

The Sanjiang Dong Peasant Life Painting: Representation in the Context of Social Change in China

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Abstract

The objectives of this study are 1) the representation of Sanjiang Dong peasant life paintings during the social construction period. 2) the representation of Sanjiang Dong peasant life paintings during the Reform and opening up period. 3) the representation of Sanjiang Dong peasant life paintings in the 21st century - 2023. The samples of the study are Liu Keqing, Yang Peishu, Yang Gongcun, Yang Gongguo, Chen Meimei, Wu Jianchun, and Rong Xuelian, who are the representative creators of peasant life paintings in social construction period, Reform and opening up period, and the 21st century-2023 period. The research tools are Record book, drawing, Interview questionnaire, Tools for recording audio and video, namely cameras and camcorders. This paper adopts a qualitative research methodology, using literature collection and field survey as the focus. On the one hand, the Sanjiang Dong peasant life painting is excavated through literature to summarize the previous research. On the other hand, according to the research objectives of the thesis, field survey was conducted in Sanjiang Dong Autonomous County to collect relevant data.

The results of the research are as follows: 1. Sanjiang Dong peasant life paintings represent "Political Propaganda" in the social construction period, which express the happy and optimistic life of peasants, the image of the main character and the ideal life in the countryside. 2. Sanjiang Dong peasant life paintings represent "Regional Folklore" in the Reform and opening up period. 3. During the period of reform and opening up, Sanjiang Dong peasant life paintings represent "regional folklore", expressing the native soil, the spirit of national culture and the aesthetics of folk art. 3. 21st century-2023 Sanjiang Dong peasant life paintings represent "cultural products", expressing for the sake of expression, expressing the native soil, the spirit of national culture and the aesthetics of folk art. 4. The aesthetics of folk art. Suggestions: 1. Provide a new model and a new research perspective for other folk art studies. 2. Provide reference for the government to formulate policies and measures for the development, promotion and support of Sanjiang Dong peasant life painting. 3. 3. Sanjiang Dong peasant life painting has high research value, attracting more experts and scholars to understand the Dong, Sanjiang County, peasants, etc., and bringing greater social influence to Sanjiang Dong peasant life painting.

Keywords: The Sanjiang Dong peasant life painting; Representation; Context of social change in China

Introduction

Guangxi is a multi-ethnic autonomous region with unique ethnicity and locality. It has the largest population of ethnic minorities in the country. Sanjiang Dong Autonomous County is located in Guangxi Province. At the junction of Guangxi, Hunan and Guizhou provinces, it is the earliest autonomous county with the largest Dong population among the five Dong autonomous counties in China. In May 2006, the State Council announced the first batch of national intangible cultural heritage lists, and 19 items in Guangxi were included in them (Zheng, 2022). The list of intangible cultural heritages in Guangxi was published by the State Council in May 2006, and the list of intangible cultural heritages in Guangxi was published by the State Department. This information fully reflects the diversity of intangible cultural heritage in Guangxi and its deep cultural flavor.

In 2012, Sanjiang Dong peasant life painting was recognized as Intangible Cultural Heritage by the Ministry of Culture. Sanjiang Dong peasant life painting belongs to a kind of Chinese folk art, which takes peasants, rural areas and agriculture as the main theme, and has a strong regional and ethnic character for the expression of peasants' social life, natural environment and ethnic activities. Sanjiang Dong peasant life painting is a reflection of the Dong way of life.

Most of the dissertations on Sanjiang Dong peasant life painting, researchers focus on describing the history, theme, content, and artistic characteristics of Sanjiang Dong peasant life painting. For example, Xie Lin's thesis, "The Wonderful Flower 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 Peasants' Styles Paintings in Sanjiang".

In recent years, some researchers have begun to analyze the meanings embedded in the contents of Sanjiang Dong peasant life paintings. Lv Ping's thesis is "Native soil imagery and modern transformation in Sanjiang Dong peasant life painting". However, the study on the meaning of the content of peasant life paintings only analyzes Sanjiang Dong peasant life paintings as a whole, and does not analyze the meaning of the content of Sanjiang Dong peasant life paintings in each period.

Through the investigation of the literature and field aspects of Sanjiang Dong peasant life paintings. A phenomenon was found that the groups paid attention to the art of Sanjiang Dong peasant life painting itself, and paid less attention to the meanings expressed in the peasant life paintings? Why do Sanjiang Dong peasant life painting painters paint these peasant life paintings? Who are Sanjiang Dong peasant life painters painting these paintings for? What do Sanjiang Dong peasant life paintings want to give the viewers? What culture does Sanjiang Dong peasant life painting express? In order to fill the academic gap, the research question of this study is: What kind of culture and ecology do the paintings of Sanjiang Dong peasants reflect? I use the concept of "the representation" to interpret Sanjiang Dong peasant life paintings. Representation This concept was put forward by Stuart Hall in Representation: cultural representations and signing practices. Hall points out that representation produces meaning through language, and that the occurrence of representation depends on both "conceptual systems" and "linguistic systems" (Hall, 1997:18).

