



RESEARCH ARTICLE

1937-1949 Bashu Painting School Art Aesthetics and ApplicationYueying Wang¹, Suebsiri Saelee^{2*}¹orcid: <https://orcid.org/0009-0005-7676-0879>¹Faculty of Fine Arts and Cultural Sciences, Maharakham University, Maha Sarakham, 44150, Thailand²Faculty of Informatics, Maharakham University, Maha Sarakham, 44150, Thailand

ARTICLE INFO	ABSTRACT
Received: 9 Nov,2024	In 2011, the Bashu Painting School was established under the promotion of the Chinese government. It is an art organization in the Bashu area of China and an important treasure of art and culture in China. Tracing its history, it developed as early as 4800 BC, and its development was the most prosperous after 1937. From 1937 to 1949, it laid a good foundation for the foundation period of the Bashu Painting School. This article discusses the aesthetics of the initial development of the Bashu Painting School from 1937 to 1949. It aims to discover the aesthetic factors of the aesthetic formation of the aesthetics, aesthetic form and its aesthetic value application in the prosperity development stage of the Bashu painting school from 1937 to 1949.
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INTRODUCTION

The Bashu Painting School is the painting art organization of the Bashu area established under the promotion of the Chinese government in 2011. The history of the history of Bashu Painting School, which is developed by Bashu culture in China, has a long history of more than 4,800 years, and is more prosperous due to the chaos of the Tang Dynasty in the late Tang Dynasty in the late Tang Dynasty and the 2nd culture of the Anti -Japanese War in 1937. It is China's extremely important regional painting art. From 1937 to 1949, the Communist Party of China and the Kuomintang temporarily let go of domestic contradictions to cooperate against Japan. In November 1937, the Kuomintang published the "Declaration of the National Government's Migration of the Capital". In 1938, the Kuomintang government moved to Chongqing. In 1939, the Communist Party of China established the Central Southern Bureau in Chongqing and was led by Zhou Enlai. During this period, many art organizations moved to the Bashu area and developed together with the local art organization of Bashu, laying a good foundation for the development of the "Truthfulness, Goodness and Beauty" aesthetics of the Bashu School. It also laid a good foundation for the formation and development of the Bashu School. As an important artistic and cultural resource in China, the Bashu Painting School has discovered its guidance value in the context of the "cultural power" strategy, and its prosperity and development aesthetic characteristics and its aesthetic applications have guided

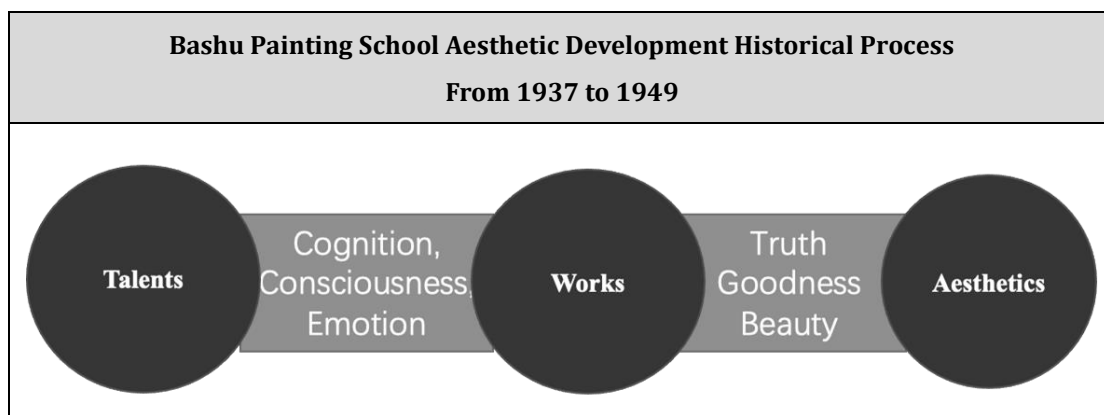
value for Bashu painting school and subsequent development of Chinese art, which is conducive to promoting Chinese countries The development of a cultural strong country.

Theoretical Framework

1937-1949 was the foundation of the foundation of the Bashu Painting School. Due to the migration of the Chinese Kuomintang government to the Bashu region, the culture has also re -developed with the large -scale move to the Bashu area. After 1937, the number of talents in the Bashu school continued to increase, the quality of talents continued to increase, and formed a unique Bashu painting aesthetics. The development of the school is promoted by talents, works, and theories, and aesthetics is an important composition of theory, guiding the development direction of the talent works of the Bashu School.

