

Thangka, Traditional Tibet Painting: Cultural and Negotiating Identities of Minority and Nationality in the Process of China Nation State

Sun Jia ^{a*}, Supachai Singyabuth ^b, Peera Phanlukthao ^c

^{a,b,c} Faculty of Fine-Applied Arts and Cultural Science Mahasarakham
University, Thailand

*Corresponding author: ^a116017601@qq.com, ^bsingyabuth@gmail.com,
^cpeeraphanlukthao@hotmail.com

Abstract

This study aims to analysis the Thangka, Traditional Tibet Painting: Cultural and Negotiating Identities of Minority and Nationality in the Process of China Nation State. Tibetans, an important part of the Chinese national system, Tibetan art is one of the representative roles of Chinese art and culture. The Tibet Autonomous Region lies on the southwest border of China. After China's reform and opening up, China's economic development has changed the social structure of Tibet, and the trend of opening up has also changed the cultural development policies of the Tibet Autonomous Region. Therefore, under the dimension of state and minority society culture background. With the development of Tibetan culture, Thangka realize its own cultural identity and traditional inventions, including its own unique cultural connotation.

Under the background of cultural globalization, study the mutual recognition relationship between Tibetans and other Chinese as well as the nation state. During the rapid development of Tibet's tourism industry, transform modern Thangka and Thangka heritage in order to adapt to the demands of cultural tourism.

Keywords: Tibetan traditional painting, Thangka, Cultural identity, Negotiating identity, Re-invention of tradition

1. Introduction

Thangka traditional painting is a product of Tibetan culture. Special highland society groups are strictly Buddhist. Thangka's work has reflected the cultural identity of the Tibetans as a minority in China. Thangka art thus became a representative image of ethnic minority become one of the important Chinese paintings. At the same time in the context of cultural tourism Thangka painting has become an important souvenir for tourists visiting Tibet. Today's Thangka painting serves a variety of functions in the context of increasingly complex Tibetan society.

Tibet: Land of uniqueness and special culture

Tibet is the land of uniqueness and special culture in southwest of China. There is a place where the high altitude has provided a unique natural environment. This plateau region is home to a very unique community of people. Following the plateau climate, they have a solid character and a distinctive religious belief and way of life. They manage to build a lot of their own distinct and brilliant culture despite being in such a barren area.

Tibet is located in East Asia, South Asia, and Central Asia, in the southwest of the Qinghai-Tibet plateau vast territory, the special natural environment, the formation and development of the multi-ethnic unified country in China, and has played an important role in history. Simultaneously, the modern history of China after the opium war stage, the Tibet place has played an important role in history. Tibet's economy is an important

part of China's ethnic minority areas as well as the nation's overall economy. It has important practical and strategic significance to promote the economic development of Tibet.



Figure 1: Thangka enshrined in a Tibet temple for monk respect.

Source: Picture from fieldwork of Mi Shuhui and Sun Jia

Tibetan ethnic community is one of the ethnic minorities in which everybody has religious/Program Files (x86)/Youdao/Dict/7.5.2.0/resultui/dict/?keyword=faiht. Tibetan religious culture has a long history, a diverse selection, and a rich connotation. The Bon religion , the primitive religion of the ancient Tibetans, was flourish before the introduction of Buddhism. Its priests were powerful both militarily and economically, wielding control even over the nobility. In the 7th century, Songtsan Gambo unified the Tibetan Plateau and established the Tubo Kingdom. Defying the Bon priests, he introduced Buddhism into Tibet. Since the introduction of Buddhism to Tibetan areas in the seventh century, a Tibetan religious culture with Buddhism as the main feature has grown. Develop and prosper. Religion and the Tibetan people are inextricably linked and interdependent. Tibetan Buddhism is a Mahayana Buddhism with explicit esoteric Buddhism. It is Tibetan Buddhism with a strong local color that has been formed in the process of long-term mutual influence and struggle between foreign Buddhism and the original religion of Tibet since the 7th century AD. It has been spread in Tibet for more than 1,000 years. Many independent sects have been formed.

Thangka Traditional Painting as a Cultural Identity of Tibetan

Thangka, a Tibetan transliteration, refers to a religious scroll painting mounted with colored satin and hung for worship. Thangka is a unique form of painting art in Tibetan culture. Its subject matter involves many fields such as Tibetan religion, history, politics, culture and social life. Most of the Thangka handed down from generation to generation are works of Tibetan Buddhism and this religion.



Figure 2: Picture of Thangka Danba RaoDan of Mian Tang Painting School

Source: Picture from fieldwork of Sun Jia and Dong Zhi.

