

The Development and Problems of Chinese Thematic Art Creation in the New Period

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Abstract:

The Chinese Thematic Art Creation Project is a realistic theme art creation project organized and implemented after the “National Major Historical Theme Art Creation Project” organized and implemented by the former Ministry of Culture of China in 2005 [5]. In recent years, this projects related to thematic art creation, such as exhibitions and competitions, have been greatly developed and continuously deepened in the activities held by artists associations of provinces, municipalities and autonomous regions in China. When artists from all walks of life enthusiastically respond to the call of the state, some remarkable characteristics and problems are also deposited, fermented and thought-provoking: Among thematic art works, oil painting, which occupies an important proportion, has an obvious tendency of planarization. Is this trend the product of oil painting localization? Seemingly single thematic art creation, how to develop the diversity of artistic creation on the basis of maintaining the theme, and from what aspects to develop; Thematic art creation has rich efficacy. Whether the social efficacy can have a positive impact on art education, and what are the specific effects and how to reflect them; Thematic art creation has been developing for many years, how to stimulate artists, and how to guide their creative direction; With the development of thematic art creation, whether supervision mechanism and punishment mechanism are needed to better restrict plagiarism and other issues are discussed in this paper.

Keywords:

Thematic Art Creation, Complation, Social Aesthetic Education, Incentive Mechanism, Painting Character

1. Introduction

Chernyshevsky once said, “Beauty is life.” Nowadays, arts is participating and transforming our real life imperceptibly. Meanwhile, the creation and development of Chinese art in the 21st century are also closely in line with the development of the country and all kinds of current affairs and hot events. The art works presented are constructing and displaying the national image of China in the new era. As Chinese President Xi Jinping has pointed out, “The ultimate measure of an era's literary and artistic achievements is its works. To promote the flourishing of literature and art, the

most fundamental thing is to create and produce excellent works worthy of our great nation and our great era.”

Philosopher Danner also said, “Customs and the spirit of the times are the same for the masses and artists. Artists are not isolated people.” As the so-called pen and ink should follow the era, the development of artistic creation and the spirit of the times should correspond to each other. They echo each other, like inside and outside, highlighting China's cultural confidence and Chinese characteristics, thus the theme of art creation project rise in response to the proper time and conditions, and has been strongly supported and developed by the Chinese government.

2. Thematic Art Creation of Oil Painting Works of the Plane Trend

By actively organizing all kinds of thematic art creation activities, Chinese has pointed out the direction for the artistic creation of the vast number of artists, and also built a stage to show their artistic demeanor. Among the works presented by this series of rich and diverse thematic art creation activities, Chinese painting and oil painting account for a considerable proportion, except traditional Chinese painting is unique art form in our country, and itself has a certain flatten properties, oil paintings as “import” the tendency of complanation and localization trends is very conspicuous, It has to make people think deeply about the development process and direction of the thematic art creation style.

Complanation art language is a modern art technique widely used in the artistic creation, the complanation painting art form more emphasis on the picture in the the sense of artistic composition and design, it pursues the expression of subjective feelings, release and presentation of the colour effect, the main painting technique including space before and after arrangement of relaxation, the weakening of the light and shade effect, and the image color of artistic creation, the selection and deconstruction of the object and so on. It emphasizes the geometric structure of the body and the spatial effect produced by the contrast of hue, and strives to achieve O’outsidee the creature, the heart source” [7], so that the work has emotional reality and artistic appeal.

The emergence of this planarization phenomenon can also be seen as the reference and integration of painting forms among different kinds of paintings, or the diversification of painting forms reform and a major process of oil painting localization. For example, China's contemporary oil painting originated in the early 1980s [6]. As early as the Ming and Qing Dynasties, Western painting was introduced into China, and the differences between Chinese and Western painting are clear. Chinese painting pays attention to the depiction of minds, and Western painting pays attention to the depiction of forms [20]. And Su Shi, a poet of Chinese Song Dynasty has a poem “Because the range of children's life experience and knowledge are limited, they can only see the shape of the likeness or not, but can not recognize the deeper ideological meaning above the shape, such a person and children are not different.” It can be seen that traditional Chinese painting has broad and clear requirements for the shape of things. They generally use lines to express all the images of the objects, and then “Paint colors according to shapes”, reflecting the beauty of Chinese painting lines and the aesthetic interest of the oriental nation. In terms of color, after the Tang and Song Dynasties, Chinese ink painting is flourishing, applied ink on the white Chinese art paper (Xuan paper), thus forming a rich variety of dry and wet shades. The two kinds of achromatic colour, black and white, will also cause a strong