Research Objectives

There are three research objectives in this study:

1. The representation of Sanjiang Dong peasant life painting in the social construction period.
2. The representation of Sanjiang Dong peasant life painting in the Reform and opening up period.
3. The representation of Sanjiang Dong peasant life painting in the 21st century-2023.

Research Methodology

This paper adopts qualitative research methodology.

1. Sanjiang Dong peasant life painting

The number of creators of Sanjiang Dong peasants life painting in social construction period is limited. According to the creators' influence, 2 peasants' painting creators were selected. They are Mr. Liu Keqing and Mr. Yang Peishu.

The creators of Sanjiang Dong Peasant Life Painting in the Reform and opening up period were peasants born and raised in Sanjiang Dong. These creators have been living in the rural areas of Sanjiang Dong. Their education is relatively low, and they have not gone through the systematic art professional study in colleges and universities. The number of people is more than 40. In this paper, we select two peasants' painting creators who have been selected and awarded more prizes in national exhibitions. They are: Mr. Yang Gongcun and Mr. Yang Gongguo.

The crowd of Sanjiang Dong peasant life painting creators from the twenty-first century to the present is the native Dong peasants. In the process of China's social development, some peasants have changed their status with the improvement of their education level, the determination of their work units, and the improvement of their living standard. Gradually, they are transformed from peasants to urban residents. Although, the identity of some of the peasant life painting creators has been transformed, they still retain their peasants' roots and peasants' way of thinking because they were all once born and grew up in the countryside, and all of them have the experience of living in the countryside. The number of people is more than 1,000. In this paper, three creators of peasants' paintings who have been selected and won more awards in national exhibitions are selected. They are: Ms. Chen Meimei, Mr. Wu Jianchun and Ms. Rong Xuelian.

2. Guangxi peasant life painting jury. Mr. Kuang Da Ai, vice-chairman of Guangxi Zhuang Autonomous Region Literary and Art Union; Shi Xiangdong, chairman of Guangxi Artists Association; Mr. Deng Bin, Mr. Chen Yigang and Mr. Meng Yuan Bake, vice-chairmen of Guangxi Artists Association.

3. Guangxi painting and calligraphy academy, painting gallery, museum, tourist store. President of Guangxi Calligraphy and Painting Academy: Mr. Wang Rui; Deputy Director of Art Museum of Guangxi Calligraphy and Painting Academy: Ms. Chen Liyu; Director of Sanjiang Dong Painting Museum: Mr. Wu Fanyu; Museum of Peasants' Paintings in Dokdong Village, Sanjiang: Mr. Yang Curator.

4. Data collection: this study adopts literature collection and field survey as the focus. On the one hand, Sanjiang Dong peasant life paintings are excavated through literature to summarize the previous research. On the other hand, according to the research objectives of

the thesis, field survey was conducted in Sanjiang Dong Autonomous County to collect relevant data.

5. Data Analysis

Data Analysis: This paper categorizes the collected data and sorts out the data of Sanjiang Dong peasant life painting; sorts out the representations of Sanjiang Dong peasant life painting during the Chinese social construction period, Reform and opening up period and the 21st century-2023.

Research Scope

The main research area of this study is Sanjiang Dudong Town and Guyi Town. The production and inheritance bases of Sanjiang peasant life paintings are now mainly concentrated in Sanjiang Dudong Town and Guyi Town; the main inheritors of Sanjiang peasant life paintings are concentrated in Sanjiang Dudong Town and Guyi Town; the number of Sanjiang peasant life painters in Sanjiang Dudong Town and Guyi Town is relatively large, and there are more famous peasant life painters.

Research Findings

1. China's social construction period (1973-1978)

During China's social construction period, Sanjiang Dong peasant life paintings were subdivided into two parts as representatives of "Propaganda". The first one is the representation of the new image of peasants; the second one is the representation of the state ideology. Among them, the representation of the state ideology is the main one.

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

Peasant life paintings, as representatives of the "new image of peasants" (Table 1), are organized in five main areas. These are: "as a representation of the new image of peasants", "Reason", "Like who expresses", "what it expresses", and "consequence".

Table 1 Peasant life painting as Representatives of the "New Image of Peasants"

Representation	New image of peasants	
reason	1. peasants occupy a large base in China, which is a force that cannot be ignored. 2. The author of the peasant life painting is the farmer at the most basic level of society, and the central government is conducive to the stability of the country.	
Like who expresses	national people	
Passive expression	Happiness and optimism and the image of the national hero	With Chinese painting ink, the proportion of the technique and the image of the farmer layout symbol, to express the status of the master of the farmer group.
consequence	1. The satisfied confidence of the farmers' group stimulates their sense of pride and responsibility. 2. It provides opportunities for peasant painters to show their talents and improve their popularity and influence.	

