During this period, the author group of peasant life paintings gradually went out of the countryside to the city, and the cultural quality and aesthetic concept of the creative group were comprehensively improved. In the process of society, the living conditions, creative environment, exhibition and communication, and the market development of the peasants have undergone various changes. The change of peasants' life painting creation. From the perspective of the main body of creation, the identity of the peasant life painter extends from the past peasants, fishermen and herdsmen to workers, urban residents, craftsmen and other workers of all walks of life. The change of the creation environment of the peasant life painter is a more prominent problem. Villages are the carrier of traditional folk culture. The change of villages has changed the rural cultural ecological environment and creative environment on which peasants live and painters grow. The traditional living space, folk art form and aesthetic value have also lost the carrier; the traditional folk beliefs and etiquette customs tend to be marginalized; people's original collective experience and cultural identity of traditional festivals gradually fade, consumption culture changes people's life and erode people's traditional cultural cognition. After the peasants have entered the city with a new environment, the previous village life has changed. In the face of the change of living environment, there are three new ways to

create sources from the authors of modern peasant life paintings: folk memory, art collection and network information.

3.1.2 The representative reason of peasants' life painting as a "cultural product"

Reason 1: Cultural products are the survival strategies that must be adopted in the era of marketization. Before the reform and opening up, the peasants life painting survival mainly rely on the support of the government cultural department, the past to participate in peasants life painting training can obtain work points, thus can attract a large number of rural youth art lovers involved, with the balance of the collective, the government support and funding is not enough to maintain peasants life painting whole tutoring creation mechanism, the traditional exhibition, art museum, township training mode is unsustainable. With the establishment of the market economy, the peasants' life painting must seek the development in the market with their own strengths, and transform the cultural resources into cultural capital. Like other art, peasant life painting encounters and constructs new ways of artistic production. Different from contemporary art, peasant life painting is placed on the role of common prosperity and public culture in prosperous areas (Xiong, 2012,P.54).

Reason 2: The need for innovative development. In the market economy environment, the inheritance and development of peasants' life paintings in Sanjiang Dong nationality also need continuous innovation. By combining peasants' life paintings with tourism market and cultural industry, more economic value can be created, and more financial support and promotion opportunities can be provided for the inheritance of peasants' life paintings. This innovative development mode makes the peasants' life painting as a "cultural product" more competitive in the market. The life painting of Sanjiang Dong peasants is not only artistic and cultural, but also practical. Many works are made into a variety of handicrafts, such as wall hanging, picture albums, souvenirs, etc., both beautiful and practical. This characteristic of combining art and practicality makes Sanjiang Dong peasant life painting in Sanjiang highly competitive in the tourism commodity market.

Reason 3: National characteristics and cultural connotation

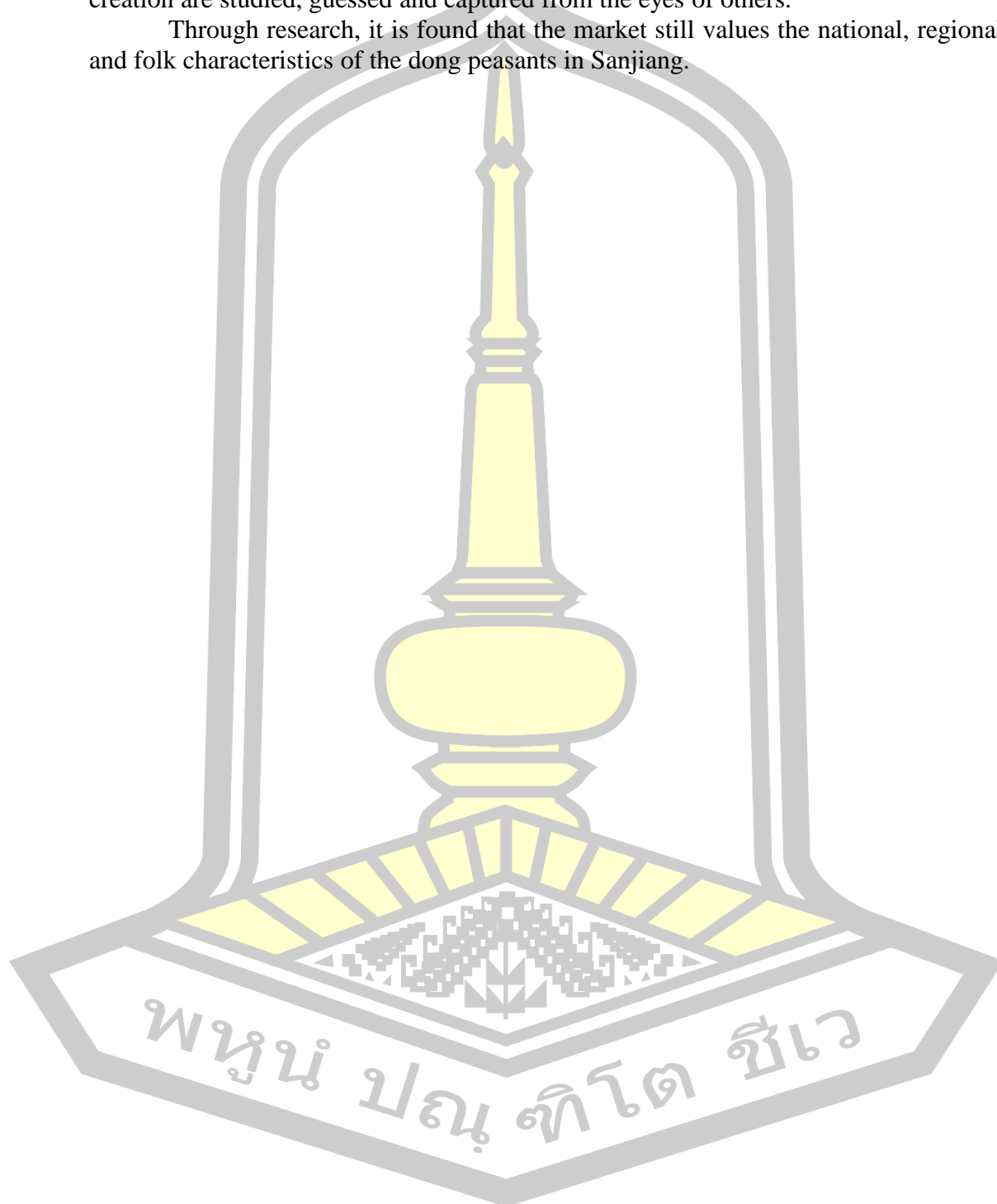
The life painting of the Dong people in Sanjiang comes from the life of the Dong people. They have bright colors, unique composition and strong ethnic characteristics. Sanjiang Dong peasant life painting in Sanjiang pays attention to the expression of emotion and the depiction of life. Each painting seems to tell a vivid story. This art form, derived from life and higher than life, is deeply loved by tourists. Sanjiang Dong peasant life painting is not only an art form, but also carries the profound cultural tradition of Dong nationality. While enjoying the paintings, tourists can also have a deep understanding of the history, customs and culture of the Dong people. This way of cultural products makes the peasant life painting in Sanjiang Dong nationality become a powerful tool to spread national culture.

3.1.3 Expression

As a "cultural product", Sanjiang Dong peasant life painting in Sanjiang emphasizes more on its commercial value and tourism memorial function. These paintings are usually based on the traditional culture of the Dong nationality, with bright colors and exquisite patterns, which have certain decorative and commemorative value. They are mainly for tourists coming to the Dong area, aiming to meet the tourists' demand for local characteristic culture and souvenirs. Their

creation does not come from their own rural life experience and inspiration, but from the aesthetic taste and subjective will of the buyers. Their following to the market is only to transfer the eyes of others to themselves, and the motivation and goal of their creation are studied, guessed and captured from the eyes of others.

Through research, it is found that the market still values the national, regional and folk characteristics of the dong peasants in Sanjiang.



Market crowd	Customer demand	Corresponding product characteristics
Tourist (consumer market)	Show the local cultural characteristics Suitable for home decoration, to express the personal pursuit of fashion moderate cost Easy to carry during travel	The theme of the local peasant life and Yao customs as the main elements Unique design, rich in color, beautifully mounted, fashion Controlling production cost can achieve scale efficiency by batch reproduction, safe packaging, and delivery service can be provided if necessary
Art Collector (Consumer Market)	Fine workmanship It has a relatively high aesthetic value Rare and unique Express the artist's style	Composition, color, mounting and packaging need to be meticulous The theme is novel, profound meaning, high appreciation value Creation by famous artists; requires the author original, copyright is protected by law The author should show his own ideological realm, and inspire art in his own way
Foreign residents (consumer market)	Show China's unique cultural culture is easy to understand and resonate exquisite production	The theme and color should highlight the Chinese elements and show the humanistic atmosphere of the Chinese nation The composition is concise and easy to understand, centering on the production, life and other problems faced by human beings The pictures should be made carefully, with ornamental value and beautifully packaged
Government agencies (industrial market)	Show local characteristics reflect the changes of The Times, beautifully made for gifts to visiting guests	The theme revolves around the local people's life creation in Longmen County and is constantly updated, showing the real style of contemporary people with the progress of The Times The packaging is fine and beautiful

Figure 39 Research on the market demand of Sanjiang Dong peasant life painting
Source: Yang Na, Author: 2024

Through the research on the market demand for Sanjiang Dong peasant life paintings, it was found that the market is still interested in the ethnicity, regionality and folklore of Sanjiang Dong peasant life paintings (Table 27).

3.3.1 Local culture

For the countryside and the countryside. The so-called local and local, is the conception and creation of peasant life painting. In order to cater to the taste of the counselors or the market, they consciously and even deliberately pursue a local flavor. And this kind of local life under the scene, peasant life painters are not familiar with or even personally experienced. At this time, the countryside no longer exists as their real and natural life, but is an artistic preference, a life style that is observed and needs to be "experienced".

This is mainly reflected in the paintings of the young and middle-aged people. Most of them through various ways of contact with amateur or professional art skills training, observation, performance, way of thinking has been different from the old painter so many of them in the peasant life painting training should be according to the existing, the old style to show local life, abandon the original perspective, professional skills, instead of "plane", big color, with strong emotional color "peasants life". In addition to the remedial classes, they learn and adopt other ways of painting, and only retain the "local life" recognized by the society as the core element of peasant life painting.

The symbols of local intention mainly have the following forms:

In terms of content, the symbols of Dong clothing, headdress, ornaments, wind and rain bridge, drum tower and Dong patterns are frequently used to express the local intention of the Dong people in Sanjiang. For example, Chen Meimei's poverty alleviation and prosperity joyfully (Figure 49).



Figure 40 Chen Meimei's happiness of poverty alleviation and prosperity
Source: Guangxi Painting and Calligraphy Academy 20/June/2023

In the composition, the expression of subjective intention is generally used, and its combination is not limited by time and space. The composition symbol that breaks the limitation of time and space is widely used to express the local intention of Sanjiang Dong people.

In the color, the general use of folk art color. The material absorbed by the peasant life painting often comes from the living environment and is closely related to the folk art. In the use of color also follows some unique folk color expression of the artistic rules and cultural concepts. The symbol of folk art color is widely used to express the local intention.

3.3.2 Express the national cultural spirit

There is a pattern in the choice of subject matter. Peasant life paintings became a varied ensemble of several subject types. The most common ones are marriage, reed-pipe wind instrument doyen, and life. It seems that only these can express the spirit of national culture. For example, Liang Zhirong's reed-pipe wind instrument race (Figure 41).

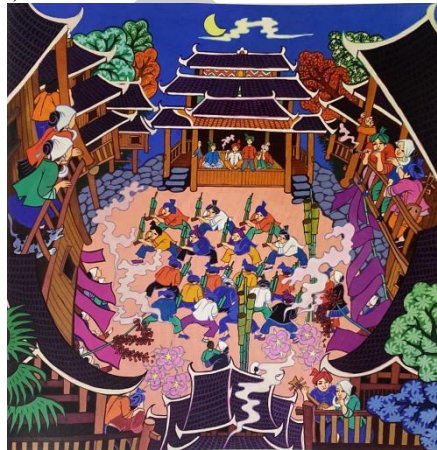


Figure 41 Liang Zhirong's reed-pipe wind instrument race

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

3.3.2.1 The ecological concept of harmonious coexistence between man and nature

The concept of harmonious coexistence between man and nature. Mainly manifested in two aspects. First, the production and life as far as possible to be consistent with the structure of the natural ecological environment. The second is to make a balanced use of various biological products produced by natural ecosystems according to local conditions.

In the concept of the Dong people, the best living environment should be that mountains, water and fields have their own part. In order to remedy the deficiency of the natural background, each village has built artificial buildings such as drum towers, wind and rain Bridges, pavilions, highways and high-speed railways according to their needs, and rationally allocated forests, fields, houses, water areas and grasslands. The Dong people also attach great importance to taking measures according to local conditions, planting different plants according to different soil, climate, water and heat conditions, etc., to form a rich biological community, so that any biological product can not form a large-scale batch output, thus ensuring the dynamic balance of the whole ecological environment.

The symbols of harmony between man and nature mainly have the following forms:

In the picture, each village builds drum tower, wind and rain bridge, pavilion, road, highway and other artificial buildings according to the needs, and reasonably allocates forests, fields, houses, waters and meadows to express the harmony between human and nature. For example: Yang Qingli's Sanjiang Big Dong Village. Drum tower, wind and rain bridge, highway and other artificial buildings in the picture, and reasonable configuration of forests, fields, houses, waters, grasslands, forming a scene of harmony between man and nature (Figure 51).



Figure 42 Yang Qingli's Sanjiang Da Dong Village

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

In the picture, the various biological products produced by the natural ecosystem are utilised in a balanced manner according to local conditions. For example, Yang Meixiang's fish in rice paddies uses the symbol of "fish farming in rice paddies" to express the harmony between man and nature (Figure 52).



Figure 43 The fish with bayberry

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

2.2.2.2 Collectivist thought of solidarity and mutual assistance with people

The collectivist thought of human solidarity and mutual assistance. The self-sufficient economy and lifestyle formed in the long history, as well as the relatively closed village life, make the Dong people gradually form a strong group consciousness and the collectivism thought of solidarity and mutual assistance. This kind of collectivism thought of solidarity and mutual assistance has formed a series of national traditional culture. Under the influence of the market economy, the peasant life paintings of Sanjiang Dong nationality mostly chose the themes with strong and prominent nationality and life characteristics for creation.



Figure 44 Chen Meimei's reed-pipe wind instrument

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

The symbols of human solidarity and mutual assistance mainly come in the following forms:

In peasants' life paintings, strong and prominent national activities and life scenes such as "Duoye", "Lusheng dance", "drinking oil tea", "picking tea" and "sitting sister" are widely used to express the collectivism thought of solidarity and mutual assistance between people. For example: Chen Meimei's reed-pipe wind instrument (Figure 53).

2.2.2.3 Singing as a means of joy

The Dong people put labor, eating and singing in equal importance. "Mental singing, learning song as an essential aesthetic activities. Some dong people even think that "anyone who does not sing is like a withered flower in the withered withered, I often sing to win the nature alive". It can be seen that in the eyes of dong people, eating and singing are as important, because songs have the role of "nourishing the heart" (pleasing, regulating the spirit). Therefore, the culture of singing big songs and Dong opera has been formed in Sanjiang Dong Autonomous County.



Figure 45 Peng Yongpei's Doye praises the Party

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

Singing is the symbol of musical life mainly in the following forms:

Singing is a means of joy. The Dong people put labor, eating and singing in equal importance. "Mental singing, learning song as an essential aesthetic activities. The symbols of "Dong opera" and "big Song" are widely used to express the idea of taking singing as the means of music. For example, Pang Yongpei's Doye Songs in Praise of the Party (Figure 54).

2.1.3.3 Expressed the aesthetic appreciation of folk art

2.1.3.3.1 With the beauty of life

"The most prominent aesthetic ideal of folk art is to take" life'as the beauty. The so-called " life ', on the one hand, refers to the dynamic process of creating life, on the other hand, refers to the continuity of life itself. As a folk aesthetic culture, "it directly comes from the original culture, mainly reflects the basic problems of" life 'such as origin, survival, reproduction and growth, and is all the art of "life' " for life ', "for survival' " for life' (Xiao, 2021,P.21).

The symbol of the beauty of life mainly has the following forms:

First, the concept of blessing life is the theme of folk art. At this time, in order to enhance the appeal of the picture, in the Sanjiang Dong peasant life painting, the marriage theme works are the most abundant. The symbols of love and marriage themes are mostly used to show the dong people's praise of life and reproduction. For example, Chen Yuqiu's bride-to-be (Figure 55) .



Figure 46 Chen Yuqiu's pending bride

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

The second is the aesthetic form and aesthetic value orientation of folk art. Folk art is perfect and fulfilled, which is an appreciation of the state of full vitality and vitality. The composition symbol shows the praise of the Dong people for life and reproduction. For example, Chen Yuqiu's 8 April "Pohui" has a full layout, with obvious changes in sparseness and density (Figure 56).



Figure 47 Chen Yuqiu's "Slope Meeting" on April 8th

Source: Guangxi Painting and Calligraphy Academy 17/January/2024

2.2.3.2 Good luck is the beauty

The most important aesthetic appreciation of folk art modeling is auspiciousness. The concept of auspicious culture is very important in the folk art forms. The folk art forms reflect the concept of auspicious culture everywhere, whether in the image, composition or color, all pay attention to auspicious.

In ancient times, both "ji" and "xiang" meant good things. Zhouyi said, " Ji, there is no disadvantage."The Book of Zhou • Wu Shun said," Rites, righteousness and auspicious."" Shuo Wen Jie Zi "said:" good, good also."" Erya • Shi visit "said:" auspicious, good "," the auspicious, the first blessing ". "Shuo Wen Jie Zi" said: " Xiang, blessing also. From the show, the sheep sound."The words" ji "and" xiang "were used together earlier in" Zhuangzi "," the empty room is white, auspicious stop ", which means that the heart is clear and good things are constantly(Xiao, 2021,P.21).

