

Монгол зургийн дүрслэлийн хэлийг бүс нутгийн соёлын үүднээс судлах нь

Ван Чэн¹

Дэлгэрхүүгийн Наранцацрал^{2,*}

¹ Шанхайн их сургууль, Гадаад харилцааны алба, Шанхай, Хятад улс, 200444

² Шинжлэх ухаан, технологийн их сургууль, Бизнесийн удирдлага, хүмүүнлэгийн сургууль, Хүмүүнлэгийн ухааны салбар, Улаанбаатар, Монгол Улс

ORCID: <https://orcid.org/0000-0002-9683-0994>

ORCID: <https://orcid.org/0000-0002-6493-8685>

* Холбоо барих зохиогч: narantsatsral5@gmail.com

Хураангуй: Монголын уран зураг нь Монгол орны бүс нутагт тохирсон, бусад бүс нутгаас ялгарах өөрийн гэсэн онцлогтой. Дүрслэх урлаг нь уран бүтээлчийн субъектив ухамсрыг объектив зорилготой хослуулсан уран сайхны илэрхийлэл юм. Өөрөөр хэлбэл, уран бүтээлчийн сэтгэл хөдлөлөө илэрхийлэх гол арга зам бөгөөд уран бүтээлч болон үзэгчийг холбож өгөх гүүр юм. Энэ өгүүлэлд орчин үеийн уран зургийн олон талт байдлыг судалж, угсаатны элементүүд, уран сайхны илэрхийлэлд дүн шинжилгээ хийж, түүгээр дамжуулан соёлын нэгдлийг илрүүлсэн. Монголын бүс нутгийн соёлын онцлог монголын дүрслэх урлагт хэрхэн нөлөөлсөн талаар судалсан. Сүүлийн үед уран зураачид өргөн удам нутаг, тал хээр, үзэгэлэнт байгалийг бийрээр дүрсэлж, олон зуун жилийн түүх, ардын уламжлалт соёлыг уран бүтээлдээ шингээн бүтээх нь ихэссэн. Монголын уран зургийн дүрслэлийн хэл нь гоо зүйн онцлог шинжүүдийг агуулж байдаг тул онцгой ач холбогдолтой гэж үзэн энэхүү өгүүлэл бичиглэв.

Түлхүүр үгс: *угсаатны элементүүд, бэлгэдэл зүй, өнгө ба чимэглэл, зохиомж ба хэлбэр, хүмүүс ба хөрөг зураг, байгаль ба хүрээлэн буй орчин, зөрчилдөөн ба нэгдэл, уламжлал ба орчин үе, илэрхийлэл, гоо зүй*

Exploring the image language of Mongolian painting from the perspective of regional culture

Wang Chen¹
Narantsatsral Delgerkhuu^{2,*}

¹ International affairs office, Shanghai University, Shanghai, China, 200444

² Department of Humanity, School of Business administration and Humanity, Mongolian University of Science and Technology, Ulaanbaatar, Mongolia

ORCID: <https://orcid.org/0000-0002-9683-0994>

ORCID: <https://orcid.org/0000-0002-6493-8685>

* Corresponding author: narantsatsral5@gmail.com

Abstracts: Mongolian painting art is influenced by the regional characteristics of Mongolia, and is distinct from other regions and has its unique features. The language of painting images is an artistic expression that combines the creator's subjective consciousness with objective aims; it is a way for the creator to express emotions and also a bridge for communication between the creator and the viewer. Through the study of the diversity of modern paintings, this article explores the cultural integration behind art and analyses the artistic expression of ethnic elements in paintings. From the perspective of regional culture, this article discusses the influence of Mongolian regional characteristics on Mongolian image language. Painters depict the beauty and vastness of the grassland with their brushes and integrate the long history and traditional folk culture in their creations. Mongolian-themed paintings have unique regional characteristics and ethnic aesthetic features. Taking the regional characteristics of Mongolian paintings as the entry point, it demonstrates the significance and uniqueness of Mongolian painting image language for artistic creation.

Keywords: *ethnic elements, symbolism, color and decoration, composition and form, people and portraits, nature and environment, conflict and integration, tradition and contemporary, expression, aesthetic*

Introduction

Artists combine emotional experiences with life practices, integrate regional characteristics and ethnic cultures into their works, and create artistic works with regional characteristics. First of all, artists show their unique interpretations of ethnic cultures through paintings, enabling viewers to feel the commonalities and mutual influences of different cultures. Secondly, artists express their respect and understanding of other cultures through artistic works, thereby promoting exchanges and dialogues between different cultures. Artists display the characteristics and spiritual connotations of different cultures by using images, symbols and patterns in paintings, providing viewers with channels to understand and experience different cultures.

