



A Study on the Regional Expression in the Landscape Paintings of Kangba Tibetan Area in Sichuan West

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Abstract

The Ganxi Kangba Tibetan area, the second largest Tibetan area in China and the core region of Kangba culture, its unique geographical environment, rich ethnic culture, and profound historical heritage provide the water-ink painting with unparalleled material and inspiration sources. In the past, water-ink paintings in the Tibetan style primarily featured Tibetan characters and religious themes. However, contemporary landscape paintings from the Ganxi Kangba Tibetan area exhibit a greater emphasis on regional characteristics. We can see that many artists are highlighting the different characteristics of rocks, local architecture, and Tibetan elements in their works. The artists also try to combine innovative expression techniques in their sketching and creation process, enriching the regional elements of Ganxi Kangba Tibetan area landscape painting and bringing viewers a deeper and more unique visual experience. This article aims to explore the regional representation in Ganxi Kangba Tibetan area landscape painting creation, revealing its unique aesthetic value and cultural connotation.

Keywords

Kangba Tibetan, landscape painting, regionalism

The creation of landscape painting is mostly created by artists through continuous sketching and accumulation, and then subjective finishing. Due to regional differences, there has been a North-South painting school since ancient times, which reflects the different landform characteristics of mountains and rivers in the north and the south of China. Therefore, painters have formed different styles and painting schools. This also suggests that painters in the process of sketching, need to adapt to local conditions, combined with the local natural scenery and cultural customs, the work naturally contains strong regional characteristics. This regional revelation is also shown in the subject matter and mood, which is also a way for painters to extract the brush and ink language and form their personal painting style. In sketching or creation, this kind of regional revelation is often naturally revealed rather than deliberately created. Since ancient times, the artistic style and subject matter of landscape painting have indeed been closely related to the regional environment of the painter. Plain, snowy mountains, grottoes, etc., have their own artistic characteristics. Mr. Shi Tao's "Searching all the peaks and sketching" believes that sketching is very important and key. "Learning from nature" also emphasizes learning from nature, there is nature in the heart, there is nature in the painting, and regionalism is unconsciously contained in the picture.

1. Regional Characteristics of Kangba Tibetan Land in Western Sichuan

Therefore, if we want to understand the regional characteristics of Kangba Tibetan land in western Sichuan, we need to know what specific places it contains. The Tibetans of Sichuan Province are mainly distributed in Garze Tibetan

Autonomous Prefecture, Aba Tibetan and Qiang Autonomous Prefecture, and Muli Tibetan Autonomous County of Liangshan Yi Autonomous Prefecture. Our Kangba Tibetan Kangba Tibetan area is roughly equivalent to the present-day Ganzi Tibetan Autonomous Prefecture in Sichuan Province, Aba Tibetan and Qiang Autonomous Prefecture (part), Muli Tibetan Autonomous County, Qamdo City in Xizang Province, Diqing Tibetan Autonomous Prefecture in Yunnan Province, Yushu Tibetan Autonomous Prefecture in Qinghai Province and other regions. The Kangba Tibetan is the main body in this area, as well as Han, Yi, Naxi, Bai, Dulong, and other ethnic groups, and this area maintains the characteristics of a multi-ethnic, multi-language, and multi-religious culture, forming the Kangba culture with rich connotation and profound heritage (Lu Xing, 2023).

2. Regional Elements and Formal Symbols of Western Sichuan Kangba Tibetan Landscape Painting

2.1 Danba Tibetan Village and Modern Tibetan House Elements

The most representative of Kangba Tibetan farmhouses is the characteristic White House in Xiangcheng County and surrounding counties of Garze Tibetan Autonomous Prefecture in Sichuan. Their White House is formed by mixing a kind of white mud unique to the region, and then pouring it on the wall with a ghee teapot. The buildings in central areas, such as Kangding and Danba counties, are primarily constructed from local stone materials, which are mixed with local soil, plants, and animal dung. This combination results in the distinctive stone farmhouses of Kangba. The houses in Daofu County, Luhuo County, Seda County, and other places prefer to use local yellow mud and plant and animal feces as the bottom wall, and the second wall is constructed with a well-dry structure. Formed a characteristic well-dry type Tibetan farmhouse style group. The rural houses in Kangba are mainly civil structures, most of which are two or three storeys high, forming a combination of multiple volumes and staggered platforms due to the original topographic difference (Wu Yue, 2021).