China is an ancient agricultural country, and peasants played different roles at different times. During the period of national revolution, peasants were often portrayed in paintings as "suffering", "miserable" and "compassionate". For example, Jiang Zhaohe's Picture of "Displaced Peasants" realistically reproduces the miserable fate and helpless life of peasants during the war (Wang, 2012: 13) (Figure 1). 1942, Mao Zedong's "Speech at Yan'an Literary and Artistic Symposium" put forward an opposite view on the image of peasants. He pointed out that the workers and peasants were cleaner than both the bourgeoisie and the petty-bourgeoisie intellectuals (Mao, 1991:851). This viewpoint refreshed people's perception and memory of the image of peasants. With the founding of New China and under the influence of the state ideology, the peasants in paintings were portrayed as positive and joyful and overflowing with the happiness of the protagonists.



Figure 1 "Displaced Peasants" local

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

1.1.1 Reasons for peasant life paintings as a representation of the "new image of peasants"

Reason 1: Peasants, as the main source of personnel for the Chinese army, formed the basis of the fighting force; peasants occupy a large number in China, and they are a force to be reckoned with in the new China. After the founding of New China, in order to build a new national spirit, the state used peasant life paintings to create a group of "new images of peasants" with modern character.

Reason 2: Sanjiang Dong peasant life painting is a way for the government to publicize and educate the grassroots from the ideology and culture. From the Cultural Affairs Bureau, Group Art Museum to the village clubs and art activity groups, the propaganda organization has been deeply penetrating into the grass-roots units. The authors of Sanjiang Dong peasant life paintings are peasants at the lowest level of society, and keeping their thoughts in line with the central government is conducive to the stability of the country.

1.1.2 Expression

As a representative of the "new image of peasants", Sanjiang Dong peasant life painting passively expresses the happy and optimistic life of peasants and the image of the protagonist to the whole nation. 1955 Zhou Yang pointed out in a meeting of art workers that: Creating the real image of the characters of the new era, which can evoke the feeling of beauty and health in our hearts, is an important task for us artists (Pan, 1959: 2). Therefore, the images of peasants in the paintings of this period were no longer gloomy and bitter like those of the 1930s and 1940s, but positive and happy, full of the happiness of the protagonists.

In terms of overall layout, the symbol of "peasants as the main figure and other elements as secondary" was commonly used to express the ownership of the peasants' group. In terms of technique, it is common to use symbols with Chinese brush and ink, emphasizing on the proportion of modeling and perspective effect to express the mastership of peasants. For example, Liu Keqing and Peng Aiping's "Squatting" (Figure 2).



Figure 2 The Squatting by Liu Keqing and Peng Aiping

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

1.1.3 Consequences

Peasant life paintings have not only succeeded in creating a "new image of peasants", but also enhanced the self-identity and self-confidence of the peasant community at a deeper level. These works inspire peasants' pride and sense of mission as the masters of the country. Sanjiang Dong peasant life painting provides an official platform for many peasant life painters to display their artistic talents, and effectively enhances the social recognition and artistic influence of Sanjiang Dong peasant life painting.

1.2 Peasant life painting as a representation of "ideology"

Peasants' life painting as a representative of "ideology" (Table 2) is organized in five aspects. They are: "as a representation of ideology", "Reason", "Like who expresses", "what it expresses", and "consequence".

Table 2 Peasant life painting as Representatives of the "Ideology"

Representation	Ideology - Literature and Art in the Service of Politics	
reason	1. To construct a new nation-state spirit and to confirm the legitimacy of the new nation-state. 2. National economic policies, organizational policies and cultural policies transfer to rural areas	
Like who expresses	national people	
Passive expression	Ideal Peasants' Life	Character image, color and layout to express a confident, optimistic farmer image and a happy life.
consequence	1. Establish cultural leadership and build a socialist cultural system. 2. It creates a positive image for the society and the country and helps to enhance social cohesion. 3. Guide the readers' thought and realize the social education function of literature and art.	

Source: author, 2024

The social construction period in China is a stage of development in which the main task is to establish cultural leadership and "construct a socialist cultural system". At this time, peasants' paintings, as representatives of consciousness, specifically represented "literature and art in the service of politics". With the founding of New China, China entered a 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, and explored and established socialist literature and art policies and cultural systems, in order to establish cultural leadership and ensure the Party's overall leadership in the ideological field. What was constructed in the field of literature and art was the "literature and art of the workers, peasants and soldiers".

1.2.1 Reasons for peasant life paintings as representatives of "ideology"

Reason 1: After the founding of New China, the primary task of the State power was to build a common knowledge system shared by all people. In the field of literature and art, this was reflected in the "literature and art of the workers, peasants and soldiers". This was intended to shape a new national spirit.

Reason 2: Shift of state policy to the countryside. Economically, when the country basically completed its socialist transformation in 1956 and entered a period of construction, the countryside was the main source of capital accumulation for the new China, as more surplus value was needed to support the modernization path, which was mainly based on the construction of heavy industry. In order to publicize the national policy to the countryside, a large number of peasant life paintings with cost-effective prices were needed to publicize the national policy and to achieve the purpose of literary creation to cooperate with the production and construction.

