

Analyzing the Development and Depiction of Modern Mongolian Painting

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Abstract

In the history of Mongolian art, the beginning of modern painting is considered in connection with the "First Exhibition of Young Artists" in 1968. Although social-realist paintings developed at the beginning of the 20th century in line with the policies of the party and government, the colors and patterns of some artists' paintings were expressed with new thinking.

In Mongolia, the development of modern art has been rapidly developing in recent years in the fields of Cubism, Impressionism, Surrealism, Abstract, and Expressionism, and dozens of works have been created. During this period, the artists and artists of our country kept pace with the global changes and innovations in the field of art studies, created new types of works of modern art, and continued to learn and develop new methods of theory and practice. Since 1990, Mongolia has transitioned from a centrally planned economic system to a market economic system, and individual ideals and freedom have increased not only in the industrial sector but also in the field of painting, and the direction of modern painting has begun to develop rapidly since then. In line with this, in addition to the public access to modern artworks, the need to read, understand, and explain their meaning and content has increased. Moreover, since 1990, the award for the best works of the year of the "Mongolian Art Gallery" has been won by works created in the genre of modern art, which indicates that this genre of art has taken a significant place in the history of Mongolian visual arts.

Although modern paintings are being created in large numbers, there is a lack of research that evaluates and analyzes them from the point of view of art studies. In the works of some researchers, the subject of Mongolian modern painting became secondary research and was limited to mention, which is the reason for us to selectively study this topic. The purpose of the research is to analyze the development and classification of modern art of the late 20th and early 21st centuries, which are stored in art galleries.

This study aims to create a trend of modernism or monalism that reflects Mongolian traditional thinking.

Keywords: Mongolian Modern Paintings, Development, Revolution, Analysis, Monnalism

1. Introduction

In the twentieth century, Mongolian painting was more developed in thematic, portrait, nature, and life themes, and modernism flourished. In the late 1960s, abstract and Impressionism began to appear in Mongolian painting. The features of the works varied, and most of them rewrote the Mongolian tradition. Since the 1970s, the development of Mongolian art has been based on many trends, including fauvism, symbolism, surrealism, and cubism. It is gratifying that modern painting has been fully accepted since the 1980s. It can be understood that the competition of modern artists started with the opening of open and closed paintings in a closed society. This is because it has been difficult to keep up with the evolutionary trend of glass painting since the 1990s. It was unclear

who was drawing in which direction. Art critics considered them to be "mind-boggling" paintings.

Therefore, this study was started in 2017. I analyzed 224 paintings at the Mongolian National Gallery of Art from 2017-2019. The reason for choosing the topic was that most professionals and non-professionals did not know about modern paintings and their classification. Art critics have not studied much about the classification of modern Mongolian art. However, the development of art has been studied extensively. For example, Mongolian and Soviet researchers have done a lot of research. In 1970, the publication of the magazine "Fine Arts" became a major contribution to the study of fine arts in Mongolia. In 1975, he

established a research institute and began to develop a brief history of Mongolian fine arts. At that time, not only Mongolian scholars but also foreign Mongolian scholars and researchers studied our fine arts.

A brief account of the study of modern Mongolian art:

Most of them were researchers from the Russian Federation. For example, researchers such as NN Belsky, KV Vyakina, and SV Kesilev studied Mongolian fine arts. wrote a study of early art painting. Researching journalist II Lomakina also studied the state of Mongolian fine arts in the twentieth century in her work "Socialist Mongolian Fine Arts". OI Galerina, on the other hand, is unique in that it provides an overview of Mongolian fine arts.

In 1980, researchers L.Sonomtseren, S.Luvsanvandan, L.Batchuluun, D.Dashbaldan, T.Galbadrakh, B.Badrakh, and D.Maidar conducted a review of Mongolian fine arts, issues of tradition and innovation, types, and folk art. There are books and scholarly articles on the fine arts written by these scholars including articles on modern art.

Researcher L. Sonomtseren's book "Mongolian Fine Arts" aims to study and summarize the historical development of fine arts in the democratic stage of the revolution. He also wrote realistic paintings from 1921-1940 under the policy of the Mongolian People's Party. (Sonomtseren.L, 1989) D.Dashbaldan, an art critic, wrote the book "Modern Art" in combination with the artist's skills and introduced the main representatives of modern world art trends. Researcher N.Tsultem also wrote an article entitled "New Mongolian Fine Arts" in which he praised the contributions of senior Mongolian artists. (Tsultem. N, 1991)

The first half of the twentieth century was entirely within the confines of the ideology of socialist realism. At the end of the twentieth century, however, modern paintings and articles about them became popular. Since the 21st century, art critics Uranchimeg. Ts, Sosor. O and Erdenetsog. Ts have written books and essays on contemporary art. Art critic Uranchimeg. Ts in her book: wrote the term modern art. Art critic Erdenetsog. Ts explained the colors of modern art, while art critic Sosor. O wrote about the history of art.

2. Method

The following methods were used in this research. It includes:

1. The interpretation method was used to study and analyze the features of Mongolian modern painting.
2. Quantitative, qualitative, and dynamic methods were used in the classification of modern paintings.
3. To strengthen the main research problem, focus, interview, and questionnaire methods were used.

The interpretation method was used as follows to study and classify the features of Mongolian modern painting. As what hermeneutics studies is a problem of understanding rather than a problem of truth, it does not emphasize approaching the subject from its subjective

position but finds a completely new interpretation of meaning, interpretation, and reason. Therefore, we analyzed each work from the position of artist-painting-interpreter through interpretation. This work is made with general parameters such as the expression of meaning, color, paint, character, their interrelation /Reality, and unreality/, description, design, and method features. Also, the basic understanding was reinforced by the question of whether the art is consistent with the main features of the trends/color, paint, method, or image representation/ and why the painting is included in this trend. The focus of the research, interviews, and questionnaires were conducted according to the following questions: what did the painting express, which direction was it drawn in, why, the interrelationship of characters and images, the characteristics of color and technique, and how did they contribute to the development of Mongolian painting.

