

Art Paintings of Yunnan: A Study on Aesthetic Value

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ABSTRACT:

Yunnan is a region in southwestern China with a wide-ranging landscape surrounding snow-capped mountains, rice terraces, lakes and profound gorges. The area is known for its huge capacity of ethnic minorities. Modern Kunming, recognized as the "Spring City," has a lot of museums and temples, counting colorful Yuantong Temples. It is very important that to the Southeast, Shilin Stone Forest holds limestone karst peaks formed 270 million years ago. The research paper wants to highlight the art painting of Yunnan with its aesthetic value in the field of Rock paintings and Water God Image.

KEY WORDS: *Art Painting, Yunnan, China, Aesthetic Value, Rock paintings, Water God.*

INTRODUCTION:

Through the art paintings of Yunnan, we can learn something about the aesthetic value of art paintings. The rock paintings of Yunnan are widened in the northern part of Cangyuan County. Hence, the rock paintings are of massive importance. Basically, maximum paintings were done in the open on the surfaces of vertical cliffs. Until now, no paintings inside eaves have been exposed. Therefore, the paintings, exclusive of exemption, were done in red color.

Alternatively, Water God representation is a well-known messenger, on the one hand, it focuses the respect and honour of the Dragon Lord in the Bai group, it highlights the importance for survival by praying for spirits in nature worship, since the nature of being creature, the sacred sense of this paranormal force and metaphysical spiritual proposition completely exemplify the significant and particular point of a dragon in folk faith in Yunnan.

HISTORICAL BACKDROP:

Prominent prehistoric finds cover the Yuanmou Man, a *Homo erectus* fossil exposed by railway engineers in the year 1960s and directed considered being the oldest known hominid fossil in China. From side to side the Neolithic period, human conclusions existed in the region of Lake Dian, link to modern day Kunming, Yunnan's center. The population used stone apparatus and created straightforward and uncomplicated wooden arrangements.

It is noted that the, Dian culture was extended around the Lake Dian region and dated, however, controversial, flanked by the 6th century BC and the 1st century AD. The civilization is divided into an early and a late phase. Under Emperor Wu, sequences of military operations were posted

against the Dian throughout the southward expansion of the Han dynasty. In 109 BC, the kingdom legitimately developed a vassal state of the Han Empire.

STATEMENT OF THE PROBLEM:

In the world of art painting, the Yunnan artistic paintings have its enormous value. It is essential to study the Rock Paintings of Yunnan and Water God Image of Yunnan has its aesthetic values.

CHIEF OBJECTIVES:

The chief objectives of the research paper are;

1. To identify the idea of Yunnan aesthetic painting.
2. To study about the rock paintings of Yunnan.
3. To know the Water God Image of Yunnan.

RESEARCH METHODOLOGY:

The research paper is based on secondary sources like reference books, edited books, magazines, periodicals, journals, research papers, research articles, paper clips etc.

PERCEPTION OF YUNNAN PAINTING:

1. Yunnan painting is based on heavy-color is a painting school originating from Yunnan in which lines are made with a pencil or a brush on Hanji and colored with gouache.
2. It has its deep-color painting, uniting the scope of Chinese paintings.
3. The western paintings highlights on imaginative ideas.
4. It is developed by Ding Shaoguang, Jiang Tiefeng and some Yunnan painters in the early 1980s.
5. Yunnan modern deep-color painting mostly reveals the innate loveliness of Yunnan.

ATTRACTIVENESS OF ROCK PAINTINGS OF YUNNAN:

The southwestern fraction of Yunnan region of China, speraded by Laos and Burma, is a steamy and hilly constituency. Various ethnic groups live there. It is one of the smallest explored parts of the world and extremely small was identified about it until lately. At the same time as the touch seems to have been the chief painting implement, a kind of brush was used to generate the superior drawings.

The most highlighting features of methods of the rock paintings are as follows:

- 1) Some drawings are smaller in size.
- 2) It has its human fingers.
- 3) Taking about other rock paintings Ningming County, Guangxi, and Gong County have its aesthetic value.

- 4) Some rock painters did not mind in relation to rendering details.
- 5) Some drawings are similar to silhouettes.
- 6) Some rock painters did not communicate accurate proportions.
- 7) Some rock painters frequently used mark in their painting.
- 8) The system of the rock painters of Cangyuan appears to be straightforward, easy and prehistoric, although, their works are remarkable.

Water God Image of Yunnan:

1. The Dragon image in Water God paper charms is widespread and in Yunnan folk faiths have its importance. Concerning about the dragon as the Lord is the universal subsistence in the Bai People's faith and this universal existence has a particular shape.
2. The distinctiveness secretes the representation of the connection between people and religious faiths stands on changes in survival since ancient time.
3. It glorifies the god steadily fades its holiness and more follows the traditions and emotional words of life.
4. From some images water god exists in two ways- dragon lord and Lord as a dragon, the image is fundamentally dependable in look.

Major Findings:

The important findings of the research paper are:

1. Yunnan painting is based on heavy-color.
2. Yunnan painting has its deep-color painting, uniting the importance of Chinese paintings.
3. Yunnan painting highlights the imaginative ideas.
4. A number of rock paintings of Yunnan drawings are smaller in size.
5. Rock paintings of Yunnan have its human fingers.
6. Taking about other rock paintings, Ningming County, Guangxi, and Gong County have its artistic value.
7. The Water God has its folk faiths.
8. The faith on Water God stands on changes in survival since ancient time.
9. The god gradually fades its sanctity.

Masterpiece of the Artist and Researcher on Yunnan Painting:



CONCLUDING REMARK:

It trails that the study on the paper highlights about the aesthetic value of Yunnan, the importance of rock paintings of Yunnan and Water God image. It is seen that each subject carries the folk myths and legends which have heavenly influence. It is noted that all the sacred actions of man in God illustrated in a simple depiction. No doubt it is a quest of human survival.

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