1.2.2 Expression

Sanjiang Dong peasant life paintings express ideal peasants' life. In terms of characterization, Sanjiang Dong peasant life paintings commonly use symbols such as rosy faces, smiling faces, relaxed and easy movements, and brightly colored clothing to express

peasants' self-confidence, optimism, hard work, bravery, and happiness in life. For example, Captain Qua of Yang Xiaosu (Figure 3). In terms of color layout, red, yellow, blue and other symbols are commonly used to express "sunny days" and the peasants' enthusiastic energy. In terms of subject matter, symbols such as leaders, fronts of struggle, and scenes of peasants' lives are commonly used to express the peasants' fervent energy and the sweeping changes in the countryside.



Figure 3 Yang Peishu's Commendation for the captain

Source: Gong Shupai, article "The Flow of Meaning: From State to Place to Nation"
20/June/2023

1.2.3 Consequences

Sanjiang Dong peasant life painting helps the state to establish cultural leadership and build a socialist cultural system. Sanjiang Dong peasant life painting expresses a positive image of the society and the state. The core socialist values and ideology conveyed by peasant life paintings. This positive image helps to enhance the cohesion and centripetal force of society and provides strong spiritual support for the development and construction of the country. When regulating literary and artistic activities and formulating relevant policies, literary artists need to take up their political responsibilities and borrow the art form of peasant life painting to guide the audience at the ideological level, thus giving full play to the important role of literature and art in social education.

2. Reform and opening up period (1978-21st century)

2.1 Peasants' Paintings as Representatives of Regional Folklore

Peasant life paintings, as representatives of regional folklore (Table 3), are analyzed from five aspects. They are: "as a representative of regional folklore", "Reason", "Like who expresses", "what it expresses", and "consequence".

Table 3 Peasant Paintings as Representatives of "Regional Folklore

Representation	Regional folklore	
reason	1. Influenced by Dong ethnic culture and folk art. 2. Influenced by the regional culture of Sanjiang County. 3. Farmer life painters are closely related to farming culture.	
Express to yourself	personally	
Active expression	native culture	Expressed through subject symbols, compositional symbols, color symbols, and stylistic symbols.
	spirit of national culture	
	The Aesthetic Ideal of Folk Art	
consequence	1. Teach the Dong people in Sanjiang 2. Strengthen national identity, cultural identity and social identity	

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 profoundly summarized the lines and policies of the 30 years since the founding of the country. Literature and art began to free themselves from the tools of Propaganda, and pursued the trend of aesthetic essence. At this time, the peasant life paintings in the country rapidly developed in the direction of the native soil and the nationalities. Sanjiang Dong peasant life painting followed the pace of the national peasant life painting, which tapped into local folk art, collected embroidery, clothing and other crafts, and took the best of them and removed the dregs. The painters apply the artistic characteristics of folk art cultivation and folk art to peasant life painting.

2.2 Reasons for Peasant Life Painting as a Representative of "Regional Folklore"

Reason 1: Sanjiang Dong peasants' life paintings are deeply inspired by Dong folk culture, which skillfully integrates Dong architectural murals, costumes, paper-cutting, Dong embroidery, Dong brocade and other rich and diversified forms of folk art, and profoundly reflects the beliefs, values and lifestyles of the Dong people. Peasant life paintings reflect the core elements of Dong folk culture.

Reason 2: The creative theme of Sanjiang Dong Peasant Life Paintings mainly centers on the natural environment and regional life of Sanjiang County area for in-depth excavation and presentation. This way of creation makes the regional culture to be fully presented on the screen, and gives the works a strong regional culture.

Reason 3: Sanjiang Dong peasants' life paintings are the products of farming culture, with the artistic thinking qualities accumulated from peasants' primitive experience and folk culture. This kind of artistic thinking is closely connected with the daily life and production practice of the Dong people, and it is the embodiment of their unique understanding and perception of life. Because of this, Sanjiang Dong peasants' life paintings can vividly show the lifestyle and cultural heritage of the Dong people, and become a vivid portrayal of the regional folklore of the Dong people.

2.3 Expression

2.3.1 Native soil

During the Reform and opening up period, the creators of Sanjiang Dong peasant life paintings often did not receive art education or professional training in painting skills, or even school education, and they were peasants of the Dong ethnic group in Sanjiang.

The concepts and lifestyles of the native soil have invariably inculcated their aesthetic sense and expression skills. The symbols of native soil imagery mainly take the following forms:

In terms of subject matter, these symbols, such as natural environment, ethnic activities and life scenes, are commonly used to express the native soil imagery of Sanjiang Dong.