3. History of Mongolian Modern Paintings

Modernism - (Italian modernismo-modern), in Latin modernus, means modern, new generation. Modern fine arts originated in the world in the late 19th and early 20th centuries. American and European art critics have differing views on the term Modernism. American art critics believe that it began in the early 19th century with classicism, while European art critics believe that modern art began with Impressionism. (Read, 1933) For example, art historian and mathematician Richard Dedekind (1831-1916) and Ludwig Boltzmann (1844-1906) believe that modernism began in the 1870s. Researcher Everdell traces the origins of modern art to a painting by Seurat painted in 1885–1886. Clement Greenberg, on the other hand, says that it originated in Immanuel Kant's (1724–1804) work, The First True Modernist. (Everdell, 1917).

Austria's Eyesteinsson notes that "modernism began in the early 1800s with Romanticism, Realism in the 1830s, and the first Impressionist show in 1874." (Eyesteinsson, 1990) American art critic John Elder Field believes that "modern art dates back to the early nineteenth century or the period of classicism." "Modern art has its roots in Impressionism," says Read. (Read, 1933)

Let me briefly introduce the origins of modern Mongolian painting.

Mongolian paintings are derived from ancient rock paintings. Toten idols and animal images have evolved from paintings, and images of Buddhas have appeared on paper.

Painting was highly developed in the arts and culture of the first states of Mongolia, such as the Huns, Xiambi, and Zhujiang.

Later, in the Middle Ages, the works of Undur Gegeen Zanabazar became famous for their craftsmanship. Social-realist paintings have been developing since the twentieth century. it is directly related to the government of the time. In the same century, modern pai Austria's Eyesteinsson pointed out that Modernism started in the early 1800s with Romanticism and Realism in the 1830s and the first Impressionist show in 1874. American art critic John Elderfield believes that modern art dates back to the early 19th

century or the period of classicism. According to Read, modern art has its roots in Impressionism. noting began to develop in Mongolia.

In this study, Moern categorizes the development of art as follows:

1. Beginning period / 1950-1970 /
2. Development period / 1970—2000 /
3. From modernism to postmodernism / 2000-2010 /

At the beginning of 1968, the “First Exhibition of Young Artists” was opened in the exhibition hall of the Mongolian Craftsmen's Union. That exhibition became the basis for the development of modern Mongolian art. In this exhibition: O.Tsevegjav “Mother's white heart”, B.Soosai “Mother”, “Atak”, “Lullaby”, P.Baldandorj “Lake Hövsgöl”, “Still Life” G.Dunburee “Modern Goat” spread.

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One of the first abstract paintings in Mongolia is "Mother's White Heart" by O. Tsevegjav.

Artist O. Tsevegjav's painting "Mother's White Heart" is unique in that it shows the inner heart of a mother in geometric shapes and colors. The top of the picture is painted in blue and symbolizes the sky. The bottom of the picture is painted green to symbolize the earth. (Бельский.Н.Н, 1941).

One of the first abstract paintings in Mongolia is "Mother's White Heart" by O.Tsevegjav. Artist O.Tsevegjav's painting "Mother's White Heart" is unique in that it shows the inner heart of a mother in geometric shapes and colors. The top of the painting is painted in blue and symbolizes the sky. The bottom of the painting is painted green to symbolize the earth. In the center of the painting is a white square, a symbol of the mother's pure white heart. The artist is unique in his work: he abstractly depicts the love of the mother and the connection with the earth.

Mongolian modern painting originated in the middle of the 20th century and is still in the leading position today. Paintings that depict customs, livelihoods, horses, and the natural world, and use too much abstraction in terms of color, technique, and meaning, have been called modern, but there is a lack of research that is professionally classified according to current fields. It makes it

difficult for viewers to understand, read, and determine the level of development of Mongolian modern painting.

With Mongolia's transition to a democratic social system, not only did the visual arts progress intellectually, but the themes, content, and methods of the works have greatly developed, and works of art continue to be created in all currents of modern art. After researching, many researchers have determined that although impressionist works were born in the 1960s, the peak of development was in the 1990s. In Mongolia, impressionism began to enter the development of painting at the beginning of the 20th century, which is evident in the works of artist Ts. Narangerel. His works such as "Sunny Day" and "Nature" are different from realism due to their combination of color and technique. The characteristic of impressionist painting is reflected in nature painting / directly reflects the impressions born on nature/, it has alla prima action or writing, it expresses the phenomenon realistically, and the action is more distinguished by color. His work praised the beauty of nature, and he is known as the artist who used the "alla prima" technique the most in the Mongolian art of that time, so his works can be considered impressionism. One of the characteristics of Impressionism painting is that it studies the color and harmony of the painting in connection with the science of color studies. It is evident in the works of the artist that their method is expressed in the works of partial small entries on the picture background and harmony of light and shadow colors. The composition of the work "Sunny Day" is a visual painting, drawn with the difference of light and shadow of the summer season.

However Mongolian scholars who do not exist have studied the flow of abstract painting. For example, the researcher Ts. Uranchimeg said, "Abstract flow is an art that seeks the expression of abstract thinking, the worship of colors and lines, and innovative methods" ¹(Уранчимэг.Ц, 2002) Researcher Ts. Erdenetsog emphasized that "Abstract art is one of the trends of modern art, which refuses to depict the real quality of things, and aims to express meaning and ideas through the coordination of shapes, colors, spots, and lines." (Эрдэнэцог.Ц, Уран зургийн өнгө, 1999)

Among the modern trends developed in Mongolia, cubist painting has a special place. Cubism is characterized by expressing all of the artist's feelings, such as ideology, emotions, and thinking, through color harmony and composition of images. The cubists took the sharp expression of post-impressionism colors and aimed to show the deep sense of space in an orderly manner among various compositions. Among those immersed

compositions, the thought of stimulating the curiosity to find the limit of human visual perception within the limits of a specific image /hidden in the composition of many images/ is reflected in the flow of meditation and modern painting.