contrast in hue, so the picture is rich in layers and extremely simply summary. Different from the western oil painting, which pursues the complex harmony of colors in hue and describes the details of objective things, contemporary Chinese oil painting combines with the traditional Chinese painting, which focuses on the proposition of “depicting mind”. While requiring both the shape and romantic charm of the objects, the details of the shape of the object are simplified to a large extent. At the same time, the dialectical principle of the unity of opposites be used in ancient Chinese art creation, and the traditional aesthetic proposition is applied. On the basis of simplifying the form, it pays attention to the color composition of the picture and the expression of subjective feelings, and carries out related processing and re-creation of artistic and plane. Meanwhile combining with the technique of Chinese painting and calligraphy, flexibly combined Chinese and western painting. Let the past open the present. On the basis of pursuing the theme creation of fine arts, it strives to conform to the theme and highlight the characteristics of specific objects. We should make better use of planar artistic techniques to express our wishes and opinions, shape the spirit of The Times and the “theme” of the typical art, make artists’ works become people’s aesthetic objects, and create art works that convey the core socialist values.

Chinese painter Li Keran once said, “Tradition is very important. Without tradition, we cannot talk about creation. Inheriting tradition is for better creation.” Bai Yuping, a contemporary Chinese painter from North Shanxi, has made outstanding contributions to the planarization and localization of oil painting in thematic art creation. His painting style is frank and free, and his color use is concise and clear. He pays attention to the color relationship of painting works, emphasizes the composition and layout of the overall object and the geometric form, and is good at using special texture and other artistic expression techniques. In the implementation of planarization, there is an important painting tool -- the scraper. The painter uses the scraper to create a sense of texture and thickness of the picture, so that the picture changes from visual language to tactile language. At the same time, a large area of color with the same tone is used to increase the plane degree of the painting, and then the “Freehand brushwork in traditional Chinese painting vividly” style is used for reference. The painting style is between abstract and realistic, but also harmonious. His painting works can be said to express the romantic charm with the shape, romantic charm and shape have both, with the scenery to express feelings, feelings and scenery blend with each other. Many paintings depicting the style of Taihang Mountain in Shanxi Province in China are masterpieces. They show the vast and magnificent beauty of Taihang Mountain in a planar context, and express the artist’s love for his hometown and his unique artistic perspective. Bai Yuping is in a leading position in the practice of planarization and localization of oil painting works, and has created oil paintings of national style with personal characteristics, which are deeply loved by the majority of art lovers and people. On December 8th, 2019, the 2nd Dong Yi Chinese Oil Painting Exhibition, co-sponsored by the Tong Dao Painting Association of Beijing Dong Yi Art Museum, opened in Beijing Dong Yi Art Museum. [10] Bai Yuping as the organizing committee of the exhibition also participated in this event, this activity is an in-depth practice of thematic art creation, and all kinds of excellent works in the exhibition also fit and reflect the horizontal trend of thematic art creation of oil paintings. This exhibition is only a concentrated embodiment of many thematic art creation activities, such as the development of thematic art activities like bamboo shoots after a rain, has been quietly integrated into the people's daily life.