Famous Chinese artist Feng Zikai and others were influenced by Western thoughts. They made localized changes in the specific situation of China, and proposed the aesthetic values of "truthfulness -beauty". The basis of Feng Zikai's aesthetic thought is Kant's world three -point theory. He believes that people have three abilities, intentionally, and affection. "Truthfulness, goodness and beauty" is the core composition of aesthetics. "Truthfulness, goodness and beauty" aesthetics has a subtle and implicit aesthetic value, which can be used in political propaganda.

Table 1 Theoretical Framework



RESEARCH METHODS

This thesis collected data samples such as the representative figures and their representative works that influenced the aesthetics of the Bashu Painting School from 1937 to 1949. The use of text research method, two-axis statistics method, and image layering method to study, sort out, analyze, and summarize these texts, data, and sample data. Aesthetic value and use.

RESEARCH FINDINGS

1937-1949 Bashu Painting School Aesthetics was affected by the following organizations:

A. In terms of military art organizations, such as:

1) Yan'an Lu Xun Academy of Art. During the Anti -Japanese War, the Communist Party of China founded a comprehensive literature and art school founded by the Chinese Communist Party to cultivate the anti -Japanese literary and artists. In February 1938, the Lu Xun Academy of Art was established in Yan'an under Mao Zedong's care. In March 1938, Hu Yichuan, Chen Tiegang, Jiaoxinhe and others set up a "Lu Yilu Research Class" to promote the Yan'an printmaking movement. In order to cooperate with the army's fighting, the "Lu Yi" woodcut workers went to other anti -Japanese bases and used emerging woodcuts as weapons to fight with the soldiers with the soldiers. Bashu Painting School Wang Qi, Shilu, Daiwen, Niu Wen, Lin Jun and others joined.

2) Jinsui Border District Art Worker Association. After 1940, Li Shaoyan and others in the Bashu School joined the Eighth Route Army to set up the Jinsui Border District Artists Association, the Jinxi

Fine Arts Factory, the Jinsui Daily Art Section, and the Propaganda Section of the Jinnan Military Region in the Jinsui Border District. Niu Wen and Lin Jun joined after graduating from Lu Yi.

B. Government organs, such as:

1) The third hall of the Political Department of the National Government Military Commission. It is the political work of the Politburo under the Communist Party of China and the National Government's Military Commission. The head of the Political Department is composed of multi-party, Minister Chen Cheng (Kuomintang), deputy minister Zhou Enlai (Communist Party of China), Huang Qixiang (third party). Under the Political Department, the third office of the third office was promoted -the third hall of the Political Department of the National Government Military Commission. It was an institution established by the National Government in Wuhan in the early days of the War of Resistance Against Japan. There were three nine subjects. It was established on April 1, 1938. Guo Moruo is the director. Here are 4 propaganda teams, 10 anti -enemy players, 1 children's troupe and comic propaganda team, with about 2,000 people. In addition, there are movie studios and 5 movie screening teams located in Hankou. The Communist Party of China has established a special branch and leading cadre party group in the three halls. It is the product of the second cooperation of the Communist Party and the Communist Party. The unity and organization of the Third Hall gathered in the thousands of cultural people in Wuhan, and promoted it through various forms, becoming a fighting fortress for the Kuomintang's ruling region to hold the anti -Japanese flag. Moved to Chongqing at the end of 1938. Art publicity was promoted by Xu Beihong, Fu Baoshi, Li Keran, Wang Qi, etc.

2) "Xinhua Daily" agency. Chongqing's "Xinhua Daily" was a newspaper published by the Communist Party of China in the Kuomintang rule of the Kuomintang during the second period of cooperation. It was published in Wuhan on January 11, 1938. It was moved to Chongqing on October 25 of the same year. Zhou Enlai was directly led by Zhou Enlai. On February 28, 1947, from the Kuomintang government to be closed by the Kuomintang government on February 28, 1947. After the Anti -Japanese War and the third domestic revolutionary war, it was published for 9 years, 1 month, 18 days. "Xinhua Daily" often publishes the editorial, and publishes a large number of articles in artistic creation and literary theory with a large number of articles in the auxiliary publication. Development has retained many important documents. The art group includes Chen Yanqiao, Wang Qi, etc.

C. In terms of art organizations, such as:

1) China National Literary and Art Realm Anti -enemy Association. It was a national literary and art group established by the War of Resistance Against Japan for extensive unity and anti -Japanese forces. Under Zhou Enlai's personal leadership, through the positive activities and extensive contacts of Comrade Yang Hansheng and other comrades, after fully brewing, the preparatory team of the National Literary and Art Association of the Chinese Literature and Art Circles composed of various classes was formally established. "" ". On March 27, 1938, the National Anti -enemy Association of the National Arts and Arts of China was established. The establishment of the National Anti -Rivalry Association of the Chinese Literature and Art Circles not only allowed literary artists to have their own organization, but also enabled members of this organization to accept the leadership of the Communist Party. In 1938, he moved into Chongqing and established a number of branches such as the Chengdu Branch.