PICTURE 1. ADYABAZAR.A "MONGOLIAN QUEEN" 1992

But when creating a work of art, you should avoid imitation as much as possible. This phenomenon appeared in the history of the development of our art. In other words, the mentality of imitation has developed in Mongolian modern painting. In the early portrait works of artist Adyabazar, the Western style is quite visible. For example: Pablo Picasso's portrait work was inspired by African sculpture, while artist N. Adyabazar's "Portrait of a Woman" (1996) had a very similar appearance, style, and design. In the artist's

work, the events of life are visible, as they are all divided into many different crystal shapes and moving lines, and it is quite common to see that they are mainly made of bright yellow, red, pink, and other composite colors on a blue, blue, green background. In the early works of the artist, before the introduction of new spatial abstractions, they expressed simple things that could be achieved by the minimum sense of human vision.



Fig.1 African sculpture

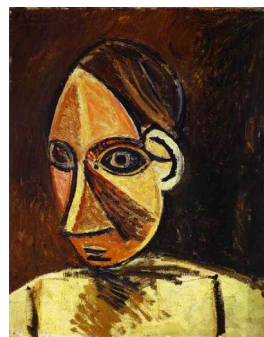


Fig. 2 Pablo Picasso "Portrait of a Woman" 1941

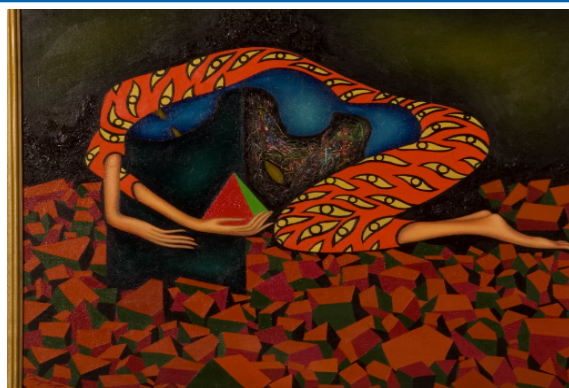


Fig. 3 N. Adyabazar "portrait of a woman" 1996

PICTURE .2 Comparison of works of Adyaabazar.N

A new art direction called Fauvism was born when artists such as Albert Marcque began to create works with a combination of extreme colors. Fauvism is a movement that emphasizes bright colors, color variations, interplays, outlines, and simple lines and decorations such as children's drawings. Mongolian Fauvism, or bright colors and abstract imagery, was introduced by many artists. Among them, the work of artist B. Purevsuren "Bortogonon"

(1990, 60x40) was highlighted. Artist B. Purevsuren is an artist who created many types of works in the development of modern art, and his works are unique in that they express free space rather than being bound by patterns. His work "Bortogons" is painted in the fauvist style, "Dance" 1910 by artist Henri Matisse, similar to the color and method of the work, but it is very different in its content, ideas, and motives.



PICTURE 3. Enkhjargal.Ts “To live forever” 1968

Artist Ts. Enkhjargal's paintings are abstract and brightly colored. In other words, he is an artist who has created an abstract design with a healing image and hidden meaning that can only be imagined in the mind. That's why he became known as a Mongolian surrealist artist. The artist's painting "Eternal" was praised at the time.

From the end of the 20th century, images with hidden meanings began to appear in Mongolia. Their strange images and meanings are highlighted in paintings as surrealism. Surrealism is French surrealism, meaning better than reality, which can be translated individually: on Sur, over. Realism means reality. Surrealism painting focuses on drawing mental phenomena that are not subject to human consciousness, such as dreams, visions, interests, obsessions, dreams, fears, etc.

The reason for the emergence of the surrealist trend is the "psychoanalytic" theory of Sigmund Freud, which makes the concept of "sublimation" the key. The expression "decadence" that reflects the world of things above reality is a surrealist art style. The pattern of decadence is mainly the solution of "dehumanization" aimed at rejecting the benevolence of art. Surrealists seem to consciously use real images and objects as a method, but the structure of the image is read by "decoding" with an unconscious mysterious interpretation (interpretation). J. Lacan and other researchers continue to explain why this is the "structure of inner consciousness". Their works are unique from realism in that they imagine strange phenomena that have no basis in reality and can only be imagined in the mind and strange phenomena that are broken, joined, grown, or formed by combining one object with another.

4. Classification of Mongolian Modern Art

In this article, we used hermeneutic and interpretive methods to study the classification of modern paintings.

When studying the category of modern paintings by hermeneutic method, we paid more attention to the problem of understanding than the problem of truth. In other words, when analyzing a painting, it is intended to be analyzed by its general parameters, such as the expression of meaning, color, paint, characters, their

interrelation /realism, unrealism/, description, design, and features of the method.

In addition, when studying how the paintings used in our study correspond to the main features and principles of modern trends, we need to determine whether they belong to that trend in terms of color, paint, method, characters, and depictions and whether they are consistent with the main features of the trends and why the painting is this way. The following issues have been studied and concluded. It includes:

- 1) What does the painting represent?
- 2) Which flow direction and which elements are drawn?
- 3) What is the relationship between characters and images?
- 4) What are the characteristics of colors and actions?

In an attempt to interpret the works of the modern art movement from internal and external aesthetic standards, without losing the value of each work, following the principle of equality, and expressing what psychological characteristics they reflect, the interpretation method was evaluated. Interpretation method is a method widely used in art studies to explain concepts and ideas of works of art. The ideology and values of artists and artists are often expressed as a psychological reflection of the person. Thus, knowledge of the artist's biography, history, and other factors may not be of much importance as a one-sided approach to the evaluation of a work of art. However, it is essential to understand the art comprehensively, as it is influenced by many factors such as the period in which the artist lived, the ideals of the time, the artist's opinion about the ideals, and the socioeconomic conditions. Yes, we intend to conduct multidisciplinary research within the scope of a single-topic research paper.