3. The Diversity of Thematic Art Creation

The emergence of “thematic” art in China in the 1950s generally refers to historical paintings with plots, and genre paintings, all belong to thematic creation [3]. Thematic art creation has a strong timeliness at the same time, generally pay attention to the grand narrative mode, the works need to have a certain social effect. Thus it can be seen that thematic art has experienced a long period of development, in the history of mankind, the painting is always with the development of the society, and the rich achievements of thematic art creation have well left humanistic materials and academic resources for major historical events, and have also played a role in cultivating people’s aesthetic ability. Since the founding of the People’s Republic of China in 1949, there have been a considerable number of magnificent works to demonstrate this, such as the famous oil painting *The Founding Ceremony* by painter Dong Xiwen in 1953, the Chinese painting *Siege of the North Station* by Fang Zengxian in 1959, and the *Autumn Harvest Uprising* by He Kongde, Gao Quan, Ji Xiaoqiu and Chen Yuxian in 1973. Chen, Wei Jingshan cooperation in 1977 oil painting *The Occupation of The Presidential Palace*, and 2015 He Jiaying drew the Chinese painting *Sun Yat-sen* in Tianjin and so on, is endless, this is thematic art creation with timeliness and the grand theme of education significance. Only after the works have the characteristics of *The Times*, they can get the emotional resonance and identification of the audience.

Until today in development of China’s thematic art creation, he has more than the meaning of the pure national guidance of political will to participate in the creation of the grand historical themes of painting, achieved the real contemporary thematic art creation activity goes down to the basic unit, deep into People’s Daily life, including some reflect people’s life scene painting were performed by the artists, it reflects the diversity of thematic art creation. Shi Lu, a modern Chinese painter, once said, “The wisdom and inspiration of art will not fall on the cold head of those who are outside the struggle of life. Life is not only the material of art, the source of creation, the fuel of thought, but also the furnace of edification. Painters without the temper of life, how can to temper art.” Artists need to participate in life, experience life directly into environment performance object, and the accumulation of material, in order to obtain the representative image, and then through art gimmick to real life by their own subjective consciousness for secondary processing, produce accords with the situation of contemporary art, from real life and the people’s work is not a good work, it’s a work that will be forgotten by *The Times*. Xu Beihong once said, “The aesthetic feeling and inspiration on the picture, of course, should be expressed by the author’s profound observation with the pen. A painting can at least reflect some of the spirit of *The Times*.” On October 24, 2020, by the Chinese Artists Association and other co-organized held the “focus on poverty alleviation, toward a well-off life” National Chinese Painting Exhibition opened in the Museum of Culture and History of the Chinese People’s Political Consultative Conference. Since July 2020, the Chinese Artists Association and other artists jointly launched the 2020 National Artists “Focusing on Poverty Alleviation” Sketching Activity, inviting artists from all over the country to go to Xinyu, Jinggang Mountains and other places of the new rural construction points, poor villages, describing the great changes in the mountain villages. More than 100 artists walked into the farmyard, the fields, to explore the story of poverty alleviation, with full enthusiasm to create a number of excellent works [9]. A straw shows which way the wind blows, this type of thematic art creation activity, just shows the thematic art creation in the developed to the direction

of the populace lives, art creators is not imagined, fabricated at random, but after the real experience of true feelings, the artist can show objects also become more diverse and more integrated into the life. Even every ordinary person in our life who is trying to realize the Chinese dream can be the object of expression. The daily life of the public is the source of artistic creation, and the art works created based on life have a strong purpose of social education, ideological tendency and the timeliness of art. Once painting is separated from life, painting is like water without a source, which dries up and loses its vitality of life.

The diversity of thematic art creation is also reflected in the topic selection. On December 6, 2020 in Shanxi Province Union of literature and art published a file, would celebrate the 100th anniversary of the founding of the communist party of China and carry out art works creation exhibition in Shanxi Province. This is an example of a thematic art creation activity carried out in provincial art associations. The whole thematic art creation activity is required to closely focus on the “main line of Communist Party of China histories, base on points of Shanxi”. It concentrates on the major historical scenes, events, major construction achievements and key historical figures of Shanxi in various historical periods since 1921, including the period of the new democratic revolution, the socialist revolution, the policy of reformation and opening, the socialist modernization, and the new era of socialism with Chinese characteristics. Reveals vividly the glorious course that the Communist Party of China has gone through and the immortal achievements that have been established [8]. In addition, under the theme of “main line of Communist Party of China histories, base on points of Shanxi”, there were specific key topics for this thematic art creation, which were divided into different periods and listed in the documents for art creators to choose. For example, in the period of the New Democratic Revolution, there were 17 specific topics. Such as “Gao Junyu and Communist Party of China established in Shanxi”, “Restructuring Shanxi National Salvation League Association” and “The Eighth Route Army went to Shanxi” and so on. The period of socialist revolution is divided into five sub-topics, the period of the policy of reformation and opening and socialist modernization is divided into eight topics, and the new era of socialism with Chinese characteristics is divided into 12 topics. In the context of the celebration of the 100th anniversary of the founding of the Communist Party of China, it is divided into 37 specific themes with “main line of Communist Party of China histories, base on points of Shanxi” as the direction of creation, which has strong educational significance and directivity of patriotism, so as to arouse artists’ enthusiasm for creation and avoid the singularity of topics.

