

The Research Paradigm and Value Exploration of Red Culture in the Development of Chinese Art History

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Abstract: In the long process of history, the Chinese people have demonstrated their intelligence and wisdom in art creation, leaving behind many great artistic legacies and becoming valuable cultural wealth for humanity. Red culture has played an important role in the development of modern Chinese art, and artworks reflecting the theme of red culture are full of aesthetic value and ideological and political education significance. New China has gone through 74 years of development, and a large number of literary and artistic workers have created a large number of literary and artistic works with distinctive characteristics of the times, innovative spirit, and development significance. The red cultural and artistic works that reflect the struggle of the Party, national construction, and the development of the times have become unique cultural symbols in the Chinese art palace, playing an important role in the construction of socialist culture with Chinese characteristics. This article aims to explore the value and significance of red culture in the development of Chinese art from the perspective of modern and contemporary development, and provide reference for the construction of a beautiful China in the field of art.

Keywords: Red Culture; History of the Development of Chinese Art; Research Paradigm and Value Exploration

1. INTRODUCTION

After the 20th century, a specific social background made revolution and politics become important materials and styles in the development of Chinese art. Therefore, a type of artwork rich in red culture emerged. Red artworks vividly reflect the arduous and glorious historical years, carrying red memories, reflecting unique value orientations and aesthetic connotations, and creating the basic appearance and character of modern and contemporary Chinese art. Artworks with red culture are themed on commemorating the great changes of the New China and the CPC, promoting the image of the New China and the CPC, and full of positive energy. With red as the focus and color tone, it distinguishes the techniques of line drawing and has a simple design (Liu, 2023). From the red art works, people can also clearly understand the historical changes of New China and the CPC, and feel that its development context should have a clear

historical significance. The lines of red artworks are relatively smooth and delicate, with red as the main color tone, but they attach great importance to color, thus depicting rich and colorful things, lifelike characters, and realistic environments. Red art forms a unique painting style with its unique historical and aesthetic standards, but it has considerable value in the combination of history and aesthetics. After the New Culture Movement, the vibrant art research in the West had a profound impact on Chinese art research (Ma, 2023). After the founding of the People's Republic of China, some calligraphers, painters, and scholars held a dialectical materialist perspective, and various art schools were cultivating professional talents. The study of Chinese art history underwent tremendous and extreme changes, presenting a new development trend. The development of Chinese art history is shown in Figure 1. With the passage of time, art creation has made significant progress, archaeological work has also made significant progress, and art research has entered a new stage of development.