The symbol of the beauty of auspiciousness mainly has the following forms:

One is all kinds of flowers, trees and crops. Such as banyan tree, banyan tree evergreen, tangled roots, like the dragon play beads."Banyan" and "dragon" bosom friend is similar, in the Dong people "banyan tree" is called "dragon tree". The Dong people hope that the Dong people will have deep roots like a banyan tree and have lush vitality. Baihua, Dong is located in the southern mountainous area, all kinds of flowers are full of vitality. Fern pattern, indicating the shelter of the outgoing people.

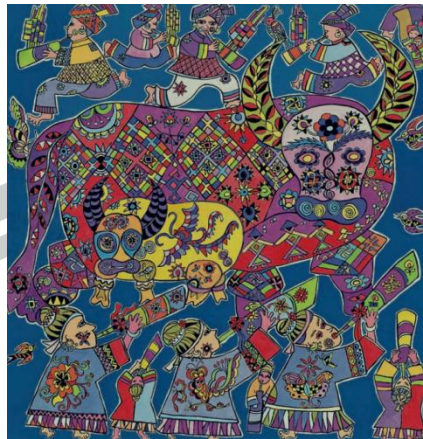


Figure 48 Wu Jianchun's "Honouring the Cow in Xiao Man".

Source: Collection of works from the National Exhibition of Peasant Paintings on the 24 Seasons 17/January/2024

Second, all kinds of auspicious images. For example, Wu Jianchun's Honouring the Ox in Xiao Man. There are phoenix, bird and butterfly motifs in the picture, symbolising good fortune (Figure 57).

Such as dragon and phoenix grain. The dragon pattern of the Dong nationality is not exclusive to the feudal emperors. The exclusive dragon majesty of the feudal emperor gives people a daunting feeling. In the Dong people, the dragon is like a kind old grandfather, kind and kind. Dragon and phoenix, a symbol of auspiciousness, can shelter the gods of the Dong people.

Bird pattern, since ancient times, the Dong people "respect birds like god, love birds like life". Since ancient times, the Dong people advocate birds, and birds have the meaning of auspiciousness and festival.

Fish feet, Dong people often raise fish, fish, pickled sour fish in life. Fish sounds like "yu". Fish is closely related to the Dong people, and has a long history. In the concept of Dong people, fish live in water and have tenacious vitality and vigorous reproductive ability.

Spider pattern, spider is the most distinctive Dong mascot. There is a legend in Dong Township that the ancestor of Dong nationality is spiders, so people still worship spiders. It is also said that Goujian, the king of Yue, was inspired by spider webs and worked hard after ten years, so that the descendants of the Dong people regarded spider patterns as the mascot of wisdom and effort to worship. Because of their big belly, spiders are often regarded as a symbol of future prosperity, also known as the protective god of children to ward off evil spirits and protect their souls.

Butterfly lines, there are a large number of butterfly lines in the life paintings of Sanjiang Dong peasants. The symbol of butterfly pattern represents the beautiful, hardworking and capable Dong girls, and also represents the yearning for a better life.

Bat pattern, bat pass "fu". The symbol of the bat pattern expresses the blessing and expresses the yearning of the Dong people for a beautiful life.

Third, natural modeling. The Sun pattern and the moon pattern. In the forest areas where the Dong people live, fog is diffuse, and various natural disasters breed frequently, including droughts, floods and veterinary disasters. These disasters are closely related to the sun, hence the most distinctive myths of "shooting the sun" and "saving the sun". The Dong people believe that the sun is the master of the sky, without the sun is no sky, no earth, no land is no everything and creatures, so in daily

life, the Dong people can not use the fingers of the sun, more taboo to use fingers in the halo, it is said that if so, the fingers will die out. Later, these cultures have evolved into patterns. The pattern of the sun and the moon express the symbols of the Dong people to worship the sun and the moon.

Four is the five positive colors of the color. Color is one of the most important forms in aesthetic feeling, and it has the function of expressing emotion. Due to the traditional habits, some colors form a relatively fixed connection with a specific content form, so that the color has a certain cultural significance. Red is a combination of fire color and blood color in one body. On the basis of retaining the red meaning of the Han people as happiness, happiness, prosperity, success and progress, the Dong red also gives the red with the function of witchcraft, as a medium to dispel evil, protect life and production and life. Red, can refer to 'red', refers to "joy, festival, success, success, enterprising, dispel evil, protect life". Gold or golden yellow. As the color of the earth, yellow is often recorded in ancient books and historical materials. For example, the cloud says: "Yellow is the color of the earth." "Huainan Zi • Astronomical Training "said:" yellow, the color of the earth." "Painting the matter "contained:" the earth is called yellow." "In the eyes of the Dong people, yellow is the color of the land, and they believe that the fertility of the land has ensured the good harvest and the prosperity of the six animals. Gold or golden color, can refer to "golden or golden color", refers to "harvest, abundance and success". blue. Dong nationality is a nation living in a water country. It is full of water in its life and life. They can only worship water and connect life with water together. "The Dong people use blue color for water. Black and Baise. Dong clothes are mostly black, with black or white headscarves wrapped around their heads. They think black and white mean "clear and white". Whether black and white, it represents the open and aboveboard character of the dong people.

3.1.4 Consequences

Increase the economic income. Selling peasants 'life paintings as a kind of "cultural product" can bring additional economic income for peasants' life painters. This not only improves their living conditions, but also provides them with more financial support for their continued creation and development. Open training courses. peasant life painters can use their painting skills to open training classes or workshops to teach local peasants or people interested in painting. This can not only teach the skills, but also increase the income by charging tuition fees. Selling paintings. Selling peasant life paintings to tourists, collectors or businesses. peasant life painters can regularly sell their paintings on the market, or through galleries and online platforms. Develop derivatives. peasant life paintings are applied to various derivatives, such as postcards, T-shirts, household items, etc., and sold. This can expand the influence of peasants' life painting, and increase the source of income. Participate in art competitions and exhibitions. peasant life painters can participate in various art competitions and exhibitions, show their works and receive rewards and income. This can not only improve their own artistic level, but also can increase the economic benefits. In short, the peasant life paintings of Sanjiang Dong nationality are called "cultural products", which brings opportunities for the peasant life painters to improve their economic income. Selling paintings, developing derivatives, participating in art competitions and exhibitions, and optimizing marketing strategies, we can increase economic benefits and improve the living conditions of peasants and painters.

Enhance national pride. peasant life painting, family through creation, peasant life painting, can better understand and inherit the dong culture. Through the creation of peasant life paintings, peasant life painters can deeply understand and explore the connotation and value of Dong culture. They can learn the history, traditions, customs and beliefs of Dong and incorporate these elements into their paintings. This in-depth understanding and inheritance of the national culture helps the peasant life painters to enhance their sense of identity and confidence in their own culture. To display and spread national culture. As an important carrier of the Dong culture, the peasant life paintings can display the Dong culture to a wider range of people through market promotion and sales. Peasant life painters can show the unique charm and value of Dong culture to the outside world through their paintings, which helps to improve the outside world's cognition and respect for dong culture. In the case of more attention and recognition of national culture, the cultural confidence of peasant life painters will be enhanced accordingly. To participate in the cultural exchange and cooperation. With the increase of the popularity and influence of Dong peasant life paintings in Sanjiang, peasant life painters will have more opportunities to participate in cultural exchange activities at home and abroad. Through the communication and cooperation with other cultural groups, they can expand their horizons, draw inspiration, and show the charm of Dong culture. This participation and communication helps to enhance the international vision and cultural confidence of peasant life painters. Sanjiang Dong peasant life painting is as "cultural products" provides an important way to enhance cultural confidence. Through in-depth understanding and inheritance of the national culture, display and dissemination of the national culture and participation in cultural exchanges and cooperation, peasants' life painters can better understand and spread their own culture, and enhance their confidence and pride in the Dong culture.

Improve their personal artistic level: In the process of creating peasant life paintings, peasant life painters need to constantly improve their painting skills and artistic accomplishment. Through continuous learning and practice, they can improve their artistic level and create works with more national characteristics and cultural connotation to meet the needs of consumers. This prompted them to explore and innovate, promote the development and progress of peasants' life painting.

Promoting the innovation of cultural industry: promoting and developing peasants' life painting as a kind of "cultural product" can promote the innovation of cultural industry. By exploring new business models and market channels, new vitality can be injected into the development of cultural industry and promote economic transformation and upgrading.

Conclusion: From the 21st century to now, the Sanjiang Dong peasant life painting serves as a representative of "cultural products". Subdivided into two parts. The first is as the representative of "cultural product"; the second is the representative of "national ideology". The representative of "cultural product" is the survival strategy of the market era; continuous innovation in market economy; it is a powerful tool for spreading national culture. Tourists who have always traveled in the Dong area and people from other areas actively borrow theme symbols, composition symbols, color symbols and modeling symbols to express local culture, national culture spirit, and aesthetic ideals of folk art. The consequence is to increase economic income; enhance national pride; enhance artistic level and promote innovation in cultural industry.

3.2 peasant life painting as a representative of "ideology"

1	Representati on	Ideology —— to adhere to the road of socialist cultural development with Chinese characteristics, stimulate the vitality of cultural innovation and creativity of the whole nation, and build a strong socialist cultural country	
2	reason	<p>1. Since the beginning of the 21st century, the trend of globalization has been increasingly intensified, and cultural soft power has become the core competitiveness of modern countries to participate in international competition.</p> <p>2. In the market economy environment, there are some undesirable phenomena, such as the excessive pursuit of commercial interests, the blind pursuit of western thoughts, and the dissemination of improper values.</p>	
3	To whom to express	national people	
4	Active expression	We will adhere to the people-centered creative orientation	<p>1. In terms of subject matter, it shows the life and customs of the Dong peasants in Sanjiang. These subject matter symbols express the people-centered creative orientation.</p> <p>2. In terms of content, it shows the scene of the hard work and love of the Dong peasants in Sanjiang. These theme symbols express the people-centered creative orientation.</p>
		To lead the trend of The Times	In terms of the theme, it mainly shows the national life and national concept of the era of the Dong nationality in Sanjiang. These theme symbols express the people-centered creative orientation.
		We must inherit the national spirit and cultural genes	In terms of the theme, it mainly shows the national life and national concept of the era of Sanjiang Dong nationality. These theme symbols express the inheritance of national spirit and cultural genes.
5	consequence	<p>1. Provide spiritual impetus for modernization.</p> <p>2. Provide intellectual support for the modernization cause.</p> <p>3. Ensure that modernization develops in the right direction.</p>	

Table 21 The life painting of Sanjiang Dong peasants serves as the representative of "ideology — Socialist culture with Chinese characteristics"

Source: Yang Na production

Sanjiang Dong peasant life paintings of Life as "ideological" representations are divided into five parts (Table 27). The first part is the representation of "ideology". The second part is the reason for the representation of "ideology". The third part is to whom it is expressed. The fourth part is what is expressed as an "ideological" representative. The fifth part is the consequences achieved.

3.2.1 Representative

In this time period, the stage of deepening and perfecting with strengthening cultural leadership, "to adhere to the road of cultural development of socialism with Chinese characteristics, to stimulate the vitality of cultural innovation and creation of the whole nation, and to build a socialist cultural powerhouse" as the main historical task. At this time, Paintings of Life paintings of Life of peasants as a representative of consciousness specifically represent the need to adhere to the road of socialist cultural development with Chinese characteristics, stimulate the vitality of cultural innovation and creativity of the whole nation, and build a strong socialist cultural country. Although the state policy after the reform and opening up did not directly control the subject matter and painting style of Sanjiang Dong peasant life painting, the state ideology still has an indirect and non-compulsory influence on Sanjiang Dong peasant life painting in the deeper dimension.

Since the 21st century, the trend of globalisation has been increasing, and cultural soft power has become the core competitiveness of modern countries in international competition. As Chinese society enters a new stage of comprehensive development of socialism with Chinese characteristics, while enhancing the "hard power" of socialist modernisation, the Central Committee of the CPC also pays more and more attention to the enhancement of the "soft power" of socialist cultural construction, and strives to establish and improve the modern cultural governance system. modern cultural governance system. Based on the new historical base, Xi Jinping pointed out that "we should adhere to the road of socialist cultural development with Chinese characteristics, stimulate the vitality of cultural innovation and creativity of the whole nation, and build a socialist cultural powerhouse" (Xi, 2017, P.41). The implementation of this strategic goal has gone through two stages: before the 18th National Congress, it was a stable construction stage centred on "building a harmonious culture"; since the 18th National Congress, it has been a stage of innovation and development centred on "prospering socialist literature and art". Along with the alternation of these two phases, the Party's literature and art policy has also experienced a development process of gradual deepening and improvement. Since the 16th National Congress of the CPC, the Central Committee of the CPC, with Comrade Hu Jintao as the General Secretary, has put forward the major strategic thought of "Scientific Outlook on Development" and made the construction of a harmonious socialist society as the goal of the ruling party in this stage. Several Opinions on Deepening the Reform of the Cultural System" was released, which was based on the basic programme of "Two for" direction and "Two Hundred" guideline, and the "Three Closenesses" of "close to the reality, close to the life, and close to the masses" was adopted. The principle of "keeping close to reality, life and the masses" was made a new requirement for propaganda and cultural work, and the establishment of a "unified, open, competitive and orderly modern cultural market system" was advocated (Central Compilation and Translation Bureau of the Communist Party of

China, Beijing, China). Bureau of the Communist Party of China, 2011, P.127-129). In November 2006, Hu Jintao put forward the idea of "flourishing advanced socialist culture and building a harmonious culture" at the national congresses of the China Federation of Literary and Artistic Craftsmen's Associations (CFLA) and the China Writers' Association (CWA) (Hu, 2006, P.5), which he called "a new requirement for propaganda and cultural work". 2006, P.5). This is a new task for the development of literature and art, and puts forward new requirements for the reform of the management system of literature and art. In addition, with the rapid development of the Internet media in this period, online literature and art have become an important part of contemporary Chinese literature and art, as well as an important field of ideological governance. In this regard, Hu Jintao made a special speech on "Strengthening the Construction and Management of Network Culture", pointing out that we should "adhere to the direction of the development of advanced socialist culture, sing the main theme of online ideology and culture to improve the supply capacity of network cultural products and services.... . promote the digitisation and networking of China's outstanding cultural products" (Hu, 2016, P. 560). , stressing that while giving full play to the advantages of the network media, it is necessary to firmly grasp the leadership of the construction and management of network culture.

In October 2011, the Sixth Plenary Session of the 17th CPC Central Committee adopted the Decision of the CPC Central Committee on Several Major Issues Concerning Deepening the Reform of the Cultural System and Promoting the Great Development and Prosperity of Socialist Culture, further developing the policy on arts and culture in the context of the construction of a harmonious socialist society. This series of important initiatives has further promoted changes in the cultural and economic system and innovations in the cultural management system since the turn of the new century. Since the 18th National Congress of the CPC, historic achievements have been made in reform, opening up and socialist modernisation, socialism with Chinese characteristics has entered a new era, and the realisation of the great rejuvenation of the Chinese nation and the goal of the "Two Hundred Years" has become the fundamental direction of all the work of the CPC and the State. From the overall perspective of the construction of socialism with Chinese characteristics in the new era, the CPC Central Committee with Comrade Xi Jinping at its core attaches great importance to cultural construction, especially the important position of the literary and artistic undertakings in ideological work, and takes the prosperity and development of socialist literary and artistic endeavours as an important path to building a strong socialist cultural country and to promoting the great rejuvenation of the Chinese nation (Tan & Ren, 2021, P. 9).

3.2.2 peasant life painting serves as the representative reason of "ideology"

Reason 1: Since entering the 21st century, the trend of globalization has been increasingly intensified, and cultural soft power has begun to become the core competitiveness of modern countries to participate in international competition. As Chinese society has entered a new stage of all-round development of socialism with Chinese characteristics, while strengthening the "hard power" of socialist modernization, the CPC Central Committee also pays more and more attention to the promotion of the "soft power" of socialist cultural construction, and strives to establish and improve the modern cultural system.

Reason 2: In the market economy environment, there are bad phenomena such as excessive pursuit of commercial interests, blind pursuit of western thoughts, and dissemination of improper values. In his series of remarks on literature and art work, literature and art should serve the people and literature and art should speak up for The Times. Literature and art should inspire the Chinese spirit.

3.2.3 Expression

pression 1: The peasant life paintings of Dong people in Sanjiang should adhere to the people-centered creative orientation and take meeting the people's spiritual and cultural needs as the starting point and foothold of literary and artistic work. Xi Jinping said: " Socialist literature and art, in essence, are the people's literature and art."This is determined by the historical status of the people and the social nature of socialism. In literary and artistic creation, we should serve the people as the fundamental purpose, and take the people as the subject of literary and artistic expression and the judges of literary and artistic aesthetics. At the same time, Xi also deeply explained the dialectical relationship between party spirit and the people. He pointed out: " The party spirit and the people have always been consistent, unified..... In essence, adhering to the Party spirit means to uphold the people's nature, adhering to the people's nature means to uphold the party spirit, the party spirit in the people's nature(Tan & Ren, 2021,P.10).To flourish and develop socialist literature and art, we must always uphold the Party's leadership over literary and art work, and integrate the embodiment of the Party's views with the aspirations of the people. Only by grasping this foothold well can we correctly understand and handle the relationship between the political function of literature and art and creative freedom, and constantly create masterpieces that eulogize the Party, the motherland and the people.

People-centered creation-oriented symbols mainly take the following forms:

In terms of subject matter, it mainly shows the life and customs of the Dong peasants in Sanjiang. These theme symbols express the people-centered creative orientation.

In terms of content, it shows the scene of Sanjiang Dong peasants working hard and loving life. These theme symbols express the people-centered creative orientation.