Even if only one big theme is given by the exhibitor, artists can still create their own small theme, and the expression of the theme is very flexible in a large range. It can be said that “the sky is high and the birds fly”. There are also a variety of thematic art creations exhibited in the works, generally a variety of art forms can be exhibited, such as Chinese painting, oil painting, lacquer painting, watercolor (powder painting), printmaking, sculpture, and comprehensive materials and other art forms are also very rich. Theme-oriented art creation projects have been implemented and developed throughout the country. Artists’ associations in provinces, municipalities and autonomous regions have carried forward the spirit of theme-oriented art creation through various forms such as exhibitions and competitions, and at the same time received enthusiastic responses from the majority of grassroots artists. However, for the same creation theme, the works styles presented by artists from different regions are also deeply influenced by regional customs. Therefore, regionalism is an

important factor affecting thematic art creation. The spirit of *The Times* and regional customs play a particularly significant role in art. From this perspective, it can also reflect the diversity of thematic art creation. These are the words of Pan Tianshou: “Art should be different. Don’t try to insist on the same. It is good that writers from different ethnic groups and regions create things in different styles, forms and verve. If it's all the same, it’s not art. It's machine production.”

The China Artists Association held the 13th National Art Exhibition to Celebrate the 70th Anniversary of the Founding of the People’s Republic of China in 2019. The National Art Exhibition is a five-yearly event to celebrate the 70th anniversary of the founding of the People’s Republic of China. 595 works were selected from the works selected by provinces, municipalities and autonomous regions, 90 of which entered the Beijing exhibition area, including 12 award-winning nominated works. The award nomination oil painting work, *A Scream*, by Chen Xinyu, a Shanxi-born Chinese painter, this is an oil painting work with an extraordinary cultural flavor of humanistic atmosphere of Loess Plateau in North China. Through some specific artistic treatment, the author makes the texture of the canvas look like the creases on the paper surface, just like the texture of sand grains on the Loess Plateau, giving people a thick texture. A group of characters in the picture adopts the method of plane processing, simplifies the individual details and three-dimensional effect, boldly uses the black line to stroke the color block with high saturation of the figure, carries on the decorative processing, and expresses the spatial relationship before and after the figure group image through the exaggerated way of foreshortening effects. The composition of the whole painting is bold and novel, the colors are bold and uninhibited, and the characters are simple but vivid, which well shows the bold and unrestrained characteristics of the region of the Loess Plateau and the spiritual connotation of simplicity, which exactly conforms to the tension shown by the name of the work “A Scream”.

It is also a work that won the 13th National Oil Painting Area nomination works award - *The Song of Happiness*, painted by the Chinese Guangdong painter Luo Wenyong, its style and the connotation of the atmosphere is completely different. The oil painting *The Song of Happiness* depicts a happy scene in which a little girl in a white gauze skirt sings for her pregnant mother. The whole painting is placed in a quiet room with a harmonious and beautiful atmosphere and warm and natural colors. The author has realistic skills, the facial expressions of the characters are gentle and vivid, full of laughter, the skin texture is mellow and flawless, the skin seeped through with a faint flush, the body forms are relaxed and elegant, and the form of expression has the nature of stage drama. In the painting, the mother is sitting in front of the piano, holding the unborn baby in her belly with a smile, enjoying the happy singing of the little girl. The whole painting has a sense of live demonstration. The little girl’s song seems to spread through the ears of every viewer, even to the soul. Compared with “A Scream”, it highlights the warm and gentle spirit of the painters in southern China.