In terms of composition, peasant life paintings show the free expression of subjective intention, and their combination is not bound by time and space. Since peasant life paintings are not trained in scientific thinking, they often confuse the relationship between things. Therefore, the contents in Peasant Life Paintings are not subject to space, perspective and the objective phenomena of things. Compositional symbols that break the limitation of space and time are used to express the native soil intention of Sanjiang Dong people. For example, Yang Gongguo's cow (Figure 4). The Dong people play the Lusheng and ride the ox in the sky. The picture organization uses this compositional symbol that breaks the limitation of time and space to express the native soil imagery of the Sanjiang Dong people.



Figure 4 Yang Gongguo's Cow

Source: <https://graph.baidu.com> 20/June/2023

2.3.2 Expressing the spirit of national culture

Sanjiang Dong peasant life paintings are based on the ethnic culture of the Dong people, expressing the concept of harmonious coexistence between human and nature, the collectivist idea of unity and mutual help between people, and the spirit of the ethnic culture that uses singing as a means of joyful life.

In the conception of the Dong people, the best habitat should have its share of mountains, water and fields. In order to remedy the insufficiency of the natural background, each village has artificial buildings such as drum towers, wind and rain bridges and pavilions, and reasonably allocates forests, fields, houses, waters and meadows. In the picture, the artificial buildings such as drum tower, wind and rain bridge and pavilion are reasonably configured with forest, water and grass to express the harmony between man and nature. For

example, Yang Gongguo's Yueya (Figure 5). At the same time, the Dong people also attach great importance to adapting to local conditions, planting different plants according to different soil, climate, water and heat conditions, etc., to form a rich biotope. In the picture, the symbol of "raising fish in rice paddies" is used to express the harmony between man and nature.



Figure 5 Yang Gongguo's Yueye
Source: <https://mp.weixin.qq.com> 20/June/2023

The Dong people's long-term self-sufficient economy and lifestyle, as well as their relatively closed village life, have gradually formed a strong sense of community and a collectivist ideology of solidarity and mutual help. This collectivist idea of solidarity and mutual help has formed a series of traditional ethnic cultures, such as the "Hundred Families Banquet", "Doye", "Lusheng Stomping Dance", "Sartan", "Sacrifice", and Dong marriages. The traditional culture of the Dong ethnic group includes the "Baijia Banquet", "Doye", "Lusheng Stomping Dance", "Satan" rituals and Dong marriages. The symbols of ethnic activities and Dong life scenes commonly used in peasant life paintings express the collectivist idea of unity and mutual help among people.

Most of the Dong villages are located by mountains and water, with beautiful scenery and birdsong. The Dong people put labor, eating and singing on an equal footing. Singing and learning songs are regarded as essential aesthetic activities. Peasants' life paintings commonly use symbols such as "Dong opera" and "big song" to express the idea of singing as a means of enjoyment.

2.3.3 Expressing the aesthetic of folk art

Sanjiang Dong peasant life paintings apply the Dong people's folk art cultivation and the artistic characteristics of folk art to peasant paintings, so they have the aesthetic characteristics of folk art, which is based on the beauty of life, the beauty of good luck and the beauty of harvest.

In Sanjiang Dong peasant life paintings, the works with the theme of blessing life and reproduction are the most abundant, expressing the beauty of life with the symbols of "marriage and love", "long and healthy life", "happy growth of children" and other themes. The beauty of life. For example, Yang Gongcun's Respecting the Elderly and Loving the Young (Figure 6).



Figure 6 Yang Gongcun's Respect for the Elderly and Love for the Young
Source: Guangxi Liuzhou Sanjiang Dong peasant life painting Beijing Exhibition Collection,
Guangxi Fine Arts Publishing House 20/June/2023

Sanjiang Dong peasant life paintings are filled with the expectation of lush crops, plentiful fruits, and fat poultry. Most of the compositions of Sanjiang Dong peasant life paintings are extremely full and rich, filling the limited space with everything the creators can think of. In fact, folk art is beautiful in terms of completeness and fullness, which is the appreciation of the state of vitality and fullness of life force (Ji, 2016). For example, Yang Gongguo's Joyful Celebration of 100 Years Wind and Rain Bridge (Figure 7).

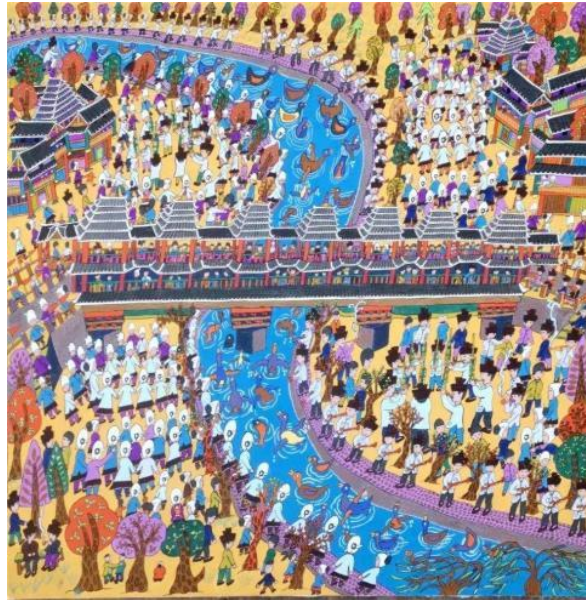


Figure 7 Yang Gongguo's "Celebrating 100 Years of Wind and Rain Bridge"
Source: Yang Gongguo,author 20/June/2023

"Auspiciousness" is very important in folk art forms, and folk art forms embody auspicious culture in their images. The banyan tree, which is similar to the sound of "dragon", is called the "dragon tree" in the Dong ethnic group. The people of the Dong hope that the banyan tree will be as deep-rooted and vigorous as the Dong people. For example, Yang Gongcun's "Beautiful Dong Village" (Figure 8). Hundred Flowers, which expresses the "love of beauty and life".

