

Lijiang Painting School: Self Construction and Negotiating Identity of the Artist Group in Guangxi Province, China.

Chen Chongwei¹, Supachai Singyabuth², Peera Phanlukthao³

^{1,2,3} Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand

*Liyinfeng5@gmail.com

ABSTRACT

The Lijiang Painting School is an artists group established in Guangxi, China. The purpose of the school is to construct Guangxi culture and the self-identity of the school. In this art group and crowd, a social network composed of tie and node is formed. The Lijiang Painting School has connected nodes both inside and outside, and the nodes are connected through ties from different angles. This group of artists is grouped together for identity negotiation. In comparing identities with other groups of artists or with other provinces in China, the Lijiang Painting School is the representative of Guangxi for identity negotiation. So my research concept is social network, self-identity construction and identity negotiation. This research adopts a qualitative research method. Through the study of the Lijiang Painting School, we understand the issues related to the identity construction and negotiation of the Lijiang Painting School, and also discover the relationship between the artist group and Chinese society, and between groups and groups.

Keywords

Lijiang painting school, Social network, Self construction identity, Negotiating identity

Introduction

The subject of this study is the construction and negotiation of identity of Lijiang Painting School in the interactive identity of social network. For example, the art research center, art gallery and other institutions established by Lijiang Painting School, internal nodes and ties make Lijiang Painting School maintain good operation. At the same time, the nodes and ties of the external social network become the occasion of self construction identity and negotiation identity of Lijiang Painting School. The construction and negotiation of self-identity of Lijiang Painting School in various social strata has become the representative of Guangxi culture, providing visitors with a similar perspective to see Guangxi, and showing the strength of Guangxi Culture and artists to the whole country. This enables the Guangxi culture and artist groups to be identified in China. The Lijiang Painting School placed self-identity in the social network, which also made Lijiang Painting School a part of Chinese social network.

In this study, the researchers applied the three concepts of social network, self-identity construction and identity negotiation. Redcliffe-Brown, a British anthropologist, first

used the concept of Network of social relations to illustrate the social structure. He regarded the social structure as an "actual relationship Network" (Lin. 2009). The concept of self construction was first proposed by Markus, Hazel R. and Kitayama Shinobu. The definition is to regard the self as an independent entity separated from the other, or to place the self as a part of the social network. The individual understands the self from the perspective of the relationship between self and others (Liu. 2011). The concept of identity negotiation is defined as the process by which people agree on "who is who" in a relationship. Stella Ting-Toomey, an advocate of identity negotiation theory, believes that identity negotiation is a prerequisite for successful cross-cultural communication (2007).

The previous researches are roughly divided into two major types: the first type is a text-based study of the development of the Lijiang Painting School. Most of the second category is to study painting schools from the perspectives of fine arts, education and local territoriality. In the end, few researchers have conducted research and analysis on artist groups and painting schools from the perspectives of anthropology and sociology. In fact, due to the all-round development of

society, the social relationship of the artist group is no longer limited to the art circle, but is closely connected with all walks of life in the context of social networks. Through this research, we can discover and understand the identity of the Chinese artist group and the relationship between social groups and other phenomena.

The research objectives of this study have the following three points. First, to study social cultural development of China nation state and Guangxi Province. Analyze the relationship between the artist group and social development. Second, to study artist group of "Lijiang Painting School" in the process of social and cultural development of China nation state and Guangxi Province. This part analyzes the connection between the Lijiang Painting School and the social network of China and Guangxi. Third, to analysis self identity construction and negotiating identity of Lijiang Painting School. In this part, we can understand the process and method of the new group's identity. This research expands the scope of conceptual research, and is also an extension of the academic circle of art. At the same time, it also provides references for other researchers in research models and conceptual applications.

Literature Review

1. Lijiang Painting School

Through the study of the works of the Lijiang Painting School, the researchers found that most researchers are studying the development history, artistic style, creative themes and representative works of the Lijiang Painting School. Also from the perspectives of fine arts, education and local territoriality Research and analyze the school of painting. Based on these documents and works, the research provided support.