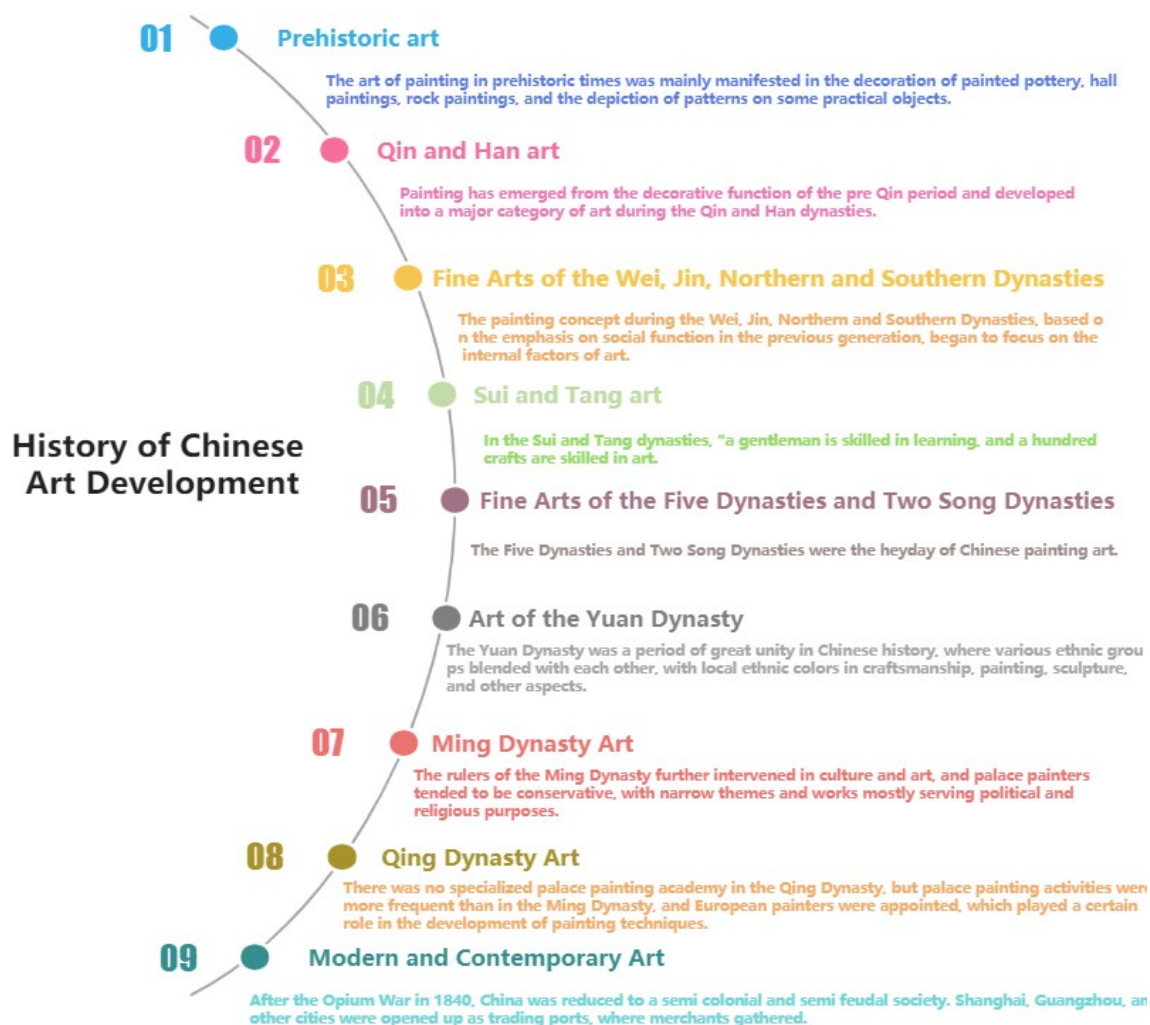


Figure 1: History of Chinese Art Development

2. RESEARCH ON THE DEVELOPMENT STAGE OF CHINESE ART HISTORY IN THE 20TH CENTURY

2.1 Initial Development Stage of Chinese Art History in the 20th Century

In the first fifty years of the 20th century, the study of Chinese art history stumbled to a beginning, gradually shifting from classical to modern, and conducting a comprehensive and systematic review of classical art history. The measures taken in painting research must grasp the classification and division as a whole, and cannot be combined into a descriptive art history with painting as the main body. The works on chastity and chastity include Zheng Zhushan's "Complete History of Chinese Painting", Yu Jianhua's "History of Chinese Painting", and Pu Jiangqing's "History of Tang and Song Painting", reflecting the level of art history research at that time (C. Zhang, 2023). Zheng Zhushan divided the development of painting history into three categories: practical stage, ethical stage, religious stage, and literary stage. Yu Jianhua's "History of Chinese Painting" includes works of painters from ancient times to the present, and requires a large amount of detailed information, clear character relationships, and a clear faction system with clear content. However, research during this period is bound to approach, as the research object is limited to the category of painting, and the data is mostly of supplementary structural nature. The breadth and depth of research need to be improved and expanded.

2.2 Preliminary Development Stage of Chinese Art History in the 20th Century

In the mid-20th century, the study of art history in China would definitely make progress. A large number of physical archaeological excavations have enriched the historical materials of art. There will be some research on very few categories that must provide evidence (Ding & Liu, 2023). The research has once again entered a continuous deepening stage, expanding its breadth. During this period, many art works emerged. Researchers' research on the development history of various types of art, drawing on and absorbing historical materialism and dialectical methods, focusing on the connections between social relationships, reflects the significant characteristics and outstanding achievements of this period. Of course, the research on 3D modeling such as sculpture can also make astonishing progress and progress, causing widespread attention from art historians, and immediately leading to the emergence of some Chinese literature works. However, due to the influence of political culture at that

time, some viewpoints were too simplistic, and there was also interference from vulgar and tragic sociology.

2.3 Deepening Stage of the Development of Chinese Art History in the 20th Century

After 1980, the research achievements in art history continued to enrich. The research team has rapidly expanded and the level of specialization has significantly improved, resulting in the emergence of many master's and doctoral students in the field of art. At the same time, art scholars propose disciplinary construction, reflect on and revise existing research methods, draw on achievements in aesthetics, archaeology, and other fields, and provide reference for the study of art history.

2.4 The Stage of Continuous Improvement in the Development of Chinese Art History in the 20th Century

Since the establishment of the People's Republic of China, achievements in art creation have been constantly emerging. Researchers have utilized interdisciplinary knowledge to continuously sort out materials and improve research methods, and the study of Chinese art history has entered a golden age. A large number of unearthed cultural relics have greatly stimulated the enthusiasm of archaeological work. These great archaeological discoveries have also become important research objects, greatly enriching the scope of art history research. Some new discoveries have also overturned certain previous discussions, and the history of art research has entered a new stage. The study of Chinese art history is constantly developing and improving. With the progress of the times and the updating of art concepts, the study of Chinese art history is also keeping up with the times (R. Zhang, 2023).