Classification criteria for selected paintings:

The paintings under study are analyzed and classified in detail. Examining each image, two or three flow directions were confused. Therefore, the features that are more dominant in the image are classified according to the direction of the flow. In doing so, the painting was based on the following criteria. It includes:

- Narrative of meaning
- Expression of color and paint

- Characters and their interrelation /Reality and unreality/
- Visual and design features
- Main characteristics of the method.

Also, the hermeneutics were studied according to the question of whether the painting is consistent with the main features of the trend/color, paint, method, or image representation/, why the painting is included in this trend. Question:

- What does the picture represent?
- In which direction is it drawn? Why?
- Interrelationship between character and imagery?
- Features of color and action?

It was studied according to the above-mentioned criteria according to the question of whether it contributed to the development of Mongolian painting. Concept solutions were also studied.

A concept is the main idea that arises from an artist's search for new things and can be a concept that can be followed in every situation of creating an artistic work.

In art studies, the term "concept" of art is often mentioned. But the most important thing is to consider what is the concept. A concept is an idea born in a person's mind. In other words, a concept is a main idea born from a hypothesis-conclusion and imagination.

The concept has many meanings, but in painting, it includes many aspects such as innovation, imagination, concept, abstraction, philosophy, image, point of view, impression, perception, and solution, but the inner world of the artist and the feeling of the viewer are the most important.

/Contemporary art is a dynamic combination of the following main features./

- The following concepts are directly related to the definition of the artist's inner world.
- Breaking stereotypes, boundaries, and contradictions
- Differences in creation methods
- Materials and technology
- Modern art does not have a single goal or idea, it is not bound by "ism", but it is an art that addresses social groups such as individuals, families, social groups, and nations.

Meaning of painting:

- ☐ Composition- Space /function, movement/
- ☐ Methodology- Manufacturing solutions Materials and invoices
- ☐ Flow direction
- ☐ Character-Shape and Proportion
- ☐ Color
- ☐ Rhthe frequency
- ☐ Equality and inequality can be explained.

Finally, the process of creating an idea for a work can be called a concept

For example: Artist Do. Bold "Let's analyze the work of a woman taking a bath."

- ☐ " Meaning – Eye or naked body is painted as an abstract art

element.

- ☐ Composition- Vertical format is designed with symmetrical expressions.
- ☐ Methodology - textural and liquid flowing, dissolved entries were used and created by intense brushstrokes.
- ☐ Current direction- includes the type of abstract painting.
- ☐ Character - on the emphasis of the naked body of the woman, the solution and life of the room are expressed in color.
- ☐ Color – the work is depicted in warm colors and is enriched with cold blue, bluish colors, and dark colors of darkness. This is a spatial solution. The expression of the girl's body is more than the face, and the emotions of the artist can be seen in the random color of the background color brush.

In this part of the study, we aimed to study the categories of modern painting: using the works in the collections of the Mongolian Art and Painting Gallery, we aimed to conduct research in each direction of modern painting.

The Mongolian Art Gallery is a public service organization established in 1991 to introduce contemporary visual artworks to the public and provide aesthetic and artistic education to the audience through visual arts.

The gallery stores more than 4,000 works of art of all kinds, such as paintings, sculptures, carvings, carvings, embroideries, embroidery, needlework, etc., created by talented artists from the time of the victory of the People's Revolution in 1921 until today. It is a cultural institution that creates and preserves the history of our country by enriching its treasury with the best works of visual art every year. More than 4,000 works are stored in the Mongolian Art Gallery. 1197 of them are paintings. When these paintings are classified into realistic and modern, there are 605 realist paintings and 592 modern paintings.

Considering the realist paintings by genre in the Mongolian Art Gallery, 157 (21%) portraits, 331 (46%) nature paintings, 171 (23%) portraits, and 61 (10%) other works are preserved. According to the research, nature painting has a high percentage.

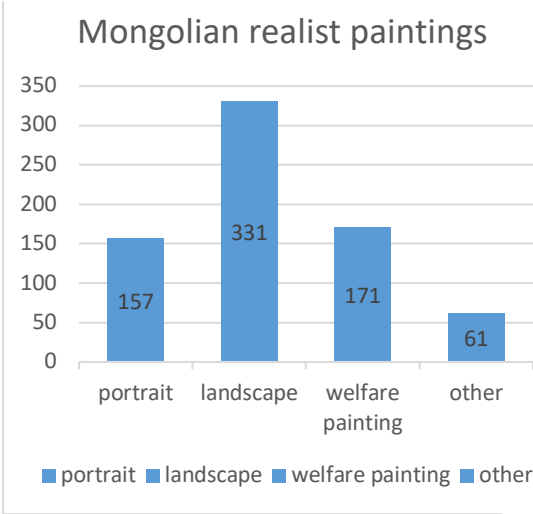
Of these, a total of 720 works drawn before 2010 were classified using realistic visual methods.

In the study of realist paintings: 157 portraits, 331 landscapes, 171 welfare paintings, and 61 other works. According to research, natural painting accounts for a high percentage. As a result of a detailed study of the above graphic calculations, the features of realistic painting are:

1. In their paintings, the artists chose a subject that addressed the most important issues of the time, aimed at educating the masses about the ideology of the revolution. These works, which praised the ideology of the revolution, were closely linked to socio-political policy.
2. The subject of fine arts at that time was a social realist depiction

of the labor, life, party policies, and social changes of the common people.
 He also painted traditional oil painting techniques with modern themes.
 3. Portraits of famous politicians, good herders, labor heroes, famous artists, and actors occupy a prominent place.

4. Colors and expressions of natural beauty occupy a large part of the art gallery.
 5. Pictures of Abstract Thought - Mongolian traditional rituals, abstract concepts, geometric representations, and colors were used to express many things.



socio-political policy.

Images of abstract thought include modern and contemporary art. Modern art is studied in detail in the works of 1990-2009.