The local ultraviolet light is strong and the sunshine time is long, so the roof of the house is mostly flat roof terrace. Kangba Tibetan farmhouses have obvious ethnic characteristics, and the buildings contain rich ethnic and cultural symbols and pattern decoration. Basu-style rain cover is particularly obvious Tibetan characteristics, which is also particularly obvious in Kangba Tibetan farmhouses, and Tibetan carved window frames, window flowers, and color paintings are also rich in the buildings.

2.2 Buddhist Architecture and Tibetan Decorative Symbols

Tibetan architecture embodies the rich experience created and accumulated by the Tibetan people in long-term production and practice. There are many types of Tibetan architecture, and each has its own characteristics. Roughly speaking, it can be divided into five types, such as temples, palaces, gardens, residences, and towers. People who have been to Kangba Tibetan tourism will not be unfamiliar with ladders, and almost everywhere on the bare mountains is painted with white rock paintings in various shapes of ladders. This is because if a loved one dies in the Tibetan family, the family will draw a ladder on the mountain for the deceased loved one, and through this form achieve the blessing of the loved one (Wu Ruixuan, 2022). Mani Stone In the mountains, intersections, lakes, and rivers all over Tibet, almost can be seen a pile of stones and stone altars - mani pile. Most of these stones and tablets are engraved with six-character words, discerning eyes, statues of gods, and various auspicious patterns. Prayer flags, also called wind horse flags, symbolize the peace of heaven, earth, people, and animals; The herdsmen tie wind horse flags to their newly built tents in order to obtain the blessing of moving by water and grass. The prayer wheel, also known as the "Maah" bible cylinder, the prayer drum, etc., is related to the six-character mantra, the "six-character Da Ming Mantra" bible roll is packed in the bible cylinder and turned by hand, and the Tibetan people put the scriptures in the prayer wheel, and each rotation is equivalent to chanting the scriptures once, indicating that the "Six-character Da Ming Mantra" is repeated hundreds and thousands of times.

3. Analysis of Regional Expression in the Creation of Kangba Tibetan Landscape Painting in Western Sichuan

3.1 Composition Form

Through continuous sketching, observation, and practice, Zhang Liucheng has formed his own artistic language and techniques in the expression of Tibetan snow-covered landscapes. He dares to break the traditional layout, boldly

draw lines and drop ink, and adopts the flat and high method of full composition to enhance the great momentum of the picture. In rendering, the use of light processing skills, so that the black, white, and gray relations of the picture coordination and unity, to achieve a clear ink, thick and bold artistic effect.

3.2 Pen and Ink Language

First of all, the landscape, cultural landscape, and cultural habits of Tibetan inhabited areas are different from those of the mainland, and the features of Tibetan inhabited areas are also different. For example, in the Tibetan populated areas of Kangba, due to the large elevation difference, the general cities are at low altitudes, and trees, rivers, and snow-capped mountains can often be seen in the scenery at the same time. When we use the tree-stone foundation of the ancient Chinese landscape painting system to represent this scene, we will feel that there is a sense of rote imitation and cannot reflect the geomorphic features. This makes us in the use of painting techniques respect the objectivity of the scene and the sensitivity of the painting.