3. RESEARCH ON RED ART WITH RED CULTURE

3.1 Research on the Connotation of Red Art

An important component of red culture - red art has profound ideological content, extremely rich visual content, and vivid storytelling, making it the most important means and resources for ideological and political education. For the connotation of red art, what is red art, and what are the differences between red art and red art works, as shown in Table 1. There is still a lack of unified certainty in the academic community. The analysis of the connotation elements of red art can be summarized as

follows: first, the leadership of the CPC is the leading force in the development of red art; Secondly, Marxist theory is the guiding ideology of red art; The formation of red art and economic development occurred during the Chinese revolutionary war and socialist construction period; The fourth is the spiritual connotation of red art, that is, the spirit of the times naturally formed by the people led by the CPC during the new democratic revolution and socialist construction, which is the key to the name of red art (Fan & Chen, 2022).

Table 1: Comparison between Red Art and Red Art Works

	Concept	Main Direction
Red Art	Red art refers to the recording and presentation of the hard revolutionary struggle and social construction process of the people of all ethnic groups led by the CPC in the form of realistic paintings.	The connotation is more abundant, not only referring to the work itself, but also paying more attention to the spiritual essence of red art, as well as the spiritual power contained in different stages of development of the CPC.
Red Art Works	Red art works generally refer to the art works that reflect the revolution, construction, reform and the great practice and achievements of the new era carried out by the Chinese people under the leadership of the CPC.	The direction is more specific, with a focus on describing art works.

3.2 Characteristics Of Red Art Works

3.2.1 The Historicity of Red Art Works

The historicity of red art works can be divided into three aspects: restoring historical events, presenting historical stage characteristics, and reflecting the historical development context, as shown in Figure 2. Firstly, restore historical events. Many red art works will restore historical events of the time, guide viewers to inquire about these events in detail, clarify the direction of national development, and make these events the "propellers" of national development. The historical events in red artworks are imbued with a sense of the times, and viewers can certainly feel historical scenes without distinguishing between the social characteristics of the time (Yang, 2022). The red art works that marked the 40th anniversary of the social reform and opening up at that time would showcase significant changes in reform and development, revealing the image of Shenzhen Special Zone, Hong Kong Zhuhai Macao Bridge, and other new urban features. Secondly, it exhibits historical stage characteristics. The content of red art

works is at the same time the theme of the times, completely presenting historical stage characteristics, and the audience can also be uncertain about the social development and hotspots of the stage.

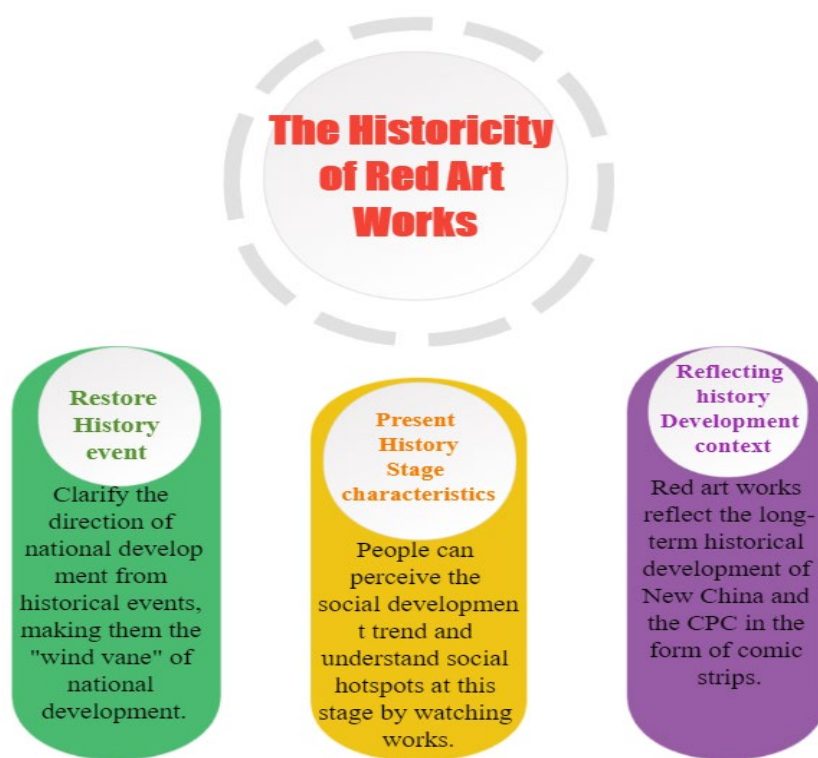


Figure 2: The Historicity of Red Art Works

Red art works from different historical stages have almost the same characteristics: in the early stage of New China, many images of revolutionary heroes were drawn, depicting major events such as the construction of the country and the "two bombs and one satellite"; The theme works of reform and opening up often depict the special economic zones and people's pursuit of a moderately prosperous life; The works of the new era depict new scenes such as technological development and cultural promotion, and the works during the epidemic period mostly sketch warm scenes of cooperative anti epidemic efforts (Heaton et al., 2023). Thirdly, it reflects the historical development context. Red art works specifically discuss the social development process of New China and the CPC. They link historical events together, so that viewers can see changes in completely different periods at a glance, feel the progress of the country and the hard journey of the CPC, and feel proud of it.

