

The Understanding of Bad Pictorialism from the Perspective of Origin and Development

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Abstract. Since the emergence of "bad" painting doctrine in the 1970s, "bad" paintings have always been on the cusp of public opinion. According to the standards of classicism or modernism, "bad" paintings are characterized by ugly, clumsy brushwork, Quirky images, dull colors, incompatible with mainstream art. But this kind of ugliness never affects the expression of spirit and thought. This article aims to explore the origin of "bad" paintingism, explore the practical meaning of the word "bad", and analyze the trend of "bad" painting in contemporary China.

Keywords: "Bad" Painting; Art Form; Art Concept; Marcia Tucker.

1. The Emergence of the "Bad" Painting Art

1.1 Historical Background and Research Significance

1.1.1 Historical Background

The painting -- "Bad" Painting was deliberately proposed by Marcia Tucker), a famous American curator of contemporary art. Marcia Tucker is extremely ironic, pioneering and controversial in the conceptual composition of contemporary art, That is exactly it, In 1977, She was fired by the Whitney Museum of American Art (The Whitney Museum of American Art) in New York; Yet Marcia Tucker's progressive spirit is unstoppable, She created her own freelance curatorial space at the New Gallery of Contemporary Art (theNew Museum of Contemporary Art) in New York, So, in the identity and action, Marcia Tucker became a true independent curator.

In 1978, Marcia Tucke, summoned by a conscious artistic concept, assembled 14 grassroots artists, -- "Bad" Painting in New York from January 14 to February 28, which was a great success with her irony of tradition. As this exhibition exhibition has created a new concept of contemporary art: "Bad" Painting, there is no doubt that they have left their footprints in the development history of international contemporary art.

1.1.2 Study Significance

At present, the "bad" painting art has become a new artistic ideological trend. The popularity of the Internet made a butterfly wing flapping by Maria Tucker in the 1970s, which set off a new storm in China nearly 30 years later. However, the general public and even some people in the art industry still only focus on the word of "bad" painting, and they will confuse the word of "bad". Therefore, it is necessary to clarify the definition of the word of "bad" painting and correct the idea of "bad" painting rather than "bad" painting.

2. The Concept and Application Category of "Bad" Painting Art

2.1 Definition of the "Bad" Painting Art

When Marcia Tucker proposed this curatorial proposition in 1978, "Bad" was an adjective emphasized by her deliberate quotation marks to modify the central word Painting; in this rhetorical sense, the concept of "Bad" Painting was created. Marcia Tucker added quotes to "Bad", which not only changed the original meaning of the adjective, but also changed the adjectives from negative to positive meaning, so the "bad" painting is a metaphorical concept. This metaphor concept implies at least two meanings: first, "bad" painting is good painting, "bad" painting is good art; and second,

"bad" painting projects derogatory irony in the face of the traditionally recognized good paintings and their noble taste standards (the standards of good taste). In the curatorial press release, Marcia Tucker made it very clear that the "bad" painting is an ironic title of the "good painting" ("Bad" Painting is an ironic title for 'good painting'). Marcia Tucker is trying to subvert the traditional concept of the western art world, and to reinvent an ironic aesthetic concept that "bad" is "good". Undoubtedly, this is a brand new artistic position. At that time, relevant American contemporary art critics also emphasized this point: she used quotes adding "bad" to point a special meaning (Her use of quotation marks around "Bad" points to this special meaning). In Marcia Tucker's idea of "bad" painting, "bad" is an identification of a funny and weird variant, and it is a mockery of the classic style acceptable in the traditional ideas of the era.

2.2 The Definition of the "Bad" Painting Art

When Chinese scholars translate "Bad" Painting into Chinese, they should write "bad" paintings on the rules of Chinese translation, that is to say, the adjective "bad" must be added with quotation marks. If the academic community directly translated or wrote the "Bad" Painting as a bad painting, accurately speaking, whether in rhetoric or in science, it must not be the deliberate concept of Marcia Tucker.

