

## Folk art : Minquan “Painting Tiger Village” The Dissemination and Reflective Study of Traditional Painting Skills

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## Abstract

The three purposes of this research can be outlined as follows: 1) To study historical background of Minquan painting of folk art in China. 2) To study current situations and problems of Minquan "Painting Tiger Village". 3) To present guidelines for protection and development of Minquan "Painting Tiger Village". In order to maximize first-hand information and conduct in-depth research, this study used qualitative research supported by participatory research, and surveys, observations and data from relevant literature and fields. Respondents included: 1) 4 Key Informants 2) 12 Casual Informants 3) 20 General Informants

The results show that the folk art needs to explore new development paths from the establishment of the subject position, the protection of the living environment, and the excavation of universal elements. However, insufficient attention is still paid to the protection of folk art. The research subject of this paper, "Painting tiger Village", was originally a typical poor village on the eastern Henan plain, and the villagers have always maintained the tradition of folk painting. From the embryonic period of the 1960s to the 1960s and 1970s, a group of peasant painters in the village tried to change the poor and backward life difficulties through their own artistic talents, and finally achieved success. With the rapid development of the society, the village is facing a severe test, and various problems come one after another, which greatly restricts the development of folk art. People's attention is more on whether

the economic benefits can be obtained, and what is the essence of the development of Huhu Village, which leads to the bottom soon after the rise.

**Keywords:** Folk Art : Minquan Painting Tiger Village, The dissemination, Reflective Study, Traditional Painting Skills

## Introduction

In recent years, the problem of rural development has been paid increasing attention by the Party and the government. The report of the 19th National Congress of the Communist Party of China points out that the implementation of the rural revitalization strategy, and put forward important action guidelines for guiding agricultural and rural development in the new period. "Rural revitalization" is an important macro development strategy for China to enter the new era, while the cultural industry is a modern industrial model to enhance the comprehensive strength of the country. Closely combined with the national development strategy background, focusing on Henan Shangqiu culture industry development typical practice, explore the new momentum of rural cultural industry development: resource exploration and integration, creative value and value-added, the change of industrial organization and capital investment, etc., to promote regional cultural industry long-term steady development, boost the new era of rural revitalization. Wang Yan. (2019). Research on the Integrated Development of Agriculture and Cultural Industry under the Rural

Revitalization Strategy —— Review of Research on Modern Agricultural Development Strategy [J]. *Journal of Botany*, 54 (06): 810.

Since the reform and opening up, China's economy has developed with unprecedented speed, laying a pivotal position in the world, and also having a more profound impact on the world. Liu Mingli. (2015). Analysis of the origin, inheritance and Development of Chinese folk Art [J]. *The Voice of the Yellow River*, 2015 (24): 113. Automatic mechanical production has gradually replaced the traditional craftsmanship, leading to the majority of traditional folk art works lost yesterday's style. Since the 1980s, the Chinese people's ideology, aesthetic consciousness, production mode, material life and spiritual life have all undergone earth-shaking changes. Some folk arts bear the impact of foreign culture and market economy, especially the change of values, which has changed people's understanding and aesthetic taste. For example, the gongde art of India, with the change of The Times from the pure nature as the main body to the present, describes the modern human city theme such as technology and automobile. Many folk art without strain ability, from recession to extinction in the modern economy appears eclipsed. Current problems existing in the domestic inheritance mode efficiency can only to master pass disciple, skill level is uneven, folk art in the contemporary has lost with value and aesthetic characteristics, there is no doubt that the development of folk art decline is an indisputable fact, such as

Jiangsu rugao puppet show, in Kangxi years has a certain scale, and now the traditional folk has only exists in the county annals and museum. Therefore, it is necessary to integrate the art into the countryside, and only in this way can the folk art be passed on in an orderly way.

The research subject of this paper is "No.1 Tiger Village of Chinese Painting," Wanggongzhuang Village was originally a typical poor village in the eastern Henan Plain where migrant workers are the main source of livelihood. However, with the support of the government, it only took a few years from the poor village to the new countryside with meticulous tiger painting as the support industry. At its peak, the village of more than 1,500 people, more than half of the work in the painting industry. Undeniably, Wanggongzhuang Village is a successful practice in the journey of exploring the new rural construction. However, like many farmer painting villages, the painting tiger village after the limelight is facing many development problems, such as the reduction of government support, reduced media exposure, low painting skills, difficult to recruit apprentices, and serious thinking of individual small farmers. Chinese art research has always been highly interested of metaphysical things, but has little interest in the parts involving real life. Art ecology is the soil for cultivating art. Only a good ecological environment can cultivate a good art.