2) China National Art Circle Anti -enemy Association. It was established in Wuchang on June 6, 1938. The purpose of the association is to unite the national art world and use art to mobilize the general public to resist the war, so that the spirit of the national anti -Japanese war enriches the spirit of the national anti -Japanese war, in order to defeat the Japanese robbers who invade China to disrupt world peace. Chairman Zhang Shanzi. Introduce Feng Yuxiang, Zhang Daofan, Guo Moruo, Tian Han, Chen Shuren, He Xiangning, Gao Jianfu, etc. as honorary directors. meeting. Director Wang Rizhang as the director. There are 5 general affairs, organization, publicity, research, and publishing. There are 485 members. After the establishment of the association, the anti -enemy art exhibition is held, the establishment of art publications, and paying attention to art education, in order to carry out anti

-Japanese propaganda, expose enemy atrocities, and enhance the confidence of national victory. The association contributed to the victory of the Anti -Japanese War. The artistic circles in Chongqing used the members of the Association to be members of the National Fine Arts Association and the Chinese Fine Arts Association.

3) National Fine Arts Association. It was initiated by more than 300 people including painters, sculptors, architects, and art educators who participated in the second national art, and established in Nanjing. The central government approved the license on August 26, 1937. With the purpose of "united national artist feelings, integrating the strength of the national art world, studying art education, and promoting art movements", Zhang Daofan, Teng Tong, Gu Shusen, Lin Fengmian, Zong Baihua, Yang Zhensheng, Liu Haisu, Chang Shuhong, Jiang Fuzhang and other 9 People are executive directors, Wang Yuanbo, Wang Jiyuan, Jiang Xiaoyu, Wu Qianli, Wu Zuoren, Wu Hufan, Yu Shao Cai, Li Puchai, Wang Dong, Wang Yake, Lin Wenzheng, Zhou Yangyu, Xu Xinqin, Qin Xuanfu, Tang Yihe, Tang Yi, Tang Yi, Tang Yi 37 people including Jing, Zhang Yiguang, Zhang Shanzi, Chen Lijiang, Liang Sicheng, Huang Binhong, etc. There are 368 members. In 1940, the meeting was merged with Zhang Daofan as the chairman. Xu Beihong, Chen Zhifo, Fu Yanshi, Wang Rizhang, Lu Sibai, Qin Xuanfu, Xie Zhiliu, Zhang Shuyu, Wu Zuoren, Pan Tianshou and other 31 people, Wu Zhihui, Chen Shuren, Jiang Biwei and other 15 people. We moved back to Shanghai in 1946.

4) China 's nationwide woodcut anti -enemy association. It was established in Wuhan on June 12, 1938. It was originally a "Woodcut Federation Association" in Wuhan, and later changed to the "Chinese Woodcut Author Association". Essence After the move, Chongqing. The purpose of "organizing national woodcut authors to exert collective forces, strive for the free liberation of the Chinese nation, and consolidate the foundation of the Chinese woodcut movement". It is a reputation of Cai Yuanpei, Feng Yuxiang, Tian Han, Hu Feng, etc. There are 114 members. Lai Shaoqi, Li Yan, etc. are directors. There are 5 general affairs, supply, research, publishing, and exhibition. The association is: unite people in the woodcut world, develop woodcut art, and carry out anti -Japanese propaganda. After the establishment of the association, the woodcut work exhibition was held many times to conduct anti -Japanese rescue propaganda and woodcut art discussion exchanges. On December 12, 1940, he was launched in Guilin. In March 1941, the association was disbanded by the Chinese Kuomintang's words and not reporting the work.

5) China Woodcut Research Association. It was a social group organization established in Chongqing on January 3, 1942. There were 320 members. Elected 5 people in the election of Wang Qi, Ding Zhengxian. Liu Tiehua, Luo Songqing Zou Hengqiu were executive directors. People are executive directors and presided over conference affairs. Fengzhong Railway, Xie Ziwen, etc. are directors. Wang Qi was in charge of returning to Shanghai in 1946.

D. School organization, such as:

1) The Department of Art of Central University. It is the Department of Art Education, the Department of Art Education, Chinese Hyundai Institutions. Founded in Nanjing in 1927, it was built and built by the former Jiangsu Provincial College of Art and the School of Education of the Central University. After the Department of Art of the National Central University moved to Chongqing in 1937, the teaching and teachers of the Department of Art and teachers could not only be retained, but also the Western painting teaching mainly based on the professor of the French professor. The teaching structure of the main and supplemented by music is becoming increasingly complete. At the same time, a group of young teachers were selected to stay in school, ensuring that there were some people in the art education cause, forming a strong teacher lineup of high art education in China at that time, and it became a model for normal art education.