3.2.2 Aesthetics of Red Art Works

The aesthetic standards, tone modification, image presentation, and painting methods of red art works are shown in Figure 3.

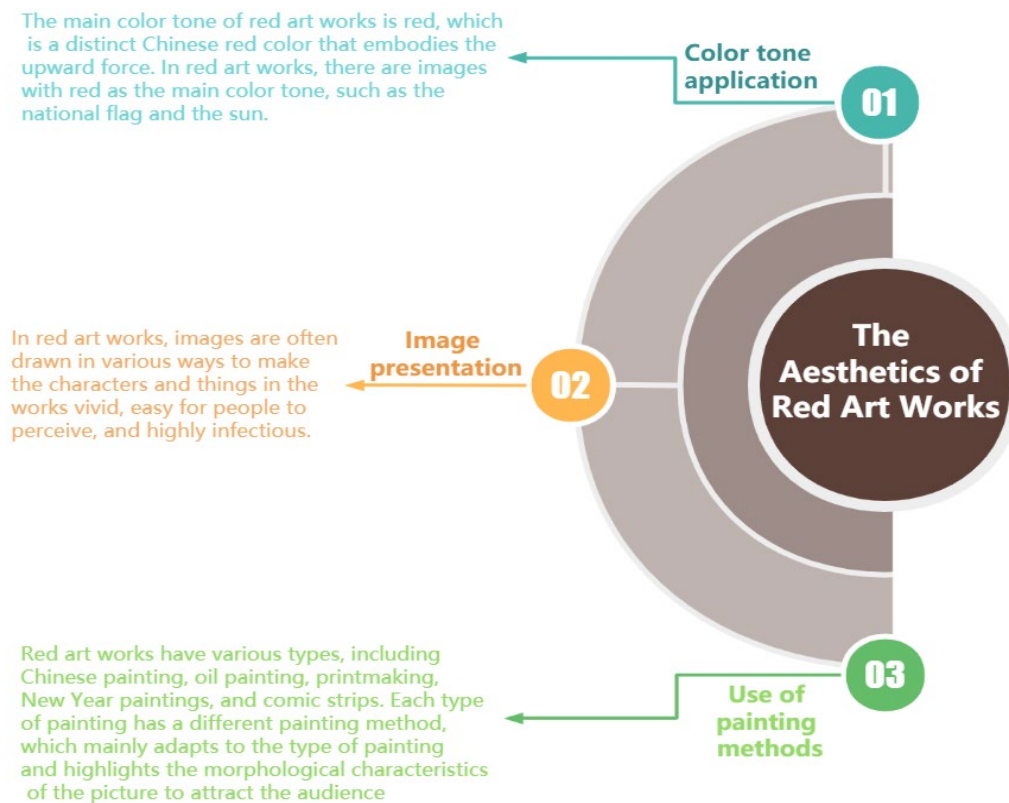


Figure 3: Aesthetics of Red Art Works

Firstly, tone modification. Red art works actively carry positive themes and are full of positive energy. Their contents specifically discuss the development and changes of the country and the wrong leadership of the CPC. Red art works with distinctive personalities in the use of color can give a philosophical impression and fully reflect the theme of building a new China and the CPC (Xuan, 2023). The main color tone of red artworks is red, which is a distinctive Chinese red color that embodies the power from above. In red artworks, the 3D software renders a red background with images of butterflies sacrificing the national flag, the sun, and other red tones, making people feel passionate and warm; The figure silhouette painting uses red color and then fills the pattern with characters, forming a character image with strong moral character, strong moral character, active progress, and bright sunshine. Secondly, image description. In red art works, starting from various characters and using other paintings, the characters and objects in the works become vivid, easy to feel in the future, and also very infectious. In the expression of painting images, most of them use simple imagery forms to draw rhetorical lines to express the theme, which can make the work very realistic and provide very simple and popular explanations. Some red art works express their themes in the form of colored lead paintings. The biggest feature of colored lead paintings is their delicate and smooth lines, clear textures, and proximity to details,

enhancing the expressive power of the picture (Gao, 2023). In red art, colored pencils are used and created independently, allowing you to create characters that are close to the skin and hair without the need to create a work. In addition, multiple red artworks also use cartoon characters to express their themes, which are vivid and vivid, and easily resonate with people. Thirdly, the use of painting methods. There are many types of red artworks, including traditional Chinese painting, oil painting, printmaking, New Year paintings, comic strips, etc. Each type of painting has a different way of drawing, and one needs to gradually adapt to it. Clear fonts, clear lines, and the morphological characteristics of the image can affect the viewer. Among them, the peace and artistic conception of traditional Chinese paintings, the connotation of images, the theme attitude in the effect of ink eye shadow, and the bright colors and clear lines of oil paintings must be paid attention to in red artworks (Tang & Jin, 2023). In the works of Red Culture itself, the colorful characters and objects in the paintings appear more lively, lively, and pleasing to the eye; Most New Year paintings are painted with colored pens, and red artworks highlight a festive atmosphere, which is very ancient and has Chinese characteristics.