Research Purpose: This article will focus on the Mongolian regional characteristics in Mongolian paintings to conduct an analysis and research on the image language of Mongolian paintings, understand the geographical environment, cultural features, and ethnic customs covered by Mongolian regional characteristics, and accordingly analyze the image language with regional characteristics in Mongolian paintings. As a form of image, painting can directly convey the essence and emotions of the cultures of various ethnic groups, triggering the resonance and thinking of the public. Through the review and exploration of the development of Mongolian-themed paintings, thoughts on the creation of Mongolian-themed paintings are proposed to make the artistic style characteristics of Mongolian-themed paintings more prominent.

Research background: Mongolian painting has a long history of development. Since modern times, Mongolian painting has absorbed the forms of expression of Western painting while inheriting its own traditions, thereby forming a unique artistic style. Among them, the figurative art with Mongolian themes has also been revitalized and developed, and a large number of outstanding works with rich content, novel techniques and diverse styles have emerged. For thousands of years, it has led a nomadic life of “migrating following water and grass”. As a form of national art, the themes related to Mongolia are the cultural heritage accumulated by Mongolia over the years. In terms of cultural attributes, the paintings with Mongolian themes have a profound regional cultural context and national aesthetic characteristics, just like the stars shining with unique brilliance in the brilliant galaxy. Any form of art does not arise and develop out of nothing, but requires years of cultural and historical accumulation, and strives to develop and innovate on the basis of inheriting traditions.

The theoretical and practical significance of the research

Theoretical significance

Image language is a expression by artists based on the thinking mode and combined with objective aims during the process. It is intermingled with the creator’s aesthetic tendencies and standards, as well as their own emotional experiences and expressions. As viewers, will take this as an opportunity to regard image language as a key. According to the differences in our own aesthetic abilities, we integrate the painter’s creative intentions into our own life experiences and emotional experiences to carry out artistic creation. Mongolia, like other regions, has a rich regional cultural atmosphere and remarkable folk cultural characteristics. Mongolian painters inherit the unique Mongolian regional culture through their works and create a large number of excellent paintings. Among them, paintings of ethnic themes can excellently reflect culture and regional characteristics and are an indispensable part of culture. The extensive and profound grassland cultural system has gradually formed in this fertile soil. It relies on the aesthetic concepts in traditional culture to build a unique culture and also promotes and develops the ethnic aesthetic consciousness and aesthetic system.

Practical significance

In the 1980s, the simple folk customs of the Mongolian people became the focus of painters. The nomadic painting style provided a new spiritual theme with a highly humanized depth and primitive tension for the contemporary art world. In the process

of gradually accumulating its own unique aesthetic qualities, Mongolian culture continuously absorbs the strengths of foreign cultures, thereby further expanding the dissemination of Mongolian culture and history.

Research methods and methodology

This article mainly unfolds from three aspects: the literature research method, the image research method and the induction and summary method. First of all, it is the literature research method. Relevant works related to this article are sought from museums and libraries, excellent papers and periodicals are retrieved, and a large amount of such literature materials are collected and analyzed. Secondly, typical Mongolian paintings related to this paper are selected, and a large number of examples are used to demonstrate and explain the viewpoints of the paper to make the structure of the article more rigorous. Finally, it is the induction and summary method. On the basis of collecting a large number of literature materials, the regional characteristics and folk cultural characteristics of the image language of Mongolian paintings are induced and summarized, and the role and influence of these factors on the image language of Mongolian paintings are discussed.

Research results

The art of painting and the language of images

From the perspective of art studies to examine images, the picture of a painting work is the “image”. Painters create through their own artistic expressiveness and aesthetic perception, and convey the thematic meaning of the work through “images”. It can be said that the language of images is the objectified expression of the creator’s subjective consciousness. Nowadays, the meaning of images has become increasingly diverse. Most of people’s exchanges in art start from “images”. Through “images”, they understand the themes, creative contents and deeper meanings of painting works, and they will also use them to study the era characteristics and regional cultures of the works.

As a form of image, painting can convey the essence and emotions of the cultures of various ethnic groups intuitively, triggering the resonance and reflection of the public. Through the review and exploration of the development of Mongolian-themed paintings in this study, thoughts on the creation of Mongolian-themed paintings are proposed.

