

BEHIND THE NAMING OF CONTEMPORARY CHINESE ART

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Abstract: Contemporary Chinese art, especially avant-garde art, has been branded as "copying", "imitating" and "playing with the world", while the reflection and criticism of its works have been ignored, its authenticity from life and artist conscience has been covered, and its creativity has also been denied. The theory of modern art emancipates these notorious arts and then gives them a different name. Behind this naming is the principle of authenticity and innovation of art. Authenticity is based on reflection and criticism of reality and self. Originality is based on authenticity. In reflection and criticism, sincerity and authenticity are demonstrated, thus making originality obtain continuous spiritual cultivation. The continuous expansion of this kind of spiritual self-restraint is the hope of establishing a different modernist art school and aesthetic school with authenticity and distinctiveness in the combination of art practice and art theory in China.

Since the reform and opening-up, Chinese contemporary art is developing with each passing day. But at the same time, it is unavoidable that the progress of Chinese contemporary art and art science has been influenced by the western artistic trend of thought and creation techniques, and its originality is not enough. Therefore, the criticism of "copying" and "imitation" often occurs. Some critics point out: "There is a tendency among Chinese painters to cater to the tastes of Western collectors. There are four things to be noted: those who eat political themes, those who skim the edges, those who parody great men, and those who copy and imitate." It was a harsh but pertinent criticism. However, this criticism does not see the emergence of a new type of art in contemporary Chinese art, nor does it see the voice of reflection and criticism, the appeal for truth and the pursuit of innovation that exist in art. Such alternative voice and active pursuit are often first revealed in international art fairs and international art markets, confirming that contemporary Chinese avant-garde art leads the world and achieves success in the form of "export art", that is, it first exerts an influence abroad but is not yet known in China. Therefore, it is very necessary to fully reveal the essential characteristics of contemporary Chinese art from the background of globalization for summing up experience and lessons and exploring the way of artistic innovation.