However, researchers have found that these studies ignore the relationship between the artist community and society. With the development of the country and changes in economic and cultural policies, it affects the development of artists and artist groups. This part of the content is lacking in the study of artist groups and painting schools. Therefore, in this research, the relationship between the social development background and the artist group is emphasized.

2. Social network

The British anthropologist Redcliffe-Brown first used the concept of Network of social relations to illustrate social structure. He regarded social structure as "the actual network of relations." It also explained that all social relations between people can be regarded as part of the social structure, and the differences between individuals and classes can be analyzed under the social structure according to people's social roles (Lin. 2009).

The research perspective of this study is that the Lijiang School of Painting, as a group of artists in Guangxi, is part of the Chinese social network. Through the analysis of the information of the Lijiang Painting School, it studies the connections between Chinese artist groups.

3. Self construction identity

The concept of self-construction was first proposed by Markus, Hazel R. and KitayamaShinobu. It is defined as a tendency for individuals to put themselves in various reference systems for cognition when they recognize themselves, and regard themselves as being relative to others. Separate independent entities, or place the self as part of a social network, the individual understands the self from the perspective of the relationship between the self and others (Liu. 2011). When facing the society, the Lijiang Painting School first needs to clarify its identity and place its identity in all walks of life for self-verification. Therefore, the formation process and method of the Lijiang Painting School will be analyzed in this research.

4. Negotiation identity

Regarding the concept of identity negotiation, the definition refers to the process by which people agree on "who is who" in a relationship. Stella Ting-Toomey, an advocate of identity negotiation theory, believes that identity negotiation is a prerequisite for successful cross-cultural communication. Negotiating identities provides the interpersonal "glue" that maintains relationships (2007). The construction of self-identity depends on the recognition of the other, and the "recognition" of the other plays a vital role in the formation of identity. The artist community obtains the necessary communication resources in the communication of identity negotiation, and improves the efficiency of identity recognition. Therefore, in this study, the method of identity

negotiation of the Lijiang Painting School will be analyzed.

Research Methodology

This research is qualitative methodology, and the writing method used is descriptive analysis. In this research process, the researchers collected information in two ways: field work and literature review. First of all, in the field survey, the researcher interviewed some artists of the Lijiang Painting School, members of the Lijiang Painting School, and people from non-art circles. The content of the interview mainly includes the development process of the Lijiang Painting School, how the interior works, how to connect with the outside, and the degree of identity. On the other hand, according to the collected documents, information on the development of Chinese society and the formation and development of the Lijiang Painting School was summarized and analyzed. Based on the above information, this research is completed.

Socio-Cultural and Artistic Development of Guangxi Province and China

In the change of Chinese dynasties, the gathering of artist groups and the formation of painting schools reflect the development of Chinese society and art (Guo.2009). After the founding of New China¹, the development of Guangxi was influenced by Chinese policies and also influenced the formation of the Lijiang Painting School. Therefore, the researcher should start to explain from the social development of China and Guangxi.

1. Development of Socio-Cultural and Artistic in China

During the period of the founding of New China, the government took various measures to restore and develop the national economy in order to stabilize the popular will and build a new political power (Wang. 2006). During this period, the Chinese government formulated relevant policies on culture. The establishment of the policy has led to an unprecedented active situation of academic research and literary creation, and scientific and cultural work has made

certain progress (Liu.2012). the fine arts of new China also developed at the same time, the artworks to a certain extent, had the nature of propaganda in coordination with various major political tasks and government work (Wang. 2000).

At this time, the development of painting school is closely related to the national political situation and policy. Beijing Tianjin painting school, Shanghai painting school and Lingnan Painting School all promoted the development process of Chinese art in varying degrees in this period(Peng.2008).

During the period of economic reform and opening up², it is also an important process and stage of China's social development. The economic reform and opening-up has opened ports to the outside world, opening coastal cities from the south to the north, and establishing special economic zones, which have become China's "window" to the outside world(Guo. 2009). With the rapid economic development during this period, China's demand for culture and art has been driven. The development of society at different stages has brought opportunities for artists and artist groups (Jiang & Cao.2019). Local painting schools formed from different regional cultures and historical backgrounds have their own characteristics. At this stage, painting schools named after regions were formed: New Jinling Painting School and Chang'an Painting School.