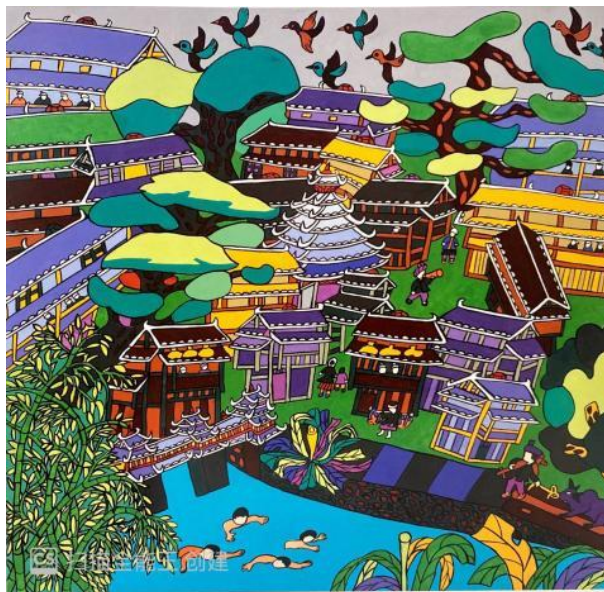


Figure 8 Yang Gongcun's beautiful Dong village
Source: Guangxi Liuzhou Sanjiang Dong peasant life painting Beijing exhibition collection, Guangxi Fine Arts Publishing House 20/June/2023

2.4 Consequences

Sanjiang Dong peasant life paintings can reflect the people's life and beliefs, and realize the indoctrination of Sanjiang Dong people. Sanjiang Dong peasant life painting makes the Dong people know their ethnicity more deeply and stimulates their sense of national identity. Sanjiang Dong peasants' paintings can help people understand the Dong culture in depth. The inheritance and promotion of this culture makes the Dong people firmly identify themselves with their own culture. The promotion and dissemination of Sanjiang Dong peasant life painting and drawing enhances people's knowledge of and concern for the Dong region.

3. The 21st century-2023

3.1 Representation of peasants' paintings as "cultural products"

Peasants' life paintings as a representative of "cultural products" (Table 4) are organized in five aspects. They are: "as a representative of cultural products", "Reason", "Like who expresses", "what it expresses", and "consequence".

Table 4 Peasant Life Paintings as Representation of "Cultural Product".

Representation	Cultural Product	
reason	1. Survival strategies in the era of marketization. 2. The need for continuous innovation in the market economy environment. 3. A powerful tool for spreading national culture.	
Express to yourself	Tourists from the Dong region and people from other areas	
Active expression(Expression for the sake of expression)	native culture	Expressed through subject symbols, compositional symbols, color symbols, and stylistic symbols.
	spirit of national culture	
	The Aesthetic Ideal of Folk Art	
consequence	1. Increase economic income. 2. Enhance national pride. 3. Enhance the level of art. 4. Promote the innovation of cultural industry.	

The 16th National Congress in October 2002 declared that China's socialist market economy system was initially established. The Third Plenary Session of the 16th Central Committee held in 2003 adopted the Decision of the Central Committee of the Communist Party of China on Several Issues Concerning the Improvement of the Socialist Market Economy System, which signaled that China's economic reform has entered into a new period of improving the socialist market economy system (Xu, 2015: 33-36). The socialist market economic system provides more opportunities and challenges for the development of arts and culture. The prosperity of the contemporary art market also drives the development of other art types. Against the backdrop of social stability and rapid economic development, professional galleries have increased rapidly since 2000, the auction market has flourished since 2003, and art fairs have been standardized. At the same time, peasant life painting has also gradually established a complete chain of creation, production and sales from painters' studios, brokers to art festivals and exhibitions.

After the 1980s, the problems of rural development became more and more prominent, with peasants facing heavy burdens, difficulties in increasing their incomes and a lack of welfare protection. After entering the 2000s, the "three rural issues" have received widespread attention, and the Fifth Plenary Session of the 16th Central Committee put forward

the strategy of "new countryside", which laid a realistic foundation for the development of peasant life painting. In recent years, with the adjustment of industrial structure and the growth of cultural consumption, the state has introduced a series of policies to revitalize the cultural industry, such as the State Council promulgated the "Revitalization Plan for Cultural Industry" in 2009. In rural areas where cultural resources are relatively scarce, industrialization has become an important issue in the development of peasant life painting.