The expression of ethnic elements in contemporary Mongolian painting

By integrating ethnic elements and regional culture into the creation of contemporary Mongolian paintings, artists can convey cultural connotations, evoke emotional resonances, strengthen identity recognition, and realize the expression of themes and subjects with ethnic characteristics, such as traditional folk stories and ethnic ceremonies, to showcase and convey the charm of ethnic culture. Such as traditional folk tales, ethnic ceremonies, etc., to show and convey the unique charm of national culture. The yearning for happiness is the common aspiration of human beings, so Mongolian children’s names are composed of words that express good wishes. Among them, girls are mostly named after “flowers, wisdom, beauty, intelligence, beauty, dawn” and so on; Boys are often named after “auspicious, happy, steel, iron, stone, strong”, etc. For example: Gangbatu

- strong (Mo Asr “The Master of the Red Horse”), Gerile - light (Bilig Getai’s “The Most Beautiful Picture”), Wuyun Tana - beautiful and intelligent (Shi Ji Lungan’s “Healing”), Wuyun Batu - wisdom and health (Wang Zhongfan’s “Prairie Enmity”). These children’s novels, adapted from wonderful folk tales, are also showcased in various forms of painting, such as oil paintings and stick figures, through children’s picture books, and these works often present vivid scenes and characters with meticulous drawing techniques and exquisite use of color (James C.Y. Watt 2010). In addition, the Mongolian nation is martial and was once known for its bravery and toughness. For the interests of the country and the nation, not afraid of sacrifice, heroic fighting, is the fine tradition of the Mongolian nation, therefore, among the boys’ names, the word “hero” is more often named. For example: Battle – Hero (Hasbara’s “The Tale of Utta”). Through the description of Battle’s suffering, hatred, struggle, and enlightenment, “The Story of Utah” creates the heroic image of Battle, the son of a poor Mongolian herdsman who grew up in the struggle. Mongolian children’s illustrations are a “window” to observe Mongolian children, a “cross-section” to study Inner Mongolian society, and an all-encompassing and unique style of Mongolian children’s illustrations, giving a picture of many children and teenagers, gorgeous and colorful Mongolian customs paintings.

Mongolian artists typically employ symbolic signs and patterns like auspicious designs, traditional costumes, and ethnic architectures to convey the spiritual essence and emotional resonances of regional culture. The signs and patterns featuring Mongolian elements are interpreted through the creativity and imagination of artists in distinctive visual languages and forms. In addition, techniques and styles are also important expressions of Mongolian ethnic elements in contemporary painting, combining ethnic elements and using different painting techniques and styles, such as realism, abstract expressionism, etc., (N.Tsultem n.d.) to show the diversity and richness of Mongolian culture. The selection and application of this technique and style not only highlights the uniqueness of national elements, but also provides more possibilities for the works to form a personalized artistic language. (Zhilug June 2018)

Usually, Mongolian artists create contemporary Mongolian paintings with visual art characteristics by selecting themes and themes, using symbols and symbols, expressive techniques and styles, to convey and show the unique charm and rich connotation of national culture. The artist draws inspiration from traditional culture and integrates his understanding and emotions of national culture into his paintings. On the one hand, the artist reinterprets the beauty and solemnity of national culture through the depiction of traditional national costumes, architecture, festivals, and other image elements. They skillfully use color, line, and composition techniques to integrate ethnic elements into their works, creating pictures full of strong ethnic customs, which make people feel a strong sense of national characteristics and cultural identity. On the other hand, some artists combine ethnic elements with contemporary social issues, using the power of art to convey ideas and concepts. They use real life as materials, pay attention to social change, environmental issues, and other issues, and integrate ethnic symbols and imagery into their works, presenting a deeply rooted artistic expression effect. This form of creation can not only stimulate people’s thinking about national culture, but also arouse people’s attention and reflection on contemporary social issues.

In short, the national element has gained new life and expression in contemporary Mongolian painting. Through the excavation and innovation of traditional culture, the artist creates works with vitality and connotation with unique perspectives and techniques, showing the ingenious integration of ethnic elements and contemporary art. This diverse form of expression not only enriches the connotation of contemporary Mongolian painting, but also promotes the inheritance and innovation of national culture. It not only enriches the language and form of painting creation, but also brings in-depth aesthetic experience and cultural thinking to the viewer.