2) Chongqing National Art College. As the Japanese troops stepped step by step, the National Art College decided to relocate Kunming. In January 1940, he moved to Anjiang Village, Jinning County, which was several kilometers away from Kunming. Due to the tight situation of the war, the Vietnamese war situation endangered Kunming, and the school was relocated from Anjiang Village to Laoshan County, Sichuan. In 1942, the school moved to Panxi. Until the end of the Anti -Japanese

War in 1946, the National Art College was divided into two, and they went to Hangzhou and Peiping respectively. In Bashu, the National Art College has experienced three principals of Lu Fengzi, Chen Zhifo, and Pan Tianshou.

3) Sichuan Provincial Art College. In Chengdu, art colleges and universities are based on the Sichuan Provincial Art College. According to the "History of Bashu Painting School", the Sichuan Art College can be traced back to the Chinese crafts cooperatives with the nature of workshops founded by Li Youxing and Shen Fuwen. In 1940, with the support of the Sichuan Provincial Department of Education, the Sichuan Provincial Education Vocational School was officially established. The school has a total of three subjects: the Department of Applied Arts, Architecture, and Music. Among them, the applied art department is the most important subject, and it is subdivided into three groups of printing and dyeing, lacquer, and furniture. Compared with the Southwest Film Specialty of the Sichuan Art College at the time, Sichuan Provincial Art College is itself a fusion of technology and art. Although this is a technical talent with artistic cultivation with art school. In terms of teaching, actual technical operations account for a large part.

During this period, the main body of the Bashu painting school was fully moved to the west, the National Academic Department of the National Central Committee, and the Sichuan Provincial College of Arts, the Chinese Academy of Fine Arts, and other professional art colleges. And development. The Fine Arts Department of National Peking Art College, National Art College and other major art colleges moved to the Bashu area in the war of war. Under the background of the united front of the KMT and the Communist Party, and the cultural movement -related policies, they always adhere to the school. The combination of the propaganda work of the Anti -Japanese War not only focuses on the improvement of students 'artistic literacy, but also pays great attention to the enthusiasm of students' enthusiasm for the War of Resistance Against Japan, and has cultivated a large number of talents for the Bashu School.

1937-1949 Bashu Painting School Aesthetics was affected by important literary and artistic policies:

During this period, various art organizations practiced the "Decision on Implementation of the Party's Literature and Art Policy" -Mao Zedong's "Speech at the Yan'an Literary and Art Work Symposium". In November 1943, the Propaganda Department of the Central Committee of the Communist Party of China issued the "Decision on Implementation of the Party's Literary and Art Policy", which clearly made Mao Zedong's "Speech at the Yan'an Literary and Art Symposium" in 1942 as the basic policy of the Chinese Literary and Art Movement at that time. This was the history of the Chinese Communist Party. The concept of "party's literary and art policy" is used for the first time. The speech at the Yan'an Literary and Art Symposium was an important speech on Mao Zedong's literary and artistic work in 1942. At the meeting, Mao Zedong pointed out that the purpose of the meeting was to exchange opinions with you, "the correct development of revolutionary literature and art, and the revolutionary literature and art to better assist in other revolutionary work, so as to defeat the enemies of our nation and complete The task of national liberation ". Literature and art must be "a powerful weapon that unite the people, educate the people, fight against the enemy, and destroy the enemy." Mao Zedong emphasized that art is an important part of the propaganda of the Anti -Japanese War to give full play to the better role of revolutionary literature and art for other revolutionary work. Mao Zedong mainly explained the relationship between literature and art and the people, and the relationship between literature and art and revolution. Among them, the relationship between literature and art and the people is the core content of the literary and art symposium. He pointed out that any literature and art were created by the people, and any literature and art were serving the people, especially for workers, farmers, Eighth Route Army, and New Fourth Army. He emphasized that creation must go deep into the people's lives in order to understand the needs of the masses. At the same time, it is in line with the public aesthetics. He pointed out that "the revolution is from low -level to advanced, and artistic is from low -level to advanced. We must be high in artistic, and we must also have low. The possibility of. The so -called popularization and improvement are all facing the majority of workers and peasants. We must carry

out literary propaganda work in accordance with the actual situation of the majority of workers, peasants, and soldiers, that is, we must not be able to increase the seedlings or suppress their growth.

Therefore, in -depth people's lives, which is in line with the public aesthetics, was the important policy requirements for the majority of art workers of art organizations at that time.