Secondly, the painting techniques must be reformed and innovated in the painting of concrete and objective objects in the painting of Tibetan populated areas. The principles of the traditional Chinese landscape painting system, such as the relationship between shade, dry and wet, size, and distance, are also applicable to landscape sketching in Tibetan inhabited areas. For example, the treatment of the grassland in the scenery of Tibetan populated areas can be carefully drawn out from the near, middle, and far levels, and gradually pushed away to fade away. It can also be treated in large areas by integral dyeing to show the integrity of the grassland in the picture.

In addition, as for the expression of snow-capped mountains, since most of the snow-capped mountains in Tibetan populated areas are covered with hard mountain walls, there are also a large number of glaciers and snow in one or several mountains, there is almost no way to express such snow-capped mountains in ancient Chinese landscape paintings. Therefore, it is necessary to distinguish the layers and blocks of snow-capped mountains and dye them with light ink, or leave blank space or white. To reflect the tenacity of the plateau rocks.

Once again, ink-painting landscape painting in Tibetan populated areas is not enough to be expressed by simple ink-painting lines. Tibetan populated areas are a very attractive region, because of the relationship between people and nature, they contain precious original scenery, and many primitive and beautiful things are preserved in the image. In the landscape of Tibetan inhabited areas, more mysterious colors are presented in the picture, these colors not only include the colors of mountains, trees, grass, and lakes, but also include the colors of temples, houses, figures, and prayer flags. In the sketch works in Tibetan inhabited areas, to reasonably express the picture effect, it is necessary to create an artistic conception or express the emotions of the painter through certain dyeing.

3.3 Snow Landscape Painting

Li Bing, director of China Artists Association, director of China Art Volunteer Association, first-class artist. Li Bing independently explored and refined the new wrinkle method of Chinese painting -- "block and hack Cun" (also known as "Li Bing Snow and Ice Cun") and the unique "squeezing white" and "interfacing white" snow coloring method, etc., which filled the blank of plateau snow mountain painting in Chinese ink painting, created a new realm of snow and ice landscape painting, and became the founder and leader of Chinese ink snow mountain painting system. He is the leading figure of the Plateau Snow Mountain Painting School.

He once lived in the Ganzi Tibetan area for ten years and observed the snow-covered mountains in detail; He has also worked in the party and government departments and the literary and artistic front for a long time, and has a profound understanding of the "great power style"... (Li Xi, 2015). When he casually and freely presents the holy, vigorous, lofty, and magnificent meteorological art of the Plateau Snow Mountains in his paintings, he wants to carry not only the backbone of the Plateau Snow Mountains but also the spirit of the Chinese nation, which is strong and fearless and helps the world. "Chinese painter Li Bing, after years of unremitting exploration, explored the "block hack cun" brush and ink techniques and "squeezing white" and "lining white" snow dyeing method, through the brush strokes and ink left traces on the paper, the plateau area due to the formation of the glacier and permafrost caused by the flow of the cold snow caused by the wind. As well as the plateau snow mountain due to the movement of the sun caused by the light of the performance of the incisive, not only expanded the Chinese ink snow landscape painting creation theme, but promoted the snow landscape painting art in the embodiment of the texture and movement of the progress, but also promoted the development of Chinese painting program.

In his creation, Li Bing attaches great importance to the integration of traditional and contemporary aesthetics, while drawing on the beneficial experience of Western oil painting in light and shadow processing, effectively

enhancing the visual impact and artistic appeal of landscape artistic conception processing. In addition, he creatively uses large areas of color, such as red and yellow, to present the wonders of the snowy mountains. In his "Sunshine Jinshan" series of works, with a large number of golden yellow as the main color of the picture, the morning light reflected on the human wonderland on the snow mountain is incisively and vividly, so that the works are magnificent and shocking (Dong Ruoqi, 2022). In decades of artistic exploration and practice, Li Bing created a series of works, such as "More Happy Minshan Snow", "Iron Bones and Heroic Soul", "Snow Song", "Gongga Welcome the Rising Sun", "Liangshan Assault Road", "Xiwanglai Mountain", "Unforgettable Journey", "Pure Land Yuyan", "Peace Wind", and "Xianzi Surprise". It is committed to building a new modern landscape schema text with the characteristics of The Times under the traditional spiritual framework and creates the character and cultural connotation of the plateau snow mountains with a narrative mode of ink and ink containing strong emotions.

