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The Interest of Art Language in Inner Mongolian Ethnic Films and Televisions

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Abstract

When look around, whether it is the western Hollywood commercial films or the eastern ethnic films, the pursuit of visual effects has become a belief in the process of filmmaking. Since the first minority film of new China, "The Victory of the Inner Mongolian People", won the screenwriting award at the 7th Karlovy Vary International Film Festival in Czech Republic, Inner Mongolian ethnic films have started to win awards in various international festivals. This paper first analyzes the use of art language in Inner Mongolian ethnic films, and then discusses its development difficulties and countermeasures.

Keywords

Inner Mongolian Ethnic Films; Ethnic Films; Film Art.

1. Introduction

In recent years, a number of Inner Mongolian ethnic films such as "August", "Farewell", "Labyrinth of the Heart" and "The Old Beast" have amazed the industry and won awards in various film festivals at home and abroad. In the "Inner Mongolian Young Directors Seminar" held by China Film Association, the experts unanimously named this phenomenon as the "Inner Mongolia Phenomenon" in Chinese film industry. It is undeniable that the successful use of art language in film is also an important reason for the emergence of the "Inner Mongolian Phenomenon". For 70 years ,Inner Mongolian national films are not vulgar, not kitschy, not ordinary[1] , while the film industry is competing for visual effects, it is still adhering to the creative principles of film art. It has gradually formed its own aesthetic interest and taken a path of its own development.

2. The Image Scanning of Inner Mongolian Ethnic Film Art Language

2.1. Creative Talents -- There are Plenty of Artistic Talents

In 1950, the first minority film of New China, "The Victory of the Inner Mongolian People" was released, which started the journey of Inner Mongolian ethnic films. In the past 70 years, Inner Mongolian ethnic films have won many awards: Golden Rooster Award, Hundred Flowers Award, Golden Eagle Award, Huabiao Award, and Golden Horse Award. ..... Among these awards, the "Best Art Award" has become one of the most colorful Inner Mongolian ethnic films. The aura of the glory of film art lingers in the history of 70 years of film creation in Inner Mongolia. This is because in the 70 years of the design of Inner Mongolia national films, a group of film art talents emerged one after another. Chao Ying, Ma Xiaoyun, and a group of Inner Mongolia ethnic film make-up artists returned from the make-up classes at Beijing Film Academy's art department. They have dedicated all their knowledge to Inner Mongolia ethnic films and helped Inner Mongolia ethnic films to win many awards, such as the 16th Golden Rooster Make-up Award and the 2nd China Film and Television Make-up Technical Association Make-up Golden Image Award.

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2.2. The Colors of the Films in Obvious Cultural Characteristics

“Film is a basic art form that uses photography, light, shadow and color to shape. ”[2] It can be said that since the birth of film color in the 1930s, it has served the theme of the film and created the beauty of artistic conception of the film. It is because of the existence of film color, the character image can be more rounded. As the Inner Mongolia ethnic film deeply rooted in Mongolian culture, its artistic color must also be rooted in Mongolian culture, is an important reflection of social culture and regional culture. Unlike Yellow Earth, Raise the Red Lantern and Ballad of the Yellow River in the use of colors, Inner Mongolia ethnic films only highlight Mongolian culture in details. For example, the Mongolian people worship fire and believe that fire, fire god or kitchen God is a holy thing to drive away evil spirits. Therefore, in Inner Mongolia ethnic films, red, a color with profound meaning, is widely used. Clothing decoration, felt door curtain, camel saddle and rural flower felt all have red marks. Compared with the meaning we ascribe to red in other films, this is undoubtedly the highlight of Inner Mongolian ethnic characteristics.

2.3. Creating National Artistic Conceptions

Wu Houxin once pointed out, "How deep is the relationship between film styling and the artistic tradition of the country in which it was produced, and how deep is the intrinsic connection between film styling and the aesthetic taste of the times." [3] The unique design and creation of film styling comes from the artist's aesthetic feelings about life, while the artist's feelings about life are rooted in the land where he was raised, from the social and cultural environment he lives in, and influenced by the artistic traditions of the region he lives in. As one of the most important languages of Inner Mongolian films, the language of stylistic design inherits Inner Mongolian culture, creates a Mongolian context, and spreads the local culture of Inner Mongolia. in 2010, the film "Eji" directed by Ning Cai was released. It is a film reflecting the selfless love of Inner Mongolian mothers and tells a little-known history. "The simple and aged old Eji walked towards these orphans with open arms; the men who galloped their horses, the women who drove their vehicles, lovingly took the children into their felt houses ..... "[4] The shaping of these characters and the environment, conveyed the broad and selfless love of the grassland people to the audience, creating a profound mood rich in Inner Mongolian national colors.

2.4. Complying with the Times to Explore the Means of Technology

In his article "Aesthetics of Film and Television in the Era of Digital Technology," Peng Jixiang pointed out three major changes in the history of world movies: the first was the transition from silent to sound, the second was the transition from black-and-white to color, and the third was the application of digital technology.[5] With the gradual maturation of digital technology in film, film art is no longer limited to makeup and props, but includes more aspects such as post-production special effects. While digital technology is widely used, the art of Inner Mongolian ethnic films is also gradually adapting to the changes of the times. In the Inner Mongolian film "War Gods" directed by Haszhao-lu, the art directors were Xi Zhongwen and Liu Minxiong, who won the Best Art Director Award at the 31st Hong Kong Film Awards for "Dragon Gate Flies". The film creates a majestic, imaginative oriental fantasy world. Director Hasz Chao-Lu said, "A project like this is not something one person can do, it's a team effort." It is the cooperation and excellence of art, cinematography, visual effects and actors' performance that makes an Inner Mongolian national epic film.