4. The Positive Influence of Thematic Art Creation on Social Aesthetic Education

Thematic art works in the process of creation should not only keep the artistic trait and contemporaneity, also need with time spirit and national features, make the art works has certain education connotation, let viewers visual experience of the paintings of cultural concept and connotation and have certain ability to appreciate,

gradually establish aesthetic basis. This can also play a positive role in promoting the exploration of the path of the development of art education.

As early as August 30, 2018, when President Xi Jinping wrote back to eight senior professors from the Central Academy of Fine Arts, he pointed out that “art education is an important part of aesthetic education and plays an important role in shaping a beautiful mind. It is necessary that you should strengthen the work of aesthetic education. To do a good job of aesthetic education, we should cultivate people by virtue, take root in the life of the Times, follow the characteristics of aesthetic education, carry forward the spirit of Chinese aesthetic education, and let the young generation of the motherland grow up healthily both physically and mentally. [12]”

A year later, General Secretary Xi Jinping emphasized in his important speech at the National Education Conference that we should comprehensively strengthen and improve aesthetic education in schools, adhere to aesthetic education and cultural education, and improve students’ aesthetic and humanistic qualities [11]. From the speech of General Secretary Xi Jinping and the national policies on fine arts education in recent years, we can see the importance of aesthetic education for social development in China. At the same time, we can also understand that the thematic art creation has played a positive role in promoting aesthetic education. The painting of the previous generation always has a great influence on the painting of the later generation, and the painting of the later generation always inherits the achievements of the contemporary painting, which is the inheritance of the development history of painting [1]. Art education is the need to dialectically inherit precious rich legacy. We should reference as the main attitude of inheritance, reform, innovation and development of China’s fine arts, to train for our country with comprehensive ability of high-quality innovative art talents. On the basis of a deep traditional heritage, Deep into contemporary life, to create excellent works, put an end to utilitarian benefits and mechanization of painting Thematic art creation is the art education left extremely rich and precious material, enlighten the majority of art learners and people from all walks of life, according to the needs of different groups of people to achieve a wide range of social art education, we can also think about the way of the development of contemporary arts, and actively participate in the social art education project.

Art education is a lifelong education, and thematic art creation will have a longer and broader way to go. At the same time, the gallery itself is shouldering the important task of social art education. Thematic art creation achievements was on display in different types of art galleries, the galleries provides a rich academic resources, also gives people a good platform for the exhibition and study, enrich the spare life of the masses as well as in-depth aesthetic education to the people, it also gives full display to the public education function of the art museums. Different thematic art creation activities also realized the diversified goals of public education, and realized the true public share of cultural resources without any restriction conditions. Thematic art works carry forward the traditional culture of the Chinese nation and the spirit of the age, at the same time, the painting style and artistic skills of these works also reflect the peak of the level of contemporary Chinese painting, with high aesthetic value and localized artistic interest, can make a positive answer to the direction of the development of art. In the meantime, it can also improve the artistic aesthetics of the masses, strengthen the aesthetic taste, and To cultivate the sentiment of the masses.

Such a rich thematic art creation activities can be said to be kill two birds with one stone, to achieve the art education from the classroom to the society as a big change, to solve the lack of innovation. Simultaneously it also contributes to the popularization of painting art and public welfare culture, and opens our road of exploration and innovation. We can say that even some historic theme paintings in the museum in the various provinces and cities are also can be regard as fruitful results of thematic art creation. These works show the magnificent historical picture in people's imagination for the era before the popularization of photographic technology, enrich people's cultural life, let people think about thousands of years, understand the history, feel the temperature changes, and seas change into mulberry fields and mulberry fields into seas - time brings great changes to the world.

5. The Incentive of Thematic Art Creation to the Artist's

Thematic art creation activities are in full swing. Artists put their skills to full play. Play their own special features to create many classical works, for everyone to enjoy learning. And thematic art creation activities not only for the benefit of the people to promote the development of social aesthetic education, as well as the artist brought to realize self-worth and have opportunities to show their contemporary high levels of painting in China. Thematic art creation activities also embody the incentive mechanism of China's thematic art creation in some aspects.