Historical and cultural tradition. It seems that the most important role in the accumulation of historical knowledge in the

evolution of historical knowledge should not only contribute to the historical occurrence of its localization. It should be reflected in the evolution process of its continuous and continuous accumulation of knowledge and cultural knowledge. It should be said to include all kinds of cultural knowledge basic resources generated by the process of industrial localization that is, the accumulation of historical and cultural knowledge resources of production raw materials or production process, market information resources or various kinds of production or technical experience accumulation. It should also be the accumulation of the history of knowledge and the history of the cultural resources formed by the cultural industry atmosphere resources. The formation and historical accumulation of the cultural resources of the cultural and creative industry cluster are absolutely inseparable from the accumulation of the local multi-ethnic culture and the accumulation of fine arts culture. Historical significance is located in the eastern plains group tableland on the edge of the village is some maharaja group of villagers, although some people although generations are mostly also had generation to farming land and farming, but the village has many of the older family ancestral temple yard is still remain and use the painting group of ancient New Year pictures. Every lunar calendar Lantern Festival, every family and the door of the house must be unified production and Posting of New Year pictures to pray for the auspicious and festive New Year, provisions. However, the village in the Spring Festival at that time every family to the popular paper

traditional woodcut New Year pictures are mainly by not directly paper wood or glue printing made of New Year pictures, but mainly use the local folk old folk artists themselves handmade painting to such as pine cranes, carp, god of wealth, the god of god, etc. Therefore, the folk paper-cut painting skills are only here can also have a little mass base.

Before Wanggongzhuang, the villagers seemed to still keep the old custom of eating string rice rice and drinking visiting mineral water. After each year the season to eat at that time, especially near the summer, many people will almost begin to make a bowl of summer meals, came to the village street or near the village of the road a secret place to dinner (such as small shop, tuyere, the crossroads of the village) local people here is commonly known as rice. We then drink and eat while private chat, all the big and small things in the village, anecdotes also began to quietly spread in their voices. The older old lady, but also particularly like to visit take the initiative to other people's home to chat. RESULTS Village life seems to be always full of vitality everywhere, and the villagers are surrounded by some rumors, impressions, suggestions, trading legends, strategic misinformation and other noises. For creativity, these noises have two positive meanings: 1) Because of these noises, the local actors are given the culture of the industry and the place. 2) Since these noises are signals through some explanatory community processing, the possible project members are further connected through the process of meaning negotiation.

This paper considers the "farmer painting" village from the perspective of folk art, art sociology and cultural industry, and tries to clarify the real situation of art production, art consumption and art acceptance in the village of "farmer painting", so as to give practical attention to the living situation of folk painters and painters.

### Objectives

1. To study historical background of Minquan painting of folk art in China.
2. To study current situations and problems of Minquan“ Painting Tiger Village”.
3. To present guidelines for protection and development of Minquan“ Painting Tiger Village”

### Methodology

Based on the qualitative method, the study investigated the influence on the protection and development of folk art in the level of traditional painting skills. To this end, corresponding strategies for the relevant problems.

#### 1. Informants

These samples were selected by purpose sampling and by in-depth interviews with participants in all groups. Moreover, select samples from the categorized population according to the study objectives. The interview target group was set up as follows: knowledge group, with 4 individuals. practitioner group, a total of 12



people. General public group, 20 people.

## 2. Data Collection

Data collection depends on the study tool. For the literature analysis, the data can be obtained more directly. It is mainly obtained through the already published literature. By consulting the relevant literature and listing and classifying the relative knowledge points, most of the data can be collected for the survey. The interview and observation data must be based on field surveys. Depending on the survey time, it may take one to two months to complete the field survey. Get first-hand information through the following ways: (1) observation; (2) conversation; (3) discussion. The details of the recording data include: text, pictures, audio, video, other materials, etc. This information is classified into different subject groupings. Basic surveys, formal and informal interviews, in-depth interviews, non-participant observations, and focus groups were all used to collect data in the field.

## 3. Data Analysis

This present study, uses qualitative research methods by collecting data from Documents, from a field study. Regarding the preliminary survey, there are structured and unstructured interviews, participant and non-participant observations, and group discussions. Then, the data is brought to be analyzed. In this regard, data collection is based on data that is consistent with research objectives, being able to answer research questions as defined.