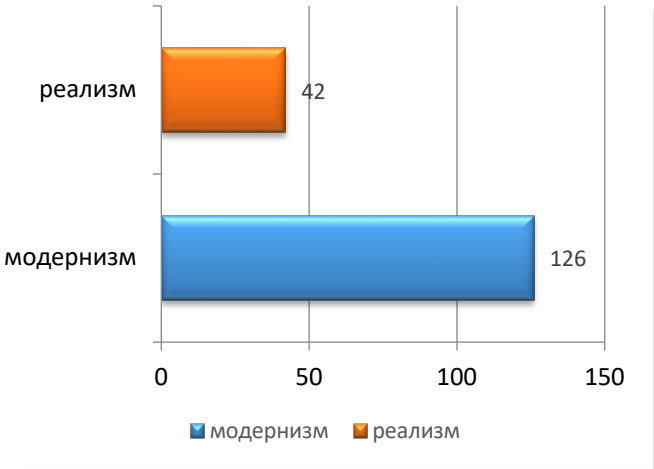


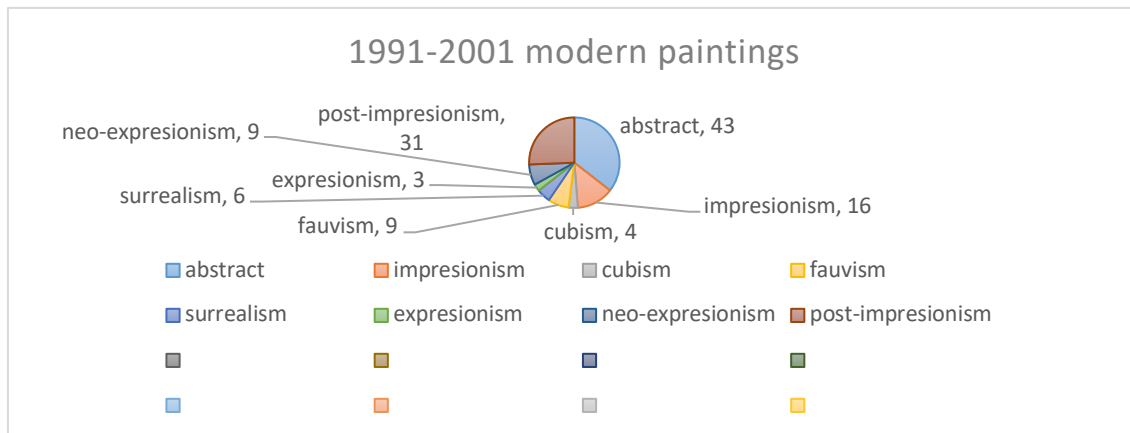
Table.2 Paintings of 1990-2000

To study the development of modern art in detail, two types of research were conducted: 1990-2001 and 2002-2009.
 This is because, in 1950-1990, modern painting accounted for a very small percentage, while in 1960-1990 it accounted for the same percentage.
 For example, to study the development of Mongolian art in 1950-1990, a total of 1197 paintings were classified into modern and realistic.

Modernism-592 Realism – 605
 However, the development since 1990 has been periodically studied in detail.
 From 1990 to 2001, 169 televisions were surveyed.
 Modern painting-126 Realism-43
 In the 1991-2001 survey, 75 percent of the paintings were modern paintings, which means that modernism began to develop in Greater Mongolia in the 1990s. We also tried to categorize this year's contemporary paintings by the mainstream.

- Abstract-43
- Impressionism - 16
- Cubism-4
- Fauvism - 9
- Surrealism - 6
- Expressionism - 3
- Neo-expressionism -9

- Post-Impressionism -31
- Studies show that post-impressionism and abstract and impressionist currents account for the largest share. Post-Impressionism is more developed than the following four currents. These include:
1. Symbolism
 2. Nabism
 3. Pont Avenue School
 4. Synthetism



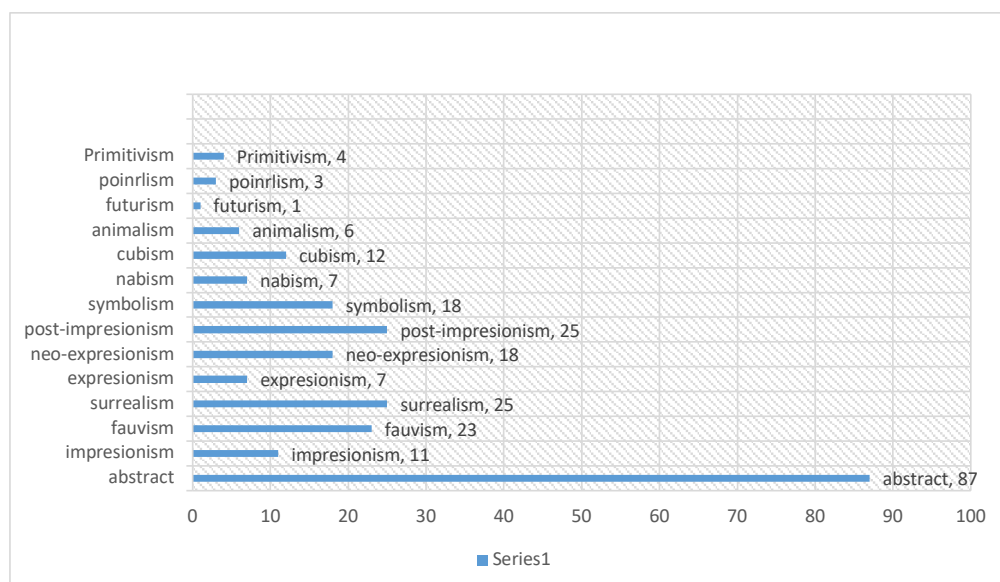
Symbolism's predominance in these four sects is a clear example of Mongolians' respect for and value of their traditions. It has been observed in the course of the research that it is reflected in his work. The works, which were considered by many people, such as religion, horses, homeland, relatives, etc., were unique in that they distorted the image and symbolized the meaning and sexual symbolism. Impressionism also prevailed, and Allah Prima prevailed.