3. The Development Dilemma of Inner Mongolia National Film Art

3.1. In Recent Years, There is a Lack of Talent in Film Art

Pu Jian, a professor and doctoral tutor at the School of Theatre, Film and Television of Communication University of China, pointed out that "the low cultural quality of crew members,

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the lack of professional training, and the unprofessionalism of professionals are the outstanding phenomenon of Chinese film crews today, and the objective reason for the rough and poor quality of film art and technology." [6]Looking around, there are few young people in the art design and art direction team of Inner Mongolian ethnic films, and those who are active in the front line are still those film artists who have achieved certain achievements. The major dilemma facing the development of Inner Mongolia ethnic film art is the lack of creative talents. On the one hand, there are fewer and fewer young people who dedicate their knowledge to Inner Mongolia ethnic films, and many of them choose to go to big productions or create their ideal content in online movies; on the other hand, in recent years, Inner Mongolian ethnic films have been suffering in the market, and their contribution to the film industry economy is getting weaker and weaker; furthermore, Inner Mongolian Autonomous Region does not have enough training for local film artists.

3.2. The Convergence of National Film Art Features

The definition of the term "Chinese minority films" has been debated in academic circles. In his article "Defining the Concept of Ethnic Minority Films", Wang Zhimin proposed the "three principles", namely the principle of culture, the principle of authorship, and the principle of subject matter, to define Inner Mongolian ethnic films.[7]It is easy to see that the creators of Inner Mongolian ethnic films must be Mongolian in order to create films that can be called the original ethnic minority films. However, a reality that cannot be ignored is that the existing Mongolian film artists can no longer meet the needs of film and television art creation, and more and more people from other ethnic groups are involved in the creation of minority films. This raises two questions: whether the non-Mongolian art directors can ensure that the ethnic characteristics of the film art are reflected in the ethnic films, and whether the art directors involved in the film production know the color, shape and art of Mongolian ethnicity. These two factors have led to the loss of some of the art features of Inner Mongolian ethnic films due to their integration with other ethnic groups.

3.3. The Impatience of Film Creation Since the New Era

When the film industry is transformed from a cultural industry to an entertainment industry that drives GDP growth, the film is destined to become a product of the development of commodity economy. In such a context, the film market has become a scene of luxury: more and more capital has entered the film industry, more and more films have been shot and released, and the economic benefits generated by the box office have become an important reason for film investors to choose to make films. Inner Mongolian ethnic films are not the most popular films on the screen because of their exploration of art, expression of ethnic culture and construction of national mainstream ideology, so investors usually do not invest a lot of money in its creation. When capital is invested in the creation of Inner Mongolian ethnic films, the film makers usually choose actors with greater box office appeal, and focus on gorgeous visual impact in post-production to enhance the film's publicity and distribution ..... while investing relatively little money in preliminary art creation, resulting in the quality of the film's art not being guaranteed.

4. Exploring the Development of Art Language in Ethnic Films

4.1. The Reformation of Talent Cultivation Models

Xi Jinping, the Secretary-General, pointed out that "talent is the most valuable asset for career development." In the creation of film art, talent is also an extremely important factor, with excellent film art director, can create high-quality films. However, the situation in Inner Mongolia is not optimistic in terms of film art talents training mode. Inner Mongolia University, the only 211 university in the autonomous region, does not have a master's degree in drama,

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film and television, nor does it have a bachelor's degree in film and television. Inner Mongolian Academy of Arts, the only art college in Inner Mongolia, does not have a master's degree in drama, film and television. Only Inner Mongolia Normal University has a master's degree in theater, film and television, but there is no film art in its field of study. Such a talent cultivation mode is not conducive to the development of Inner Mongolian ethnic films, so we must reform the talent cultivation mode and cultivate the artists of Inner Mongolian ethnic films in the autonomous region.

4.2. The Creation and Excavation of Ethnic Spectacles in Films

At the time when the industrialization of cinema and the film economy is a tidal wave, and audiences are seeking visual effects of spectacle, Inner Mongolian films are being affected in their creation. Inner Mongolian ethnic films should be based on the unique culture of the Mongolian people, digging deeper into the natural and cultural landscape of the autonomous region, creating an environment where the ancient and the unknown coexist, telling stories with positive energy and vitality, bringing more visual impact and spiritual shock to the audience, and thus meeting the public's cultural demands for ethnic minority films. The creation of ethnic spectacles and the addition of entertainment and popular elements in films can better attract audiences and in turn take up the cultural responsibility of ethnic minority films _ the transmission and dissemination of mainstream national ideology. The creation of a national spectacle cannot be achieved without the creativity and reflection of the film artist.

5. Conclusion

Through 70 years of development, the peak time of winning the title of Inner Mongolia ethnic films in domestic and foreign film festivals is gone, and what is coming is the shackle "ice age" development stage. However, today's audiences pay more attention to visual effects, as long as the aesthetic purport of film art language is vigorously developed, rooted in the national culture, and talent training mode reform, fully excavating the national wonders, it is still promising to reproduce the former glory of Inner Mongolia ethnic films.

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