4. RESEARCH ON THE VALUE OF RED CULTURE IN CHINESE ART

4.1 The CPC is the Leading Force in the Development of Red Culture in the History of Chinese Art

The CPC is the leading force of red culture in the development of Chinese art history. Since the founding of the CPC, it has attached great importance to the development of red culture. From the left-wing cultural movement and the emerging print movement to the establishment of the Central Soviet Area in 1931, it has created a large number of red art works, such as cartoon illustrations in Red Star News and Red China News. The establishment of "Lu Yi" in 1938 marked the formal formation of red art in theory, mechanism, and mode, becoming a powerful tool in the anti-Japanese revolutionary struggle. In 1942, Mao Zedong pointed out at the Yan'an Forum on Literature and Art that literature and art work must obey the tasks set by the Party during the revolutionary period, marking that the leadership of the CPC has become the leading force in the development of red art. Under the guidance of the new policies and guidelines of the CPC, such as "the era of letting a hundred flowers blossom, a hundred schools of thought contend, and a hundred schools of thought contend", and "the

art of serving the people", we are willing to actively lead the direction of Chinese red art (Ding & Ma, 2023). There are many classic red art works, such as Shi Lu's 1959 work "Moving to Northern Shaanxi". The main color tone of the painting is red, depicting Chairman Mao standing on the Loess Plateau, holding his right hand and looking at it. The mountains in the distance are painted very vast, highlighting Chairman Mao's spirited and calm spirit of looking up at the sky, which can reflect his emptiness strategy when the Northwest Field Army shifted to northern Shaanxi, and he was able to achieve victory thousands of miles away, in the midst of danger, as shown in Figure 4. In addition, there is Mr. Cai Liang's "Meeting of the Three Main Forces", which mainly depicts the army and the common people. The painting depicts the Red Army's ability to unite the three main forces of the Red Army and achieve decisive revolutionary will in the face of the Nationalist Party's pursuit blockade and the extremely harsh natural conditions of the Long March, ultimately achieving the convergence of two groups of Red Army. The images of the army holding its head high, waving a red flag, and crying are touching, as shown in Figure 5. Dong Xiwen's personally created canvas oil painting "The Red Army is Not Afraid of Expedition Difficulties" depicts the exhausted and short of food and clothing situation of the Red Army in black and blue. On the Long March, in the wilderness, the Red Army burned bonfires, constantly showing emotions and strong fighting spirit in their eyes, as shown in Figure 6. Firstly, red art works fully and clearly demonstrate the artistic direction of red art under the leadership of the Party through different themes. The red art under the leadership of the CPC is the reflection of China's revolutionary struggle in the field of culture and ideology. The red art at this stage is fighting for the Chinese nation and the Chinese Renaissance, which outlines the founding process of China.

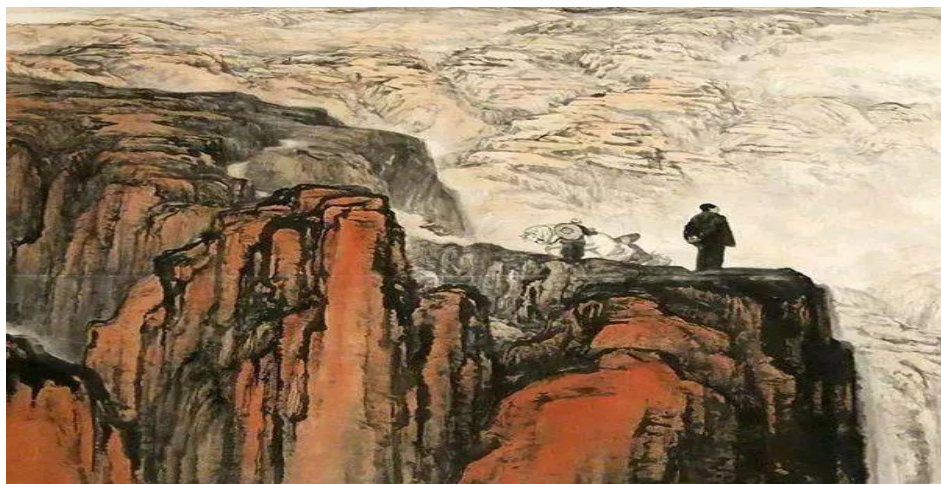


Figure 4: Shi Lu's "Battle in Northern Shaanxi"



Figure 5: Cai Liang's "Meeting of the Three Main Forces"