Under China's economic reform and opening up, the economy of China's eastern coastal areas has developed rapidly, which is in contrast to the central and western regions of China(Wang. 2004). As a result, there has also been an imbalance in cultural development.

2. Development of Socio-Cultural and Artistic in Guangxi Province

Lijiang Painting School is an artist group and a cultural representative of Guangxi (Huang. 2012). The establishment of Lijiang Painting School is closely related to Guangxi. Therefore, Guangxi is an important region for this study. Entering the period of China's western development³, in

¹ New China: The New China specifically referred to in this article is the People's Republic of China established on October 1, 1949, and is referred to as "China" hereinafter.

² Economic reform and opening up: In December 1978, China began to implement the policy of domestic reform and opening to the outside world.

³ Western development: It is a policy of the central government of the people's Republic of China.

2000, the western development strategy was officially launched and it was formally incorporated into China's national economic and social development plan (Chen. 2006). Guangxi is one of the provinces in the Western Development. Since the implementation of the Western Development Strategy, the economies of various provinces and cities in the western region have developed to varying degrees (Zeng. 2010). The local art and ethnic minorities in the western region have begun to be included in the vision of many artists. The Loess Painting School in Northwest China was announced in 2004 and became a more active painting genre in modern and contemporary China (Liu& Liu.2015).

Since the implementation of China's western development policy in 2000, Guangxi's economy has developed rapidly with the support of the policy (Liu & Li, 2011). Under such circumstances, the culture and art of Guangxi also developed. At this time, Guangxi Art Circles summarized and reflected on the development of Guangxi's fine arts. The policy support of the government is the development opportunity of Guangxi fine arts, and it also creates new opportunities for the identity construction of Guangxi artists. The Guangxi regional government has established a number of cultural representatives, one of which is Lijiang Painting School (Xie&Meng. 2018). The establishment of Lijiang Painting School has changed the scattered development of artists and United Artists, which can not only better construct the cultural identity of Guangxi, but also be conducive to the identity construction of artists and artist groups.

This shows that the formation and development of the Lijiang Painting School is closely related to the social background of China and Guangxi.

The Self Construction Identity of Lijiang Painting School

The Lijiang Painting School should construct its self identity first after its establishment. The culture of Guangxi influences the identity of the Lijiang Painting School, and the Lijiang Painting School helps Guangxi to carry out cultural publicity with its self-identity. Due to the diversity of the Lijiang Painting School, it is also constructing the social network while constructing itself.

1. The Factor Influenced to Established Lijiang Painting

School

Because Guangxi is located in the border area, it has not formed an obvious cultural space in the historical development (Li & Jiang. 2007). Therefore, the social and economic development of China and Guangxi promoted the establishment of the Lijiang Painting School.

First of all, in the period of new China and China's economic reform and opening up, the regions that produced the painting school became the typical local cultural representatives because of the existence of the painting school, and even some of the art thoughts produced by the painting school led to the development of the national art. At this time, Guangxi is still a province with backward cultural development. Secondly, during the period of the Republic of China and the Anti-Japanese War, more than two hundred artists gathered in Guilin for avoiding the war, which reversed the development of Guangxi's fine arts (Xie&Meng. 2018). At the same time, Guangxi has many famous tourist attractions, among which the Lijiang River in Guilin is the most representative. Therefore, the "Lijiang Painting School" of Guangxi artists chose "Lijiang" as the name. Thirdly, Guangxi is a minority area, and minority culture provides many creative elements for Guangxi artists (Xie. 2005). Guangxi needs the Lijiang Painting School as a medium, reflecting the style of Guangxi's region and nation, and constructing the self-identity of Guangxi culture.

The above factors have affected the establishment of Lijiang Painting School. When comparing with other provinces, Lijiang Painting School can be displayed as a window, which can clearly see the difference between Guangxi and other provinces.

2. Process of Self Construction Identity of Lijiang Painting School

Before the establishment of the Lijiang Painting School, the Guangxi District Government, as the central node of the preparatory work, invited representatives of the Chinese Artists Association, and called on artists and staff related to culture and art in Guangxi to participate in the preparatory work, and for the establishment of the Lijiang Painting School many times The holding of working meetings and seminars gave a good start to the identity of the Lijiang School of Painting in the early days of its establishment. In

June 2004, the Lijiang Painting School was formally established, and initially established the identity of the Lijiang Painting School facing the society.