1937-1949 "Truthfulness and Beauty" Bashu painting aesthetics formation

In -depth lives of the masses are in line with the public's aesthetic theory that is in line with the popular aesthetic theory of "Truthfulness, Goodness and Beauty", which is in line with the popular Chinese aesthetics. Feng Zikai's understanding of "beauty" is based on Kant's three -point method for the world. Kant believes that there are three ability to grasp the world: knowledge, intention, and affection, and correspondingly in charge of the truth, kindness, and beauty of the object world. Feng Zikai accepted this theory of Kant, and pointed out: "There are three truths in the world," truth, kindness, and beauty '. During this period, Feng Zikai served as the director of education in the National Art College and in various art colleges in Bashu area. In lectures, its aesthetic theory deeply affects the artistic talents in the Bashu area at that time. The works of doctrine and socialist realism include their cognition (knowledge), emotional (emotion) and subjective consciousness (meaning) of real life, and their works are mostly formed a aesthetic form of "truth, goodness and beauty".

As a result, the Bashu painting school from 1937 to 1949 laid the foundation of "truth, goodness and beauty" aesthetic foundation: the subject of the art of art (knowledge, intention-love)-object (truth, good-beauty). The art works of the Bashu Painting School have a diverse and unified external artistic expression, showing the masses and life scenes in real life in different periods. Expressing the humanistic care of the masses is a manifestation of "truth and goodness". It includes the embodiment of "inner beauty" in real life and the attention of the humanistic spirit in real life. As shown in the table below:

Table 2 1937 -1949 Bashu Painting School "Truth and Good-Beauty" Aesthetics Formed

Talent		Aesthetics
Going deep into the masses	Cognition	Truth
	Emotion	Inner beauty
	Consciousness	Goodness
Complies with the public's aesthetic standards	Continuously improving and changing, diverse and unified nationalization	Outer beauty (Art form)
High artistic level	Chinese traditional painting art and Realistic art	

1937-1949 "Truthfulness, Goodness and Beauty" Bashu Painting School aesthetic value and application

During this period, the art works of Bashu Painting School have "true, good -beauty" aesthetic value, and make full use of political propaganda mobilization. "True Goodness -Beauty" Aesthetic works pass the inner beauty to the audience through external beauty. It is authentic and easy to understand, and is full of the true feelings of artistic talents. Resonance, which effectively affects the humanistic spirit, consciousness, attitude, etc. of the audience, its aesthetic value is used for effective political propaganda, which can produce political actions that are conducive to the Communist Party of China. Including:

- 1) Establish the people's determination to resist the war and their belief in victory
- 2) Build a good and lofty image of the Communist Party of China in the hearts of the masses
- 3) Mobilize the masses to participate in the war of resistance against Japanese aggression and oppose the rule of the Kuomintang regime, and support the leadership of the Chinese

Communist Party regime

4) Promote the revival and development

At the same time, the Chinese people's image of "truthfulness, goodness and beauty" continuously plays an important, extensive and powerful political role in the Chinese national culture of "truth, goodness and beauty".

Example

Due to the limited space, the author uses the following 5 most representative figures and their representative works to analyze the "True, Goodness and Beauty" aesthetics and use of the Bashu Painting School from 1937 to 1949.

1) Xu Beihong (1895-1953). Xu Beihong studied Western painting in France in his early years. In 1928, he served as director and professor of the Department of Art of the National Central University of Nanjing. At the end of the year, he went to Peiping as the president of Peiping Academy of Art. After the Anti -Japanese War broke out in 1937, Xu Beihong, who taught at the National Central University of Nanjing, followed the Central University to Chongqing in order to continue art education. He and Chongqing began. In 1942, he founded the China Academy of Fine Arts (suspension in 1946) in Chongqing. In 1946, from Chongqing to Nanjing and Shanghai to Peiping, he served as the principal of the National Peiping Art College, and hired a group of artists (including Jiang Zhaohe and other Bashu artists) to teach at the school, established a complete teaching system, and served as the Peiping Art Writers Association Honorary President to promote realistic art movement. Essence During this period, he created a large number of works: he influenced the Papu Painting School: important representatives such as Jiang Zhaohe, Cen Xuegong, Su Shi and other important representatives.

Representative works:

Figure 1 Foolish Old Man Moves Mountains 1940



This set of works is the representative work of ink and oil painting during this period of Xu Beihong. It is based on Chinese mythology. It tells the story of Yu Gong in order to change the inconvenience of people from generation to generation, hoping to rely on manpower to remove the two mountains. During the War of Resistance Against Japan, Xu Beihong painted Yu Gongyi Mountain. His intention was to encourage the military and civilians of the country to encourage the national and civilians to not be afraid of hardships, insist on the anti -Japanese, and win the final victory. It reflects Xu Beihong's profound understanding of the humanistic spirit of the heroic struggle of the Chinese people's anti -Japanese war, which is an important symbol of the humanistic spirit of the Chinese people's anti -Japanese war.