3.2 Reasons for peasant life painting to be represented as a "cultural product".

Reason 1: Cultural products are the survival strategy that peasant life painting must adopt in the era of marketization. With the establishment of market economy, peasant life painting must seek development in the market with its own strengths and transform cultural resources into cultural capital.

Reason 2: In the market economy environment, the inheritance and development of Sanjiang Dong peasant life painting also need to be innovative. By combining peasant life painting with tourism market and cultural industry, more financial support and promotion opportunities are provided for the inheritance of peasant life painting.

Reason 3: Sanjiang Dong peasant life painting is not only an art form, but also carries the cultural tradition of the Dong people. This way of cultural products makes Sanjiang Dong peasant life painting a powerful tool for spreading national culture.

3.3 Expression

3.3.1 Native soil

Native soil for the sake of native soil means that peasant life paintings are conceived and created in order to cater to the market's preferences, thus enhancing the native atmosphere of the works. This phenomenon is especially obvious in the works of young and middle-aged painters. Most of the creators of peasant life paintings were born and raised in the countryside. With the development of society, the identity of some young painters has changed into urban residents, but they still retain the peasants' way of thinking and peasant nature. These young painters have received professional art training, so there is a significant difference between them and the older generation of painters in terms of observation, expression and way of thinking. When creating peasant life paintings, the young painters adopt other methods of expression, but only retain the socially recognized elements of "native soil life" as the core of peasant life paintings.

In terms of content, such symbols as Dong clothing, headdresses, ornaments, wind and rain bridges, drum towers, and Dong patterns are frequently used to express the native soil intentions of the Sanjiang Dong. For example, Chen Meimei's Poverty Eradication and Becoming Rich Joyfully (Figure 9).



Figure 9 Chen Meimei's joyful poverty alleviation and prosperity
Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

3.3.2 Expressing the spirit of national culture

Influenced by the market economy, there is a pattern in the choice of themes. The most common ones are marriage, Lusheng Doye, life, etc. It seems that only the subject matter can express the spirit of national culture. At this time, peasant life paintings express the idea of harmonious coexistence between man and nature, the collectivist idea of solidarity and mutual help between man and man, and the spirit of national culture that uses singing as a means of joyful life.

Peasants' paintings commonly use symbols of strong and prominent ethnic activities and life scenes, such as "Doye", "Lusheng Stomping Dance", "Drinking Oil Tea", "Picking Tea", and so on. "Sitting Sisters" and other symbols of national activities and life scenes are commonly used in the paintings, expressing the collectivist idea of unity and mutual help among people. For example, Wu Jianchun's Folklore Monthly Performance (Figure 10). The symbols of strong and prominent ethnic activities, such as "Da Song" and "Dong Opera", are commonly used to express the idea of singing as a means of enjoyment.



Figure 10 Wu Jianchun's Folklore Monthly Performance
Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

3.3.3 Expressing the aesthetics of folk art

Sanjiang Dong peasant life paintings apply the Dong people's folk art training and the artistic characteristics of folk art to peasant paintings, so they have the aesthetic characteristics of the folk art of the peasants' art, which is based on the beauty of life and the beauty of auspiciousness.

The representative symbol of "marriage and love" is used to express the beauty of life. The fullness of the composition is inherited from the folk art of "seeking to be large and full", and there are changes in the sparseness of the fullness to express the beauty of life. Various patterns of flowers, trees, animals, sun and moon and colors are used to express the beauty of good luck. The flower pattern represents vitality. The bird pattern represents auspiciousness and festivity. Fish represents tenacity and vigorous reproduction. The spider pattern represents good fortune. The bat pattern represents good fortune. The sun and moon tattoos represent the people's worship of the sun and moon. The color red represents joy, celebration, dispelling evil spirits and blessing life. Gold or golden-yellow color represents the abundance of grains and the prosperity of six animals. Blue represents water. Black and white, represents being bright and open in the world. For example, Rong Xuelian's skillful hands embroidered a new life (Figure 11).



Figure 11 Rong Xuelian's skilful hands embroider a new life
Source: Guangxi Academy of Painting and Calligraphy 20/June/2023

3.4 Consequences

Selling peasants' paintings as a "cultural product" can improve the living conditions of painters and provide them with financial support. Sanjiang Dong peasant life painting can help painters recognize, display and pass on the national culture and enhance their cultural pride. In order to create works with more ethnic characteristics and cultural connotations, and to meet the needs of consumers, painters need to constantly explore, innovate and improve their art. By exploring new business models and market channels, they can inject new vitality into the development of the cultural industry and promote the transformation of peasant life painting.

