

# The Research and Application of Xinjiang Folk Oil Painting

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**Abstract:** Xinjiang is the region with the largest number of ethnic minorities in China and the autonomous region with the largest area under the jurisdiction of China. It is this vast territory that gives birth to the living characteristics—“living in a large, small community”—of Xinjiang people, and gives birth to the diversified forms of Xinjiang folk culture. The folk culture of Xinjiang has laid a solid material foundation for the development and innovation of oil painting. The development of folk oil painting in Xinjiang is closely related to the innovation of oil painting techniques, and will certainly add a strong and heavy color to the history of painting in Xinjiang. The practice and innovation of integrating folk culture into oil painting makes the localization development of Chinese oil painting play an epoch-making significance, and has practical value for enriching the research of artistic historical materials.

**Keywords:** Xinjiang, folk culture, folk oil painting innovation, oil painting techniques application

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## Introduction

Looking at the history of Chinese art, the combination of folklore and art is an inevitable demand for the development of art history. Painting, as an intuitive form of artistic expression, is an important means to show the outstanding traditional history and culture of all ethnic groups in Xinjiang. The study of Xinjiang folk culture provides a new way for the diversified development of oil painting, and the different ethnic cultural forms presented in various regions of Xinjiang give artists more diversified spiritual experience and inner aesthetic sublimation. Under the concept of “cultural self-confidence”, the development of folk culture has ushered in new opportunities, especially the combination of various elements of culture and art is more intuitive to show the hidden profound meaning of culture, especially in the localization of Chinese oil painting development, the combination of folk culture and oil painting has opened a new journey of localization. With the diversified combination of folk oil painting, the oil painting gives the essence of Oriental cultural thought, so that the development of oil painting is deeply imprinted with the characteristics of nationality

### 1. The meaning of folk oil painting

#### 1.1 Folk culture

“Folk oil painting” is divided into folk customs and oil painting from the level of traditional significance. “Folk customs” refers to the cultural deposits, lifestyles and expressions of traditional festivals presented by the people of a region, which show the overall appearance of the local people. With the development of the information age, the convenience of information enables us to have a more intuitive understanding of folk culture and facilitates artists to have a more detailed understanding of local folk customs while creating oil paintings, creating objective conditions.

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There are 56 kinds of ethnic minorities in Xinjiang, which is the most representative area of ethnic minority culture in China. The inheritance spirit and diversity of cultural forms formed by various ethnic cultures over the years also inject new ideas into artistic creation, making folk culture constantly innovate in the new medium of expression, taking its essence and discarding its dross, making Xinjiang folk culture truly become a beautiful landscape in China's excellent inheritance culture.

### **1.2 The fusion of folk custom and oil painting**

Oil painting is a kind of painting methods, since the Qing Dynasty missionaries introduced into our country and after a hundred years of development, especially after the reform and opening up period, the development of China's oil painting is like bamboo shoots. The innovation of painting techniques, the diversity of subject matter and the diversification of painting expression means are endless. The diversified development of Xinjiang folk culture has provided a strong support for the innovation of oil painting creation, and once the two concepts belonging to the two "parallel lines" are integrated, they will be full of vitality<sup>[1]</sup>.

The combination of these two concepts of folk oil painting has also laid a solid foundation for the development of oil painting history, and the study of folk oil painting is also an inevitable trend of the development of oil painting. The author believes that the expression of painting techniques of folk oil painting is more from the perspective of "expressiveness", which is also what we often say that the subjective and objective choice is more inclined to subjective expression. Taking the change of the artist's heart as an important node of the performance of folk culture, the artistic expression of painting will be displayed more flexibly, and it also has an important role in promoting the development of the diversity of painting techniques<sup>[3]</sup>.

## **2. The development and application of Xinjiang folk oil painting**

### **2.1 Development of Xinjiang folk oil painting**

The combination of Xinjiang folk culture and oil painting is an inevitable result of the innovation of Xinjiang painting history, and the Xinjiang folk oil painting discussed in this paper is precisely the combination of painting ideas and painting techniques presented by many artists in their artworks as well as the unique cultural landform of Xinjiang people to compose a splendid folk culture of Xinjiang. It plays a positive role in the policy of "enriching Xinjiang with culture" on a certain level<sup>[5]</sup>.

The term folk oil painting may be a new definition in the long study of Xinjiang painting history, but the study of literature and the endless emergence of paintings also make the concept of folk oil painting gradually emerge. The region where Xinjiang is located has a special number of ethnic cultures, and the communication of multi-ethnic people in daily life has promoted the continuous evolution and development of various ethnic cultures so that the folk culture of Xinjiang has advantages such as latent, inheriting, etc. The development of Xinjiang folk oil painting can better encourage artists to come to Xinjiang for field investigation and sketching of art works, and fully tap the characteristics of various ethnic folk cultures. For example, the famous ethnic minority artists in Xinjiang, such as Haz Aimaiti and Mohedel Yasen, have made outstanding contributions in different stages of the development of Xinjiang's art, and the combing of historical materials of Xinjiang's culture and the concept of artistic creation of many artists have made many viewers realize and fully understand the long history of Xinjiang's traditional culture.