Figure 6: Dong Xiwen's "The Red Army is Not Afraid of Expeditionary Difficulties"

4.2 Marxist theory is the Guiding Ideology for the Role of Red Culture in Chinese Art

In China, several beneficial cultural "movements" of Marxist shipbuilding theory itself have rapidly spread, and the guiding position of Marxism-Leninism in the Chinese revolution and party constitution has also been established. It can be said that in order to spread Marxist literary and artistic theory and the leadership ideology of the Party, a red art that combines Marxist revolutionary art theory with Chinese revolutionary practice emerged. Marx pointed out that the level of implementation of other theories depends on the degree to which they meet the needs of the country (Zi & Shu, 2023). Chinese traditional culture is dominated by Confucianism, Buddhism, and Taoism, embodying the essence of the ideas of Mohist and French masters. The reason why Marxist literary theory developed in China is precisely because it has the guiding ideology of red

art and its theoretical core. Consistent with the unity, harmonious coexistence, and national aspirations of excellent traditional Chinese culture, it is the logical basis for the guiding ideology of Chinese red art in the future. In addition, the idea of "putting the people first" is a unique concept of Chinese red culture and art works, and is the core concept of Marxism. From "art serving workers, peasants, and soldiers" to "art serving the people, art serving the people", it reveals the development of Marxist literary theory in Chinese red art, and fully understands Marxist literary theory through red culture and art works. And we have gained an understanding of the characteristics of Marxist literary theory, as shown in Table 2. Liu Wenxi, who has served as the dean of Xi'an Academy of Fine Arts for a long time, depicted the scene of Chairman Mao being warmly embraced by the masses in his work "By Chairman Mao", clearly demonstrating the CCP's dependence on the CCP. At the same time, it is revealed that Chinese art works with red culture ultimately have the highest concept of benefiting the people, and rooting in the people.

Table 2: Characteristics of Marxist Literary Theory

Marxist Literary Theory			
Basic Feature	The combination of modernity and people's character	The Unity of Socialism and Ideology	The fusion of reality and aesthetics
Concrete Content	Timeliness refers to the fact that literary and artistic creation should reflect the requirements of the times and conform to the laws of social development. People's character is a conclusion drawn from the perspective of practice and class.	Literary and artistic works originate from life but are higher than life. They are products of society, and only literary and artistic works that truly conform to the laws of social development can have vitality. The ideological nature of literary works is the deep mode of literary works.	Phenomena are phenomena that reflect essence, which exists within phenomena. The key is to find the essence of things through phenomena, which is a dialectical materialist methodology.

4.3 Key Period for the Formation and Development of Art Works with Red Culture

The history of the formation and development of works of red culture and art is a history of struggle, revolution and construction of the CPC. The development process of Chinese art is synchronized with the times, showing different themes of the times in different times. Red culture and Chinese art have different characteristics in different periods, as shown in

Table 3.

Period	Feature	Representative Painter	Representative Work
During the Revolutionary War	The red art works of this period depict and record the historical picture of China's revolutionary war stage from different perspectives.	Hu Wei He Hongzhou、 Huang Faxiang	《Chen Duxiu and the New Youth》 《Setting sail - The First National Congress of the Communist Party of China》
The Period of Socialist Construction	Most of the paintings during this period reflect the early stages of socialist construction, the process of construction, and the images of China standing up, with realistic significance.	Wang Shaolun Liu Haisu	《The First Political Consultative Conference》 《Celebrating the Victory of Socialist Transformation》
The New Era	The works of this period depict the solemn declaration of the Chinese Dream of the great rejuvenation of the Chinese nation to the world in the new era, and China has become stronger.	Wang Haili	《Solemn Announcement》

Hu Wei's "Chen Duxiu and the New Youth" portrays the historical meetings of 19 young candidates, including Li Dazhao, Mao Zedong, and Hu Shi, with unique and subtle visual effects during the Revolutionary War period. The paintings record the information at that time, and in the face of the initial mission, China once again dispersed a large number of young people who were not active in China. The most classic paintings are Sailing - CPC Congress , etc. (NI, 2023). Realism has returned to the historical stage of 13 representatives of the CPC, including Mao Zedong, Dong Biwu and Li Da. The CPC held a rally on the South Lake Red Boat, as shown in Figure 7. In terms of directly depicting revolutionary wars, Mo Pu's "Nanchang Uprising" holds the most useful position in the history of contemporary Chinese art. The rich colors and vivid layers perfectly recall the Nanchang Uprising at night, as shown in Figure 8. Shen Yaoyi's "Zunyi

Conference” explains that after the failure of the fifth anti-encirclement campaign, the Chinese Revolutionary Army was able to quickly study and summarize the reasons for the failure of the revolution in the early stages of the Long March, quickly determine the correct revolutionary direction, and ultimately open up a new situation for the Chinese revolution, as shown in Figure 9. Red artworks depict and record the historical landscape of various stages of the Chinese revolution.