A total of 247 modern paintings were analyzed.

- Abstract-87
- Impressionism - 11
- Cubism-12

- Fauvism - 23
- Surrealism - 25
- Expressionism - 7
- Neo-expressionism -18
- Post-Impressionism / Synthetism, Pont Avena School / -25
- Symbolism -18
- Nabism-7
- Animalism - 6
- Futurism - 1
- Pointillism - 3
- Primitivism - 4

Table. Classification of modern paintings created in 2000-2009



In a study of modern paintings created between 2000 and 2009, 35%, or the highest flow, was abstract.

In a study of Modern paintings created between 2000 and 2009, 35%, or the most frequently painted trend, is abstract. The development of Mongolia's modern trend was privatized through dynamic research.

N ₂	Classification	1990-2000	2001-2010	Absolute growth Δ_t	Circuit growth K_t	Circuit growth rate K_t^-
1	Abstract	43	87	44	2.2	102%
2	Impressionism	16	11	-5	0.68	-33%
3	Cubism	4	12	8	4	300%
4	Fauvism	9	23	14	2.55	155%
5	Surrealism	6	25	19	4.16	316%
6	Expressionism	3	7	4	2.33	133%
7	Neo-expressionism	9	18	9	2	100%
8	Post-impressionism	31	39	8	1.25	25%

Table. Dynamic study of current trends in Mongolian modern painting.

In 2001-2010, abstract painting increased by 44 times or 1.2 times (102%) compared to the previous 10 years.

This growth was the main reason for the increase in the number of this type of painting, as most artists began to create their works in this direction.

The number of Impressionism paintings has decreased by 5 or 33% compared to the previous 10 years. In the field of painting, realism has evolved from impressionism, and further from impressionism, abstract, and thought-provoking paintings have emerged. These changes were the main reason for the decrease in the number of this type of painting due to factors such as the fact that artists were influenced by the wave of modernization and the trend of polarization. Between 1990 and 2010, the number of Cubism paintings increased by 8 or 3 times. The main reason for the increase in this type of painting is the works of artists such as N. Adyabazar and Do.

The number of Fauvism paintings has increased 1.5 times in the last 10 years. The increase in the number of paintings of that type was mainly influenced by factors such as the increase in the number of artists who preferred saturated bright colors and the rapid development of thinking. From 2001 to 2010, the number of Surrealism paintings showed the highest increase (316%) compared to other types of paintings

compared to the previous 10 years. The increase in the number of surrealist paintings in recent years is directly related to the selection of individual artists' paintings every year, similar to cubist paintings, and due to factors such as the increase in the number of surrealist painters. For example: artists Ts. Enkhjargal, Ts. Monkhjin, J. Baasanjav, Sh. Dashdejid, Ts. Tsegmed, etc. can be named.

Post-Impressionism was the 8th most popular category in the period 2001-2010, with a 25% increase. The number has decreased by 5 or 33% compared to the previous 10 years.

In this way, the following results were seen in the dynamic research by classifying some works of Mongolian modern art. It includes:

1. The works of Mongolian modern art created in the years 1990-2010 have seen a lot of development and evolution, and certain directions have been formed.
2. I was able to clarify current trends that were the main focus of Mongolian modern painting, which makes it possible to use them in future research.
3. Our research has shown that some modern trends in Mongolian painting have become stagnant and stagnant in terms of development. One of the opportunities for the development of such streams lies in the selection of works from the national repertoire in many streams and their unique styles.

In a word, the results of the dynamic study showed us that the trends of abstract, cubism, expressionism, and surrealism in Mongolian modern art are at a higher level of development. Based on the results of this dynamic research, we are trying to compare and strengthen the findings of leading researchers in Mongolia.

Mode rn trends	Philosophical reasoning	Basic concepts and content ideas	Criteria and indicators:			
			Color	Composition	drawing technology	Meaning and content
abstract	According to Wassily Kandinsky: Content and ideals of the work "Intellectuality in Art".	In painting, he refuses to depict reality and characteristics and aims to express his meaning and thoughts through the harmony of shapes, colors, spots, and lines.	The colors are drawn freely, such as Hansan, bright, and blended.	Dis-composition or non-composition - the composition is represented by the play of colors without figures and bodies. Some abstract paintings use geometric shapes	It is subject to free forms of action, such as radiation, dissolution, and clouding.	Color is considered from the point of view of how it affects human thinking, and the artist's sense of color is important.
Cubism	John Elderfield's Conceptual Theory of Art	It is characterized by breaking and analyzing the image of things and introducing abstract images.	Color nuances are often used.	Because of the use of geometrical figures and the broken representation of things as if they were seen from many angles, they are created with many compositions such as symmetry.	Analytical cubism, which is more developed in Mongolia, is painted with crystal-like fragmentary representations.	Cubism painting focuses on reality and enriches its meaning with the rhythm and distortion of images.
Expressionism	J. Sartre-existentialist philosophy	It is a flow that expresses negative thoughts and negative energy.	Often painted in cold colors.	It is composed in many ways, such as symmetry and asymmetry, and vertical and horizontal compositions, which do not give much importance to the compositional solution.	Painting technology is free.	It is the flow that gives the main importance to the meaning. The characteristic of this movement is to exaggerate negative energy such as social pressure, depression, frustration, and stress.
Surrealism	Derived from Sigmund Freud's "psychoanalytic" theory, "sublimation"	It is aimed at drawing mental phenomena that are not controlled by human consciousness, such as dreams, visions, interests, obsessions, dreams, fears, etc.	Colors such as warm, cold, saturated, and bright are displayed differently.	Conceived in secret. A movement that values hidden meaning, not knowing where and what is happening.	The characters and characters are quirky, but the action is tight and well-illustrated.	The search for a completely new, unique character is aimed at drawing something that does not exist in reality.