Expression 2: Sanjiang Dong peasant life painting in Sanjiang should lead the atmosphere of The Times and gather strength with the socialist core values. Xi pointed out that literary and artistic creation should deeply refine and express the important proposition of "pioneering The Times, society and wisdom", and closely link literary and artistic creation with the destiny of the country and the nation. He also pointed out that the development of a country and a nation needs to core values to provide spiritual cohesion, and "socialist core values is the concentration of the spirit of contemporary China, condenses the common value pursuit" as the core elements of national cultural soft power, socialist core values is to maintain the prosperity of the Chinese nation, in promoting ideological and moral construction, create social spiritual civilization, enhance national cultural identity has a significant role., Xi called on the literary and art workers "patriotism as the theme of literary and artistic creation, guide the people to set up and adhere to the correct view of history, national, national, culture" to literature and art spiritual strength, cultural confidence, casting dream project, constantly belongs to this era, with distinct Chinese style of excellent works, give people to aesthetic enjoyment and thought of enlightenment, for the cause

of socialism with Chinese characteristics provide spiritual nourishment and ideological motivation.

The symbols leading the atmosphere of The Times mainly have the following forms:

In terms of the theme, it mainly shows the national life and national concept of the era of the Dong nationality in Sanjiang. These theme symbols express the people-centered creative orientation.

Expression 3: Literature and art should inherit the national spirit and cultural genes, and realize the creative transformation and innovative development of the fine traditional Chinese culture. Since the 18th National Congress of the Communist Party of China, our Party has attached great importance to seeking the spiritual strength of national rejuvenation from the excellent traditional Chinese culture and absorbing the beneficial enlightenment of governance, so as to build a theoretical discourse system with Chinese characteristics. "China's fine traditional culture is the spiritual lifeblood of the Chinese nation, an important source for the cultivation of core socialist values, and a solid foundation for us to stand firm in the world cultural turmoil," Xi said. "Chinese culture is the unique spiritual symbol of the Chinese nation, but also China's deepest cultural soft power. In the historical context of the new era, should not only pay attention to the Chinese traditional culture and inheritance, also want to strengthen the mining of Chinese traditional culture and exposition, in the spirit of traditional resources, make the Chinese nation the most basic culture adapted to the contemporary Chinese social development, coordinate with modern society, thus "better build Chinese spirit, Chinese value, Chinese power" (Tan & Ren, 2021,P.11).

The symbols for inheriting the national spirit and cultural genes are mainly in the following forms:

In terms of the theme, it mainly shows the national life and national concept of the era of Sanjiang Dong nationality. These theme symbols express the inheritance of national spirit and cultural genes.

3.2.4 Consequences

Consequences 1: The culture of socialism with Chinese characteristics provides the spiritual driving force for the modernization drive. The great role of culture in the modernization construction shows that it can improve the ideological and moral quality of workers, stimulate their enthusiasm for production, so as to provide spiritual power for the construction of material civilization.

Consequence 2: The culture of socialism with Chinese characteristics provides intellectual support for the cause of modernization. Building a culture of socialism with Chinese characteristics can improve the scientific and cultural quality of workers and develop people's intellectual resources. Advanced education, science, culture, give people a knowledge weapon, become a force of wisdom, to promote people to effectively build the cause of modernization.

Consequences 3: The culture of socialism with Chinese characteristics ensures that the modernization drive develops in the right direction. The culture of socialism with Chinese characteristics, as the correct ideological value orientation, guarantees the development of modernization in the right direction ideologically.

Conclusion: In the 21st century, Sanjiang Dong peasant life paintings have become a representative of "cultural products". It is subdivided into two parts. The

second one is the representative of "national ideology". The reason why it is the representative of "ideology" is that cultural soft power has begun to become the core competitiveness of modern countries to participate in the international competition, and there are bad phenomena such as excessive pursuit of commercial interests and blindly chasing after western trends in arts and culture. To borrow the symbols of content and subject matter from the people of the country to proactively express their adherence to the people-centred orientation of creation; to lead the times; and to pass on the national spirit and cultural genes. The consequence is to provide spiritual impetus for the development of peasant life painting and to provide intellectual support.

Conclusion:

Sanjiang Dong peasant life paintings were used as representatives of "political propaganda" before the founding of New China and the "reform and opening up" period. The first one was the representation of the new image of the peasants; the second one was the representation of the state ideology. The second is the representation of the state ideology. The reason for representing the new image of the peasants is that the peasants are a force to be reckoned with in China, as they represent a large number of people. The authors of Peasant Life Paintings of Life are peasants at the lowest level of society, and ideological consistency with the central government is conducive to the stability of the country. The image of happy and optimistic peasants and the happiness of the protagonists are passively expressed to the whole country. Semiotics are borrowed in peasant life painting to express the ownership of the peasant community with techniques with Chinese brush and ink, emphasis on modelling proportions, perspective effects, and layout symbols dominated by the image of the peasants. The consequence is that the self-confidence of the peasant groups is satisfied and their pride and sense of responsibility are stimulated. Peasant life painters are provided with the opportunity to display their talents and increase their popularity and influence. The second is the representation of the state ideology. The reasons for this are 1. to construct a new spirit of the national state, and thus to confirm the legitimacy of the new state. 2. peasant life painting is the most direct reflection of the national policy and the policy of literature and art. 3. the transfer of the national economic, organisational and cultural policies to the countryside. 4. the transfer of the national economic, organisational and cultural policies to the countryside. 5. the transfer of the national economic, organisational and cultural policies to the countryside. 6. the transfer of the national economic, organisational and cultural policies to the countryside. 7. the transfer of the national economic and cultural policies to the countryside. To the whole nation, a passive expression of the rural utopia that Mao had spent his life conceiving, anticipating and longing for, but had yet to become a reality. The consequences were 1. the establishment of cultural leadership and the construction of a socialist cultural system. 2. the creation of a positive image for society and the state, which helped to strengthen social cohesion. 3. the ideological leadership of readers, and the realisation of the social educational function of literature and art.

From "reform and opening up" to the 21st century, Sanjiang Dong peasant life paintings represent "regional folklore". It is subdivided into two parts. The first one is as a representative of "regional folklore"; the second one is as a representative of "national ideology". The first is the representation of "regional folklore". The reasons

for the representation of "regional folklore" are influenced by Sanjiang Dong peasant life paintings and folk art; the influence of Sanjiang Dong regional culture; and the fact that peasant life paintings are closely related to the farming culture. To themselves actively express the aesthetic ideals of local culture, national culture and spirit, and folk art. It is specifically expressed through the symbols of subject matter, composition, colour, shape and content. The consequence is the indoctrination of the Dong people in Sanjiang and the strengthening of national, cultural and social identity. The reason for being a representative of the "national ideology - literature and art serving the people and socialism" is that it is more comprehensive, scientific and in line with the objective law of peasant life painting than the isolated mention of political service. To the people of the whole country, they took the initiative to use such symbols as positive and progressive themes, contents of national characteristics, the form of exhibitions and collections of works to express that literature and art serve the people and socialism. The consequence is for the formation of a favourable environment that respects artistic individuality, protects artistic styles and manifests artistic pursuits; it provides a fundamental ideological guarantee for the construction of socialist culture with Chinese characteristics.

In the 21st century, Sanjiang Dong peasant life paintings have become the representative of "cultural products". It is subdivided into two parts. The first one is as a representative of "cultural products"; the second one is as a representative of "national ideology". The first is the representation of "cultural products" and the second is the representation of "national ideology". The reasons for the representation of "cultural products" are the survival strategy in the era of marketisation, the need for continuous innovation in the market economy, and the powerful tool for the dissemination of national culture. It is a powerful tool for spreading the national culture. The symbols of theme, composition, colour and shape are actively borrowed from tourists and people from other regions to express the local culture, the spirit of the national culture and the aesthetic ideals of the folk art. The consequence is to increase economic income, enhance national pride, raise the level of art, and promote innovation in the cultural industry. The reason why it is represented as "ideology" is that cultural soft power has begun to become the core competitiveness of modern countries participating in international competition; and there are such undesirable phenomena as the excessive pursuit of commercial interests and the blind pursuit of Western trends in literature and art. To borrow the symbols of content and subject matter from the people of the country to proactively express their adherence to the people-centred orientation of creation; to lead the times; and to pass on the national spirit and cultural genes. The consequence is to provide spiritual impetus and provide intellectual support for the development of peasant life painting.

By analysing three schools of Sanjiang Dong peasant life painting in three periods, in different periods, Sanjiang Dong peasant life painting represents different backgrounds of the times. Without substantial changes in the natural environment, the relationship between people and society, and between people and nature, was transformed, and therefore the culture was transformed as well. Analyse the different contents represented and expressed in the three periods of Sanjiang peasant life paintings. The three periods of Sanjiang Dong peasant life paintings are responses to the different Sanjiang Dong lifestyles in each of the three periods.

Chapter V

To through the "2023 Guangxi peasants life Painting Exhibition" to analyze the social and cultural ecology of Guangxi peasants life painting, representation

This chapter addresses the fourth research objective. The fourth research objective is to study and analyse the cultural ecology and representation of Sanjiang Dong peasant life painting through the "2023 Guangxi Peasant Life Painting Exhibition" in the context of China's social change. This chapter is divided into three parts. The first part is to study and analyse the socio-historical background of the "2023 Guangxi Peasant Life Painting Exhibition"; the second part is to study and analyse the correlation between the cultural ecology of Sanjiang and Sanjiang Dong peasant life painting in the "2023 Guangxi Peasant Life Painting Exhibition"; the third part is to study and analyse the cultural ecology of the "2023 Guangxi Peasant Life Painting Exhibition"; and the third part is to study and analyse the cultural ecology of the "2023 Guangxi Peasant Life Painting Exhibition". The second part is to study and analyse the connection between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in the "Guangxi Peasant Painting Exhibition 2023"; the third part is to study and analyse the representation of Sanjiang Dong peasant life painting in the "Guangxi Peasant Painting Exhibition 2023".

Part 1 : Study and analyze the social and historical background of "2023 Guangxi peasant Life Painting Exhibition"

This is divided into two subsections. The first subsection is the ecology of Sanjiang Dong Autonomous County; the second part is the socio-political background of the 2023 Guangxi Peasant Life Painting Exhibition and the history of the 2023 Guangxi Peasant Life Painting Exhibition.

1.1 Ecology of Sanjiang Dong Autonomous County

Sanjiang Dong Autonomous County is located in the northern part of Guangxi Zhuang Autonomous Region, at the edge of the Yunnan-Guizhou Plateau and at the junction of Guangxi, Hunan and Guizhou provinces. Sanjiang Dong Autonomous County has complex terrain and diverse landforms. The county is mainly hilly and low mountains, with high mountain valleys and small flat DAMS. The county is located in the low latitude area, belongs to the subtropical zone, Nanling humid climate area, mild climate, abundant rainfall, rain and heat in the same season, cold and summer.

The Dong people were isolated from the outside world and lived a gathering and farming life, with simple production mode and low production level. Thus, they formed the concept of living in nature. If people want to survive, they respect nature and live in harmony with all things on the earth. Therefore, the thought of harmony between man and nature has been formed. Influenced by the thought of harmonious coexistence between man and nature, animistic religious belief, "money" culture, song culture, Dong opera culture, architectural culture, food culture and so on.

The living environment of the Dong people is relatively closed, living in isolation and living together. In addition, with the shortage of survival resources, they

have been oppressed and excluded by foreign nationalities. Only by uniting their blood relatives can they survive. The Dong people have gradually formed the group consciousness and the collective thought of solidarity and mutual assistance. This collectivism thought of unity and mutual assistance has formed a series of traditional ethnic cultures, such as "a hundred banquets", "Duoye", Lusheng dance ", " dancing in the hall ", " sa altar ", marriage and love of Dong people.

1.2 The Social and political background of the 2023 Guangxi peasants' Life Painting Exhibition and the history of the 2023 Guangxi peasants' Life Painting Exhibition

1.2.1 Social and political background of the 2023 Guangxi peasants' Life Painting Exhibition

In the 21st century, China's socialist market economic system has been established. Rural policies were adjusted.⁰⁰⁹ In 2009, the State Council adopted the Revitalisation Plan for Cultural Industries. In the countryside where cultural capital is scarce, industrialisation is a hot issue in the development of peasant life painting at this stage. 2012 Sanjiang Dong peasant life painting in Guangxi was selected as a provincial non-heritage list. Prosperity of contemporary art market. The prosperity of contemporary art market has also led to the development of other Sanjiang Dong peasant life paintings. In the development of urbanisation, the creation of peasant life paintings has entered a period of diversified development.

1.2.2 The History of the 2023 Guangxi peasants' Life and Painting Exhibition

Guangxi Peasant Life Painting Exhibition is the most influential, largest and most authoritative nationwide exhibition of peasant life painting in Guangxi in recent years.

In 2021, Guangxi Academy of Painting and Calligraphy, in the practical activities of "I do practical things for the masses" in the study and education of Party history, successfully held "Feeling the Party's grace, listening to the Party's words, and following the Party - Baise Peasant Painting Exhibition", which explored a new way to support the peasant paintings, and eulogise the new era. After the selection by the expert group, a total of 125 peasant life painting works were displayed in this exhibition (Figure 58).



Figure 49 Group photo of the judges

Source: <https://mp.weixin.qq.com> 17/January/2024

In 2022, "Welcoming the Twentieth National Congress, Painting Revitalisation - Guangxi Peasant Painting Exhibition 2022" was jointly organised by Guangxi Calligraphy and Painting Institute and Guangxi Art Association and displayed in Nanning, Guangxi (Figure 59-60). The exhibition displayed 29 excellent works, 40 invited works, 3 first prizes, 6 second prizes, 12 third prizes, 24 Green Seedling Prizes, and 29 excellence prizes.



Figure 50 Group photo at the opening ceremony of the Guangxi Peasant Life Painting Exhibition 2022

Source: <https://mp.weixin.qq.com> 17/January/2024



Figure 51 Chairman of Guangxi Zhuang Autonomous Region Literary and Art Federation and President of Guangxi Calligraphy and Painting Academy watching the 2022 Guangxi Peasant Life Painting Exhibition

Source: Yang Na Field Photography



Figure 52 Group photo at the opening ceremony of the Guangxi Peasant Life Painting Exhibition 2023 (Participation of Yang Na)

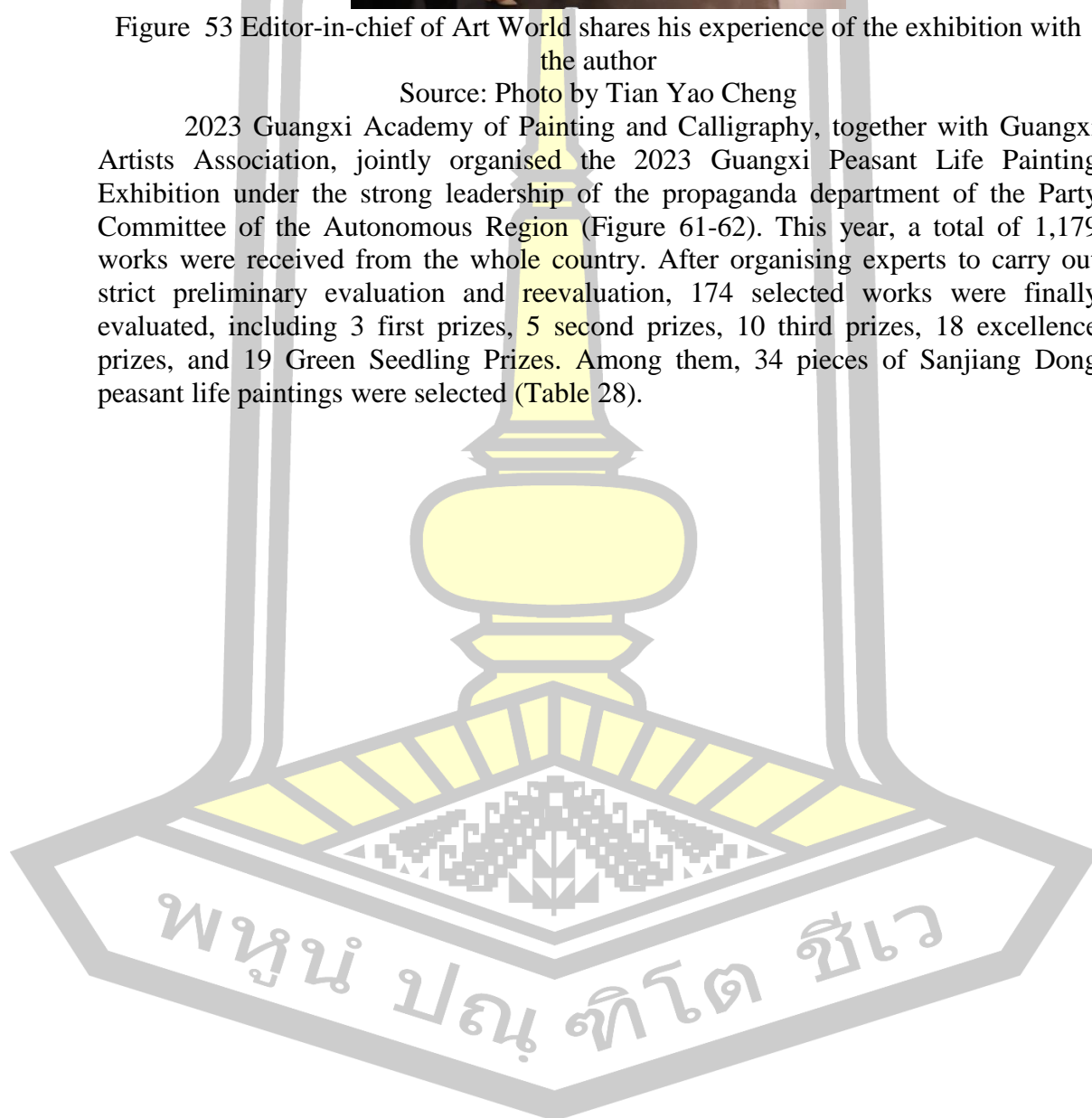
Source: <https://mp.weixin.qq.com> 17/January/2024



Figure 53 Editor-in-chief of Art World shares his experience of the exhibition with the author

Source: Photo by Tian Yao Cheng

2023 Guangxi Academy of Painting and Calligraphy, together with Guangxi Artists Association, jointly organised the 2023 Guangxi Peasant Life Painting Exhibition under the strong leadership of the propaganda department of the Party Committee of the Autonomous Region (Figure 61-62). This year, a total of 1,179 works were received from the whole country. After organising experts to carry out strict preliminary evaluation and reevaluation, 174 selected works were finally evaluated, including 3 first prizes, 5 second prizes, 10 third prizes, 18 excellence prizes, and 19 Green Seedling Prizes. Among them, 34 pieces of Sanjiang Dong peasant life paintings were selected (Table 28).