Figure 1.Theory Seminar of "Lijiang Painting School".

3. The Internal Social Network Operation of Lijiang Painting School

After the establishment of the Lijiang Painting School, it is necessary to ensure the normal operation of the interior of the Lijiang Painting School, which is the basis of self identity construction of Lijiang Painting School. The operation of Lijiang Painting School relies on the internal social network, and its internal social relations also connect the nodes of the external social network.

The nodes in the Lijiang Painting School social network constitute a social structure. In the construction of their self-identity, the Lijiang Painting School takes advantage of this social relationship to construct and verify their self-identity, and influences their social behavior with this social interaction. For example, the Lijiang Painting School Art Research Center is staffed with full-time academic researchers and daily management staff, and regularly publishes Lijiang Painting School periodicals. And set up WeChat Lijiang Painting School promotion society public account; The two official art museums of the Lijiang Painting School are important Windows for the Lijiang Painting School to show its academic achievements to the society and the world. The Lijiang Painting School sketch base, for the Lijiang Painting School provides a good creative base, but also become the Lijiang Painting School gather members, and call the artists from all over the country a good way to exchange; The interaction among the artists and members of the Lijiang Painting School can also promote the operation of the Lijiang Painting School.

Most of the members of the Lijiang Painting School are college teachers, and a small number of them have other jobs

(Huang. 2015). They are art lovers and have certain artistic creation abilities, such as businessmen, doctors and entrepreneurs. They all hold different positions in the Lijiang Painting School and also play their respective roles. The members of this section, as nodes and ties in the social network, run through the Lijiang Painting School 's social network.

Tie is a kind of bond in the social network, connected between the nodes of the social network, this kind of bond maintains the nodes within the Lijiang Painting School. For example, the art works of the Lijiang Painting School usually revolve around the regional natural resources of Guangxi as their creative themes, using the art works to imply that they are a group and convey to the outside that the artist is from Guangxi. Individual artists also belong to the tie, which communicates and connects the actors within the Lijiang Painting School; There are also activities regularly held by Lijiang Painting School, such as sketching, seminars and art exhibitions, which gather artists of Lijiang Painting School regularly to promote the operation of Lijiang Painting School. Holding activities and exhibitions is also the most direct means of self-identity construction and identity.



Figure 2.In 2012, the Lijiang Painting School held a painting exhibition "Homeland" in Beijing, China. The exhibition was a tie that brought together the artists of the Lijiang Painting School. The exhibition was also an occasion for the Lijiang Painting School to construct and negotiate identity.

The Negotiating Identity of Lijiang Painting School

After the construction of identity, Lijiang Painting School has formed its own social network, which enables Lijiang Painting School to negotiate identity in a wider range. The

Lijiang School of painting not only put self-identity in the art circle, but also involved all social strata, and the scope of identity negotiation was more and more extensive.

1. Lijiang Painting School in the Role of Node of China Artist Social Networks

In the process of identity negotiation in the art circle, Lijiang Painting School connects the art circle outside Guangxi through social network, so as to obtain the identity of art circle in other places, and even extend the scope of negotiation to foreign countries. In this process, it can help Guangxi negotiate the status of Guangxi culture.

The Chinese Artists Association is the only national art organization in China. The Lijiang Painting School invited the Chinese Artists Association to be one of the organizers in holding some exhibitions, and the representative artists of the Lijiang Painting School took important positions in the Chinese Artists Association, which is an important channel for the identity identification and negotiation of the Lijiang Painting School.

For example, Huang Gesheng, president of the Lijiang Painting School Promotion Association, served as the vice chairman of the Chinese Artists Association, and Yang Xiaoyang, president of the National Academy of Painting and vice chairman of the Chinese Artists Association, commented on Huang Gesheng: Huang Gesheng's contributions to the art world are multifaceted: the main thing is that he is an outstanding artist, an art educator full of peach and plum, and an outstanding leader of the Chinese art world. His landscape paintings can fully express the tradition, express contemporary.