American behavioral scientist Fredrick Herzberg (1923 -) proposed the two-factor theory. Those factors that bring about positive attitude, satisfaction and motivation are motivators, that is, satisfying the individual's need for self-actualization. Includes: achievement, recognition, challenging work, increased responsibility, and opportunities for growth and progress [2]. In addition, David McClelland (1917-1998), a professor at Harvard University in the United States, and his students established the need incentive theory in the 1950s, in which they pointed out that the need for achievement is an internal driving force that urges individuals to pursue excellence and achieve their own goals. Striving for Success [2], to sum up, people need encouragement and a sense of achievement in their social life and work. The organizers and undertakers of the art exhibition are faced with the major tasks of attracting talents to participate in the exhibitions, establishing characteristic thematic art exhibitions, improving the utilization rate of social resources, striving to expand the scope of publicity of thematic art creation, and undertaking more social responsibilities. So some thematic art creation activities through membership qualifications, opening selected exhibitions and other incentive ways to actively promote artists to participate in artistic creation, to realize their artistic value, show personal style, into the benign competition.

The following Chinese artists association opened a few theme art creation activities for example. In December 2020, China Artists Association issued a notice held the Baoshi Character · Call for Contributions of the First Chinese Painting Biennial Exhibition, advocating the thematic art creation, making statues and biographies for a great new era. The benefits of the selected authors include: the authors of the first 60 selected works should be eligible to apply for membership of China Artists Association once; 260 selected works will be returned to the author within one month after the end of the exhibition; Each participating authors will receive a exhibition album; The organizing committee will issue certificates to the participating authors [18]. In February 2019, in response to the call of cultural development proposed by the 19th National Congress of the Communist Party of China, to celebrate the 70th

anniversary of the founding of the People's Republic of China, the Chinese Artists Association will jointly hold the "Times of Dainqing · The Third National Exhibition of Modern Traditional Chinese Realistic Painting". The author's treatment includes: The authors of the first 60 works selected from the national collection of manuscripts in the exhibition have the once qualification to apply for membership of China Artists Association. The first 180 selected works (pre-tax collection fee of Chinese fine brushwork: 18000 yuan/piece) will be collected by the organizing committee. The other 80 selected works will be returned to the authors within one month after the end of the exhibition; An album will be published, and each participating artist will be given a free album. The organizing committee will issue certificates to the participating authors [19]. One of the biggest features of this "Times of Danqing · The Third National Exhibition of Modern Traditional Chinese Realistic Painting" is that the first 180 pieces of selected works have a certain collection bonus. This considerable bonus is also a major incentive for artists to keep improving and actively participate in the exhibition. "The authors of the first 60 selected works have the once qualification to apply for membership of China Artists Association" and other similar qualifications, which make participants feel that the competition is challenging and has opportunities for growth and progress, and urge participants to strive for innovation and breakthrough in art creation, and pursue the realization of their own goals. "The other 80 selected works will be returned to the authors within one month after the end of the exhibition", the conditions stated that the work could be exhibited after it was selected, the artists have one more platform to show the artistic achievement. It can make a contribution to the social education of fine arts, and has certain social effects, so it increase the sense of responsibility of fine arts creation. And for the participants, they can be recognized by the industry and meet the needs of its own achievements.

6. Those Who Learn to Draw Learn to be Human First

The development of things has dual character. When the thematic art creation is actively implemented and flourishing, we also need to seriously consider some limitations of the thematic art creation. Exhibition organizers and contractor of thematic art creation has characteristic of future-oriented features, they organize the masses of artists at target and incentive effect under the guidance of the pursuit of the future, at the same time they pay attention to the management of the work achievement, open exhibition, publish books, issuing the certificates, the collection of the organizing committee, set up a bonus and so on.

Since there is a reward incentive mode, there are a lot of competitions among artists in order to achieve their goals. Unavoidably appear bad competitive psychology, weakened the painting and value of the works of art and neglecting "artistic morality" in their eagerness for quick success and instant profit. In order to prevent this kind of phenomenon, the general contribution invited will emphasize the importance of the original works of art in the exhibition conditions. For example, in February 2019, the Chinese Artists Association held the "Times of Danqing · The Third National Exhibition of Modern Traditional Chinese Realistic Painting" in the exhibition conditions, it emphasized a point: all the works in the exhibition are the original works of the author. It is strictly prohibited to use high imitation, plagiarism and copy their own works to participate in the exhibition. In 2016, China Artists Association started the selection, identification and arrangement system to arrange the works exhibited in previous exhibitions, and any duplicate works will be disqualified from

the exhibition. Otherwise, any legal dispute or liability will be caused, and the author will be responsible for it, and the exhibition qualification will be cancelled on the website of Art Association. The general art association will issue this type of notice, aimed at letting the vast of artists to benign competition, while paying attention to painting performance, we should “Cultivate people with virtue”, “He who has virtue has merit”, and give consideration to copyright awareness.