2023 Guangxi Peasant Life Painting Exhibition - Sanjiang Dong peasant life painting information					
No	name	nation	address	The name of the work	size
1	Lin Dong	the Han Dynasty	Liuzhou, Guangxi	"Park tree flowers. Village rhyme"	120x100cm
2	Wu Jianchun	the Dong nationality	Liuzhou, Guangxi	"Fu Linmen"	110x110cm
3	Wu Jianchun	the Dong nationality	Liuzhou, Guangxi	"Dong Nationality Marriage Customs"	100x70cm
4	Wu Jianchun	the Dong nationality	Liuzhou, Guangxi	Dong from acid	60x60cm
5	Liang Yanyin	the Dong nationality	Guangxi sanjiang	《 happiness and health 》	44x49cm
6	Wu Chunbing	the Dong nationality	Guangxi sanjiang	"Lusheng stepping on the hall"	79x55cm
7	Wu Chunbing	the Dong nationality	Guangxi sanjiang	The Lusheng Step on the Hall-Xi Unity	80x60cm
8	Yu-qiu Chen	the Dong nationality	Guangxi sanjiang	Dong Spring Tea to Help Revitalization	138cmx69cm
9	Yu-qiu Chen	the Dong nationality	Guangxi sanjiang	Ten Miles of Dower	134cmx180cm
10	Weckley	the Han Dynasty	Liuzhou, Guangxi	"Building 5G to Help Rural Revitalization."	120x160cm
11	Wei Yonghong	strong	Liuzhou, Guangxi	Poe will fight the horse	60x80cm
12	Du Lihua		Liuzhou, Guangxi	The First Secretary of Miao Township	120x120cm
13	Li Huan		Liuzhou, Guangxi	A New Chapter of Miao Village Embroidery	105x74cm

14	Wei Guifeng, Qin Tangyun Li Taotao, Wei Haoyang, Liao Junzhi	strong	Liuzhou, Guangxi	"When Spring blossoms again."	145×210cm
15	Qin shijing	strong	Liuzhou, Guangxi	"Our Factory	118×118 cm
16	Weckley	the Han Dynasty	Liuzhou, Guangxi	"Building 5G to Help Rural Revitalization."	120×160cm
17	Qin Ao xuan	the Han Dynasty	Liuzhou, Guangxi	"Red ox"	115×115cm
18	Peng Yongpei	seedling	Guangxi sanjiang	"Happy Miao Township Fire Like Red"	120×80cm
19	Peng Yongpei	seedling	Guangxi sanjiang	Red Home	80×80cm
20	Peng Yongpei	seedling	Guangxi sanjiang	"Bagui Happy Song, Magnificent Guangxi"	200×200cm
21	Liang Shanzhi	the Dong nationality	Guangxi sanjiang	The Spring of Dong Embroidery Niang	155×145cm
22	Pan Guizhen	the Dong nationality	Guangxi sanjiang	"Happy Dong Township"	100×120cm
23	Pan Guizhen	the Dong nationality	Guangxi sanjiang	Xi See the New Look of Dong Township	88×200cm
24	Yang Xiang three	seedling	Guangxi sanjiang	"Send Bride"	109×82cm
25	Yang Xiang three	seedling	Guangxi sanjiang	Dong Mei's New Clothes	88×85cm
26	Yang Xiang three	seedling	Guangxi sanjiang	Dong Clothing Beauty and More	89×89cm
27	Yang Xiang three	seedling	Guangxi sanjiang	"Watching Dong Opera"	78×85cm
28	Qin Fengge	the Dong nationality	Guangxi sanjiang	The Battle of Heroes	170×170cm

29	Feng-fan wu	the Dong nationality	Guangxi sanjiang	"Cotton Field Harvest"	110×94cm
30	Liang Yan bend	the Dong nationality	Guangxi sanjiang	Happy Dong Township	109×79cm
31	Liang Yan bend	the Dong nationality	Guangxi sanjiang	"My Home in a Beautiful Mountain Village."	109×79cm
32	Wang Yan	the Han Dynasty	Liuzhou, Guangxi	"Sheng Praise on the Rich Road"	130×110cm
33	Chen Yuqiu and Wang Lei	Dong, Zhuang	Guangxi	The Second Year of the Prosperity	190×194cm
34	Tan Qingzhi	the Han Dynasty	Guangxi	《 produce good harvests 》	105×76

Figure 54 2023 Guangxi Peasant Life Painting Exhibition - Sanjiang Dong peasant life painting information

Source: Chen Liyu, Author: 2024

The cultural, political, social, historical and economic aspects formed by the ecology of Sanjiang Dong autonomous county in Guangxi have influenced Sanjiang Dong peasant life painting. It leads to the formation of three art types of art synthesis in the 2023 Guangxi Peasant Life Painting Exhibition. It lays the foundation for the study of the association between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in the second chapter.

Part 2 : Study and analyze the correlation between Sanjiang cultural ecology and the life painting of Sanjiang Dong peasants in the "2023 Guangxi peasant Painting Exhibition".

This section consists of four subsections to study and analyse the association between Sanjiang cultural ecology and Sanjiang Dong peasant life paintings in the "Guangxi Peasant Painting Exhibition 2023" (Figure 63). The first subsection is about the current situation of social life. The second subsection shows the content of peasant life paintings. The third subsection shows the influence of three forces on the artistic type of peasant life painting. The fourth subsection is the "comprehensive" artistic process.

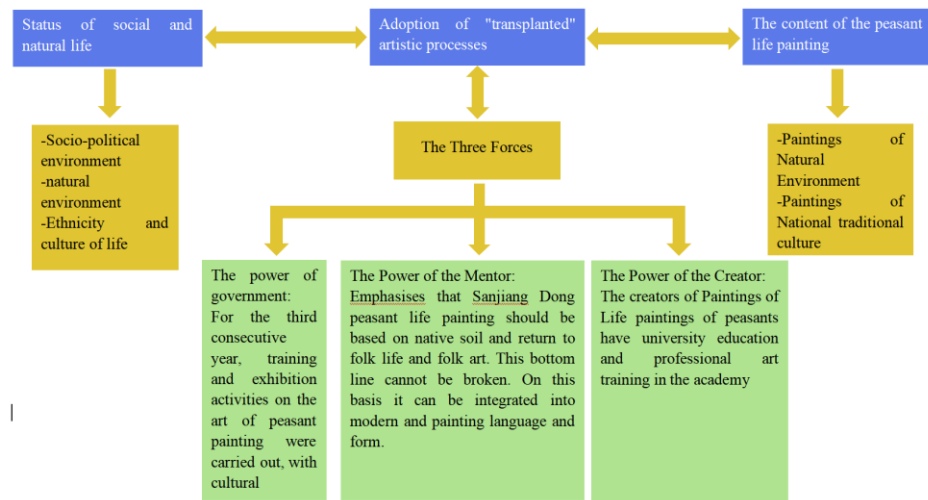


Figure 55 The connection between Sanjiang cultural ecology and Sanjiang Dong peasant life painting in Sanjiang
Source: Yang Na production

2.1 Social life status quo

2.1.1 Social and political environment

Adjustment of rural policies. In 2009, The State Council adopted the Cultural Industry Revitalization Plan. In the countryside where cultural capital is scarce, industrialization is a hot issue in the development of peasant painting at this stage. In 2011, Sanjiang County built the inheritance base of Dong peasant paintings in Dulong Dong Township. By exploring the artistic characteristics of peasant paintings, it is the peasant life painting of Sanjiang Dong people to become a cultural industry of teaching, production and sales.

Secondly, the popularity of cultural heritage protection theory. 2002 is the year of the Protection of Cultural Heritage of the United Nations. The government took the opportunity to carry out a series of academic publicity activities to promote relevant concepts to the society, especially the Folk Literature and Art Association initiated the "Chinese Folk Cultural Heritage Rescue Project" which is planned to last for 10 years. In 2012, Sanjiang peasants' Painting was listed as the intangible cultural heritage of Guangxi.

Third, the contemporary art market is booming. In October 2002, the 16th National Congress announced that China's socialist market economic system was initially established. At the Third Plenary Session of the 16th CPC Central Committee held in 2003, the Decision of the Central Committee of the Communist Party of China on Several Issues concerning Improving the Socialist Market Economic System was adopted, marking that China's economic restructuring has entered a new period of improving the socialist market economic system. To provide more opportunities and challenges for the development of literature and art. The prosperity of contemporary art market also drives the development of peasant life painting of Dong people in Sanjiang. In 2011, the sales volume of Sanjiang Dong peasant life paintings reached more than 2 million yuan.

Finally, in the development of urbanization, peasant painting creation has entered a diversified development period of "a hundred flowers bloom". From the perspective of the main body of creation, the identity of Sanjiang Dong peasants

extends from the past peasants to teachers, workers, urban residents, craftsmen and other workers of all walks of life. peasant painting authors gradually out of the rural town, to Sanjiang county and Liuzhou City. The change of the environment of peasants' life painting is a relatively prominent problem. After the peasants have entered the city with a new environment, the previous village life has changed. In the face of the change of living environment, three new ways of modern peasant painting author creation appear: folk memory, art collection and network information.

2.1.2 Natural environment —— Ecological and environmental protection

The Dong minority culture within Sanjiang is the most unique, with unique ethnic flavours and unique ethnic culture and arts. The Dong ethnic minorities can sing and dance well, and the reed-pipe wind instrument dance, the Great Song of the Dong, and the Doyle Dance all enjoy a high reputation. In addition, all Dong ethnic groups have their unique ethnic activities, Baijia Banquet, wedding customs and so on, which have local characteristics. The traditional folk cultures of Sanjiang Dong are Baijia Banquet, Doye, Wedding Customs and reed-pipe wind instrument have developed into the well-known brands of Sanjiang's folk festivals and events.

2.1.3 Characteristic Folk culture and tourism industry

The Dong ethnic minorities in Sanjiang have the most unique culture, unique ethnic customs and unique ethnic culture and art. The Dong ethnic groups are good at singing and dancing, and the Lusheng dance, Dong dage and Duoye dance all enjoy a high reputation. In addition, the Dong ethnic group has its own unique ethnic activities, a hundred banquets, wedding customs, with local characteristics. The traditional folk culture of Sanjiang Dong is Baibanquets, Duoye, wedding customs and Lusheng have developed into well-known brands of folk festival activities in Sanjiang.

In 2001, the Sanjiang Dong Hundred Families Banquet was introduced to the market as a tourism project, and has been gradually "landscaped" through co-production by local residents, the government, tourism development groups and tourists. Nowadays, all Dong villages promote Hundred Families Banquet as a tourism project to tourists, and the food and the unique drinking custom have aroused great interest among tourists. 2024 National Spring Festival "Village Night and "Spring to Ten Thousand Homes", organised by the Ministry of Culture and Tourism with the theme of "Hundred Families Banquet and Joyful Year of China", was held on 3 February 2024 in Sanjiang. The main event of the mass culture of "Spring to Ten Thousand Families" was brilliantly staged at Chengyang Bazhai scenic spot in Linxi Town, Sanjiang Dong Autonomous County, Liuzhou City, Guangxi Province. The highest rite of hospitality, the Hundred Families Banquet, will also be held to welcome everyone (Figure 64).



Figure 56 Banquet of Dong people

Source: Guangxi Culture and Tourism Department News



Figure 57 Dong nationality "Doye" by Pan Jincai

Source: Guangxi Daily

With the development of economic globalisation and modernity of tourism, tourism has a profound impact on the economic, social and cultural development of ethnic minority regions. The Doye culture of the Dong ethnic group is performed on the stage of festivals in the form of performances. 2024 National Spring Festival "Village Evening and "Spring to Ten Thousand Homes" Mass Cultural Event with the theme of "Hundreds of Feasts in Dong Villages and Joyful Chinese New Year" was held in the main venue of the event in Chengyang Bazhai Scenic Area, Linxi Town, Sanjiang Dong Autonomous County, Liuzhou City, Guangxi Province, on February 3rd, with the theme of "Dong village feasts and joyful Chinese New Year. The main event was held in Chengyang Bazhai Scenic Spot, Linxi Town, Sanjiang Dong Autonomous County, Liuzhou City, Guangxi Province. In front of the Drum Tower, Doye, a mass cultural activity written, directed and performed by the people themselves, gave a wonderful performance (Figure 65).

The reed-pipe wind instrument and step on the dance is one of the most skillful and widely spread dances of the Dong ethnic group. With the development of the times, reed-pipe wind instrument and step on the dance is now mostly seen in festivals and is a kind of collective performance dance. 2024 February 3, sponsored by the Ministry of Culture and Tourism, with the theme of "Hundreds of Feasts in Dong Village, Happy Chinese Year", the 2024 National Spring Festival "Village Evening and "Spring to Ten Thousand Homes" mass cultural main event of the branch activities Sanjiang Bajiang Town Buyang Village "village evening" is also unique. The event featured the "Dong reed-pipe wind instrument stomping", which demonstrated the reed-pipe wind instrument culture of the Dong people (Figure 66).



Figure 58 Lusheng is better than the ring by Pan Jincai

Source: Guangxi Daily

The reed-pipe wind instrument and step on the dance is one of the most skillful and widely spread dances of the Dong ethnic group. With the development of the times, reed-pipe wind instrument and step on the dance is now mostly seen in festivals and is a kind of collective performance dance. 2024 February 3, sponsored by the Ministry of Culture and Tourism, with the theme of "Hundreds of Feasts in Dong Village, Happy Chinese Year", the 2024 National Spring Festival "Village Evening and "Spring to Ten Thousand Homes" mass cultural main event of the branch activities Sanjiang Baji Town Buyang Village "village evening" is also unique. The event featured the "Dong reed-pipe wind instrument stomping", which demonstrated the reed-pipe wind instrument culture of the Dong people (Figure 67).



Figure 59 Sitting sister

Source: Field Yang Na photography

Marriage Customs The characteristic way of marriage of the Dong people is to be united through free love such as "singing and sitting at night" and "moon". In order to meet the demand of tourism market for tourism performing arts products in the new era, Sanjiang County, relying on the excellent culture of the Dong people, especially the way of love of young men and women of the Dong people "singing and sitting on the moon", has created the first large-scale original ecological live-action song and dance drama of the Dong people in China - "Sitting Sisters" (Figure 7), which is choreographed and produced by a famous director in Guangxi.

2.1.3 Life and culture

2.1.3.1 Architecture — Characteristic ethnic cultural tourism resources

Sanjiang tourism perfect combination of humanities and natural resources, material and cultural heritage of buildings and facilities, site relics, characteristic tourism commodity is the biggest attraction, architectural classics, original festival culture, folk origin living fossil deposition, enrichment of tourism culture taste uniqueness, laid the sanjiang leisure tourism reputation the world brand foundation.

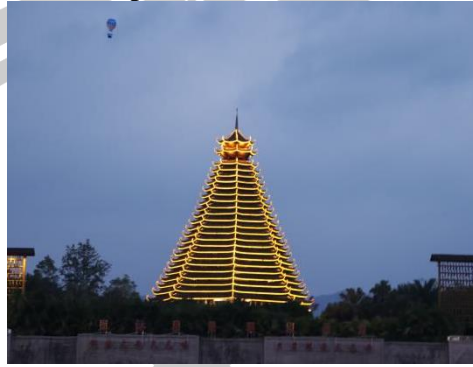


Figure 60 Three Rivers Drum Tower

Source: Yang Na field Photography

The Dong Drum Tower in Sanjiang County has a rigorous architectural structure and unique modelling. In November 2002 by the local famous Dong folk craftsmen Yang like Yu as the head of the folk building bridge masters team hand in hand to build and become, set culture, ornamental, tourism and other functions in one, it is known as "the first floor of the Dong village" of the Sanjiang Drum Tower (Figure 68).



Figure 61 Sanjiang Wind and Rain Bridge

Source: Yang Na field Photography

Into the 21st century, the wind and rain bridge because of its unique shape, complex structure, rich cultural connotations, re-understood and valued by the world, many areas began to build new bridges with traffic and landscape dual role of the new corridor bridge, some of these corridor bridges are built using modern reinforced concrete, the appearance of the design and the traditional corridor bridges are similar to some of the bridge support structure is mainly built using modern reinforced concrete, the bridge is still in accordance with the traditional wooden structure construction methods. The Sanjiang Wind and Rain Bridge in Guangxi, which was completed at the end of December 2010, is a large arch bridge built with reinforced concrete, with motor vehicles in the middle of the bridge and traditional wooden structures on both sides of the bridge, with seven beautifully shaped pavilions, which is very spectacular and has become a new landmark in the area (Figure 69).

The Dong countryside of the dry-rail type of construction, wooden buildings generally two to four houses hammock on the ground floor, most of the fence-type bamboo poles, wooden strips around the perimeter, and nowadays the gradual development of modified wall panels, brick walls. As of today, where the rich family of the new housing, the ground floor are surrounded by green stone. With the development of the times, the original Dong township is rich in cedar, in recent decades cedar export depletion, small trees can not stand columns, they began to build brick houses. In some cases, at the top of the brick house, a small cedar building is purposely constructed to preserve a bit of the traditional characteristics with the warped eaves with rainwater flowing from all sides.

2.1.3.2 Development of agricultural industry

In 2011, the county has registered 90 registered peasant professional cooperatives (including 48 tea professional cooperatives), with 2,133 registered members and a registered capital of 111,258,000 yuan. In 2011, the county's cooperatives sold 1,368 tonnes of all kinds of agricultural products, with a sales income of 112,910,000 yuan.