In the Anti -Japanese War, the situation was nervous and the supplies were scarce. Xu Beihong ran in Hong Kong, Singapore and other places, and held the funds raised by the art exhibition to donate to the motherland to help the victims. On December 6, 1939, Xu Beihong arrived at Singapore, Yangon, and Kolkada at the invitation of Indian poet Tagore and arrived in San Nicine. In February 1940, Gandhi visited Nicktan, and Tagore introduced Xu Beihong to Gandhi. When Xu Beihong was a portrait of Gandhi, he was deeply moved by the Indian soul figure who was indomitable for the nation's independence, so he began to create drafts and characters in the draft of "Yugong Yishan". The characters in the picture are the Chinese military and civilians who have just chilled the Yunnan -Myanmar highway in order to open up the Chinese and external channels and in the high mountain canyon on the border between China and Myanmar. And perseverance.

At the critical moment of the Chinese people's resistance to Japan, the stories of Yu Gong's unwavering ambitions can not only fill the Chinese people who have lost their homes at that time, but also reflect the cultural essence behind the "foreign use". And Xu Beihong's use of the topic, the re -explanation of this ancient mythology has undoubtedly created the visual model of inheritance and promoting the traditional visual model in the history of modern Chinese art. In terms of artistic performance, Xu Beihong cleverly combines the realistic skills of Western oil painting with the Chinese painting line. The space volume has sufficient performance, and it creates a realistic style of Chinese and Western. It is a typical manifestation of "True Goodness and Beauty". The painter conveys the tough and unyielding humanistic spirit of the Chinese people with vivid artistic language and sincere emotions, expressing the determination and perseverance of the anti -Japanese people, and inspiring the people to fight for the final victory. Xu Beihong broke through the pattern of traditional painting and introduced the human body into Chinese painting in many strenuous sports. It can be said that this painting represents the highest level of modern Chinese figure painting. "

2) Jiang Zhaohe (1904-1986). Born in Luzhou, Sichuan, a modern Chinese ink giant, educator. In addition to being fully influenced by Xu Beihong's realism of artistic thoughts, Mr. Jiang Zhaohe also resonated with the aesthetic thoughts of "Truthfulness, Goodness and Beauty" of Feng Zikai and others. Outstanding Aesthetic Painters Aesthetic Thought.

Representative works:

Figure 2 Refugees 1943



This work is a modern character ink painting works created by Jiang Zhaohe in 1943 and one of its important representative works. After several years of social and political life, the influence of the society and political life. In the fall of 1941, the abdomen of the "Flowing Map" was mature. In May 1942, he went to Shanghai, Nanjing and other places to collect materials, and returned to Peiping in August to make the first sketch. In September 1943, the completed creation, on the long volume with a width 26 -meter -wide and 26 -meter long, a hundred casualties and suffering compatriots appeared in the proportion of real people, showing the misery of the Japanese invasion of the Japanese invading military iron hoof and the bones of bones. It presented the tragic life of the people during the Japanese invasion, and created more than a hundred homeless people's images of hard work, wandering around, and at the bottom of the society. Realistic ways are directly complained about the crime of Japanese invaders.

When he recalled the creation of "The Map", he said: "To depict these realistic scenes of the dead country, and to see the disaster and the people of the occupied nation in the occupied area every day in the occupied area. Urgent love and show his sincere sympathy for these exiles in the form of painting. During this period, Mr. Jiang Zhaohe's work expressed his critical realist artistic thought by reflecting the suffering of his life, class oppression and the truth of society, criticizing the miserable political life at the time, and expressing his sincere sympathy and patriotism. What Jiang Zhaohe believes that art is important to show sincere feelings. Modern Chinese ink figure paintings have established an important position in the world art world. Through the background of the times, a small figure reflects the true state of society and the people's life. Let the people feel the brutal and brutality of the Japanese invaders, stimulate the people's resentment and disgust about the invaders, and wake up their national consciousness while strengthening the sense of crisis, and make them associate their destiny with the national danger. A force, shoulder the historical mission of rescue. The situation of the image is presented to create a unique imagination space for viewers,

so that it has a stronger emphasis on the pain and disasters that people have suffered in the sensory experience as if they are in an immersive sensory experience to awaken people's consciousness. Awakening, thereby inspiring the national emotions of protecting the country and protecting their compatriots.