## Results

1. Minquan Painting the historical background of the traditional painting in Tiger Village.

The emergence and development of Wanggongzhuang painting art is related to the local folk customs. According to the custom, "Tiger, the sun, the chief of all beasts. Can hold the setback sharp, eating ghosts." Cao Mengjuan. (2019). Research on the novel elements of Customs and righteousness. University Of Qingdao

Beiguan Town of Minquan County is located in the south of the North China Plain, to the south of the Great alluvial fan of the Yellow River. Wanggongzhuang is located in the hinterland of the old road of the Yellow River. The ancestors of the village can be traced back to hundreds of years. Because the tiger can devour the ghost, deter the enemy harm, to bless the people, so the people here on the tiger culture into the real life, tiger become a big hobby of people, the picture of tiger hanging on the wall to show majesty; the Spring Festival with tiger pictures to show peace. This provides a business opportunity to make money for peasant painters. In their spare time, they draw some tiger pictures to sell them in the market to support their families.

According to the textual research of the elderly, the painting art of Wanggongzhuang originated during the reign of Emperor Qianlong in the middle of the Qing Dynasty. During the reign of Daoguang in the Qing Dynasty, there was a scholar named Wang Zhenfeng (1840- -1922) in Wanggongzhuang Village who began to



make wooden New Year paintings. According to the local customs of tigers and people's desire to pray for blessings, he mainly painted insects, fish and birds, and became a famous folk native painter. After the founding of the People's Republic of China, Wanggongzhuang Painting Village has become quite famous in the local area. Its painting skills are increasingly exquisite, forming its own unique techniques, lifelike tiger posture, flexible and vivid, and enjoying both refined and popular tastes.

In 1956, there were several people who are interested in painting in the village, small painting, with interest to learn from the teacher, later specialized in the tiger painting, because the local said that the tiger has to ward off evil spirits, and has the homonym of the word fu, the market is relatively large. Actually maharpoke tiger is the earliest painted tiger or copy famous, but self-study, continuous innovation, form a system, but until the late 1980s, selling paintings can improve the value of the villagers' poor life situation is widely recognized by the villagers, the village several young painter farmers began to emerge, the original painting style a small climax, the emergence of the "four king" sign wang duke zhuang farmers painter team began to "normalization". By the 1990s, the number of people engaged in painting in Wanggongzhuang village was already small. The painting industry in Wanggongzhuang Village has begun to take shape since around 2005, and achieved steady development around 2010, and has led more than 1,500 people in surrounding villages to engage in the painting industry. At its peak, more than 800 people in

Wanggongzhuang village were engaged in the painting industry. Three generations, husband and wife, father and son, brothers and sisters painted together everywhere. The villagers' painting genre is mainly meticulous painting, and painting landscapes, figures, flowers and birds. The representative figures of tiger painting in Wanggongzhuang Village are Wang Jianmin, Xiao Yanqing, Wang Peishuang, Wang Peizhen, known as the "Four Tigers Kings", Wang Chunli, Wang Jianfeng, Zhao Qingye, Wang Jianhui, who are known as the "Four Little Tigers Kings" and more than 100 "Little Tigers" backbone painters. The village sells more than 40,000 paintings annually, with an output value of more than 25 million yuan. About 30% of the paintings are sold to Bangladesh, Singapore, Japan, South Korea, the United States and other countries and Hong Kong, Macao and Taiwan. Artists are the main body of art production. Howard S. Becker notes in his ((Art Circles)) Art is created by a lot of people, by the art world, not just by artists.([England] Victoria D. Alexander. The Sociology of the Arts [M]. Nanjing: Jiangsu Phoenix Fine Arts Press, 2013, p. 85)

Culture and art from generation to development is the joint efforts of several generations, and in the process need step by step constantly combined with the characteristics of The Times, but the inheritance and development of folk art to have far, afraid tired spirit, predecessors of jiangshan our offspring not only want to consult also always keep the fear of it, with rigorous and diligent attitude towards painting creation, the pursuit of progress, using all

kinds of opportunities, methods to learn, improve culture, make up for their own weaknesses.