Sanjiang Dong Autonomous County since ancient times, there is a tradition of fish farming in rice paddies, local rice paddies produce "alpine rice fish" meat, fish soup sweet, favoured by consumers, has a high market value. In recent years, Sanjiang County innovation rice fishery integrated farming standardisation mode, promote fish, rice products to intensive, large-scale, brand development, effectively drive peasants out of poverty to become rich, become a high mountain carp Chinese characteristics of agricultural products advantageous area and the national standardisation of rice fish farming demonstration area. 2021, the county planted rice fish area of 76,600 acres, of which standardisation of planting and raising an area of 30,000 acres, the annual output of rice carp reached more than 2,500 tons, annual output value of 1,000 tons, and the annual output value of 1,000 tons. The annual output of rice-field carp reaches more than 2,500 tonnes, and the annual output value reaches 130 million yuan, which realises the good effect of "one field with multiple uses, one water with multiple effects, one season with multiple incomes, and one industry with multiple benefits" (Figure 70).



Figure 62 Fish farming in rice fields

Source: Sanjiang County Party Committee Reform Office news

2.1.3.3 Diet

In recent years, Sanjiang adhere to the concept of "green mountains are golden mountains", closely around the consolidation and expansion of poverty alleviation and rural revitalisation of the results of the effective convergence, adhere to the oil tea industry as a pillar industry of ecological wealth. Since Wuchuan a Sanjiang Guangdong-Guangdong collaboration, the two places focus on large-scale planting, standardised supervision, chain processing, branding and upgrading, market-oriented operation on the effort to industrialisation concept of industrial chain thinking planning to promote the high-quality development of the oil tea industry in Sanjiang, through the growth of the industrial chain, enhance the value of the chain, smooth the sales chain, to create a chain of services, so that the oil tea in Sanjiang has become a villager's tree of prosperity, a money tree, and become a "tree of hope" in Guangdong-Guangdong collaboration and rural revitalisation. hope tree" of Guangdong-Guizhou collaboration and rural revitalisation. At present, Sanjiang oil tea planting area of 617,000 acres, the annual output of oil tea seeds more than 20,000 tonnes, the annual output of tea oil of more than 4,000 tonnes, the annual output value of 642 million yuan, is the largest area of oil tea planting in Guangxi, the largest production of tea oil in the county, has won the "hometown of China's oil tea," "the country's 100 economic forest (oil tea) industry demonstration county. It has won the honours of "Hometown of Chinese Oil Tea", "100 Economic Forest (Oil Tea) Industry Demonstration Counties in China", "National Key County of Oil Tea Industry Development", etc., and Sanjiang Tea Oil has been listed as a National Geographical Indication Protected Product (Cao, 2023).

2.1.3.4 Dong nationality clothing

With the development of the tourism industry in Dong Township of Sanjiang, Dong costumes are favored by tourists, and the traditional Dong cloth making skills of Dong village also show new vitality. In the village, women take their children during the slack time, so they get extra income and some women no longer go out to work. Due to its unique skills, dyeing methods and innovative technology, the clothing products of Sanjiang Dong have gradually been favored by the market. Dong cloth products are not only sold to the province inside and outside the province, but also exported to overseas markets.

2.2 Content of peasants' life painting

2023 Guangxi peasant Painting Exhibition " has received positive response and active contributions from the majority of peasants painting writers and art lovers inside and outside the area. A total of 1179 submitted works have been received, including 544 submitted works by peasants in the area and 653 submitted works by peasants outside the area. After organizing experts to carry out strict preliminary evaluation and re-evaluation, 174 selected works were finally selected. Among them, Sanjiang Dong peasant life paintings were selected works. In the 2023 Guangxi peasant Painting Exhibition, sanjiang Dong peasant life paintings are divided into three kinds of paintings. They are the painting of the natural environment, the painting of the national traditional culture, and the painting of the life.

2.2.1 Painting of the natural environment

Trees, mountains, rivers, animals and plants of the natural environment are often present in the picture as background and embellishment (Table 29).

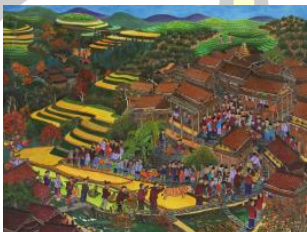
order number	A painting of the natural environment	
1		In Yang Xiangsan's "Send the Bride", the natural environment is mainly hilly and low, with many forests and rivers.
	Mountains, rivers and trees	

Figure 63 Life painting of Sanjiang Dong peasants in natural environment

Source: Yang Na production

2.2.2 Painting of ethnic traditional culture

Paintings of Life paintings of peasant life paintings of Sanjiang Dong peasant life paintings of ethnic traditional culture are Baijia Banquet, Doye, reed-pipe wind instrument and step on the dance, and marriage customs (Table 30).



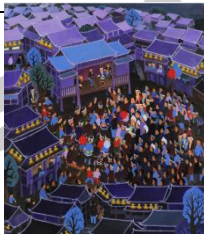

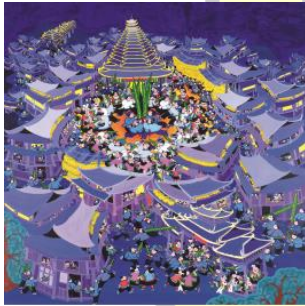

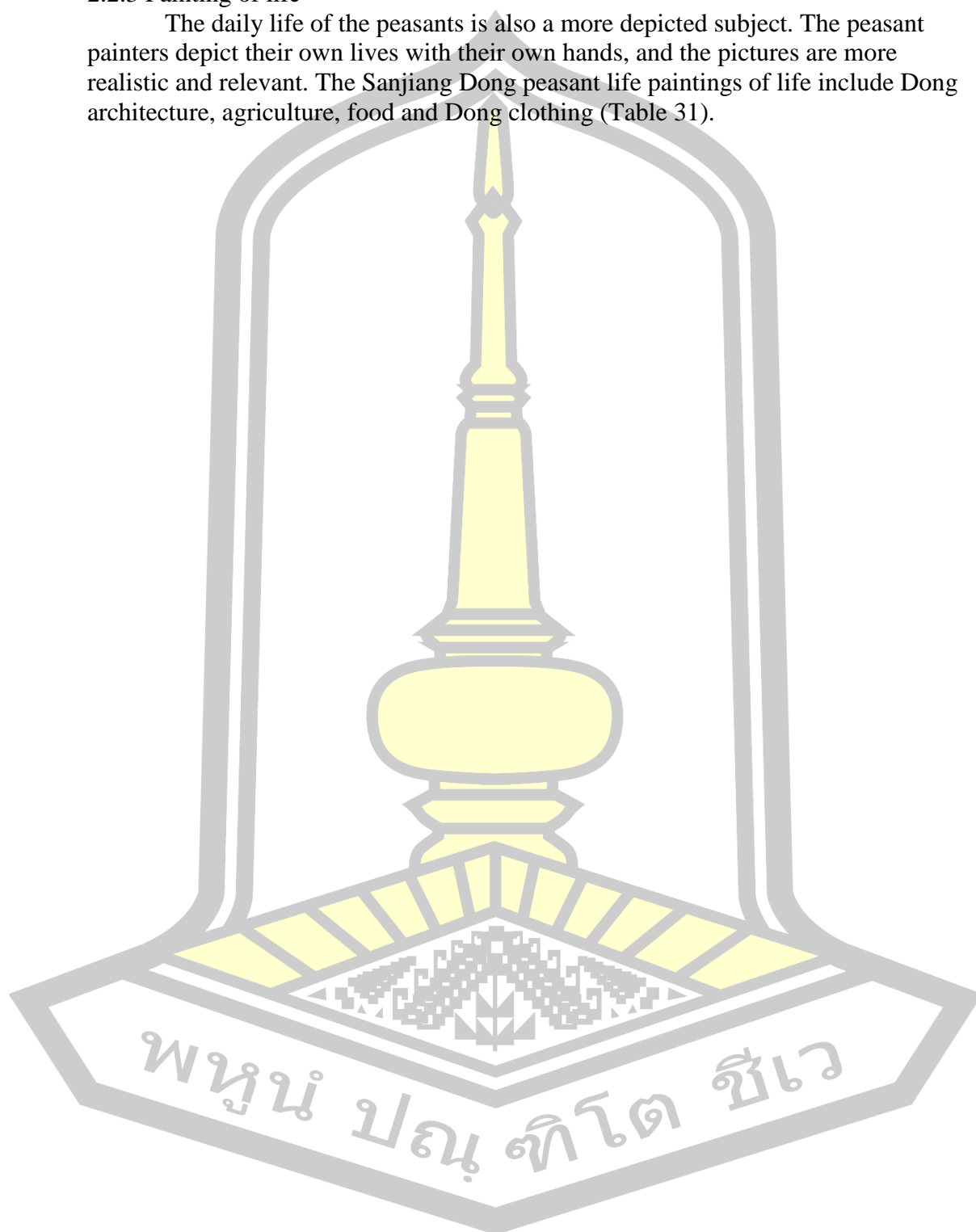
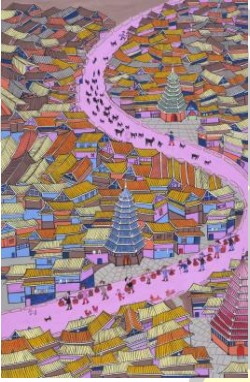


order number	Peasant life painting of national traditional culture	
1		Yang Xiangsan's "Watching Dong Opera" depicts two people singing on the stage in the village; instruments beside the stage; and people cheering.
	Dong hundred family dinner	
2		Yang Xueleng's "Most of National Unity" depicts the Dong people in the Gulou Tower holding each other in a circle and singing and dancing.
	Dowyer	
3		Chen Meimei and Cheng Xianhui's "Sheng Music and Dance" depicts the scene of Dong people stepping on the Lusheng hall in front of the Drum Tower.
	Lusheng stepped on the hall	
4		The picture "Today is a Good Day" by Luo Cheng shows the joyous scene of marrying a bride of the Dong ethnic group. The bride is wearing a gorgeous national costume and silver
	Marriage custom	

Figure 64 Painting of Sanjiang Dong peasants with ethnic traditional culture
Source: Yang Na production

2.2.3 Painting of life

The daily life of the peasants is also a more depicted subject. The peasant painters depict their own lives with their own hands, and the pictures are more realistic and relevant. The Sanjiang Dong peasant life paintings of life include Dong architecture, agriculture, food and Dong clothing (Table 31).



order number	Life of the Sanjiang Dong peasant life painting- —— building	
1		<p>Ou Shengdong's "Good Place" depicts the Sanjiang Dong villages with their dry-structure buildings, which are staggered and in harmony with nature, showing the unique architectural art of the Dong people and the beauty of the countryside.</p>
	stilt style architecture	
2		<p>In Chen Suying's "Beautiful Dong Township", the drum tower becomes the focus of the picture. It stands in the centre of the Dong village, showing solemnity and majesty. Around the drum tower, the Dong people are busy, showing a vibrant scene. The drum tower is closely connected with the life of the Dong people and is a symbol of the Dong culture.</p>
	drum-tower	
3		<p>Luo Wei's "Spring River Water from the door" wind and rain bridge as the background and appeared, the Dong people gathered around it, the spring river water flowing through, man and nature in harmony and coexistence, showing a beautiful picture scroll of the life of the Dong people.</p>
	wind and rain bridge	


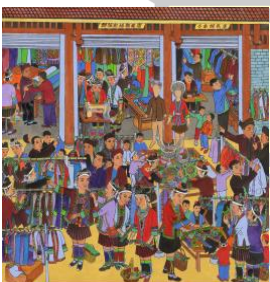
Life of Sanjiang Dong peasants- —— Agriculture		
4		<p>Luo Weiyl's "Ecological Farming for Well-being" shows the prosperous scene of Dong people's ecological farming. People are busy fishing and harvesting rice, ducks are swimming freely in the water, and birds are hovering. A piece of vibrant, "rice, fish and duck"</p> <p>It shows the symbiotic system of rice-fish farming, which effectively achieves a harmonious coexistence with the ecological environment in which it takes place.</p>
	paddy field fish culture	
Life of the Sanjiang Dong peasant life painting- —— clothing		
5		<p>Yang Xiangsan's "Dong Clothing is Beautiful and Plentiful" shows the daily life of the Dong people in Sanjiang. Men, women and children dressed in colourful ethnic costumes are buying Dong costumes in the Dong clothing shop. The clothing shop is a bustling scene. Their costumes are exquisite and the details show the cultural characteristics of the Dong people.</p>
	Dong costume	

Table 22 Life painting of Dong peasants in Sanjiang (21st century to present)

Source: Yang Na production

พหุ ประเด็น ชีว

2.3 The influence of the three forces

2.3.1 The Power of the Government:

Since the 18th NATIONAL Congress of the CPC, the CPC Central Committee with Comrade Xi Jinping at its core has made solving problems related to agriculture, rural areas and peasants the top priority in the work of the whole Party. It has continued to emphasize agriculture and strengthen agriculture, and made historic achievements and changes in agriculture and rural areas.

In 2023 is the full implementation of the party's spirit of twenty, under the strong leadership of the autonomous region party committee propaganda department, Guangxi artists association, Guangxi, sanjiang dong autonomous county culture and sports and tourism bureau of radio, film and television, sanjiang dong autonomous county cultural center, for three consecutive years to carry out the culture can help the revitalization of rural peasants painting art training and exhibition activities, peasants painting as the most basic working people reflect the new era of rural life, has been booming in Guangxi, and emerged a batch of outstanding peasant painter and outstanding works. Through our continuous increase of the public welfare training of peasant painting creation, the creation team and level have been further expanded and improved, and remarkable results have been achieved.

In July 2022, the Culture, Sports, Radio, Television and Tourism Bureau of Sanjiang Dong Autonomous County and the Cultural Center of Sanjiang Dong Autonomous County held a summer charity training course for national art popularization. The training content has the Sanjiang Dong peasant life painting.

In 2022, in order to welcome the convening of the 20th Congress of the Party, thoroughly implement the important speech spirit of General Secretary Xi Jinping at the opening ceremony of the 11th National Congress of the Chinese Federation of Literary and Art and the opening ceremony of the 10th National Congress of the Chinese Writers Association. To boost the revitalization of rural culture, flourish the construction of rural culture, present the overall strength of rural paintings in Guangxi, and reflect the creative level of grassroots literary and art workers in Guangxi. Guangxi Calligraphy and Painting Academy and Guangxi Artists Association jointly held "Welcome the Revitalization of 20 Danqing Painting- -2022 Guangxi peasants Painting Exhibition"

On the morning of February 27, 2022, "Praise the Revitalization of New Era Danqing Painting" was opened in Guangxi Calligraphy and Painting Art Museum. The exhibition is organized by Guangxi Painting and Calligraphy Academy, Liuzhou Federation of Literary and Art, and organized by Liuzhou Artists Association, Liuzhou Painting Academy and the Publicity Department of Sanjiang County Party Committee. "Praise the new era Danqing painting revitalization" Sanjiang peasant painting creation public welfare training class. Two public issues. The first phase is on July 8, and a total of 150 Sanjiang Dong peasant life painting creators were trained in Sanjiang. The second phase was held in Liuzhou Literary Federation on August 20, where 80 creators of Sanjiang Dong peasant life paintings were trained.

2.3.2 The Power of the Counselor

The counsellor's stressed that Sanjiang Dong peasant life painting should be based on native soil and return to folk life and folk art. This bottom line cannot be

broken. On this basis, it can be integrated into modern painting language to express its contemporaneity.

Deng Bin, vice chairman of Guangxi Art Association, pointed out in the training: Sanjiang Dong peasant life painting, to retain its native soil and ethnicity, works of characters, content, colour, shape, composition and other aspects of the condensation of the summary of the formation of a regional Sanjiang Dong peasant style.

Wang Rui, president of Guangxi Painting and Calligraphy Academy, pointed out in the training centre that Sanjiang Dong peasant life painting has life and ethnicity. Trainers play a role in guiding the Dong peasants to express the artistic characteristics of their folk art.

Influenced by the market economy, the counsellor's stressed that Sanjiang Dong peasant life painting should be based on the native soil and return to the national and living culture and folk art. This bottom line can not be broken. On this basis can be integrated into modern and painting language and form. Teaching from the following three points:

The first is that Sanjiang Dong peasant life painting should be strengthened to return to the ethnicity and life of the artistic characteristics. Influenced by the chaotic thinking of the Dong, Sanjiang Dong peasant life painting presents sympathetic composition. The contents in Dong peasants' paintings are not only free from space, perspective and objective phenomena, but also free from time, and can be freely imagined and played. For example, Wu Jianchun's Folklore Monthly Performance (Table 32), in which scenes from different perspectives are placed in the same picture, is the result of chaotic thinking. Therefore, the description of the content in peasant paintings is an expression of subjective intention, the combination of which is not limited by time and space.




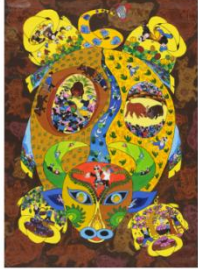
sequence number	Ethnicity and life	art technique	Sanjiang Dong Farmer life painting
1		 The contents in Dong farmers' paintings are not only unaffected by space, perspective and the objective phenomena of things, but also by time. 	
	Dong ethnic group		Folklore Monthly Performance by Wu Jianchun

Table 23 Life painting techniques of Dong and Sanjiang Dong peasants

Source: Yang Na production

The second is the return of Sanjiang Dong peasant life painting to folk art. The paper-cutting of the Dong people has formed a highly generalised and concise artistic characteristic. Paper-cutting has influenced the figure modelling of Sanjiang Dong peasant life paintings. The modelling of figures, animals and plants is highly generalised, seeking simplicity, but through the decoration of various symbols, the figures are made more informative. For example, the details of facial expressions, the treatment of clothing patterns, and texture were added. Since most of the peasant life painters at this time were trained with systematic cultural literacy and had been

trained with professional art knowledge, the absorption and borrowing of folk art was more prominent than in the previous period. By absorbing patterns there were embroidery patterns and Dong brocade patterns, which were used for the decoration of figures and things in peasant life paintings.