It can be seen that the Lijiang Painting School and the artists of Lijiang Painting School have been recognized by the Chinese art circle.

The artist associations of each province are responsible for the creation and organization of art in the province. Lijiang Painting School will be in contact with local artist associations when holding touring exhibitions in various provinces. This allows the social network of the Lijiang Painting School to connect to more groups of artists, allowing the identity of Lijiang Painting School to be recognized in more regions.

The Lijiang Painting School extends its identity construction

abroad through activities. For example, in 2006, Huang Gesheng, the representative artist of Lijiang Painting School, was invited by the Library of Congress to go to the United States for cultural exchange. In 2018, an international academic seminar on geographic value and International vision: Lijiang Painting School was held, and more than 70 experts and scholars from all over the world were invited to discuss relevant issues. The Lijiang Painting School conducts identity negotiations on a larger scale through the connection of social networks.



Figure 3.Regional Value and International Vision:

International seminar of Lijiang Painting School. The Guest from Abroad Giving a Speech at the Seminar.

The representative painter of Lijiang painting school delivered a speech at the seminar: Lijiang painting school brought the beautiful landscape of Guangxi to all parts of the world, and spread Guangxi Culture and Chinese culture. As a cultural emissary, Lijiang painting school not only maintains the original artistic language, but also embodies the international open and inclusive attitude. The purpose is to examine the works and development posture of Lijiang painting school from the standpoint of local culture and art aesthetics and from the perspective of international vision(Mao.2006).

Lijiang Painting School takes an active part in the activities of Chinese art circle. It is characterized by Guangxi elements to distinguish the uniqueness of self-identity. It shows that they are artists from Guangxi, let the Chinese art circle see the creative ability of Guangxi art, and help the Guangxi regional government to shape the independent space of Guangxi culture.

2. Lijiang Painting School and Negotiating Identity with Guangxi Province and China Nation State

Lijiang Painting School carries out identity negotiation in each layer. Through holding activities and exhibitions, etc., the identity is put into all sectors of society to maintain a state

of negotiation, so as to maintain a coherent identity.

First of all, Lijiang Painting School and artists negotiate their identities with each other. As a group, they negotiate the identity of Lijiang Painting School. As an individual, they also negotiate their identity as an artist. Famous artists lead Lijiang Painting School to negotiate identities, and young artists use Lijiang Painting School to negotiate their identities. The activity of the members keeps the Lijiang Painting School running well.

Secondly, Lijiang Painting School has many contacts and cooperation with Guangxi Artists Association, government departments, painting academies and artists associations in various cities. They contact each other to give information or economic support to Lijiang Painting School, and jointly hold activities and exhibitions. Lijiang Painting School plays a role in promoting Guangxi Culture and exporting local characteristic culture for the government. With the help of these resources and forces, Lijiang Painting School conducts faster identity negotiation and cross its social boundaries to obtain information and other resources.

Thirdly, Lijiang Painting School is closely related to the fine arts education in Guangxi, which makes the development of Lijiang Painting School a successor. The school can also be a platform for theoretical research of Lijiang Painting School, laying a foundation for the continuous good development of Lijiang Painting School.