2. Minquan The existing problems in the traditional painting skills in Tiger Village

Like most traditional villages in China, Wanggong Zhuang Village is a community formed by the combination of blood relationship and geographical relations. Wanggongzhuang village is mostly wang villagers, and most of the villagers are clan or relatives. For example, Wang Peishuang, Wang Jianmin and Xiao Yanqing of the "Four Little Tiger Kings" are the uncle, cousin and distant uncle of the "Four Little Tiger Kings" respectively. In this way, due to the acquaintance and human society formed by the common geographical environment and organization, information encounters little resistance to information circulation in villages, which greatly reduces the time and transaction cost of villagers to collect and identify information. It is embodied in the following points:

(1) Relatively stable internal structure, with little injection of external forces

(2) The art category is relatively single

(3) It is less influenced by socially influential art institutions such as art galleries and galleries

3. Minquan Guide to the protection and development of the traditional painting skills of "Painting the Tiger Village"

Further improve the inheritance and development of new forms of folk skills. To effectively integrate, excavate, inherit, protect and

develop folk art resources, there is an urgent need for a group of traditional folk culture and art innovation and development, dissemination and promotion and cultural inheritance research of the industry leaders. In addition to understanding the cultural culture history and mastering the folk painting art forms, they also need to have a high degree of industrial creative thinking and enterprise operation and management knowledge. Thus, more aspiring young people will participate in the construction and development of The Village. After changing the previous inheritance mode, it is expected to promote the village to the whole world, which also plays a crucial role in promoting the protection of Chinese folk art.

The development of Henan Minquan painting includes the government to introduce a series of relevant support and policies, including political, economic and educational development, as soon as possible, so as to effectively guide the discovery and absorption of talents and scientific training of all kinds of talents. Scientifically define these talents, and provide the definite and reasonable and feasible development leader for the further development, dissemination and inheritance of the folk art resources and culture of the Minquan painting Tiger Village, so as to drive the sustainable and healthy development of the folk painting art. We can refer to those traditional Chinese folk art that has a rich resource base, excellent representatives, a large communication regional market, a huge consumer audience, can successfully apply for



national and provincial culture and protect national heritage and even a world-class intangible cultural heritage of folk art, Such as Henan drop New Year pictures, clay sculpture, clay sculpture, Shaolin martial arts, Tai Chi, paper-cut and other excellent traditional folk arts, Minquan Village wants better development, To further actively promote and attract local government leaders and private capital, Established the Henan Folk Traditional art Leader Development Fund Art Troupe, carry out continuing education, training and development for a large number of traditional folk art and inheritance and development people who have certain training and future, fully tap the basis of artistic potential and the basis of their self-development and promotion ability, and strengthen management and guidance, with the help of the folk art leaders and other outstanding traditional folk art lovers around them, we will continue to manage, develop, protect, spread and promote the folk art.

## Conclusions

1. Minquan Painting the historical background of the traditional painting in Tiger Village. "Tiger First Village of. Chinese Painting".In 2005, the king seized the Henan cultural industry development, under the cultural industry policy and financial support, coupled with the Minquan tiger theme and technique advantage, quickly occupied the tiger painting market, with a few years, the Maharaja zhuang from a small village into a famous "Tiger First Village" Chinese

painting, a skill alongside the development of the village economy. In 2011 alone, the village created more than 80,000 paintings, with a sales output value of more than 58 million yuan. Under the drive of Wanggongzhuang, a painting industry group of more than 1,500 people radiating to the whole town around Renzhuang, Li Guan, Xiangfuying and other villages has been formed. Now, Wanggongzhuang is a village and a painting academy. They are farmers and painters, and they are a national 3A level tourist attraction. Wanggongzhuang is the practice of cultural industry policy in rural areas. It creatively combines farmers' painting with the construction of new countryside, making farmers move from the field.

2. Minquan The existing problems in the traditional painting skills in Tiger Village

The talent training mode is not good. In order to solve the problem of the low comprehensive quality of the cultural industry practitioners, Wang Gongzhuang tried to improve the theoretical cultivation and academic practical ability of peasant painters through the establishment of teaching practice base and art creation training base, so as to enrich the painting team. The original intention was good, but he ignored the actual situation. First of all, the cultural level of peasant painters is generally low, and their expression ability is affected. Their painting skills are a summary of experience, without any theoretical support. Most of them are only understood, and are limited in the teaching of skills. Secondly, college students

receive formal aesthetic theory education, which is not on the same system level with the aesthetic knowledge level of peasant painters, and it is difficult to resonate.

3. Minquan Guide to the protection and development of the traditional painting skills of "Painting the Tiger Village"

Further improve the inheritance and development of new forms of folk skills. To effectively integrate, excavate, inherit, protect and develop folk art resources, there is an urgent need for a group of traditional folk culture and art innovation and development, dissemination and promotion and cultural inheritance research of the industry leaders. In addition to understanding the cultural culture history and mastering the folk painting art forms, they also need to have a high degree of industrial creative thinking and enterprise operation and management knowledge. Thus, more aspiring young people will participate in the construction and development of The Village. After changing the previous inheritance mode, it is expected to promote the village to the whole world, which also plays a crucial role in promoting the protection of Chinese folk art.