Table 6 Grounds for strengthening the classification of Mongolian modern paintings

Researchers who defined some trends in modern art					
№	Mongolian modern art features, some representatives				Confirmation rate
		Researcher Ch. Boldbaatar	Researcher T. Erdenetsog	Researcher T. Uranchimeg	
Abstract	Mongolian abstract painting used bright, bright colors to depict fictional figures in mostly free-flowing, undefined forms. Main representatives: Dr. Bold, Ch. Boldbaatar,	https://tilo-work.blogspot.com/2012/01/blog-post.html - In the interview, he identified himself and Dr. Bold as abstract artists.	Ts. Erdenetsog (2006) "Color harmony of 20th century Mongolian painting" Ulaanbaatar city. On page 75, it is said that the artist Do. Bold creates works in the abstract and cubism trends.	Uranchimeg.Ts (2018) Selected articles on Mongolian visual arts studies 1993-2018. Ulaanbaatar city. On page 80 of "Admon Print", Ch. Boldbaatar and Do. Bold artists were considered abstract artists.	The concept of 3 researchers is 100% consistent with our research.
Cubism	When creating new art paintings, our artists are developing analytical cubism, which combines the characteristics of color copying and psychological effects discovered by Western and Eastern scientists. Main representative: N. Adyaabazar	Ch. Boldbaatar (2013) Contemporary art - The future of Mongolian art On page 55, N. Adyabazar called the artist a cubist artist.	Ts. Erdenetsog (2006) "Color harmony of 20th century Mongolian painting" Ulaanbaatar city. On page 75, it is said that the artist Do. Bold creates works in the abstract and cubism trends.	Uranchimeg. Ts. (1999,04,01). Vanguard means ahead. No. 61, on page 3, it is said that artist N. Adyabazar creates cubist paintings.	The concept of 3 researchers is 100% consistent with our research.

<p>Surrealism</p> <p>Surrealism is the representation of things that do not exist in real life in paintings.</p> <p>Main representatives: Ts. Enkhjargal, O. Erdenetsog, Ts. Tsegmed</p>	<p>Surrealist painting has not been researched.</p>	<p>Ts. Erdenetsog (2008) Surrealism in Mongolia-2. Artwork album, Ulaanbaatar City. On page 2, Ts. Enkhjargal, Ts. Tsegmed, Ts. Erdenetsog and R. Lhamjav are mentioned as creating works with surrealism.</p>	<p>Uranchimeg.Ts (2018) Selected articles on Mongolian visual arts studies 1993-2018. Ulaanbaatar city. “Admon Print” on page 80</p> <p>It is said that Ts. Enkhjargal, Ts. Enkhjin, and Ts. Munkhjin created works in the surrealism trend.</p>	<p>The concept of 2 researchers is 100% consistent with our research.</p>
<p>Expressionism</p> <p>It was observed from the research process that the expressionist painting developing in Mongolia aims to depict the social situation and the artist's negative thinking based on traditional thinking. The tone of the works of the same artist is often different, and this does not mean that they have not developed at all.</p> <p>"Freedom from Expectations" by S. Sarantsatsralt, "Punishment" by Y. Bulgan, "Destruction" by T. Bold, "Portrait Composition" by D. Ganbold</p>	<p>Ch. Boldbaatar. (2008) "Tracing and interpreting contemporary art thinking style, language and structure" Ulaanbaatar. Many artists created works in the expressionism movement, which overlapped with ours.</p>	<p>In the book "Color Harmony of 20th Century Mongolian Painting" (2006) on page 77, it is written that the artist R. Duinkhorjav is the main representative.</p>	<p>Uranchimeg.Ts (2018) Selected articles on Mongolian visual arts studies 1993-2018. Ulaanbaatar city. On the 31st page of "Admon Print", avant-garde art was discussed, and it was said that some of the works of visual artist Y. Bulgan reflected anxiety and frustration.</p>	<p>The concept of 3 researchers is 75% consistent with our research.</p>

Researchers who have made a valuable contribution to Mongolian art studies in the course of their research have rarely studied the classification of modern paintings. Most of the researchers included it as a typological painting of thinking and considered the analysis of the work as a preliminary study. Several scholars such as Ch. Boldbaatar, Ts. Erdenetsog, Ts. Uranchimeg, O. Sosor, and M. Batzorig have researched modern painting, but the historical overview has been studied more.

When Mongolian modern painting is considered from the end of the 20th century to the beginning of the 21st century, it can be observed that the artists are still developing the spirit of tradition and innovation in art and the spirit of imitation. In doing so, it was important not to fully express the basic concepts of the modern trend, but to introduce their style into art.

Modern Mongolian painting from the end of the twentieth century to the beginning of the twenty-first century shows that artists sought to incorporate tradition and innovation into art. In doing so, they emphasized the need to incorporate their style into art, rather than expressing the basic concepts and principles of the modern trend. As a result, Mongolian painting began to show the development of a freestyle from the beginning of the 21st century, but modern works proliferated. As a result, there are several misconceptions in society. It was accused that modern painting was easy to draw, that modern painting was meaningless, and that modern painting was painted by unskilled people.

The reason is that the young artists of that time lacked knowledge of modern art. However, as time went on, artists around the world began to explore the nature of contemporary and contemporary art.

As a result, the quality of art has increased, and the best works have been depicted, expressing the artist's ideas and inner feelings, which has enabled the development of modern art. The minds, imaginations, and fantasies of “modern” artists immortalized in the history of world art have been not only miracles but also special subjects in the philosophy of art and the psychology of art. That's why each trend is different and has its concept. However, in the modern art of each nation, the style of the nation is often reflected in each element.

In art, national and classical styles coexist in a certain proportion. Mongolian painting also reflects this phenomenon to a greater or lesser extent.