Discussion

1. Discussion on the creative theme and content of Sanjiang Dong peasant life painting

Zhang Mingxue, Luo Si's paper Sanjiang Dong peasant life painting--Regional folklore culture in Guangxi Sanjiang Dong peasant life painting (2014) introduced the architecture, life customs and festival folklore in Sanjiang Dong peasant life painting; Yi Hongmei's paper Contemporary Floyd Paintings from the deep mountains to the art hall (2016) introduced the history of Sanjiang peasant life painting and analyzed the content of the picture; Xie Lin's paper The oddball rooted in the national soil--An analysis of the picture content; Xie Lin's paper The oddball rooted in the national soil--The oddball rooted in the national soil and an analysis of the picture content; and Xie Lin's paper The oddball rooted in the national soil--A discussion on the theme and content of the creation of Sanjiang Dong peasant life painting.

The history of Sanjiang peasant life painting is introduced and the content of the picture is analyzed; Xie Lin's thesis, *A Wonderful Piece Rooted in Ethnic Soil--Introducing Sanjiang Peasant Life Painting in Guangxi* (2016), summarizes the Sanjiang Dong peasant life painting, the subject matter of Sanjiang peasant life painting, the inheritors of Sanjiang peasant life painting, and the artistic characteristics of Sanjiang peasant life painting, The inheritance and creation bases of peasant life painting in Sanjiang.

By reviewing the research materials of "the theme and content of Sanjiang Dong peasant life painting", we found that these materials mainly describe the theme and content of peasant life painting, analyze Sanjiang Dong peasant life painting as a whole, and don't expound the content of Sanjiang Dong peasant life in a period of time.

2. Discussion on the connotation of Sanjiang Dong peasant life painting

Lv Ping's thesis on native soil imagery and modern transformation in Sanjiang Dong peasant life painting (2013) analyzes Sanjiang Dong peasant life painting from several aspects such as theme content, composition form, stylistic expression, and color decoration through the historical background to explore native soil imagery; Huang Wu's thesis on the theme and its connotations analysis of Guangxi Sanjiang Dong peasant life painting (2019) argues that: Guangxi Sanjiang Dong peasant life painting In the historical development of the Dong folk art nutrition, the subject matter is mostly taken from the daily life of the people of the Dong, covering the nature and architecture, labor and division of labor, festivals and marriage customs, beliefs and money and so on.

Through reviewing the research materials on "Sanjiang Dong peasant life painting", we found that some researchers have analyzed the meaning of the content of peasant life painting. However, they only analyzed Sanjiang Dong peasant life paintings as a whole, without analyzing the representations of the content of Sanjiang Dong peasant life paintings in each period.

3. Discussion on the origin, inheritance and development 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 analyzes several factors affecting its inheritance and development, and finally analyzes how to Inheritance of Sanjiang Dong peasant life painting strategy is discussed; Zheng Libin's paper *Exploration of the development of Sanjiang peasant life painting* (2018) explores and analyzes the enlightenment, development and inheritance of Sanjiang peasant life painting.

By reviewing the research materials on "the origin, inheritance, and development of Sanjiang Dong peasant life painting", it is found that most of these materials divide Sanjiang Dong peasant life painting into social construction period and Reform and opening up period.

4. Discussion on the Artistic Characteristics of Sanjiang Dong Peasant Life Paintings

Yang Xiuzhi's thesis on the colorful and overflowing eyes, naivety and innocence of the paintings - the aesthetics of Sanjiang Dong peasant life paintings in Guangxi (2013) describes: the color style, compositional style and stylistic interest of the Dong peasants' life paintings; Huang Wu's thesis on the artistic characteristics of the Sanjiang Dong peasant life paintings in Guangxi (2018) introduces: the artistic characteristics of Sanjiang Dong peasant

life paintings in Guangxi (2018) introduces: the artistic characteristics of the Sanjiang Dong peasant life paintings in Guangxi. Life paintings in Guangxi Sanjiang Dong nationality are full of composition, varied in shape and decoration, and rich and harmonious in color.

By reviewing the research materials on "Artistic Features of Sanjiang Dong peasant life painting", it is found that these materials are mostly about the description of Sanjiang Dong peasant life painting techniques, composition, color and other artistic features. A few researchers have studied the techniques of Sanjiang Dong peasant life painting to express different meanings. However, they only analyzed Sanjiang Dong peasant life paintings as a whole, without analyzing the different emotions expressed by the artistic techniques of Sanjiang Dong peasant life paintings in different periods.

Suggestions

1. Theoretical suggestions

In order to protect 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 painting, we should regard Sanjiang Dong peasant life painting 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 analyzing 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 many cultural heritages.

2. Policy suggestions

This paper, based on the development data of Sanjiang Dong peasant life painting obtained from the field survey, combined with anthropology, sociology and art studies, concludes that this study can provide reference for the government to formulate policies and measures for the development, publicity and support of Sanjiang Dong peasant life painting.

3. Practical suggestions

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, peasants, etc., and participate in the research, which will bring more social influence to Sanjiang Dong peasant life painting, and more tourists will come to Sanjiang County to travel and watch it, which will bring more economic income to Sanjiang County.

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