### **2.2 The application of Xinjiang folk oil painting language**

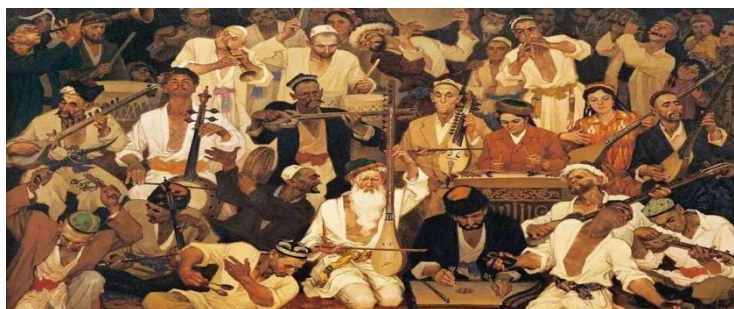
Xinjiang is located in the link of economic and cultural exchanges in Central Asia. Its rich ethnic

cultural forms have brought a new development trend for the creation of oil painting, and are also of great significance for the advancement of the study of folk culture in China.

The artistic expression of Xinjiang painting is more or less influenced by the Russian painting style, which is also known to us as the realistic painting style of “Su School”. In the long run, the development of Xinjiang folk oil painting should follow the creation concept of contemporary oil painting. We should enrich oil painting techniques on the premise of maintaining the authentic language of folk culture so that artists can integrate more subjective factors into the creation of oil paintings, and promote the uniqueness of Xinjiang folk culture to the whole country and even the world in the expression of emotions. Make more people understand the unique customs, feelings and geographical features of Xinjiang.

The particularity of oil painting plays a positive role in the development of Xinjiang folk culture. Since the reform and opening up, many outstanding artists have emerged in Xinjiang<sup>[4]</sup>. For example, oil paintings such as *Muqam* and *Amanisakhan* by Mr. Hazi Emati have provided important historical materials for the study of folk oil paintings in Xinjiang today.

### **2.3 Representative works of Xinjiang folk oil paintings -- take the works of Haz Emati as an example**



*Muqam* (1984)

*Muqam*, as one of the representative works of Mr. Haz Aimeti’ s painting career, embodies his communication of painting ideas and display of painting techniques, reflecting the present and exploring the expression of Xinjiang painting. *Muqam*’ s oil painting, *Endless painting*, is a pearl on the Silk Road, an excellent Chinese culture produced by the cultural exchanges and collisions between Central Asia, and the most representative crystallization of Uyghur culture. Through the expression of painting techniques, the author fully integrates the typical folk culture and art of Xinjiang, and shows the audience the vocal music culture of the northwest frontier area -- *Muqam*.

In this work, the author uses realistic painting techniques to present the performer’ s vivid image in the picture. For example, the figures in the picture include performers who play wind instruments such as Nai, Balaman and Sunai; those who play plucked instruments, such as the bur, the Dotal, the Gevafu, and the karon. There are also performers of string instruments such as Sattar and Aecek, etc. The picture composition is delicate and full, showing the passionate attitude of each performer in the picture so that viewers can deeply appreciate the grand work of musical art of *Muqam* through appreciating the picture.

## **3. The innovation and significance of Xinjiang folk oil painting**

### **3.1 Inheritance and innovation of Xinjiang folk oil painting**

With the rapid development of The Times, the convenience of information has brought great opportunities for the political, economic and cultural development of Xinjiang. After the historical evolution, Xinjiang has a profound cultural heritage, and the degree of cultural development has greater

potential compared with some areas in the mainland. The idea of realizing the great rejuvenation of the Chinese nation has been put forward, which has provided motivation for the inheritance and innovation of Xinjiang's folk culture, while the richness and diversity of Xinjiang's ethnic minority cultures have created solid objective conditions for cultural research and exploration. As one of Xinjiang's outstanding regional advantages, folk culture should be the focus of scholars' research, in a certain sense, to open up a new way for the reorganization and development of Xinjiang's culture and art<sup>[4]</sup>.

Oil painting, as a form of artistic expression, has the characteristics of sensibility, intuitiveness, reshaping and inheritance. The innovation and development of folk culture cannot be separated from the intervention of art forms. Painting, as an important category of expression means, makes it easier for art researchers to express and study. With oil painting as the medium, history as the background and spirit as the guide, Xinjiang folk culture can make the excellent traditional Chinese culture stand in the forest of world culture with a new posture.

### **3.2 The significance and value of Xinjiang folk oil painting in The Times**

Oil painting has been introduced into China for nearly a hundred years, and at the same time it has been developing rapidly. As a contemporary oil painter, how to combine the expression form of oil painting with China's excellent culture, so that the development of oil painting in China can shed its dependence on the western oil painting concept and promote the localized development of oil painting is the main form of research for Chinese oil painters at this stage.

Folk culture is a basic part of Chinese excellent traditional culture, the combination of folk culture and oil painting is the choice of The Times, but also the topic of our art lovers to discuss together<sup>[2]</sup>. The author believes that the spiritual ideas and customs in folk culture are two important means to study folk culture. For example, the Uygur people's spiritual support, living habits and ethnic migration in the above-mentioned oil painting *Muqam* are the essential factors that form the form of Muqam music. The research and application of Xinjiang folk oil painting can better explore the excellent traditional culture contained in Xinjiang, and through the true portrayal of oil painting, people all over the country and even the world can understand the unique cultural inheritance of Xinjiang.

#### **Conflicts of interest**

The author declares no conflicts of interest regarding the publication of this paper.

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