To clarify the accurate meaning of the English concept of "Bad" Painting is to avoid the misreading of the concept in Chinese, and to avoid the meaning of overinterpretation from staggered Chinese concepts. For example, several scholars in contemporary Chinese art critics misuse inferior, ugly, bad, shit and bad daily derogatory terms to replace the rational title of "bad" painting; obviously, they have directly extracted the derivative misreading meaning from the Chinese translated -- bad painting. Because in the rhetorical sense of irony, "Bad" -- "bad" only has a scientifically rational rhetorical effect on its antonym "good" -- "good". We must point out that translating the "Bad" Painting into a bad painting must be a wrong translation. We must add quotation marks to the "bad" -- "Bad" to emphasize the opposite rhetorical meaning of the term used, otherwise the "bad" paintings can really be misinterpreted as bad paintings in general everyday terms.

3. Characteristics of the "Bad" Painting Art

3.1 Aesthetic Characteristics of the "Bad" Painting Art

In the 1870s of America, the concept of "bad" painting has been mentioned by relevant critics and curators, while Marcia Tucker consciously used the concept to refer to her own curation. Marcia Tucker proposed the concept of "bad" painting, with a clear ridicule goal, she is a funny contempt for the trend of American figurative painting (American figurative painting) of that era. Therefore, deformation, art history and non-artistic material media constitute the aesthetic characteristics of "bad" painting. Deformation can not only be understood as referring to the abstraction of the forms, but also refers to the strange connotation of those ideas behind the forms that ridicule the traditional ethics and social rules.

3.2 The Essential Characteristics of the "Bad" Painting Art

Humor (humour) and Fantasy (fantasy) The traditional painting concept is the spirit of the "bad" painting that Marcia Tucker admires, and humor and fantasy is another kind of cold violence that the "bad" painting subverts to the violence precipitated by the traditional painting concepts. The traditional painting concept, with its classic irrefutability, has created an unshakable holiness and power, while the violent principle of "bad" painting resisting the traditional classic is precisely hidden in the irony of humor and ridicule.

The "Bad" is a kind of approval for the funny and weird variant, in which the "bad" painting gives a humorous sneer at the classic style of the era and its painting patterns.

4. The "Bad" Painting Art Ideological Trend in Contemporary China

4.1 Li Jin

In 2007, Yi Ying participated in the first "Art Changsha" solo exhibition of Li Jin's picture album composition, with the title of "Bad Art Li Jin". The reason why Li Jin's paintings are called "bad" paintings is that the first thing that he does starts with the aesthetic standard of traditional Chinese painting, especially the standard of brush and ink. "Li Jin is eight or five veteran... he was an avant-garde painter at that time, did not well follow the rules of ink painting, painting is very rough... the ink is very heavy, the characters are painted a little rough, appear silly".

According to Yi Ying, the reason why Li Jin's paintings are very immature (not like a good traditional Chinese painting) is that "either he did not learn the basic skills of traditional Chinese painting, or he deliberately did not draw like that". More importantly, Yi Ying judged that "Li Jin is a bad painting" according to the analytical method of western painting concepts (strictly speaking, the bad painting here should be added in quotation marks). Li Jin is broader on the basis of his predecessor Zhu Xinjian, and realism, modernism and postmodernism can be found in his paintings.

"Li Jin painting bad in two aspects, one is the modernism unspeakable things, is the postmodern experience, autobiography, identity, or the edge of the spirit, people cannot see themselves, also cannot escape himself, Li Jin directly show themselves, but he is after the transformation of symbols, people may be in anger, surprise, shy to identify the symbol of privacy, but it is in the inhuman age is far away the self. The second is that the reproduction of symbols is equally full of instinctive power, His painting process was also keeping a glimpse of himself, Always dispel the traces of the academy, Return to the original state of life, He brushed his ink with rough woolen paper, Combine images with trembling lines, Ludy colors, clumsy calligraphy, absurd questions to yourself, Primal is always relative to culture, Savage, relative to civilization, Culture and civilization weigh us too much, We are aware of this, But you can't get rid of it, Li Jin did get rid of, He has restored himself, Restore the instinct, Though somewhat rough, but, Who can be savage in an unbearable light of life?"

4.2 Liu Qinghe

Liu Qinghe's expression perspective of art is mainly fixed in the theme scope of people's living situation in the process of urbanization, including the embarrassment, predicament and absurd realistic situation of survival. However, the expression characteristics of this situation do not extend to the grand narrative of history or reality, but are latent in the hidden place of the real living state, extending to the complex and hidden by the ordinary order. In the sad feelings, it reflects the potential contradictions and conflicts of Chinese society in the historical process of modernity and history, as well as the creative subject's reflection and reflection of individual existence.