The Uniqueness of Image Language under the Influence of Mongolian Regional Characteristics

The German philosopher Cassirer said: “Art is indeed expressive, but it cannot be expressive without formation (formative)”. Among them, “formation” refers to an artistic structure composed of basic artistic languages such as color, rhythm, and tempo of the picture. In painting works, “composition, color, and lines” are all important forms of expression that constitute the image language of the works, and the forms of expression are dominated by the aesthetic tendencies of painters. In the image language of Mongolian paintings, based on Mongolian regional characteristics as the theoretical basis and starting from the aesthetic habits of Mongolian artists, an artistic expression form with rich and profound, taking the large as beauty, and expressing one’s feelings directly has been formed, reflecting the unique expression of the image language of Mongolian paintings. In today’s fast-growing society where the influence of some traditional media is gradually declining, images are still an effective carrier of information (James C.Y. Watt 2010).

Currently, Mongolian artists can demonstrate the unique charm of Mongolian ethnic culture by integrating regional characteristics and ethnic elements in their paintings, enabling the audience to obtain visual information related to ethnic culture and generate emotional resonances when appreciating their works. This not only enriches the connotation of figurative art but also promotes the inheritance and development of ethnic culture. Today’s Mongolian painting is rich and diverse in the visual arts that incorporate ethnic elements, showing unique artistic charm and cultural connotations in terms of symbolism and imagery, color and decoration, composition and form, figure and portrait, nature and environment, as well as conflict and integration. This integration enables contemporary Mongolian painting to inherit and develop its national culture, and at the same time brings a deep aesthetic experience and cultural reflection to the viewer. In terms of the characteristics of the visual arts, the use of ethnic elements can be reflected on multiple levels.

1. Symbolism and imagery

In contemporary Mongolian painting, ethnic elements are often used to express imagery. The artist transforms ethnic elements into symbolic images through painted images, symbols, and patterns to convey deep cultural connotations and emotional resonances. For example, the use of traditional national costumes, utensils, or specific patterns, such as dragons, phoenixes, and other symbolic elements with special meanings, to express specific national culture and values.

2. Color & Decoration

Ethnic elements are often characterized in contemporary Mongolian painting by bright colors and elaborate decorations. The artist uses ethnic elements with unique color matching and decorative styles to create a unique visual effect and artistic atmosphere, which can not only attract the attention of the viewer, but also convey the unique charm and emotion of the national culture (Zhilug June 2018).

3. Composition & Form

The artistic expression of ethnic elements in contemporary Mongolian painting is also reflected in composition and form. The artist uses compositional techniques such as symmetry, repetition, and layering to present an artistic image and artistic conception with national culture. Or through the use of traditional painting techniques and styles, such as realism, abstract expressionism and other forms, to enhance the uniqueness and artistic charm of national elements.

4. People & Portraits

Contemporary Mongolian painting often uses figures and portraits to express national elements. The artist depicts characters with national characteristics, such as traditional costumes, facial features, postures, and movements, to express the unique personality and emotional connotation of national culture. These figures are not only a representation of national history and tradition, but also an interpretation and reflection on contemporary society and personal experience.

5. Nature & Environment

In Mongolian painting, ethnic elements are integrated into nature and environment to present a unique visual art. By depicting natural landscapes, vernacular features or specific regional environments with national characteristics, the artist shows and conveys the harmonious relationship between national culture and nature, as well as people's ecological awareness (Amurbatu 1997).

6. Conflict and integration

The visual art characteristics of contemporary Mongolian painting that incorporate ethnic elements also reflect the conflict and integration between different cultures, such as tradition and modernity, East and West. Artists can combine traditional ethnic elements with modern social and personal experiences, reflecting the concept of art with diversity and inclusiveness. This kind of conflict and integration can not only highlight the uniqueness of national elements, but also give the work richer connotations and concepts.

Exploration of image language from the perspective of ethnic elements

1. A dialogue between tradition and contemporary

The exploration of contemporary Mongolian painting art from the perspective of ethnic elements shows the dialogue and integration between tradition and contemporary, and the artist creates unique and tense works of art by combining traditional ethnic elements with contemporary artistic language and expression. This dialogue is not only the inheritance and interpretation of traditional culture, but also the interpretation

and reflection of contemporary society and personal experience. By integrating ethnic elements into modern paintings, the artist reinterprets and interprets traditional elements in a novel way, integrating them with modern society and culture. Artists can use novel painting techniques, forms, and styles to break through the limitations of tradition and break old concepts and frameworks. It is also possible to use modern media and technology, such as digital technology, mixed media, etc., to enrich the visual effect and expression of the work. This dialogue between tradition and contemporaneity not only enriches the language and form of Mongolian painting, but also brings new aesthetic experience and thinking to the viewer. By combining traditional elements with contemporary art, the exploration of contemporary painting art from the perspective of national elements seeks a balance between inheritance and innovation, and constantly promotes the development and progress of art.