This is a traditional Thangka of Mian Tang School. The theme is religious Thangka. The Lord is revered as Palden Lhamo, and other painted figures are the guardian deities of Palden Lhamo.

Thangka is a unique painting art form in Tibetan culture. With distinctive national characteristics, strong religious color and unique artistic style, with bright colors to depict the sacred Buddha's world; An orthodox Thangka is gorgeous in color, and its color will not fade away even after a long time. Many old Thangka may have creases and breakages on the canvas, but the color is still bright without much change. This is because of the materials used in painting Thangkas. Pigments are traditionally all the use of gold, silver, pearl, agate, coral, turquoise, malachite, cinnabar and other precious mineral gems and saffron, rhubarb, indigo and other plants as pigments to show their sacred. These natural materials ensure that the color of the painted Thangka is bright and dazzling. Although it has been hundreds of years, it is still bright and beautiful. Therefore, it is known as the treasure of Chinese national painting art and also the precious intangible cultural heritage of the Chinese folk art. (Quoted from Tibetan Art History P.25)

In terms of the use function of Thangka, this art form also mainly serves religious life. The temple is the center of Tibetan religious culture. Most Thangkas, especially some of the famous works, are mainly gathered in the temple. Its main function is to allow believers to worship after being hung up to meet their religious needs. The Thangkas kept by the people are also mainly used by Buddhists to decorate their own sutra halls and niches. Thangka painters usually have a high social status. Tibetans will think that Thangka painters are messengers of gods to spread doctrine and knowledge to the people in a way that is easily understandable.

Thangka in the Dimension of Tibetan Culture

There are many Tibetans who are related to Thangka, and We can be analyzed divide
.../Program Files (x86)/Youdao/Dict/7.5.2.0/resultui/dict/?keyword=into three groups. The first group is painting Thangka monks, which we can call artistic monks for short, and the second group is Tibetan Thangka painters who are not monks. The third part is about ordinary Tibetans.

The traditional artist monk's Thangka drawing has stringent requirements on the painter, including a rigorous pre-painting ceremony, in addition to requiring the painter to understand the theory and skill of painting. During the drawing period, avoid eating meat, onion, garlic and avoid having female sex. Before painting, one should bathe and cleanse, burn Tibetan incense, hold corresponding religious ceremonies, chant scriptures, and make offerings. The painting process of the Thangka is extremely complicated, including selecting auspicious days,

chanting materials, stretching the canvas, polishing the canvas, drawing manuscripts, blending colors, drawing gold lines, opening faces, etc. Because the requirements are high and the paintings are religious content, different themes of Thangkas are drawn according to the purpose of the Thangka supporter, sects and protectors. They usually draw the Thangka and recite the scriptures over and over again. They think the Thangka is drawn with the supernatural power.

Thangka are not only a work of art having an aesthetic function of art for Tibetans who are not monks, but they are also valuable aids in the practice of new pictures in Buddhism and Tibetan Buddhism for Tibetans who are not monks. Repairing and offering Thangkas is an act of merit accumulation. As the object of visualization and worship in the practice, the icon of is hung on the walls or pillars of family halls, temples, and temples. Its charm is completely unrestricted by size or form of expression. It is a craftsman. The fruits of his labor are the spiritual expression of the artist, as well as the spiritual support and diary of religious believers. The special religious function consolidates and strengthens religious beliefs and the aesthetic function that enables people who experience this art to produce aesthetic feelings and aesthetic judgments.

Thangka has a special significance to Tibetans, and even has a very secret relationship with the destiny of Tibetans. It can be said that thangkas are necessities for Tibetans, and each household will enshrine one or several thangkas. The original intention of the art of thangka painting was for the nomads to practice religion and worship Buddha through it. With the change of times, the lifestyle of the Tibetan people has also changed, not only from the nomadic part but also the form of thangka painting has been passed down. In today's traditional Tibetan families, we can still see that Thangkas are honored and worshipped in every family.

Based on the prior analysis, we can infer that the Tibetan people are inextricably linked to thangkas. Thangkas serve various religious roles for Tibetans that cannot be replaced by any transformation. They have been passed down from ancient times to the present.

cultural identity is an important pillar and assurance for a country's growth. Tibetans have a distinct cultural ideology from the rest of China's ethnic groups, and all Tibetans believe in religion. In times of calm, almost every family will enshrine Tibetan thangkas for pilgrimage to the Buddha.