Dong embroidery is arranged in a circle and architecture in a ring. The arrangement of Dong embroidery and architecture influenced Sanjiang Dong peasant life paintings. At this time, the peasant painters enhanced the arrangement to meet the market demand and to improve their decorativeness. In Wu Jianchun's Dong Weaving and Spinning Series, both the architecture and the trees are arranged in a circular pattern (Table 33).








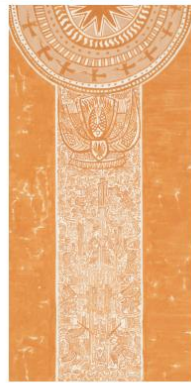
No.	Dong Folk Art	art technique	Sanjiang Dong peasant life painting
1		By absorbing embroidery patterns and Dong brocade patterns, they were used for the decoration of peasant life paintings of people and objects.	
	Brocade and embroidery of the Dong people		Luo Wei's "Spring River Water Passes Through the Door".
2		By assimilating paper-cut patterns and using them for the decoration of peasant life paintings of people and objects.	
	Dong paper cutting		Shengle Dongtian Dance Programme II by Nidan Yao
3		The peasant painters enhanced the circular arrangement to match the marketable demand and to improve its decorative qualities.	
	Embroidery of the Dong people		Wu Chunbing's Lusheng Treads the Halls - Joyful Unity
4		Dong architecture, wind and rain bridges and drum towers are all symmetrical, and the beauty of symmetrical order has influenced Sanjiang Dong peasant painters.	
	Dong Drum Tower		Joyful Lusheng by Zhang Tonggang

Table 24 Dong folk art and life painting techniques of Dong peasants in Sanjiang

2.3.3 The power of peasant life paintings

The creators of Peasant Life Paintings of Life paintings have a university degree and have received professional art training from a college. The creators of peasant life paintings have been professionally tutored in art and have learning experience in drawing and colouring. Therefore, the creators apply the primary and secondary, sparse and dense, near and big, far and small in sketching to the creation of peasant paintings. As a result, the compositions of Sanjiang Dong peasant life paintings are full, and there are obvious changes of priority and sparseness in the fullness (Table 34).



No.	Ethnicity and Life	art technique	Sanjiang Dong peasant life painting
1		The creator applies the primary and secondary, sparse and dense, near and large, far and small in sketching to the creation of peasant paintings.	
	Sketch "Garlic"		Mu Shuangyi's "Say Yes" to the Road Mountain

Table 25 Sketch and life painting techniques of Sanjiang Dong peasants

Source: Yang Na production

2023 Guangxi Peasant Life Paintings of Life Exhibition period the role of government power still gradually weakened. But, the state ideology still has a role in peasant life painting. The counsellors of Sanjiang Dong peasant life painting under the influence of market economy and social process emphasise that Sanjiang Dong peasant life painting should be based on native soil and return to folk life and folk art. This bottom line cannot be broken. On this basis, modern painting language and forms can be incorporated. The creators are mostly art college graduates, teachers and professional artists. The creators are the main body of the creation of peasant life paintings, and the power of the creators is gradually strengthened.

2.4 "Comprehensive type of" of artistic processing

By the power of the government, the power of the trainers, and the power of the creators of peasant life paintings. The latter pursued market interest and focused on decorativeness. In addition to the transplantation of folk art, there are also borrowings from oil painting, Chinese painting and drawing. Therefore, the creators of Sanjiang Dong peasant life paintings have adopted a "comprehensive" artistic style to process Sanjiang Dong peasant life paintings.

No	Category	Content
1	Theme	(1)Mainly natural landscapes
		(2)Folk customs
		(3)Daily life
2	Type	Primarily personal art, created by the artist to cater to the market
3	Features	(1)Exhibits a local atmosphere
		(2)Ethnic characteristics
		(3)The aesthetics of folk art
4	Composition	Emphasizes sympathetic composition
5	Layout	Full. Includes changes in hierarchy, density, and size closer objects larger, farther objects smaller
6	Modeling	Highly summarized modeling, emphasizing simplicity over complexity, with Dong brocade and embroidery patterns as decoration
7	Arrangement	Emphasizes circular arrangement

Table 26"Comprehensive type of" the art processing

Source: Yang Na production

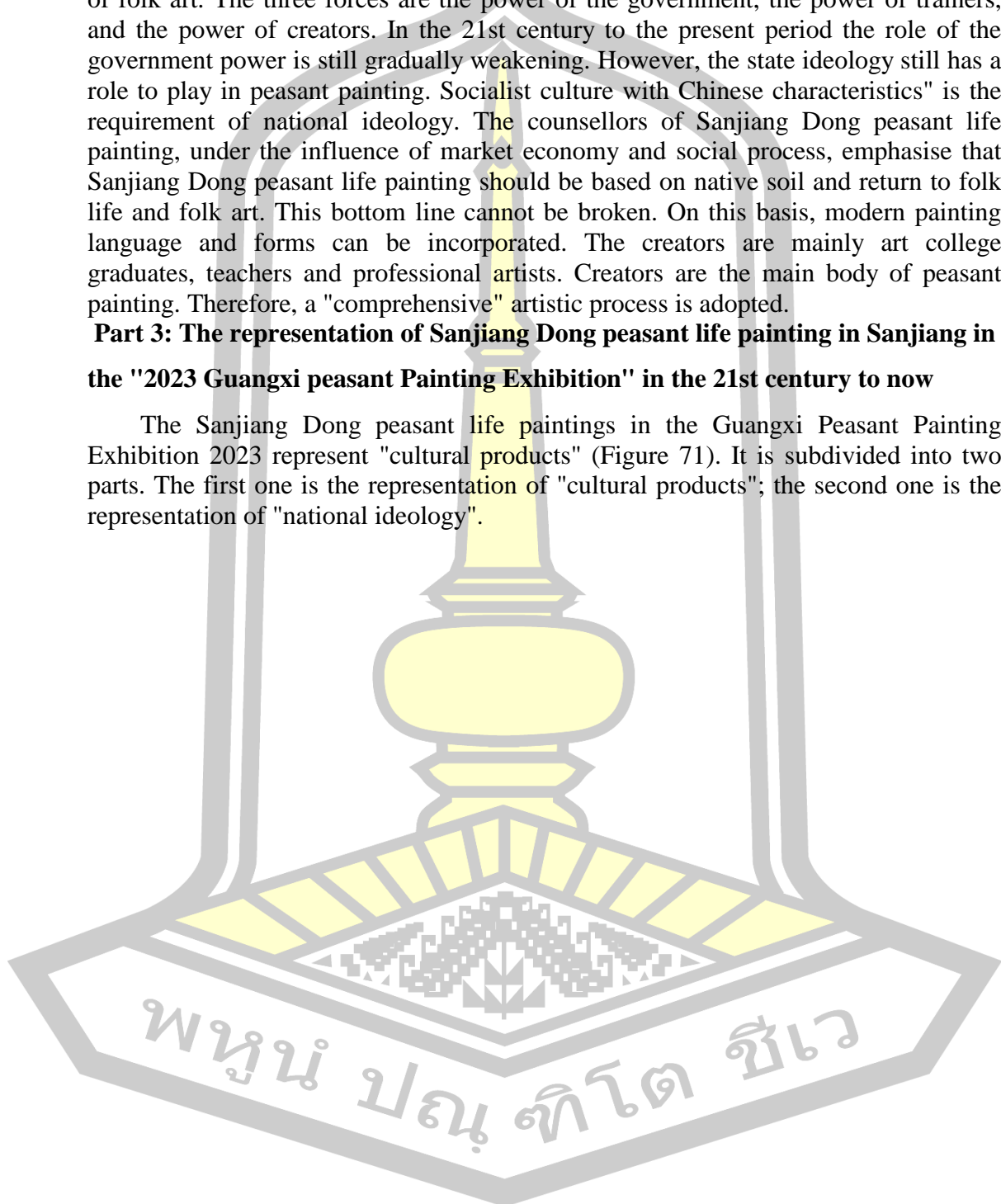
Artistic style of the "Comprehensive School" (Table 35). The aesthetics of native soil, national characteristics and folk art are the main features, and the art forms of Chinese painting, oil painting and sketching are also absorbed. The composition of peasant life painting is complete and full. All important elements are added to the picture. There are obvious changes in "size", "priority" and "sparseness" in "fullness". The space of the picture breaks the limitation of time and space. It is flat and overlooked. The choice of elements in the picture is selective. The use of colours in folk art. Peasant life paintings of Life paintings often draw materials from the living environment and folk art are closely related. In the use of colour also follow some unique folk colour expression of the art of law and cultural concepts. Pattern decoration. There are certain painting skills with bold expression. The ability to absorb and draw on folk art such as paper-cutting, embroidery, New Year's paintings and carvings is relatively strong.

Conclusion:The connection between Sanjiang Cultural Ecology and 2023 Guangxi Peasant Life Painting Exhibition. The current socio-political environment and the prosperity of the contemporary art market have also led to the development of other art genres. In the development of urbanisation, the creation of peasant paintings has entered a period of diversified development. The creation of peasant paintings faced the consideration of the art market. During this period, peasant painting authors have gradually moved out of the countryside and into the city, and the cultural quality and aesthetic concept of the creative groups have been comprehensively improved. In the social process, the living conditions, creative environment, exhibition and exchange, and market development of peasant painting creative groups have seen various changes. The traditional folk cultures of Sanjiang Dong are Baijia Banquet, Doye, marriage customs,, reed-pipe wind instrument, and Dong Da Song. The living cultures of Sanjiang Dong are architecture culture, agriculture culture and food culture. The content of Sanjiang Dong peasant life paintings is based on the paintings of natural environment, the paintings of traditional ethnic culture and the Paintings of

Life. The themes and contents of peasant life paintings are influenced by the market economy, and to meet the needs of buyers to strengthen the works are mainly influenced by the ethnicity of the Dong, the native soil of Sanjiang and the aesthetics of folk art. The three forces are the power of the government, the power of trainers, and the power of creators. In the 21st century to the present period the role of the government power is still gradually weakening. However, the state ideology still has a role to play in peasant painting. Socialist culture with Chinese characteristics" is the requirement of national ideology. The counsellors of Sanjiang Dong peasant life painting, under the influence of market economy and social process, emphasise that Sanjiang Dong peasant life painting should be based on native soil and return to folk life and folk art. This bottom line cannot be broken. On this basis, modern painting language and forms can be incorporated. The creators are mainly art college graduates, teachers and professional artists. Creators are the main body of peasant painting. Therefore, a "comprehensive" artistic process is adopted.

Part 3: The representation of Sanjiang Dong peasant life painting in Sanjiang in the "2023 Guangxi Peasant Painting Exhibition" in the 21st century to now

The Sanjiang Dong peasant life paintings in the Guangxi Peasant Painting Exhibition 2023 represent "cultural products" (Figure 71). It is subdivided into two parts. The first one is the representation of "cultural products"; the second one is the representation of "national ideology".



3.1 peasants' painting serves as a representative of "cultural products"

1	Representation	Regional folk customs	
2	reason	1. The peasant life painting of the Dong people in Sanjiang 1. Cultural products are the survival strategies that peasants must adopt in the era of marketization. 2. In the market economy environment, the inheritance and development of Sanjiang Dong peasant paintings also need continuous innovation. 3. peasant painting of Dong nationality in Sanjiang is not only an art form, but also carries the profound cultural tradition of Dong nationality. As a representative of cultural products, peasant painting of Dong nationality in Sanjiang has become a powerful tool to spread national culture.	
3	Express to yourself	Tourists and people from other regions of Guangxi	
4	Active expression	Rural new atmosphere and new style	Through the theme, content symbol, to show the rural new atmosphere new style
		take root in one's native soil	Native soil through content, composition and colour symbols
		spirit of national culture	Expressing the spirit of national culture through themes and content symbols
		The aesthetics of the folk art	Through the theme, modeling, to express the aesthetic appreciation of folk art
5	consequence	1. Increase economic incomes. 2. Enhance national pride. 3. Improve the personal artistic level of peasant life painters. 4. We will promote innovation in the cultural industries.	

Figure. 65 As a representative of the "cultural products"

Source: Yang Na production

3.1.1 Representative

Shi Xiangdong, Chairman of Guangxi Artists Association, said after visiting the 2023 Guangxi Peasant Life Painting Exhibition: Under the correct leadership of the propaganda department of the regional party committee and Guangxi Federation of Literature, Guangxi Art Association goes deep into life, rooted in the people, extends the literary service to the countryside and grassroots, vigorously carries out the training activities of peasant painting, encourages the creation, discovers the talents, and promotes the exchanges. Guangxi peasant paintings have constantly

achieved excellent results in national exhibitions, not only becoming a new highlight of the construction and development of Guangxi's art career, but also improving the artistic level and national influence of Guangxi's peasant paintings, and promoting Guangxi's peasant paintings to become Guangxi's characteristic cultural brand (Qin, 2023, May 25). 2023 Guangxi Peasant Life Paintings of Life painting exhibition, as a representative of Guangxi's characteristic cultural products, vigorously promotes Guangxi's peasant life painting.

3.1.2 The representative reason of peasants' life painting as a "cultural product"

Reason 1: Cultural products are the survival strategy that peasant paintings must adopt in the era of marketisation. In 2020, the output value of Dong peasant paintings in Dudong Township exceeded 5 million yuan, which has become a demonstration point for Dong peasants to get rich and increase their income.

Reason 2: The need for innovation and development. Under the market economic environment, the inheritance and development of Sanjiang Dong peasant paintings also need constant innovation. By combining peasant paintings with tourism market and cultural industry, more economic value can be created, and at the same time, more financial support and promotion opportunities can be provided for the inheritance of peasant paintings. This combination of art and practicality makes Sanjiang Dong peasant paintings highly competitive in the tourism commodity market.

Reason 3: Ethnic Characteristics and Cultural Connotation

Sanjiang Dong Peasant Paintings originate from the life of Dong people, with bright colours, unique composition and strong national characteristics. While appreciating the paintings, viewers can also gain a deeper understanding of the history, customs and culture of the Dong people. This approach to cultural products makes Sanjiang Dong peasant paintings a powerful tool for spreading national culture.

3.1.3 Expression

3.1.3.1 The new atmosphere and new style in rural areas

2023 Guangxi peasant life painting exhibition, received a total of 1,197 pieces of submissions from inside and outside the region, after strict preliminary evaluation and reassessment by experts, 174 pieces of works were finally evaluated and exhibited, of which 34 pieces of Sanjiang Dong peasant life painting were selected. The selected works have a wide range of themes and rich contents, some focus on the green mountains and green water, ecological farms and other rural scenery, some focus on science and technology to promote agriculture, live broadcasting with goods and other rural life, some reflect the traditional festivals, folk activities and other rural customs, and some depict the fitness of the people and the bustling scene of a good harvest (Qin, 2023, May 25). The creators of Sanjiang Dong peasant life paintings have shown the current situation and changes in the life of Dong peasants, the happiness of Sanjiang Dong peasants after the unsealing of the epidemic, the thriving agriculture, and the vibrant new atmosphere after the epidemic. For example, Weikeli's Construction 5G helps rural revitalisation (Figure 766).



Figure 66 Weakley's building 5G to help revitalise the countryside
Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

3.1.3.2 Rooted in native soil

Deng Bin, vice chairman of Guangxi Art Association and chairman of Baise Art Association, believes that Sanjiang Dong peasant life painting has distinctive regional culture and strong national aesthetic characteristics, exuding the aroma of earth. The biggest highlight of Sanjiang Dong peasant life painting lies in grounding, gathering popularity, maintaining "earthy flavour", highlighting national symbols and expressing historical and cultural memories. The traditional culture and non-genetic inheritance of Guangxi ethnic groups can be combined with the "national tide" and peasant paintings to achieve commercial value creation and cultural dissemination, realising both social and economic benefits, and letting peasant paintings go to a broader stage. The native soil of Sanjiang Dong peasant life painting should be preserved, and at the same time, it should echo the changes of the times and promote the development of peasant painting industry.

The symbols of native soil intention are mainly in the following forms:

In terms of content, such symbols as Dong costumes, headdresses, ornaments, wind and rain bridges, drum towers, and Dong patterns are frequently used to express the native soil intention of the Dong people in Sanjiang.

In terms of composition, the expression of subjective intention is commonly used, and its combination is not limited by time and space. The symbols of composition that break the limitations of time and space are commonly used to express the native soil intention of the Dong people in Sanjiang.

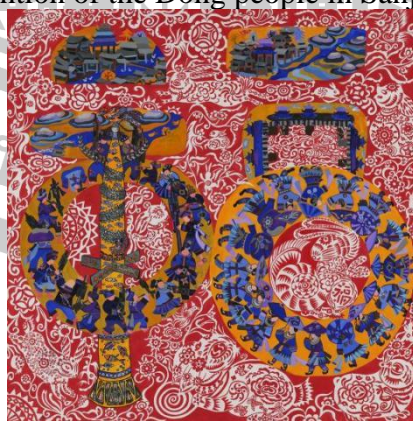


Figure 67 Wu Jianchun's Fu Linmen

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

In terms of colour, folk art colours are commonly used. The materials drawn from peasant life paintings of Life often come from the living environment closely related to folk art. In the use of colours, they also follow some unique artistic laws and cultural concepts of folk colour expression. Folk art colours are commonly used as symbols to express native soil intentions. For example, Wu Jianchun's Fook Lin Men (Figure 73).

3.1.3.3 Expressing the spirit of national culture

The Sanjiang Dong peasant life paintings on display in this exhibition are diverse in subject matter, rich in content and different in style, fully demonstrating the ethnicity and regionality, with the Dong elements and cultures each showing its own beauty, and expressing the spirit of national culture of the Sanjiang Dong people. The national cultural spirit of Sanjiang Dong includes: harmony between man and nature, the collectivist idea of unity and mutual help between man and man, and singing as a means of joyful life.

In peasant life painting, all kinds of biological products produced by the natural ecosystem are used in a balanced way according to local conditions. Symbols such as "fish farming in rice paddies" are used to express the Dong ethnic cultural spirit of living in harmony with nature. For example, Luo Yun's ecological breeding promotes a well-off society (Figure 74).