Under the background of the Internet era, since we want to use electronic images and modern technology to better serve arts, the copyright of electronic images should not be ignored. Respect for intellectual property rights is the concentrated embodiment of artists’ personal moral cultivation. China’s current copyright law has stipulated the protection time of the photography works is 50 years after published, and the protection time of the literature, art, music is for life and 50 years after death, compared with it, photography copyright protection is short, that ownership is not easy. There are also problems such as not easy to identify the ownership of copyright, low cost of infringement and difficult to protect rights.

Different from the copyright issues of general literary works such as poetry, novels and essays or simple photographic works, the actual situation we need to discuss is more complex: We draw from an electronic image, whether it is infringement. After all, for a skilled artist who is accustomed to using photographic works as reference, the work is usually presented with the author’s personal emotional intention and layers of subjective filters, and will not be copied from the original work either from the perspective of plastic arts or from the use of color. If the image itself belongs to the author’s collected material, we don’t have to talk, but it is “The era of national photography”, digital image through the Internet, computer, mobile phone since the end of the service and network media to spread fast and efficient replication, we can easily download to use all kinds of Electronic pictures without attribution to paint pictures, in this way, it seems difficult for us to judge and define whether there is infringement, but it can not be a shield for the artists to disrespect intellectual property rights.

The Political Bureau of the CPC Central Committee held the 25th collective study session on strengthening intellectual property protection in China on the afternoon of November 30, 2020. On January 1, 2021, the Civil Code of the People’s Republic of China came into force, and a corresponding chapter was added to the part concerning intellectual property. China’s relevant legal provisions are also being further improved, which reminds art practitioners to learn and abide by the relevant legal provisions, with a serious and rigorous attitude towards this issue.

There are about the relationship between the painter’s character and painting, Chinese painting theory has always emphasized that “Have good character before you learn to paint”, “the morality is excellent, not only everyone likes his works, more admire the people”. To sum up, it can be seen that in Chinese painting theory, the importance of the painter’s moral cultivation for painting creation. Respect for intellectual property rights is also the most basic and ideal aesthetic and moral requirements of artists. Senior artist Xu Beihong said: “Art can never be successful by copying.” To strengthen the protection of intellectual property rights and enhance legal awareness is what artists should strive to practice in their artistic activities. We need to improve the copyright awareness of the whole society and make reasonable and legal use of electronic image resources and related materials.

7. Conclusions

Xu Beihong said: “A good painting must have a good content. To unify in the most beautiful artistic form possible. A work that lacks artistry, no matter how good its content is, can not move people.” Thus we can see the importance of thematic art creation. Thematic art creation projects have also prospered under the strong and effective support of the government. Oil painting works have also combined with Chinese traditional aesthetics, showing the diversified development of localization and planarization; Thematic art creation is thriving under the environment of “theme”, without losing the individuality; The efficacy of thematic art creation is also reflected in exhibitions and activities again and again, and it bears the responsibility of some social art education; Thematic art creation activities also strive to promote and stimulate the artists’ creative passion, and strive to leave wonderful art works for the society and even human history; At the same time, the organizing committee of thematic art creation at all levels is also exploring and strengthening the supervision mechanism and punishment mechanism of art creation, so as to maintain a healthy art creation environment and improve people’s awareness of intellectual property protection. The vivid development of thematic art creation activities also plays a positive role in promoting the public’s aesthetic appreciation and the construction of ideology. In the meantime, the social significance brought by such activities is not only manifested in the external form, but also has internal vigor and vitality. Moreover, it plays a role in a colorful, natural and practical way. Its significance and value are self-evident, and its problems need to be further explored, and its future will surely have a greater development.

Conflicts of Interest

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