3.4 Tibetan Cultural Atmosphere

The meaning of regionalism also includes regional culture, local customs, and customs, "one side nourishes the other side", geographical environment affects ideological culture, and ideological culture will affect all aspects of people, including customs, beliefs, national spirit, etc. These will have a non-negligible role in artistic creation, and it is precisely because of these cultural influences. It makes artistic creation more profound and meaningful and makes the value behind the works more profound for readers to interpret. Regional culture is closely related to human history. Regional culture is based on history and natural region, and it is the collision of objective material and civilized spirit in the process of social development. From the natural point of view, there are countless small environments in the environment, each with its own characteristics, and each has its own unique value; From the perspective of culture, Chinese civilization tends to be holistic, and different regions also have different customs and practices, which also have their own value and significance for research. Therefore, universality is mixed with particularity, and particularity is dominant. Regional culture provides nutrients for regional culture, regional culture gives regional cultural connotation, and regional culture shows the objective existence of the region at the cultural spirit level, which is a sublimation of regional. The creation of regional landscape painting is also inseparable from regional culture, and the display of regional culture in the picture is an important reflection of the connection between artistic creation and The Times and life and an important means to engender regional, contemporary, and interesting artistic creation. In the creation of Chinese landscape painting, architecture, and clothing play the most prominent role in displaying regional culture, as well as activity scenes and objects, which make the picture more vivid with regional culture and life, as well as the artist's personal emotion, more able to resonate and associate with readers, demonstrating the charm and appeal of Chinese painting.

Nyima Zahren's works embody the overall style of the integration of Tibetan and Chinese cultures. He is good at expressing the snowy plateau in the vast background of time and space, symbolizing the meaning and expression of reality and return. His works combine the lines of Chinese painting with the three-dimensional shape of the West, with traditional ink as the main color, reflecting the three-dimensional sense of space in the cloud and mist, making the picture extremely imposing, and fully exploring and deepening the spirit and value of his recognition. Ma Xiaofeng pays attention to the expression of life in Tibetan areas (Feng Bingnan, 2023). He uses sketchlike painting language to restore various scenes of daily life in Tibetan areas and objectively present the most essential native state of Tibetans—horse racing, farewell, rest... But it is not an exact copy of life. He deliberately ignored the environmental background and only created different shapes of Kangba images through the simple combination of ink and lines. Those vivid Kangba people, every gesture between the shape of the release of an optimistic, open-minded, and inclusive spirit, from them, we seem to be able to feel the legendary story of Gesar's heroism and romanticism. Liu Zhongjun was born in Tibet and has been engaged in the creation of Tibetan paintings. The mysterious and holy land not only gives him life but also gives him endless creative inspiration and exploration power. Look at his works, sometimes the color is extremely bold, a mysterious penetration, pointing to the heart. Full of love for life and longing for the future, contains a broad and profound humanistic spirit.

4. The Value and Significance of Regional Expression in the Creation of Kangba Tibetan Landscape Painting in Western Sichuan

In the creation of contemporary landscape painting, purely seeking the expression of painting techniques has been unable to promote the healthy development of Chinese landscape painting. Therefore, by examining the study of regional expression in the creation of landscape painting within the Kangba Tibetan landscape in western Sichuan,

we can gain a comprehensive understanding of how geographical characteristics influence the creation of landscape paintings. This understanding allows us to consciously embody regionalism through artistic language, thereby promoting the development of a distinct artistic style in landscape painting. Based on the unique artistic style, it is imperative to study the creation of Chinese landscape painting based on the influence of regionalism on Chinese landscape painting, and it should be a consensus that the development of regional landscape painting drives the development of Chinese landscape painting.

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