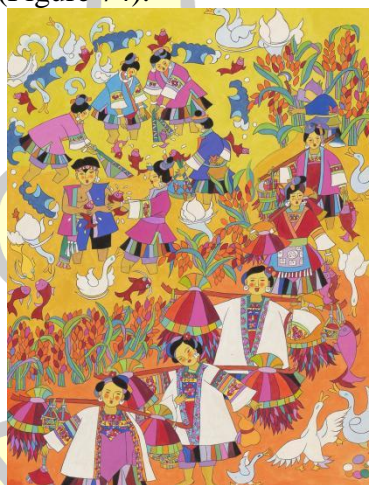


Figure 68 Luo Yun's ecological breeding promotes a well-off society

Source: Guangxi Painting and Calligraphy Academy

Peasant paintings commonly use symbols of strong and prominent ethnic activities and life scenes, such as "Doye", "reed-pipe wind instrument and step on the dance", "drinking oil tea", "picking tea", "sitting on the sister", and so on. Doye", "Drinking Oil Tea", "Picking Tea", "Sitting Sisters" and other symbols of national activities and life scenes are used to express the collectivist idea of unity and mutual help among people. For example, the sheng song of Rong Xuelian welcomes visitors (Figure 75).



Figure 69 Rong Xuelian's pithy songs welcome guests

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

Singing as a means of livelihood. The Dong people place equal importance on labour, eating and singing. Singing and song-learning are essential aesthetic activities. Peasant paintings commonly use symbols such as "Dong opera" and "big song" to express the idea of singing as a means of living.



2.1.3.3 Expressing the aesthetics of folk art

The Sanjiang Dong peasant life paintings on display in this exhibition not only draw on the art forms of Sanjiang Dong folk art but also transplant the aesthetic ideals of folk art. The aesthetic ideals of folk art include the beauty of life and the beauty of good fortune.

The concept of blessing life is the theme of folk art. At this time, in order to enhance the infectiousness of the picture in Sanjiang Dong peasant paintings, the most abundant works on the subject of marriage. Most of them use the symbols of marriage themes to express the Dong people's salute to life and reproduction. For example, Luo Yun's Today is a good day (Figure 76).



Figure 70 Luo Yun's Today is a good day

Source: Guangxi Painting and Calligraphy Academy 20/June/2023

The most important aesthetic of folk art modelling is auspiciousness. The concept of auspicious culture is very important in folk art forms, which embodies the concept of auspicious culture everywhere, no matter in the image, composition or the use of colours, all pay attention to auspiciousness.

The Dong people are located in the southern mountainous area, where all kinds of flowers are open and vibrant. The fern pattern, which indicates shelter for those who go out, expresses the beauty of good luck. For example: Chen Yuqiu's prosperous age welcomes the prosperous year (Figure 77).



Figure 71 Chen Yuqiu's prosperous age welcomes the prosperous year

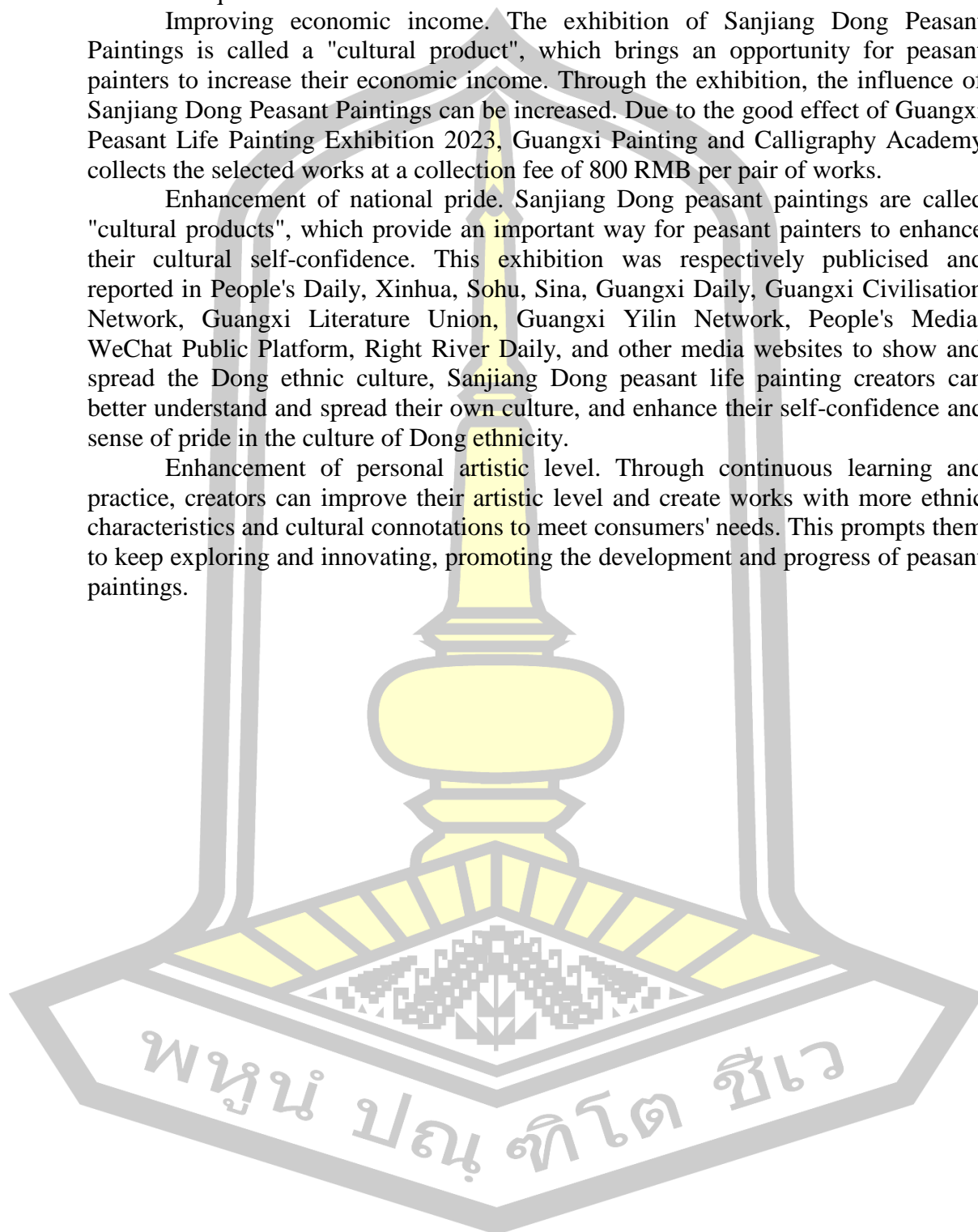
Source: Guangxi Painting and Calligraphy Academy 20/June/2023

3.1.4 Consequences

Improving economic income. The exhibition of Sanjiang Dong Peasant Paintings is called a "cultural product", which brings an opportunity for peasant painters to increase their economic income. Through the exhibition, the influence of Sanjiang Dong Peasant Paintings can be increased. Due to the good effect of Guangxi Peasant Life Painting Exhibition 2023, Guangxi Painting and Calligraphy Academy collects the selected works at a collection fee of 800 RMB per pair of works.

Enhancement of national pride. Sanjiang Dong peasant paintings are called "cultural products", which provide an important way for peasant painters to enhance their cultural self-confidence. This exhibition was respectively publicised and reported in People's Daily, Xinhua, Sohu, Sina, Guangxi Daily, Guangxi Civilisation Network, Guangxi Literature Union, Guangxi Yilin Network, People's Media, WeChat Public Platform, Right River Daily, and other media websites to show and spread the Dong ethnic culture, Sanjiang Dong peasant life painting creators can better understand and spread their own culture, and enhance their self-confidence and sense of pride in the culture of Dong ethnicity.

Enhancement of personal artistic level. Through continuous learning and practice, creators can improve their artistic level and create works with more ethnic characteristics and cultural connotations to meet consumers' needs. This prompts them to keep exploring and innovating, promoting the development and progress of peasant paintings.



3.2 peasant painting serves as a representative of "ideology"

1	Representation	Ideology —— Prosperity and development of socialist literature and art	
2	reason	<p>1. Since the beginning of the 21st century, the trend of globalization has been increasingly intensified, and cultural soft power has become the core competitiveness of modern countries to participate in international competition.</p> <p>2. In the market economy environment, there are some undesirable phenomena, such as the excessive pursuit of commercial interests, the blind pursuit of western thoughts, and the dissemination of improper values.</p>	
3	To whom to express	national people	
4	Active expression	We will adhere to the people-centered creative orientation	<p>1. In terms of subject matter, it shows the life and customs of the Dong peasants in Sanjiang. These subject matter symbols express the people-centered creative orientation.</p> <p>2. In terms of content, it shows the scene of the hard work and love of the Dong peasants in Sanjiang. These theme symbols express the people-centered creative orientation.</p>
		To lead the trend of The Times	In terms of the theme, it mainly shows the national life and national concept of the era of the Dong nationality in Sanjiang. These theme symbols express the people-centered creative orientation.
		We must inherit the national spirit and cultural genes	In terms of the theme, it mainly shows the national life and national concept of the era of Sanjiang Dong nationality. These theme symbols express the inheritance of national spirit and cultural genes.
5	consequence	<p>1. Provide spiritual impetus for modernization.</p> <p>2. Provide intellectual support for the modernization cause.</p> <p>3. Ensure that modernization develops in the right direction.</p>	

Figure 72 As a representative of "Ideology —— Socialist culture with Chinese characteristics"

Source: Yang Na production

Sanjiang Dong peasant life paintings of Life as a representation of "ideology" are divided into five parts (Figure 78). The first part is as a representative of "ideology - the development of socialist literature and art". The second part is the reasons for being a representative of "ideology and the development of socialist literature and art". The third part is to whom it is expressed. The fourth part is what is expressed as a representative of "ideology - the development of socialist literature and art". The fifth part is the consequences achieved.

3.2.1 Representative

Adhere to the path of socialist cultural development with Chinese characteristics, stimulate the vitality of cultural innovation and creativity in the entire nation, and build a socialist cultural powerhouse. The implementation of this strategic goal has gone through two phases: before the 18th National Congress, it was a stable construction phase centred on "building a harmonious culture"; since the 18th National Congress, it has been a phase of innovation and development centred on "flourishing socialist literature and art".

Xi Jinping successively issued the Speech at the Symposium on Literary and Artistic Work (15 October 2014) and the Speech at the Opening Ceremony of the 10th Congress of the China Federation of Literary and Art Circles and the 9th Congress of the China Writers' Association (30 November 2016), the CPC Central Committee issued the Opinions of the CPC Central Committee on the Prosperous Development of Socialist Literary and Artistic Activities (3 October 2015), and the five departments of the Central Propaganda Department jointly issued the Opinions on Strengthening the New Culture of the People's Republic of China and the Development of Socialist Literary and Artistic Activities on 2021 August. August 2021, the Central Propaganda Department and five other departments jointly issued the Guiding Opinions on Strengthening the Work of Literary and Art Criticism in the New Era, and these important speeches and policy documents are centred on the creative orientation of literature and art ((Tan & Ren, 2021, P10). These important speeches and policy documents have made creative theoretical expositions and deployments on such fundamental and directional issues as the contemporary characteristics of literature and art, the spiritual foundation of literature and art, and the building of a discourse on literature and art criticism with Chinese characteristics, constructing a discourse system of literature and art policy in the new era and providing a theoretical programme and a guide to action for the prosperity and development of socialist literature and art with Chinese characteristics.

3.2.2 peasant life painting serves as the representative reason of "ideology"

Reason 1: Since entering the 21st century, the trend of globalisation has been increasing, and the soft power of culture has begun to become the core competitiveness of modern countries in international competition. As Chinese society enters a new stage of comprehensive development of socialism with Chinese characteristics, while enhancing the "hard power" of socialist modernisation, the Central Committee of the CPC also pays more and more attention to the enhancement of the "soft power" of socialist cultural construction, and strives to establish and improve the modern cultural system. modern cultural system.

Reason 2: In the market economy, there are bad phenomena in the field of literature and art development, such as excessive pursuit of commercial interests, blindly chasing after western trends and spreading inappropriate values, etc. Xi Jinping emphasised in his series of speeches on the work of literature and art that literature and art should serve the people, and that literature and art should be a voice for the times. Literature and art should carry forward the Chinese spirit.

3.2.3 Expression

Expression 1: Sanjiang Dong peasant life painting should adhere to the people-centred creative orientation, to meet the spiritual and cultural needs of the people as the starting point and landing point of the work of literature and art. Prosperity and development of socialist literature and art, we must always adhere to the party's leadership of the work of literature and art, reflecting the party's ideas and reflecting the people's voices organically united. Only by grasping this foothold can we correctly understand and deal with the relationship between the political function of literature and art and the freedom of creation, and constantly create masterpieces that eulogise the Party, the motherland and the people.

The symbols of the people-centred creative orientation are mainly in the following forms:

In terms of subject matter, it mainly expresses the life and customs of the peasants in Sanjiang Dong, and these symbols of subject matter express the people-centred creative orientation.

In terms of content, it expresses the scenes of Sanjiang Dong peasants' hard work and love of life. These subject symbols, express the people-centred creative orientation. For example, Luo Cai's Ecological Farming for Well-being (Figure 79).

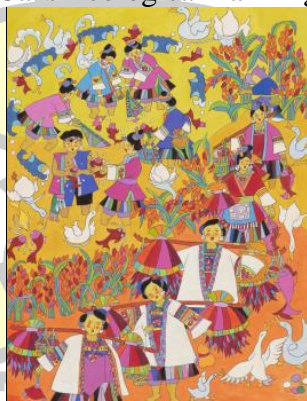


Figure 73 Luo Cai's ecological farming for prosperity

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

Expression 2: Sanjiang Dong peasant life painting to lead the times, with the socialist core values of the soul. Patriotism as the main theme of literary and artistic creation, guiding the people to establish and adhere to the correct view of history, ethnicity, nationality and culture, to build up spiritual strength, cultural self-confidence and dream project through literature and art, and constantly create excellent works belonging to this era with distinctive Chinese style to give the people enjoyment of aesthetics and enlightenment, and provide spiritual nourishment and ideological impetus for the cause of socialism with Chinese characteristics. It will provide spiritual nourishment and ideological impetus for the cause of socialism with Chinese characteristics.

In terms of theme, it mainly expresses the national life and national concept of Sanjiang Dong people in this era, and these theme symbols express the people-centred creative orientation.

Expression 3: Literature and art should pass on the national spirit and cultural genes, and realise the creative transformation and innovative development of the excellent traditional Chinese culture. Chinese culture is the unique spiritual identity of the Chinese nation and China's deepest cultural soft power. In the historical context of the new era, we should not only pay attention to the protection and inheritance of traditional Chinese culture, but also strengthen the excavation and elaboration of traditional Chinese culture, and integrate traditional resources with the spirit of the times, so as to make the most basic cultural genes of the Chinese nation compatible with the development of the contemporary Chinese society, and harmonise with the modern society, and thus to "better construct the Chinese spirit, Chinese values, and Chinese power" (Tan & Ren, 2021). "(Tan & Ren, 2021, p. 10).

The symbols for passing on the national spirit and cultural genes mainly take the following forms:

Subject matter, mainly expresses Sanjiang Dong people's ethnicity life and national concepts in this era, these subject matter symbols, express the inheritance of national spirit and cultural genes. For example: Yang Xiangsan's watching Dong opera (Figure 280) .

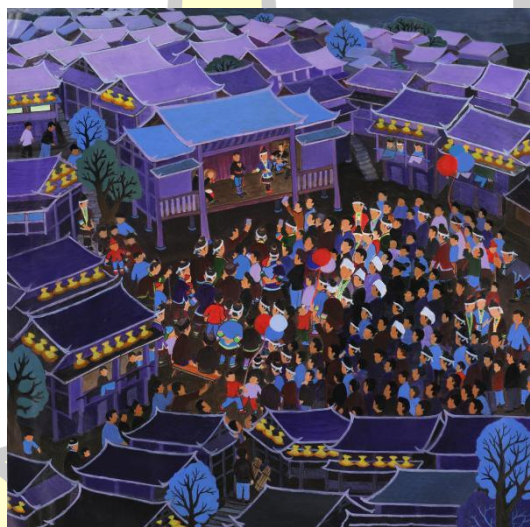


Figure 74 Yang Xiangsan's Watching Dong Opera

Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

3.2.4 Consequences

Consequence 1: The culture of socialism with Chinese characteristics provides spiritual impetus for the construction of modernisation. The great effect of culture on the construction of modernisation manifests itself in its ability to improve the ideological and moral quality of workers and to stimulate their enthusiasm for production, thus providing spiritual impetus for the construction of material civilisation.

Consequence 2: Culture of socialism with Chinese characteristics provides intellectual support for the cause of modernisation. The construction of a culture of socialism with Chinese characteristics can improve the scientific and cultural quality of workers and develop human intellectual resources. Advanced education, science,

and culture give people intellectual weapons and become a force of wisdom that propels them to build the cause of modernisation effectively.

Consequence 3: The culture of socialism with Chinese characteristics ensures that modernisation develops in the right direction. The culture of socialism with Chinese characteristics serves as a correct ideological value orientation, ideologically guaranteeing the development of modernisation in the right direction.

Conclusion: 2023 Guangxi Peasant Life Paintings of Life Exhibition in Sanjiang Dong peasant life painting as a representative of "cultural products". It is subdivided into two parts. The second one is the representative of "national ideology". The reason why it is the representative of "ideology" is that cultural soft power has begun to become the core competitiveness of modern countries to participate in international competition; there are bad phenomena such as excessive pursuit of commercial interests and blindly chasing after western trends in literature and art. To borrow the symbols of content and subject matter from the people of the country to proactively express their adherence to the people-centred orientation of creation; to lead the times; and to pass on the national spirit and cultural genes. The consequence is to provide spiritual impetus for the development of peasant life painting and to provide intellectual support

Conclusion

This part uses the concepts of the cultural ecology and the representation to interpret Sanjiang Dong peasant life paintings in the 2023 Guangxi Peasant Life Painting Exhibition.