Mr. Jiang used the method of western sketching in the art of painting, and expressed the classic beauty through the aesthetic beauty of the Chinese "nationalization" pen and ink. It is a model to express the spirit and emotional power of the times to such a degree. Mr. Jiang Zhaohe said, "I hunt the real image from my life, and concentrate the characteristics of many people in real life into a specific image, so it looks more real." It means to faithfully take materials from the real society and perform. Real figures. Mr. Jiang Zhaohe also believes that "art is touching, how is it touching? This is the main and essential." It means to move people's hearts through sincere feelings. It reflects Mr. Jiang Zhaohe's follow-up direction of the guidance of the political mechanism. It also reflects the production process of image content and the formation of true, good, and beautiful, that is, the generation of image content comes from real life (true), care about the people (good), express real emotions (beauty) in the form of painting, to impress the masses, let the image produce "Effective beauty" value.

3) Liu Kaiqu, 1904-1993. Born in Xuzhou, Jiangsu. In 1937, after the outbreak of the Anti-Japanese War, he moved to Lingling, Hunan, Hangzhou Art College, and then moved to Guizhou and Sichuan in 1938. In 1939, the Chengdu Branch of the Chinese Arts and Arts Association was organized in Chengdu to carry out publicity activities for anti-Japanese rescue. In 1946, he participated in anti-hunger and anti-civil war activities in Shanghai. During Chengdu, many sculptures were created.

Representative works:

Figure 3 "The Sichuan Army's Monument to the Anti-Japanese Dead Monument" 1943



Also known as an unknown hero monument, it was a bronze statue sculpture of Liu Kaiqu in 1944. The monument was built to commemorate the 640,000 Sichuan Army killed during the Anti-Japanese War. The monument sits southwest to the northeast of the southwest, consisting of three parts: base, monument, and statue, and the overall height is about 8 meters. The statue of the monument is the national revolutionary soldier. He is a big knife, a bucket, a backpack, a shorts, tie your legs, wearing a straw shoes, holding a rifle with a hand, and a step forward.

In 1930, Liu Kaiqu called for the construction of commemorative sculptures with vitality to stimulate the national spirit of the Chinese people. In 1937, after the outbreak of the Anti-Japanese War, more than 400,000 people from the Seven Sichuan Army went to the front line to kill the enemy. During the War of Resistance Against Japan, more than 3.5 million Sichuan soldiers joined the National Revolutionary Army and other troops out of Sichuan to fight against Japan. The casualties reached 640,000 people (26,3991 were killed, 35,6267 were injured, and 26025 disappeared). During the War of Resistance Against Japan, the Sichuan Army had a large number of participating in war and the tragic sacrifice of the country. At that time, one of the five or six people in the Chinese Anti-Japanese Army had a Sichuan person, so there was a saying that "Sichuan does not become a army". In 1940 in the 29th year of the Republic of China, in order to commemorate the Sichuan Army's blood, all circles called for and launched a fundraising campaign to build a "unknown hero monument". In 1944, the sculpture master Liu Kaiqu was designed and named the "Sichuan Army Anti-Japanese

Anti-Japanese Monument Monument". Finally, Zhang Langxuan was selected, becoming the earliest prototype of the sculpture of the "Unknown Heroes" sculpture. In the shaping of the sympathy of the Sichuan Army into the heroic and humanistic spirit of the Sichuan Army, Liu Kaiqu used accurate structurally anatomy and exquisite realistic techniques and rigorous and simple shapes to shape the statue of characters with full of gods. It has the spirit and national style of the times. He is good at Western realistic sculpture techniques, and also pays attention to the excellent tradition of inheriting ancient Chinese sculptures. In the same year, the creation was completed on July 7 in the old Dongmen gate of Chengdu. This sculpture is located in the People's Park of Chengdu, Sichuan Province. The most central area of Chengdu has widely affected generations of Bashu people.

4) Wang Qi 1918-2016. Born in Yibin, Sichuan, graduated from Shanghai Fine Arts in 1937, and studied in the Department of Arts and Crafts of Yan'an Lu in 1938. After 1938, he worked in the Third Office of Wuhan Political Department and the Chongqing Cultural Working Committee. After 1946, he served as executive director of the Shanghai China Woodcut Association and founded the Hong Kong Painting Association in 1947.

Representative works:

Figure 4 Wannong Spring 1945



"Spring of the Wilderness" shows the scene of unity and mutual assistance of military-civilian unity. In the War of Resistance Against the War, the non-competent people were closely unite with the Eighth Route Army soldiers. The unprecedented fighting forces and wins will be out of mind. It has shaped a good image of the Communist Party of China. Wang Qi in his youth was active on the front line of the Anti-Japanese War. In the 1930s and 1940s, he used knives and pens as weapons, and he actively joined the country with many integrity artists to create a large number of anti-war woodcut works. In the early days, the black and white contrast of woodcuts was strong, and the knife method was simple and clear. From the perspective of social functions, the art of this period was a dagger and a gun, played a fighting role, and the rescue map was the first. From these pictures, we can see that during this period, the people from all walks of life and the leaders of the Communist Party of China and the warriors under the leadership of the soldiers were courageous to fight and vowed to defend the country, and made a huge contribution and sacrifice to the birth of New China. The glorious power promoted by this human nature has prompted the continuous development of the fighting of the family and defending the country, becoming an important basic force for the great victory of the liberation war.