Contemporary Mongolian theme painting not only stays at the delicate depiction of the Mongolian people's life scenes, and costumes, but also pays more attention to the in-depth expression of the unique cultural characteristics and spiritual outlook of the Mongolian people, so that their paintings are more national, regional and contemporary artistic characteristics.

With the return of the realist painting style, the Mongolian folk customs and the simple and rugged Mongolian folk customs have become the focus of many painters. The painter found the simple vitality and non-secular spirit in the Mongolian folk customs, and the nomadic theme style provided a new spiritual theme with humanized depth and primitive tension to the contemporary art world. The scenery of the Mongolian steppe is a subject with strong artistic characteristics, and the scenery of the pastoral area and the life of the herdsmen have the elements of painting beauty. Contemporary painters dissolve the subject matter and connotation of their works into the vast grassland and ordinary herdsmen's life, and their paintings express their own aesthetic perspectives and artistic characteristics in terms of artistic style and expression, and have rich and unique aesthetic heritage and aesthetic complexes, which have become the basis for painters to form a common aesthetic consciousness or proposition, and create works with the same or similar aesthetic orientation and aesthetic quality, with systematic and influential works, and the intention of the works is not to reproduce the scenery or event itself. Rather, it lies in a cultural state, life consciousness or spiritual meaning evoked by these objects as symbols (Jun 2018).

2. Customs and Painting

Art is the reproduction and re-creation of life, and the artistic inspiration of each artist comes from practical life, and only by experiencing life close to life can new artistic inspiration be stimulated. If you want to create Mongolian-themed paintings, you can't help but understand Mongolian customs and habits.

The Mongolian people are a people with a long history and their own traditional culture, and in the long process of historical development, they have gradually formed customs and habits that are different from those of other ethnic groups. Mongke Tengri in Mongolian means "eternal life" which is a profound traditional concept in Mongolian culture. For a people who roam the Eurasian steppes, the boundless and

ubiquitous canopy “Mongke Tengri” has been endowed with a unique spiritual meaning by Mongolian artists.¹ Emphasizing the ultimate human values of the four seas, the unity of man and nature, and the harmony between man and the entire universe are actually the proper meaning of the concept of “Tengri”. At the end of the 1940s, the Mongolian painter Nyam-Osoryn Tsultem (1923-2001) initiated a style of painting that he named “MONGOL ZURAG”. This style has become a unique art form that carries and engraves the cultural genes of “Tengri”, protects and highlights the cultural identity and value of the Mongolian people. Nyam-Osoryn Tsultem excavated and absorbed the cultural heritage of the Zanabazar school and the Ikh Khüree school in Mongolian traditional art from the yurt education and Tibetan Buddhist monastic cultural inheritance, and tried to build the “Mongolian Zurag” into a revival movement of Mongolian traditional painting, and embarked on an artistic path that was not only contrary to the orthodox Soviet oil painting education system, but also different from Tibetan Buddhist art.²

Mongolia is an ancient and civilized nation, after a long period of formation and development, gradually formed its unique style of customs, and with the development of society and the improvement of people’s living standards, these customs and habits have also changed, but also for the painters to create Mongolian theme paintings to provide a lot of materials (Christiansen 2003). Since the safari period, the Mongolian people have been accustomed to using the names of wild animals as personal names. In the period of safari, due to the need for survival, the Mongolian people have been dealing with wild animals for generations, and over time, they are familiar with the habits of wild animals, so their feelings for wild animals are both fear and worship. The use of the names of birds and animals as personal names was also gradually formed in the development of the concept of the Mongolian people. Some of the animals are very vicious, some are very intelligent, and some can give people the advantage of survival. Therefore, animals are regarded as essential things in life, and with the influence of animal totems, the names of animals are used as human names to show the power of people. For example: Bals - Tiger (children’s illustration in the form of Jiajun’s “Little Grass” print), Bourgud Eagle (children’s illustration in the form of Wang Zhongfan’s “Prairie Feud”).