Figure 7: He Hongzhou's "Sailing - First National Congress of the Communist Party of China"



Figure 8: Mo Pu's "Nanchang Uprising"



Figure 9: Shen Yaoyi's "Zunyi Meeting"

During the period of socialist construction, artist Wang Shaolun created the "First Political Consultative Conference", in which more than 30

representatives of different parties and organizations who participated in the Chinese People's Political Consultative Conference solemnly appeared in the painting (Su, 2021). Against the backdrop of flowers, party flags, and symbols of the Chinese People's Political Consultative Conference, each of them declared to the world with a firm spirit that the Chinese people have stood up. Yang Zhiguang's "The First Time in Life" depicts a woman tearing up a voter's ID card and wrapping it in red cloth, in stark contrast to the scene where ordinary people were able to enfranchise the country after the founding of the People's Republic of China (Suter, 2020). Under the pressure of the socialist road and the dim light, we only need to hold down the 18 bright red fingerprints on the promise of contracted production to households to automatically start the starting point of rural reform. Entering the new era, the most classic red art depicting the noble leap of the motherland is still emerging. Wang Haili's oil painting "Solemn Declaration" has a red color and diverse content. In the upper left corner is a portrait of Chairman Mao, with a photo of Deng Xiaoping in the background (Huang & Ying, 2020). The wall is adorned with party emblem, flag, and national flag. There are statues of revolutionary martyrs on both sides of the screen. The exhibition of "Awakening Road" symbolizes new leadership, depicting over a hundred soldiers standing on the shoulders of great men, solemnly and consecutively marking the end of the new era in China and bringing sacred glory to the world of great rejuvenation of the Chinese nation.

4.4 Value Embodiment of Art Works Rich in Red Culture

Looking at the classic red art works of the past three hundred years, although there are differences in artistic language, expression schemes, and themes during the same period, the value orientations are relatively clear and continuous, as shown in Figure 10.

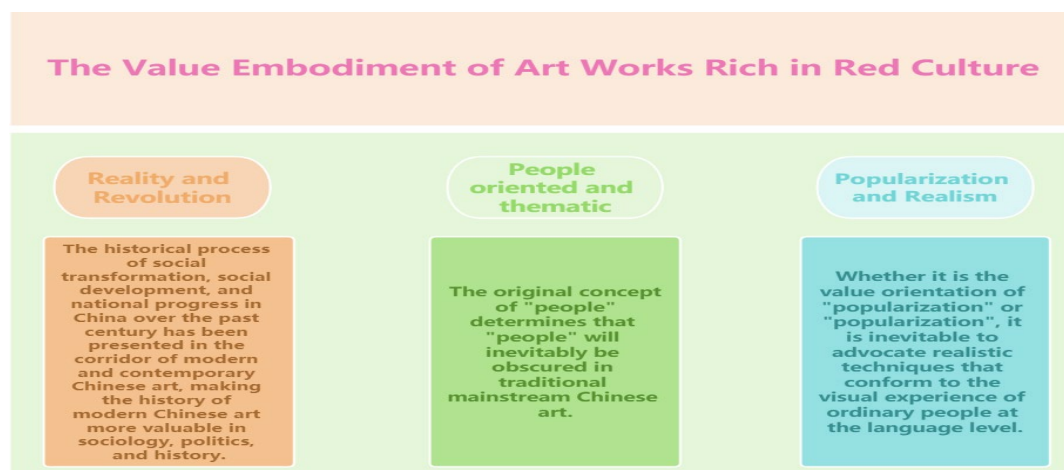


Figure 10: Value embodiment of art works rich in red culture

4.4.1 Reality and Revolution

Some classic works that have gone through numerous difficulties, changes in the times, and have been imprinted and imprinted in the hearts of the audience all reflect the changes of the times, expressing passionate emotions and humanistic care for reality. From the artistic attitude of folk literati to detachment from the mortal society and the world, their vision is consistent with the participation of real things and lifelong art. This is the most important value orientation of many art schools in the past three years (Barber, 2020). The May Fourth Movement is also the most useful feature of red cultural and artistic works, and a fundamental aspect of modern Chinese art. The reason for this expression is that, relatively speaking, for thousands of years, Chinese society has been facing historical and interrelated themes of the times, such as saving the nation from extinction, institutional revolution, social transformation, cultural reconstruction, and national development. These are key issues for realizing individual rights in China today. In this context, art that keeps up with the times will definitely be promoted, and there will also be nowhere to develop (McClintock et al., 2020). Especially under the influence of the CPC's view of literature and art, artistic creation is regarded as "the gear and screw of the great revolutionary machine". Moreover, it has changed the inevitable position of Chinese ancient and modern art in world history. It is precisely because of this narrative that the storm of social transformation, the struggle to save the nation, the struggle for national liberation, and the historical process of social development and national progress in China over the past two hundred years have been vividly, intuitively, and vividly presented in modern society (Hung & Ippolito, 2020). In a long corridor, the sociological, political, and historical values of Chinese ancient and modern art history are fully reflected. The main theme of Chinese art in the past two hundred years is carried by the classic red color, making the history of Chinese modern and contemporary art a picture of China's modern transformation history.