## Discussion

1. Minquan Painting the historical background of the traditional painting in Tiger Village. Through relevant research and investigation, it is found that the particularity of Minquan painting tiger village also plays a solid role for its future cultural development

and economic development. According to the memories of the older generation, as early as before the founding of the People's Republic of China, people in Wangzhuang Village made landscapes, flowers and birds, and custom New Year pictures sold in the market. After in-depth investigation and research, it is found that since 1956, tiger village has gradually changed from farming to picking up the brush. From the beginning to the 1990s, 70% of the farmers in the whole village began to participate in the painting industry, which also means that the rise of peasant painting and the inheritance and protection of folk art will also begin.

Chinese art research has always been very fond of the "metaphysical" things, but has little interest in the parts involving real life. Traditional art is the soil for cultivating art. Only a good environment can cultivate a good art. From the perspective of art ecology, art sociology and cultural industry, we try to clarify the real situation of art production, art consumption and art acceptance, etc.

2. Minquan The existing problems in the traditional painting skills in Tiger Village

In Wanggongzhuang Village, young tiger painting people who inherit their father's business are everywhere. The parents also did not want this skill to be lost in their own hands. However, the inheritance of skills taught by father and son has always jumped out of the upper limit of tiger painting skills in the village. Under the skilled training mode in the village, high-level painters can only



cultivate slightly inferior tiger painting youth. Although the children also have the talent and interest in painting, although the elders, especially the "Tiger King", are also sparing no effort in teaching, but this kind of inheritance is taking a slightly downward road development mode.

Now, live streaming has given young people a way to get high income in a more relaxed and entertaining way. Although their painting skills are still relatively vulgar, this form of painting output can be realized by quickly and repeatedly drawing some standard motif patterns, resulting in young people confined to a fixed aesthetic model. This not only restricts their aesthetic will and innovative thinking, but also makes the young people who "play live broadcast" lose the motivation to complete their skills, and endanger the inheritance of tiger painting skills.

3. Minquan Guide to the protection and development of the traditional painting skills of Painting the Tiger Village

How can we pass on the skill of tiger painting from generation to generation, maintain its "usefulness", and avoid being assimilated in the torrent of time, We can get some inspiration from the phoenix paintings in Anhui Fengyang, which has been passed down for more than 600 years. According to the research of relevant literature, as the first batch of "Fengyang Phoenix Painting" in Anhui Province, it is widely spread in Fengyang area. It rose in the Ming Dynasty and flourished in the Qing Dynasty. For hundreds of years, although the evolution of phoenix is complex, but its shape, color, process have

formed a pattern. The drawing process is roughly the same as the traditional fine brush painting. In the choice of pigment, the phoenix painting performance is very rigorous. Its pigments are prepared by special process, raw materials are mostly collected from plants, minerals, So draw the pattern color contrast is strong and distinct, very "soil" aesthetic appeal. Wang zhuang village tiger painting, we found that the phoenix painting in inheritance always abide by the rigorous, serious painting rules, whether modelling, color and process, and always keep in a high level of creation, not because of commercial interests to reduce painting steps, artificial work to speed up the production speed, always maintain the characteristics of folk. From the perspective of composition, content, color and overall effect, the stylized style of phoenix painting better highlights the theme of the work, and the form is subordinate to the content. This stylized also makes the creation of phoenix painting always follow the aesthetic principle of "both elegant and popular", although popular, but not vulgar, and is more valued by the outside world because of this unique folk culture characteristics. However, the tiger painting program of Wanggongzhuang Village is more vulgar imitation, without strict production standards. Too industrialized production has made the painting of "Painting tiger Village" lose the taste of "folk" and go to the extreme of "vulgar". If we inherit painting as a skill, through the inheritance experience of phoenix painting, we have reason to believe that only by passing on the law of painting and creating painting within a certain degree of law can we



help it to go further.

### Recommendation

In the global trend of rapid change driven by economic, social and cultural forces, folk art is facing unprecedented challenges. While inheriting folk art, it should also pay attention to people's recognized value. Its purpose is to protect and spread the traditional skills of Minquan painting tiger village. The following are recommendations on how to utilize the findings of the current study.

1. It is necessary to understand the cognitive scope of folk art in Chinese society.

2. To study the inheritance of the traditional painting technology of painting in Tiger Village, we should objectively view the perspective of folk art due to their different backgrounds, the different positions and views of the masses, and the influence of personal emotional preferences.

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