Many artists have created works of art with adult themes, but also excellent works of art with children’s themes. When they were creating, they went deep into the lives of the herdsmen and understood the customs and habits of the Mongolian people, which was the key link in creating excellent ethnic paintings.

The expression of Mongolian theme painting

1. Realistic artistic expression

Realistic painting has gone through hundreds of years in the history of world painting, and has been developed to the present, and from many art exhibitions, realism is a mainstream feature of current painting. With the introduction of the modeling concept

¹ <https://www.historyonthenet.com/mongol-empire-arts-and-Mongol-Empire:Arts-and-Culture-History> (historyonthenet.com)

² “Urban Nomadism” Mongolian artists Batelzorig and Nuomin double solo exhibition - Zhihu (zhihu.com) “Urban Nomad” Participating Artists: Batarzorig Batjargal, Nomin Bold Opening: January 31, 2024 at 16:00

of Western painting, the artistic expression methods of painting have become more diversified, and at the same time, it has also provided a possibility for the transformation of traditional painting to modernity. Realism is the generalization and refinement of objective objects, and gives the painter aesthetic taste, to depict the gods, and finally to achieve “vividness”, which is the essence of realistic painting, in different historical development stages of realistic art expression to create Mongolian theme paintings of many painters. Among the many works of Mongolian theme painting, the realistic style of works is a very important part of it, the realistic creative style has the advantages of more intuitive expression of Mongolian national style and national culture, and is easier to be appreciated and accepted by the public, realistic artistic expression has a unified creative style, but each painter has his own artistic language, so there is no fixed expression method for the use of realistic artistic style to express the Mongolian customs.

2. Abstract artistic expression

Abstract artistic expression refers to the painter’s artistic creation, which deviates from the objective image to a large extent or even completely detaches from the appearance of the objective object to be expressed. Abstract forms of art place great emphasis on the artist’s personal expression of ideas, rather than a depiction of the real world (Yue 2009, 154). Abstract artistic expression can break the limitation of time and space, it is not limited by natural objects, it is completely dominated by the artist himself, the picture created by abstract artistic expression is surreal, the picture reflects the inner world of the painter, and the artistic language plays a pivotal role in the picture, so the abstract artistic expression depends on the painter’s innovation in artistic language.

The production of abstract artistic expression is the embodiment of the rapid development of social productive forces in the field of art and culture, science and technology are more and more developed, and the society requires more efficiency, abstract artistic expression conveys emotions through points, lines, surfaces, and colors, stimulates people’s imagination, and is a supplement to realistic artistic expression.

Nowadays, the sustained and rapid development of social productive forces, the globalization of the world economy is changing people’s ideological concepts. Mongolian theme painting follows the development of the times, the expression content of the works is more and more abundant, the expression techniques are more and more diverse, the artistic language of the painting works presents a symbolization, that is, the abstract artistic expression, which is used by the artist together with the artistic expression of realism and imagery, and the abstract artistic expression is widely used at the same time, the artistic pursuit has gradually shifted from realism to the expression of spiritual connotation and cultural connotation.

Tuguldur Yondonjamts, an artist based in Mongolia’s capital Ulaanbaatar, uses multidisciplinary practice to utilize investigational logic to create drawings, printmaking and videos that explore and dissect imaginary and physical journeys. His exploration sources are originated from unknown herders to unknown species crossing different timelines, myths, and travel routes. His works question how these factors are played out in physical and psychological space between tamed and untamed worlds. The artist explains, “My desire and focus in my works are to use facts and to create endless narrative or mystery. Time is also a very important element to me, and I try to have it

feature somehow in my drawings or other works.”³

The aesthetic tendencies of Mongolian subject paintings

The artistic expression of Mongolian figure painting is combined with the content of its subject matter. The artistic creation of Mongolian figure paintings is true and simple, and their national aesthetic tendency reflects the true character of the steppe people. Figure-painting by Mongolian artist Baatarzorig Batjargal.⁴ The pictures are full of the formal style and national aesthetic taste of the imagery language, and the painters expound the national color and poetic charm of their works. Some of their artistic explorations use simple figurative symbols to explore deep cultural connotations; Some delicately depict unique natural landscapes; Some use small brushstrokes to create a macro space; Some incorporate certain expressions of Western painting into their own paintings; Some use traditional mural expressions and visual effects to enhance the visual tension of the works. These explorations of the ontological language of art show the diversity of Mongolian figure painting forms and the commonality of their overall appearance.