广西艺术学院中国画学院2011~2012学年上学期专业课程计划表																	
The teaching schedule of specialized courses for the first semester of the Chinese Painting faculty of Guangxi Arts University from 2011 to 2012																	
年级 Grade	周次 Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
	月 Month	9月			10月			11月			12月						
	日期 Date	19~23	26~30	10.3~7	10.14~17	21~24	28	31	11.4~7	11	14~18	21~25	28~12.2	5~9	12~16	19~23	26~30
2008级	国画(山水花鸟人物)创作 Class 1, Chinese Painting	花鸟画创作 (Flower and bird painting creation) 5周 黎智 (5 Weeks Cai Zhi)						山水画创作 (Landscape painting from life) 2周 阳山 (2 Weeks Yang Shan)			山水画创作 (Landscape painting creation) 5周 钟涛 (5 Weeks Zhong Tao)			专业选修: 泼墨山水创作 (Professional elective: Splash ink landscape painting) 3周 阳山 (3 Weeks Yang Shan)			
	人物画写生 Figure painting from life	人物肖像造型训练 (Modeling training of ink figure portrait) 2周 黎小强 (2 Weeks Li Xiaoliang)			工笔人物画创作 (Delicate figure painting creation) 4周 黎小强 (4 Weeks Lei Xiao)			人物画创作 (Figure painting creation) 4周 黎小强 (4 Weeks Li Xiaoliang)			专业选修: 工笔人物画创作 (Delicate figure painting creation) 2周 黎小强 (2 Weeks Li Xiaoliang)						
	国画(山水花鸟人物)创作 Class 2, Chinese Painting	花鸟画创作 (Flower and bird painting creation) 5周 黎智 (5 Weeks Cai Zhi)						山水画创作 (Landscape painting from life) 2周 阳山 (2 Weeks Yang Shan)			山水画创作 (Landscape painting creation) 5周 钟涛 (5 Weeks Zhong Tao)			专业选修: 泼墨山水创作 (Professional elective: Splash ink landscape painting) 3周 阳山 (3 Weeks Yang Shan)			
	人物画创作 Figure painting creation	人物肖像造型训练 (Modeling training of ink figure portrait) 2周 黎小强 (2 Weeks Li Xiaoliang)			工笔人物画创作 (Delicate figure painting creation) 4周 黎小强 (4 Weeks Lei Xiao)			人物画创作 (Figure painting creation) 4周 黎小强 (4 Weeks Li Xiaoliang)			专业选修: 工笔人物画创作 (Delicate figure painting creation) 2周 黎小强 (2 Weeks Li Xiaoliang)						

Figure 4.The Curriculum Timetable of 2008 Undergraduate Course of the Faculty of Chinese Traditional Painting of Guangxi Arts University. The teachers of the red-marked courses are all artists from the Lijiang Painting School. This makes the concept of the Lijiang Painting School integrated into the educational philosophy of the university.

Fourth, the government has allocated special funds for many times to support the development of Lijiang Painting School in terms of information and resources. This shows the

relationship between the government of Guangxi and Lijiang Painting School. Lijiang Painting School has some influence on the social culture and economic development of Guangxi. The government uses media to show Guangxi culture, and Lijiang Painting School is included in the scope of publicity. As the cultural representative of Guangxi, Lijiang Painting School helps the government to publicize the characteristic culture of Guangxi and negotiates the cultural identity of Guangxi.

It can be seen that the Lijiang Painting School maintains a coherent sense of identity through the connection of the social network and the identity negotiation of "who is who" in all sectors of society.

Discussion and Conclusion

Through this study, it can be found that the existence of artists is not individual, they gather together to form painting schools or groups, and they can be regarded as artistic or cultural representatives of the region. Therefore, the study of them cannot be separated from the society. In the process of their formation of painting school, the first thing to explain is their identity, which is not only the process of art, but also the process of society and the connection of social network. Influenced by social networks, art becomes a group of people connected by nodes and ties. The purpose of their gathering is to negotiate the identity not only of the painting school, but also of individual artists and regional cultures.

The Lijiang Painting School created connections between nodes, it also has contact with other artists or non-artists, which makes the internal and external connection of Lijiang Painting School complicated. When Lijiang School of painting as a node to the outside world, compared with other provinces' art circles, it not only produced self identity construction, but also carried out identity negotiation. Lijiang Painting School places self-identity in the social network, which makes Lijiang Painting School one of the nodes of Chinese social network.

It can be seen from this that as an artist group and cultural representatives of Guangxi, the Lijiang Painting School has successfully gained an identity in Chinese society. Up to now, there has not been any use of these three research concepts in the study of Chinese artist groups in China and internationally. This study can provide a reference for

researchers who also use this concept or study social groups.

1. Significance of Research

The concept used in this study is social network, self identity construction and identity negotiation. I apply three concepts to the research of artists group, which is the academic expansion of art academic circle and the scope of concept research to the art circle. It brings new knowledge and new research structure to academic circle and art circle. Through Lijiang Painting School, we can see the relationship between artists group and local and national, and also the relationship between artist group and people, politics and economy. This study can be used as a research template to provide a new perspective to see the relationship between artist groups and society. Therefore, this research has created a new research direction for the art academic circle.