The Cultural Ecology is used to interpret the correlation between the ecology of Sanjiang and the peasant paintings. The natural environment of Sanjiang determines their production and life style, how this life style makes peasant life painters have life experience, and how the life experience turns into inspiration for creation, and finally expresses itself with the help of paintbrushes. The focus is on the process of transformation from environment to painting.

Representation enables the circulation of ideas and the circulation of meanings in the whole society, and it relies on two major representation systems: the conceptual system and the linguistic system. Representation has two levels, one is symbol and the other is expression. Analysing Sanjiang Dong peasant life paintings, in the context of the era of 2023, Sanjiang Dong peasant life paintings are the reaction of Sanjiang Dong lifestyle in 2023.

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Chapter VI

Summary and conclusion.

Sanjiang Dong peasant life paintings: cultural ecology and representation in the context of social change in China.

Research and discussion:

The title of this study is: Sanjiang Dong peasant life painting: cultural ecology and representation in China's social change. the history of Sanjiang Dong peasant life painting; the association between cultural ecology and Sanjiang Dong peasant life painting in each period; and the representation of Sanjiang Dong peasant life painting in each period are examined. In this study, the researcher analyses the process of environment turning into peasant paintings, and peasant life paintings representing the context of each period from the perspective of research texts and research concepts.

1. Study the social-historical background of Sanjiang Dong peasant life paintings.

This chapter introduces the social-historical background of Sanjiang Dong peasant life painting. The ecological environment of Sanjiang Dong Autonomous County has an impact on the way of life of the people of Sanjiang Dong, and the way of life leads to the emergence of different customs and habits, which ultimately give rise to the culture of Sanjiang Dong. The cultural, political, social, historical and economic aspects of Sanjiang Dong Autonomous County have an impact on the Paintings of Life painting of Sanjiang Dong peasant life painting. Sanjiang Dong peasant life painting was formed in the period from the founding of New China to the beginning of reform and opening up, from the beginning of reform to the 21st century, and from the 21st century to the present day, forming the "Old Chinese Painting", "Transplanted" and "Comprehensive" types. Three types of art with different styles are formed in the three periods: "Old National Painting Type", "Transplant Type" and "Comprehensive Type".

2. Research and analyse the association between Sanjiang Cultural Ecology and Sanjiang Dong peasant life painting.

This chapter interprets the association between the ecology of Sanjiang and peasant paintings through Cultural Ecology. The association between Sanjiang Cultural Ecology and Sanjiang Dong peasant life paintings in three periods: from the founding of New China to the pre-Reform and Opening-up period, from the beginning of the Reform period to the 21st century, and from the 21st century to the present. From the perspective of the creators of peasant life paintings, the real life of Sanjiang Dong peasant life paintings is influenced by different factors such as politics, counsellors, and creators in different periods, and therefore, three different artistic styles, namely, "Old Chinese Painting", "Transplantation", and "Synthesis", are formed. Therefore, three different artistic styles of Sanjiang Dong peasant life

paintings are formed: "Old Chinese painting type", "Transplantation type" and "Comprehensive type". Analyse the process by which real life becomes peasant life paintings.

3 Research and analyse the representation of Sanjiang Dong peasant life paintings.

This chapter studies and analyses the representations of Sanjiang Dong peasant life paintings, which make ideas circulate and meanings circulate in the whole society, and there are two levels of representations, one is symbol and the other is expression. By analysing Sanjiang Dong peasant life paintings in three periods: from the founding of New China to the pre-reform and opening-up period, from the beginning of the reform period to the 21st century, and from the 21st century to the present day, Sanjiang Dong peasant life paintings represent different backgrounds of the times in different periods. In the absence of substantial changes in the natural environment, the relationship between people and society, and between people and nature, has transformed, and so has the culture. The study of Sanjiang Dong peasant life paintings represents different lifestyles at different times.

4 Analyse the cultural ecology and representation of Sanjiang Dong peasant life painting through the "2022 Guangxi Peasant Life Painting Exhibition" under the social change in China.

The concepts of the cultural ecology and the representation are used to interpret the Sanjiang Dong peasant life paintings in the 2023 Guangxi Peasant Life Painting Exhibition. From the perspective of peasant life painting creators, the real life of Sanjiang Dong peasant painting around 2023 was influenced by different factors such as politics, counsellors and creators in different periods of time, and thus formed a "comprehensive" artistic style of Sanjiang Dong peasant life painting. Analyse the process of transforming real life into peasant life paintings. Peasant life painting can represent the background of the times, the times are different, the relationship between human and nature, human and society has changed, and the culture has also changed.

By interpreting Sanjiang Dong peasant life painting through the two concepts of the cultural ecology and the representation, and by looking at the cultural ecology of Sanjiang Dong from the perspective of the creators of peasant life paintings, three different styles of Sanjiang Dong peasant life paintings are formed. The peasant life painting can represent the background of the times, the times are different, the relationship between man and nature, man and society has been transformed, and the culture has also been transformed.

Research and discussion:

This research topic "Sanjiang Dong peasant life paintings: cultural ecology and representation in Chinese social change". Sanjiang Dong peasant life painting is taken as the research text, and cultural ecology and representation are taken as the research concepts. Cultural ecology and representation based on Sanjiang Dong peasant life painting in Chinese social change are analysed.

First of all, in the existing research papers on Sanjiang Dong peasant life painting, most of the research results of the researchers focus on describing the artistic characteristics of Sanjiang Dong peasant life painting such as technique, composition

and colour. For example, Yang Xiuzhi's thesis "Colourful and Overflowing, Naivety and Innocence - The Aesthetics of Sanjiang Dong peasant life painting in Guangxi" and Li Changjun's thesis "Formal Aesthetic Characteristics of Peasant Life Paintings of Life Painting in Sanjiang Dong, Guangxi". A few researchers have analysed the reasons for the emergence of various techniques in peasant life painting by analysing folk art. For example, Qin Hongmei's thesis "The inspiration that the creative style of Sanjiang paper-cutting art should have on the modelling language of local peasant life paintings", and Huang Wu's thesis "Artistic characteristics of Sanjiang Dong peasant life paintings in Guangxi". However, the research on Sanjiang Dong peasant life paintings only analyses Sanjiang Dong peasant life paintings as a whole, without analysing the different artistic types of Sanjiang Dong peasant life paintings in different periods, and without analysing what factors led Sanjiang Dong peasant life creators to adopt different artistic types to express the real life of Sanjiang Dong.

This paper interprets Sanjiang Dong peasant life paintings from the perspective of "cultural ecology". The ecological environment of Sanjiang Dong Autonomous County has an impact on the way of life of the people of Sanjiang Dong, which leads to the emergence of different customs and habits, which ultimately produce the culture of Sanjiang Dong. The cultural, political, social, historical and economic aspects of Sanjiang Dong Autonomous County have an impact on the Paintings of Life painting of Sanjiang Dong peasant life painting. This led to the formation of three art types with different styles of art in Sanjiang Dong peasant life painting in three separate periods. From the perspective of the creators of peasant life paintings, the real life of Sanjiang Dong peasant life paintings was influenced by different factors such as politics, counsellors and creators in different periods, adopting different artistic expression methods, thus forming the "Old Chinese Painting", "Transplanted" and "Comprehensive" artistic styles. The three artistic styles are "old Chinese painting", "transplantation" and "synthesis".

Secondly, in the existing research papers on Sanjiang Dong peasant life painting, most of the researchers' research results focus on the historical development, the theme and content of Sanjiang Dong peasant life painting for description. For example, Xie Lin's thesis, "The Wonderful Paintings of Life Rooted in Ethnic Soil--Introducing Guangxi Sanjiang Peasant Life Paintings", Yi Hongmei's thesis, "Contemporary Floating World Painting from the Deep Mountain to the Hall of Art", and Zhang Guofan's thesis, "Let the Flower of Ethnic Art Blossom More Splendidly--Seeing the Paintings of Life Painted by Peasants in Sanjiang". Recently, some researchers have begun to analyse the significance of the content of Sanjiang Dong peasant life paintings. Lv Ping's thesis "Native soil imagery and modern transformation in Sanjiang Dong peasant life painting", Gong Shupai's "Flow of meaning: from national to local to national", Lv Ping's thesis "Native soil imagery and modern transformation in Sanjiang Dong peasant life painting", and so on. Researchers have gradually shifted their attention to aspects such as the representation and expression of the content of peasant life paintings, but these areas remain relatively superficial and insufficiently in-depth.

Few researchers have studied Sanjiang Dong peasant life paintings by combining the perspectives of cultural ecology and representation. representation makes ideas circulate and meaning circulate in the whole society. there are two levels of representation, one is symbol and the other is expression.

This paper considers Sanjiang Dong peasant life painting in the context of social change in China's modernisation and considers the role of culture, social policy and other factors in its development. In the three periods from the founding of New China to the pre-reform and opening-up period, from the beginning of the reform period to the 21st century, and from the 21st century to the present day, the relationship between human beings and nature has been transformed, and therefore culture has also been transformed. Analysing the three periods Sanjiang Dong peasant life paintings represent and express different contents. The Sanjiang Dong peasant life paintings of the three periods are responses to the different Sanjiang Dong lifestyles in each of the three periods.

Previous literature, historical information and thesis research are undoubtedly the basis for research and innovation in Sanjiang Dong peasant life painting. It is a relationship of the same origin with high reference value. Sanjiang Dong peasant life painting theme, content, artistic characteristics and so on this is an important basis for research.

The research of this paper is also based on, in the context of national policy "rural revitalisation strategy", in the context of protecting and inheriting intangible cultural heritage, research on Sanjiang Dong peasant life painting, exerting the soft power of culture, improving the human material and spiritual civilisation of all the Sanjiang Dong peasants, building a socialist and harmonious society, constructing a common human community of the future and realise the comprehensive development of human society, so Sanjiang Dong peasant life painting will certainly be accepted by more individuals. Therefore, the research of this paper has a broad theoretical basis and important practical significance.

Research Recommendations:

1. Academic Suggestion:

In order to preserve the intangible cultural heritage of all ethnic groups, we should look for new ways and means of development beyond technology and form. Sanjiang Dong peasant life painting should be regarded as a vibrant ethnic art form with distinct cultural diversity. When studying Sanjiang Dong peasant life paintings, we should regard Sanjiang Dong peasant life paintings as a product of the development of Dong society.

Under specific circumstances, we should record the intellectual pedigree of Sanjiang Dong peasant life painting in the social and cultural context, do the preliminary work, and pay attention to analysing the future development market and development direction of Sanjiang Dong peasant life painting. In view of China's current multi-ethnic development, attention should be paid to preserving the positioning characteristics of Sanjiang Dong peasant life painting among the many cultural heritages.

2. Social Recommendations:

From the perspective of local government departments, this paper argues, after a comprehensive study combining anthropology, sociology and art with the data on the development of Sanjiang Dong peasant life painting obtained from the field survey, that this study can provide a reference for the government to formulate policies and measures for the development, promotion and support of Sanjiang Dong peasant life

painting. Sanjiang Dong peasant life painting is of great significance as an intangible cultural heritage. Therefore, the research of this paper can continue to enhance the research enthusiasm of Sanjiang Dong peasant life painting, so that more experts and scholars can understand the Dong, Sanjiang County, and peasants, etc., and participate in the research, which will bring a greater social influence for Sanjiang Dong peasant life painting, and more tourists will come to travel and watch it in Sanjiang County, which will bring more economic income for Sanjiang County. At the same time, I also hope that the research content of this paper can make a little contribution to the protection and inheritance of the non-heritage of Sanjiang Dong peasant life painting, and provide a little help in casting the sense of Chinese national community.

3 Limitations of this study

As a characteristic folk art form, Sanjiang Dong peasant life painting contains rich cultural connotation and historical value, and its research value is very great. Each researcher has different concerns, perspectives and research methods for Sanjiang Dong peasant life paintings, and therefore arrives at different conclusions. This study is also based on the research of a large number of experts and scholars, but the research methods, concepts and research content used are not sufficient to cover the overall picture of the ground theatre.

Research findings:

1. Sanjiang Dong peasant life painting, as a unique art form, is closely related to China's social and historical development, reflecting the lifestyle changes of the peasants' life in Sanjiang Dong area. This paper systematically explores the development history and evolution trajectory of Sanjiang Dong peasant life painting, perfects the division of the history of Sanjiang Dong peasant life painting, and lays the foundation for related research.

2. Regarding the research on the artistic types of Sanjiang Dong peasant life paintings, most of them are studied as a whole, and no scholars have defined the artistic types of Sanjiang Dong peasant life paintings in different periods. This study defines and analyses the artistic types of Sanjiang Dong peasant life paintings in three periods respectively. This paper refines the artistic types of Sanjiang Dong peasant life paintings.

3. Regarding the reasons for the artistic types of Sanjiang Dong peasant life painting, just to analyse Sanjiang Dong peasant life painting as a whole, this study analyses the three forces from the government's power, the tutor's power and the creator's power that lead to the emergence of the Old Chinese Painting type", "Transplantation type This study analyses the three artistic styles of Sanjiang Dong Peasant Life Paintings: "Old Chinese Painting", "Transplantation" and "Comprehensive". This paper has sorted out the reasons for the emergence of artistic types of Sanjiang Dong peasant life painting in each period.

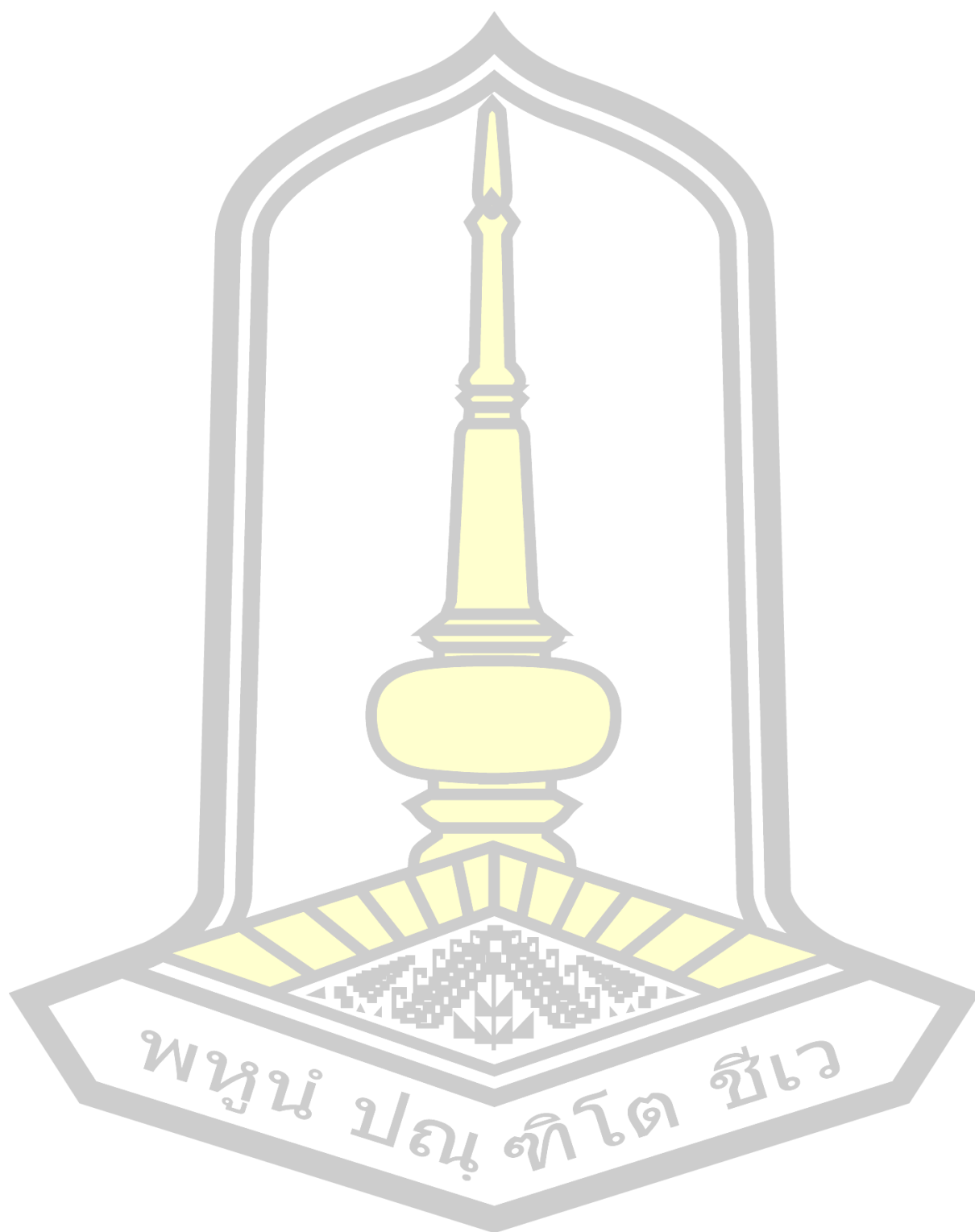
4. At present, some researchers have begun to analyse the meanings embedded in the contents of Sanjiang Dong peasant life paintings. However, there is no division of time period to analyse the representation and expression of Sanjiang Dong peasant life painting. This paper analyses the different contents of Sanjiang Dong peasant life paintings representations and expressions in three periods. The Sanjiang Dong peasant life paintings of the three periods are the reaction of different Sanjiang Dong lifestyles in the three periods respectively.

5. The purpose of this paper is to explore the cultural ecology and REPRESENTATION of Sanjiang Dong peasant life painting in the context of social change in China, and to provide a new research perspective for Sanjiang Dong peasant life painting. In today's folk art research, the same research problems as Sanjiang Dong peasant life painting are being experienced. Therefore, this paper provides a model for other similar folk art studies.

6. 2023 Guangxi Peasant Life Painting Exhibition is the most influential, largest and most authoritative nationwide exhibition of peasant life paintings within Guangxi in recent years, and therefore has a high research value. Through the content of the exhibition, the association between the cultural ecology of Sanjiang and Sanjiang Dong peasant life painting, as well as the representation of Sanjiang Dong peasant life painting can be seen. Therefore, this paper chooses to analyse the Guangxi Peasant Life Painting Exhibition in 2023 as a unit.



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