He chose the choice of life as a performance object, through the care of visual narrative, both depicts the rural society in the process of modernity turmoil and confusion, blind and ignorance, tender and determined, and shows the change of desire in the city, composed of desire, power of modernity ablation of group consciousness, his painting to traditional ink art brings a kind of direct impact.

4.3 Liao Guoxin

Liao's paintings always put people in a sense of confusion, and this cynical critical strategy is both fascinating and presents many aesthetic challenges for the viewer. Today, when contemporary art embraces ideology while exposing and resisting the latter game has become tired, Liao's practice seems to want to get around the game and become a slyer presence than a disguised ideology.

For Liao Guoxin, the "truth" of painting is hidden in the ironic process of surpassing and reducing its content and form. Liao's performance in the form of painting may make the audience believe in the artist's belief in the media, but his used language destroys the straightforward message conveyed by the image. Like many of his paintings, while showing his deep understanding of painting, Liao Guoxin also challenges the media in subverting the basic creed of painting.

Liao Guoxin became the representative of the "bad" painting, not only because he had worked silently for more than ten years, but also, in Mao Yan's words, he painted very honestly. This kind of honesty, is the most real feeling of the real society, is a sense of inner and spiritual pain, is not a pure art of "bad" and "bad".

5. The Evolution and Influence of the "Bad" Art in China

5.1 Chinese "Bad" Painting Art Expression

As early as Li and Liu, the traditional Chinese paintings of Huang Yongyu and Wu Guanzhong were regarded as not traditional Chinese paintings by those who regarded themselves as authentic Chinese painting. In a sense, they were the pioneers of "bad" painting. From those painters and critics who protect the position of traditional Chinese ink painting, the classic principle of traditional Chinese ink painting must be "no pen and ink is equal to zero", while Wu Guanzhong boldly put forward the view that "brush and ink are equal to zero", which is to bring forth the new in the traditional dogmatism, thus consolidating the master position. However, we should be clear that Wu Guanzhong's "bad" paintings are not directly "brought doctrine" or the core of foreign orthodox "bad" painting doctrine. Wu Guanzhong's "bad" paintings do not have the basic requirements set by Marcia Tucker for "Bad" Painting: they are neither ironic, nor humorous, nor fantasy. His "bad" painting is the Chinese art creation and criticism have reason to keep the local position and specific behavior, to enrich, revise and rewrite, make the western art trend of thought localization, in order to generate the third art concept and trend of thought.

If the "bad" paintings of Li Jin and Liu Qinghe are obvious and focus on ink painting, after nearly ten years of silent work, the "bad" paintings represented by Liao Guoxin finally hit the stage of Chinese contemporary art with the help of the Internet. If the "playworld realism" is the most powerful art in China at the beginning of the reform and opening up, the most powerful realistic art in China today is the "bad" painting.

5.2 The Influence and Prospect of the "Bad" Painting Art

No one denies the huge development of China's economy and social changes, but the impact of old and new contradictions on people is more and more complex social contradictions make people turn more and more blind eye to good, and they feel more and more "bad". The huge influence of the Internet and we media has strengthened people's spiritual and psychological sense of "bad". This is the foundation of The Times of "bad" painting, and it is the greatest spirit of The Times and the soil of art.

When the bad "painting becomes a synonym of anti-tradition and anti-classic, compared with the conservatism of the Chinese art circle, the vanguard aesthetic quality of the " bad " painting is not only a kind of capricious, but also a kind of nobility. Compared with the domestic art colleges and universities mass production after graduation painting good line painting academic painting, can say, really painting good "bad" painting is very not easy, painting good "bad" painting than painting is more difficult to draw, deliberately painting "bad" and leave no trace, eventually become a lofty and unattainable aesthetic realm.

While "bad" pictorialism is still developing, some critics argue that "bad" painting has become a model that can be mass produced. This phenomenon of "bad" and "bad" has the general law of artistic creation. A new artistic tendency and genre will attract a large number of followers and thus uneven in the --Impressionist era. The more important reason is that the art market and financial capital make art restless. This is almost inevitable when "bad" paintings are considered for investment potential.

This is a question of belief. Although it is inevitably mixed, or stained with stink, we always believe in the greatness and immortality of art.

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