5) Liu Guoshu 1919-2023. Born in Chongqing. In 1938, Liu Guoshu was admitted to Wuchang Art College, which moved to Jiangjin, Chongqing, who moved to Chongqing, and followed the famous oil painter Tang Yihe to learn oil painting. He admits that he eventually became a painter, and Tang Yihe had a profound influence on him. "Regardless of painting or teaching, Teacher Tang is an example of my life." In 1948, he went to Southwest America.

Representative works:

Figure 5 "Blind Mother" 1941



"Blind Mother" is a representative of realistic oil painting created by Liu Guoshu in 1941. Liu Guoshu's study during the study of Wuchang Art and Art. It presents a blind and sluggish blind mother image. Liu Guoshu recalled: Blind Mother -in -law is Zhang's mother -in -law. When Liu Guoshu, who was in his early twenties, passed by and always took out the silver dollar and put it in Zhang's hands. A few days ago, when the classmates looked at the Zhang's mother -in -law drawn by the teacher, Liu Guoshu had the impulse of painting. He set his sights on the reality, sympathized with the working public, touched the heart, and attracted much attention. The many works such as "Blind Mother" and "Beggar Woman" have been selected as the "Spring Art Exhibition" held by the National Fine Arts Association of China.

Therefore, the above sample fully reflects the influencing factors, processes and values of the "Truthfulness, Goodness and Beauty" aesthetics of the Bashu painting art works from 1937-1949. While being infected by the emotional emotions of the Anti -Japanese War in the figure, they will use the image in the figure as an example to imitate their behavior and transform the passion of patriotism into the act of resistance. And the power of victory with the regime.

CONCLUSION

This thesis studied the factors, processes and aesthetic value of the "Truthfulness and Beauty" aesthetics, processes and aesthetic value of the Chinese Panshu Painting School from 1937 to 1949. It mainly found that the formation and development of the "Truthfulness, Goodness and Beauty" aesthetics of the Bashu Painting School from 1937-1949. The influence of the art organization on its talents and works has formed a aesthetic form of "Truthfulness, Goodness -Beauty". Its value is used in political propaganda, producing effective mobilization of the masses; building a good image of the country and the people; , Extensive and powerful political effects.

From 1937 to 1949, the study of the development factors of the Bashu Painting School "Truthfulness, Goodness-Beauty" aesthetics found that it has explored a path of prosperous development experience. It has a certain enlightenment effect on the subsequent development of the Pashu Painting School and even the national art development. After 1937, the study of the artistic form of the Bashu painting art work "Truthfulness, Goodness -Beauty" aesthetic form found that the aesthetic form of "truth, goodness -beauty" is a boutique manifestation of President Xi Jinping: exquisite art, profound thought, and excellent production. The aesthetics of the Bashu Painting School "Truthfulness, Goodness and Beauty" is a reference for the "art boutique" development goal proposed by Xi Jinping in the new era. Therefore, the Painting School is shown in Table 3:

Table 3 Path for Formation of Arts

Xi Jinping's theory of artistic boutique	Works1937-1949 Aesthetics(True, good and beautiful)		Bashu Painting School Talent
Exquisite art	Chinese traditional painting art Realistic art		High artistic level
Profound thinking	Truth	Cognition	Going deep into the masses
	Inner Beauty	Emotion	

	Goodness (Inner Beauty)	Consciousness	
excellent production	Outer beauty (Art form)	Continuously improving and changing, diverse and unified nationalization	Complies with the public's aesthetic standards

Through the research on the value and application of the aesthetic value and application of the Bashu painting school, it is conducive to promoting the Chinese government to further support the development of the Bashu painting school and make it play a powerful "cultural power" power. In the context of the era of "cultural power", the Chinese government should establish a political mechanism orientation of the development goal of Xi Jinping's "artistic boutique" development goals, strengthen the development and construction of relevant institutions, greatly absorb, cultivate, and develop talents, and strengthen talent strength. At the same time, guiding artistic talents to adhere to the lives of the masses, and constantly inherit and innovate the art form that meets the aesthetics of the masses.

In the research process of this paper, collecting materials as much as possible, and trying to develop the dissertation with the knowledge of knowledge learned. There is still a certain limitations, which need to be carried out more comprehensive and in -depth research and continuous improvement. The Bashu Painting School is widely defined and the lineup is huge. There are many places worthy of in -depth research. The author has to attract jade and needs to discover more value with other researchers.

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