Mongolian thinking includes many things, such as the issue of Mongolian blood and ethnicity,

and the depiction of nomadic life in modern Mongolian painting has begun to develop. We call it "National Painting Modern Painting". On the other hand, the so-called “Monnalism / Mongolian National, Art, Logos /” began to develop in the 1990s. For example: Artist Ts. Munkhjin Pictures- 181, 81 paintings can be mentioned.

Monnalism can be seen in the word structure of the flow. In other words, the name is derived from the meaning of the Mongolian national intellectual art and can be understood as an art based on the Mongolian mind, which reflects the national style.

Mongolian painting is considered to be rich in intuition and humor, which is reflected in modern painting. This implicit meaning is also reflected in the current of monnalism.

The study found that the development of images with national patterns and elements in modernist terms was in some ways more appealing

to the audience. Therefore, we need to introduce and understand modern painting, which includes monnalism or the Mongolian national tradition.

Some artists and craftsmen agreed. For example, Do. Bold, the main representative of the development of modern art today, said, “On the one hand, the national trend in Mongolian fine arts has been broken. It's important for the national art to be what it used to be, so let's try to put what should be in the first place,” he said.

The main differences from modern art in other countries are traditional thinking, imagination, and nationalism. Artist Do. Bold said, “On the other hand, many trends have been coming in since the 1990s, but like a newborn child, I don't know where to go, I can't imagine what will happen next, I just float in a strange and directionless way.” describes the development of modern art today. He pointed out the lack of a theory of the concept of directionlessness and stressed the need to inculcate and propagate the national style in the artist's mind. Therefore, we hope that our research will play a small role in promoting “Mongolian-style modern painting” or monnalism in the minds of artists.

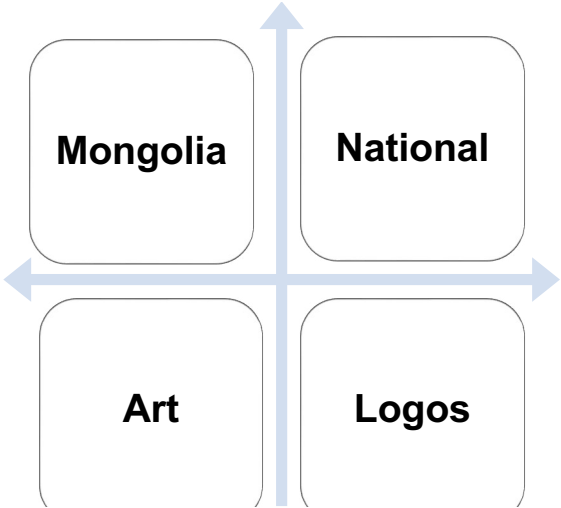



TABLE 3. THE MEANING OF THE “MONNALISM”

Female character:
20th century Mongolian woman with a haircut, a fist deel, and Mongolian shoes.

The Mongolian girl is played as an assistant, and the door depicts a sunny summer day, reflecting the light of a dark night.



The left hand of the male figure is depicted in two different colors. It symbolizes man's hard work and strength, and is an abstract representation of exaggeration.

The basis of the painting is monnalism, which reflects the above-mentioned patterns and represents the Mongolian way of life, Mongolian style and Mongolian culture.

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6. Conclusion

One of the many new phenomena defining the development of Mongolian painting is the spread of modern painting. The following conclusions are made within the scope of this research.

1. The beginning of Mongolian modern painting developed in 1950-1980, and in addition to imitating borrowing methods, Mongolian painting gradually moved to abstract art by incorporating national patterns and combining tradition and modernity.
2. Due to the influence of the socio-economic modernization phenomenon, the thinking and thinking characteristics of artists have become open, and the concepts of artists have evolved and been renewed.
3. Each evolution and innovation have presented us with different and unique works based on the inner thinking of the artist, the surrounding world, standards, and quality of being.
4. Analyzing the work of artist T. Enkhjargal by four methods of neo-aesthetics, we can see that the content and thinking of modern art have changed a lot, and our research has shown that it is possible to use methods such as exaggeration, isolation, and abstraction solutions simultaneously in one work.
5. This analysis of modern art suggests that any modern work can be analyzed and interpreted using the method of neuroaesthetics.
6. Analyzing the selected modern works of art in terms of color, imagery, composition, and expression, the works were not only painted with saturated bright colors but also had a combination of blended colors and cool warm colors. It was seen that it was shot in a balanced way, and it was created with an eloquent and unique tone that highlighted the characters.
7. The modern paintings stored in the collections of the Mongolian Art Gallery were divided into 1990-2000 and 2000-2010 in terms of development. As a result of the study, abstract, impressionism, and post-impressionism trends were more reflected in the works of Mongolian modern paintings of 1990-2000. It was found that abstract, fauvism, surrealism, and symbolism were more depicted in the works of 2000-2010.
8. The dynamic study of Mongolian modern painting revealed the main current directions and can be used in future research.
9. According to dynamic research, some modern current directions have shifted to a stagnant and stagnant state in terms of development. Therefore, it is considered necessary to search for the factors for the development of those trends and to select and transfer works that are selected for the national repertoire.
10. As a result of the classification of modern paintings stored in the collection of the Mongolian art gallery, it is necessary to study the images highlighting the "Mongolian typology".
11. Today, modernism in the world has already moved to the post-modernism and contemporary stage, while Mongolian modern paintings and works are moving in this direction relatively slowly.

We conclude that this not only shows that the concept of modern art has a stable position in Mongolian visual arts, but also emphasizes the need to expand the research and analysis of modern art.

Finally, it should be noted that by the period of 1990-2010 in the historical development of Mongolian art, the position of modern art has already been established, and the majority of famous Mongolian artists continue to create their works following the content and ideals of modern art. Some modern Mongolian paintings have a more national style and traditional mentality than paintings in other countries. Traditional thinking is reflected in a variety of phenomena, including the Mongolian way of life and the overt and covert depictions of Mongolian customs and culture. We call this trend monism in art studies.

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