1. Composition

Composition is an extremely important process in painting creation, which mainly refers to the use of appropriate formal language to express the painter's ideas, determine the shape of the painting frame, and combine the formal structure of the painter's emotions on the visual image within a limited plane space. (Asakura n.d. 178-179) Throughout the Mongolian character paintings, they not only have the aesthetic tendency of traditional paintings, but also have strong national characteristics. Usually the composition of the picture is one of the important parts of creation, composition is a form of painting, it is according to the painter's intention, the formal language of the picture: layout, form, proportion, space, color block, volume, line and other structural management skills on a limited plane, including the scope, skeleton, position of the three elements.

2. Color

Colour, as an important component of paintings, is a relatively intuitive visual factor in the picture. At the same time, as one of the basic forms of paintings, colour can quickly draw people's attention and resonate with their aesthetic concepts. Mongolians have their own aesthetic preferences for colours, respecting and loving the three colours of white, blue (cyan), and red. In the minds of Mongolians, white symbolizes nobility, purity, and kindness. During festivals and joyous occasions, Mongolians like to wear white Mongolian robes, and brides will also wear pure white Mongolian robes on their wedding days. Blue represents eternity, constancy, and loyalty. Men's robes are usually made of dark blue, sea blue or sky blue fabrics. Red is regarded by Mongolians as a symbol of happiness and victory. Most of the decorations such as tassels in the costumes are red, and there are also red styles of Mongolian robes. This preference for bright and

³ <https://somethingcurated.com/2021/01/22/5-mongolian-contemporary-artists-you-should-know/> Mongolian Contemporary Artists You Should Know - Something Curated

⁴ “Urban Nomadism” Mongolian artists Batelzorig and Nuomin double solo exhibition - Zhihu (zhihu.com) “Urban Nomad” Participating Artists: Batarzorig Batjargal, Nomin Bold Opening: January 31, 2024 at 16:00

vivid colours is related to the natural environment such as the abundant sunshine and clear sky of the Mongolian Plateau. At the same time, the bright colours also provide important visual information for people on the vast grassland and have certain practical value.

Color and composition are also important expressions of ethnic elements in contemporary Mongolian painting, and the use of unique color matching and composition methods in ethnic elements is conducive to creating unique visual effects. Many Mongolian artists highlight the dynamism and uniqueness of ethnic elements through bright colors and contrasting chiaroscuro; through repetition, symmetry, layering and other composition painting techniques, the artistic image and artistic conception with the characteristics of Mongolian national culture are presented.

Looking at the paintings of Mongolia in the past 20 years, the content and form of Mongolia gradually show the characteristics of diverse styles and forms, full of a sense of the times, and at the same time without losing a strong unique spirit and appearance. Specifically, Mongolian painting has a strong oriental color, using a scattered perspective composition, which has a decorative aesthetic in this flat composition. In the pursuit of abundance in simplicity, the line reflects the form of the object on the plane and organizes and purifies the complex natural objects. This style of line drawing, which focuses on the meaning of flat objects, is also a characteristic of Mongolian painting. The lines purify the modeling factors that make up the picture, so that the image in the picture is condensed and the decorative beauty of the lines is increased. This meaningful modeling feature laid the foundation of Mongolian painting style, and determined the composition principle of flattening Mongolian painting. The color is strong and simple and gorgeous, but it also has a clear atmosphere. The composition, modeling, and color of this kind of imagery are the distinctive features of Mongolian painting. It is the condensation of Mongolian national thought, spirit, and culture, which, together with the subject matter, content, and other factors, together constitute the distinctive appearance of Mongolian modern and contemporary painting art.

Discussion

The artistic value of Mongolian figure paintings

The formation of Mongolian painting art is a national art formed by Mongolia's long-term accumulation, continuous enrichment, maturity, and development in the vast steppe over the years. As an integral part of Mongolian art, Mongolian figure painting has strong regional and national characteristics, thus forming a distinctive artistic style. Works of art can not only be appreciated, but also play a role in conveying ideas and emotions. Ian Roberts, a famous American art critic, once put forward his own views on regional culture and art, he believes that art should be different, we should not force art to be the same, artists of various nationalities and regions create works with different styles, forms, and spirits, if they are all the same, it is not called art, but machine production. At the same time, he also believes that the general principles of art are still the same, and the different expressions of the works of different nationalities and artists are their

achievements (Roberts n.d. 47-51).⁵ This shows that regional culture has a mutual co-shaping effect on the aesthetic concept of artists and the aesthetic structure of the audience in each era, which is particularly prominent in the culture of areas inhabited by ethnic minorities. Mongolian art is the embodiment of its spirit and character and is a direct carrier of Mongolian culture and personality. The formation of a nation's artistic concept is inseparable from the natural environment and material production and lifestyle on which they live, and in a sense, these can also restrict the formation and evolution of the nation's aesthetic psychology. Therefore, through the Mongolian theme figure painting, it is conducive to the understanding and understanding of the Mongolian people.