4.4.2 Popularity and Theme

The pioneering and realistic value orientation of red culture in Chinese art has changed the background and most importantly, the theme of modern Chinese art. The current concept of "folk" determines that "folk" will inevitably be obscured in the traditional art of China's long history. After the Internet entered the 20th century, the main body of the nation state was the people. Since the beginning of the 20th century, society and the public have always been the objects of observation in China's culture

and art. From the proposal of the slogan "Art Revolution" to the continuous positive development of the "Art Movement", and then to the rise of the "Mass" art trend, more attention has been paid to the insignificant content in the forms and objects of mass art expression. Allow. Especially in Mao Zedong's theoretical interpretation and revolutionary practice, the subjectivity of the people itself has gained new connotations, with class and contemporary characteristics becoming the most common features, and later becoming the image of the subject and service object created by the art community (Lee, 2019). Moreover, in the depiction of modern and contemporary Chinese art, the blurred and inflated image of the poor in the past has been constantly shaped by artists' praise. The art concept of "putting society at the center" has gradually determined the next direction of Chinese modern and contemporary art creation. The most important spiritual quality of Chinese art in the first half of the 20th century was to express the people's suffering, express their higher-level aspirations, accept their destiny, and promote national collective self-reliance through art. In the history of art development, no other country's art works can be the same as China's art works. Chinese art depicts the spirit, temperament and character of the Chinese people (Best, 2023). Chinese art itself is the most brilliant red culture in the hearts of the people.

4.4.3 Popularization and Realism

It is precisely because the people have become the subject of artistic expression and creation, from the decline of the New Art Movement with the theme of "popularization" to the final formation of a folk art system, that this populist trend has emerged in a hundred years. Thought never fades, everything is an endless artistic landscape of the Middle Ages. But the value orientation of "popularization" refers to the language level of "popularization", which actively applies realistic techniques to the visual experience of ordinary people in accordance with national laws and regulations (Gao, 2022). For thousands of years, during a period of complete differentiation, independent artistic creation has experienced diversity and modernization in artistic language and style, but literalism is largely a red cultural and artistic visual style. However, the literalism of red classical art is not the same. Within the overall framework of all realistic styles, there are completely different styles such as simple and natural literalism, photographic literalism, literalism that pursues perfection, and concrete painting. Realism and Literalism are not the same, as shown in Table 4. However, Chinese realism art and realism are closely related from

beginning to end. When realism art is rampant, the art world is referred to as 'new realism'. In the history of modern and contemporary Chinese art, realism is not only a style pattern, but also strongly embodies the value orientation of "social essence". By the way, the promotion of the spirit of realism in the history of modern and contemporary Chinese art has opened up a very broad space for realistic artistic thinking.

Table 4: Differences and Similarities between Realism and Literalism

Compare Objects	Different		Same
	Definition	Expressive techniques	Art
Realism	Realism believes that realism is concerned with reality and reality. Realism has many meanings in the realm of liberal humanities, especially in painting, literature, and philosophy.	Realism refers to the idea that a work mainly aims to express a reflection of real life, which can be realistically portrayed or used in magical scenes.	Realism refers to the accurate portrayal and reflection of nature or contemporary life. Realism abandons idealized imagination and advocates close observation of the appearance of things and realistic depiction, which encompasses many artistic trends from different civilizations. By using typical methods to select, extract, and summarize real-life materials, we can deeply reveal certain essential characteristics of life. It can be said that typification is the core of realism.
Literalism	Literalism, also known as realism, is defined as the rejection of idealism in relation to reality and reality.	Literalism is mainly a technique, with a focus on reproducing the authenticity of the scene	

5. CONCLUSION

From the perspective of form, Chinese art with red culture came into being in the 1920s when the CPC was founded. The creation of red culture in Chinese art must be a positive response to the national literary and artistic policies, and it is also a superficial demand of China in the historical stage of modern art. During the revolutionary and socialist construction periods, Chinese art revisited the grand revolutionary spirit and deeply analyzed the historical and artistic value of the classic creation of red art in

the contemporary context. This not only promoted the release of the sense of responsibility of contemporary Chinese artists, but also explained the Chinese spirit, values, and power rich in family and ethnic colors. Then, we can roughly understand the contemporary art forms created by the classic red art under natural formation. The classic creation of red art in the new era should be based on humility and historical facts, and then describe and reproduce the process of history, integrating it into the greater spirit of the times. Both in the past and in the present can reflect the essence of society and the inevitable laws of historical development. The value and charm of Chinese art creation with red culture can also be reflected in the contrast between reality and art.

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