2. Limitations and Future Research Direction

This research analyzes the phenomenon of the Lijiang Painting School's identity construction and negotiation in the interactive identity of the social network. However, there are still some limitations in the research process. First of all, during the fieldwork of the research, the interviewees may make subjective judgments about the development and operation of the Lijiang Painting School based on their position in the school. This phenomenon can be achieved by contacting more artists of the Lijiang School to conduct interviews and collect information to avoid single or wrong information. Secondly, in this research, the artist groups involved in other provinces have insufficient communication with artists of other schools due to geographical limitations, and insufficient understanding of the details of the connections between groups. Therefore, in future research, more attention should be paid to the connections and interactions between groups.

References

- [1] Chaowen W. (2000). *History of Chinese Art*. Shandong. Qilu Publishing House, (05), 289-294.
- [2] Dajun G. (2009). *Chinese Contemporary History (1949-2007)*. Beijing. Beijing Normal University Press, (03), 203-211.
- [3] Gesheng H. (2012). *Preservation of Articles in the Painting Journey* (2). Nanning. Guangxi Fine Arts Publishing House. (04), 259-262.
- [4] Gesheng H. (2015). *Preservation of Articles in the Painting Journey* (3). Nanning. Guangxi Fine Arts Publishing House. (01)11-13.
- [5] Huilin W. (2004). *Modern Chinese History*. Beijing. Beijing Normal University Press, 2(03), 356-461.
- [6] Juren L. (2009). *Social Network Analysis: theory, method and application*. Beijing. Beijing Normal University Publishing Group, 17-19.
- [7] Lin X, Yuanhong M. (2018). *Development History of Guangxi Fine Arts*. Nanning. Guangxi Nationalities Publishing House, (06), 397-401.
- [8] Lin X. (2005). *Development of modern and contemporary Art in Guangxi*. Nanning. Southern literary scene.
- [9] Lidan C. (2006). *Guangxi Development Theory*. Beijing. China Economic Press, 134-137.
- [10] Lin L, Yingchun L. (2011). *Ten-Year Review of Guangxi's Implementation of the Western Development Strategy and The Plan for The Next Decade*. Nanning. Journal of Guangxi Socialist College, 56-58.
- [11] Maolin M. (2006). *On the cultural orientation of Lijiang Painting School*. Nanning. Journal of Guangxi Arts University, Art Exploration.111-119.
- [12] Peiyan Z. (2010). *Review of The Western Development Policy*. Beijing. Xinhua Publishing House, 81-88.
- [13] Stella T.-T. (2007). *Communication Across Cultures*. Shanghai. Shanghai Foreign Language Education Press, 10-12.
- [14] Sihua S. (2000). *On The Development of Nanning in The West of Guangxi*. Nanning. Journal of Guangxi Economic Management Cadre Institute
- [15] Weisheng L, Mingchu J. (2007). *Development and Review of Lijiang Painting School*. Wuhan. Heritage magazine. 97-98.
- [16] Xin L. (2003). *How important landscape is to the present and future of Guangxi art*. Nanning. Southern literary scene.66-67.
- [17] Xin L. (2002). *Research On Chang 'An Painting School*. Xi 'An. Shaanxi People's Publishing House, 135-138.
- [18] Ximing L. (2012). *History of Chinese traditional painting in the 20th Century*. Shanghai. Shanghai

People's Fine Arts Publishing House, (03), 233-239.

- [19] Xichun P. (2008). *The Background of the Emergence of the Shanghai Painting School and The Forming Factors of Its Characteristics*, Beijing. Literature and Art Studies, 121-125.
- [20] Xijie L, Ying L, (2015). *From Chang 'An Painting School to Loess Painting School: On The Regional Cultural Characteristics of Shaanxi Chinese Painting*, Beijing. China Ethnic Expo, (02), 157-159.
- [21] Yan L. (2011). *The Present Situation and Prospect of Self - Construction Research, Advances in Psychological Science*. Beijing. Science Press.
- [22] Yihua j. Jinqing C. (2019). *Reform and Opening Up and Great Country Governance*. Liaoning Province. Liaoning People's Publishing House, 147-149.