Conclusion

The unique natural geographical and humanistic environment in Mongolia has created Mongolian regional characteristics, and has an impact on many aspects of Mongolian paintings, such as themes and the artistic personalities of painters, shaping the regional Mongolian painting image language. Mongolian painting art covers painting types such as Mongolian paintings, oil paintings, prints, mixed media (decorative paintings, etc.), religious art, and folk art. The style of Mongolian paintings is mainly reflected in bright colors, emphasis on planar composition and color composition, free and unrestrained composition, and the tendency of the picture to be patterned, rather than pursuing realistic visual effects and passive reproduction. The artistic works it creates have a wide range of themes and distinct colors, and the suspended colors and artistic conception are full of a strong sense of movement. Under the influence of Mongolian regional characteristics, the Mongolian painting image language has formed creative characteristics of taking the large as beauty and being rich and profound. In terms of the color and texture of the works, influenced by Mongolian historical factors and national religions, this rich and profound image language can better display the unique regional characteristics of Mongolia. Regional culture and national artistic characteristics add new vitality to the aesthetic perception of images, helping people appreciate the national cultural spirit behind artistic creation, express cultural connotations, and evoke emotional resonances.

Source of funding: Funding for this study comes from three main sources:

1. China's "One Belt and One Road" government strategy is aimed at Mongolian cultural cooperation program scientific research funding support.
2. My place of work in China is Shanghai University, which provides part of the research funding for ethnic culture studies.
3. The author's own financial support. Every time my team and I went to Inner Mongolia and Mongolia for field research, part of the cost was paid for out of my own pocket.

⁵ Ian Roberts Mastering Composition: Improve Your Painting Shanghai People's Fine Arts Publishing House 47-51.

Gratitude: I am a Ph.D student in Art Studies in Mongolia. I am very happy to have my paper published in a journal in Mongolia. The theme of this article examines the diversity of modern painting, where painters depict beautiful steppes and vast grasslands with their brushes, and analyzes the artistic expression of ethnic elements in painting. I am honored to have my article published in this prestigious journal. Thank you to the editorial team for your efforts. When I finished my paper, I would like to thank my supervisor, Prof. D.Narantsatsral (Ph.D), for her great help and support and great efforts. I would like to thank my supervisor for her careful guidance on the topic selection, data collection, and design framework of my dissertation. The rigorous academic spirit, profound professional knowledge, understanding and tolerant attitude, and simple and approachable personality charm of the tutor have set me lofty academic goals. Looking back on my three-year graduate career, I have benefited a lot from being able to study and live in this comprehensive university with a strong academic atmosphere, which not only improved my professional quality, but more importantly, I got to know all the teachers with high moral character, whose tireless and rigorous attitude has deeply influenced me.

References

- Amurbatu. 1997. *Mongolian art research*. Liaoning: Liaoning Nationalities Publishing House.
- Asakura, Naomi. *Graphic composition of art and design*. Jiangsu: Jiangsu Phoenix Science and Technology Press.
- Christiansen, Scott. 2003. *The Mongolian Connection A Black Butterfly*. ISBN:
- James C.Y. Watt. 2010. "The World of Khubilai Khan: Chinese Art in the Yuan Dynasty." *In Mongolian Art Books*, by James C.Y. Watt, 1-20.
- Jun, Li. 2018. "Analysis of the Concept of Harmony between Man and nature Symbolize in Mongolian Traditional Animal Patterns." *Journal of Minzu University of China (Philosophy and Social Sciences Edition)*: 136-142.
- Roberts, Ian. n.d. *Mastering Composition: Improve Your Painting*. Shanghai: Shanghai People's Fine Arts Publishing House.
- Tsultem, N. n.d. *Development of the Mongolian National Style Painting "Mongol Zurag" in Brief*.
- Yue, Jiang. 2009. *The Formal Language of Painting*. People's Fine Arts Publishing House.
- Zhilug. June. 2018. "The role of Mongolian traditional patterns in the training of stick figure skills." *Journal of Hulunbeier University*.