Thangka, Tibetan traditional painting in the dimension of negotiating identity of minority and nationality

Following the establishment of New China, the Tibet Autonomous Region accompanied in Tibet's peaceful liberation. China's national situation and international situation have undergone fundamental changes as a result of its reform and opening-up. Domestic economic reform and the peaceful liberation of Tibet, in particular, have altered the social structure and production methods of the Tibet Autonomous Region and created realistic conditions for the development of traditional Tibetan painting-Thangka.

Advancement and changes of Thangka in various aspects since Tibet's peaceful liberation from the perspective of state and ethnic identity negotiation. The changes in national policies, educational methods, and creative models will be the focus of this article. Commercialization of Thangkas, the negotiation of identity between countries and nations, and the relationship between Thangkas and the government of the Tibet Autonomous Region.

For Tibetans, art is a medium to negotiate their identity within the country, and the Thangka, as Tibetan art, serves as an intermediary link. Thangkas have increased in popularity as the Chinese mainstream media has promoted traditional religious art in Tibet. By establishing Thangka as the national art, other Chinese people, including the Han Chinese, who constitute the majority of the Chinese population, and other ethnic minorities, will be able to become buyers and producers of this art. Thangka is becoming increasingly popular among Chinese people. With the prosperity and development of China's economy, Tibet's economy is rapidly rising alongside the country, and the traditional Tibetan painting culture is becoming increasingly developed and recognized in China.

Influence of Thangka in Negotiating Identity with National Government

The identity negotiation respectively Thangka and the country, as well as ethnic Chinese from other provinces, is inextricably linked to the Chinese government. Thangka is both a material and a cultural drive system. Thangka has evolved alongside China's development. Thangka is a way for artists to express their love for their country. Thangkas are used by the government to demonstrate their appreciation for painters and respect for Tibetan culture. When the national government recognizes Thangka as national art, Thangka can represent China in exhibitions throughout the country.

China has begun to promote the concept of intangible cultural heritage as cultural globalization has expanded. The China Intangible Cultural Heritage Protection Association, also known as the Intangible Cultural Heritage Association, was founded on November 6, 2013, to protect China's intangible cultural heritage. It is a

Thangka, Traditional Tibet Painting: Cultural and Negotiating Identities of Minority and Nationality in the Process of China Nation State

social organization legal person institution affiliated with the Ministry of Culture, with the mission of protecting and passing down China's intangible cultural heritage.

From the fact that Thangka is listed as a national intangible cultural heritage, the Chinese government has recognized Thangka as a national art from a minority and then represents China's international intangible cultural heritage. It can be seen from this relationship that Thangka, as an inherent art form of the Tibetans, negotiates with the national government for identity. Thangka should be first identified as national art, only then can it represent the country from an international perspective and negotiate with the international identity.

Influence of Thangka on Education and Inheritance

Another significant point demonstrating the negotiation between thangka and national identity is the shift in how thangka education is distributed. The importance of Thangka is found in the incorporation of ethnic culture into mainstream education. As mentioned in the previous chapter, Thangka is traditionally passed down from generation to generation. One family is passed down from father to son, and it can only be passed down to sons, not daughters. It can only be passed down to Tibetans, not to outsiders. It can be seen that Thangka's traditional inheritance mode has strict regulations. However, as China's social environment has evolved, the political pattern has shifted to that of socialist democracy. Thangka's ancestors have also undergone multiple changes.

The state introduced the art of Thangka to public universities of the state. The Art faculty of Tibet University has also become the national intangible cultural heritage, the inheritance base of the Thangka Miantang School and the Thangka Chinze School. Inheritors in the country teach Chinese students of all ethnic groups from all over the country to learn Thangka painting knowledge at the Art Academy.

Organization of Thangka Exhibitions for Promoting National Culture

"China Thangka art boutique Exhibition," a project funded by the National Art Fund, has been on a domestic tour as a gift from the 70th anniversary of the founding of the People's Republic of China and the 60th anniversary of the democratic reform of the Tibet autonomous region. The exhibition was held in four cities: Shanghai, Shenzhen, Beijing, and Lhasa, and was grandly displayed in Hall 17 of China's Palace of Fine Arts. The exhibition was guided by the Department of culture of Tibet autonomous region, hosted by the Tibet Cultural Development Promotion Association, organized by the Painting Academy of the capital of Thangka in Tibet, and co organized by the China Tibetan Studies Research Center.

Thangka Negotiating Identity with Local Government

The preceding and following are engaging connections between the local government and Thangka. The government promotes Thangka art and culture through policy and financial support, and the Thangka's benefits and growth to the local government. On the other hand, it has become a unique business card for Tibet to show their culture to other ethnic groups in China, attracting people from other ethnic groups to learn about Thangka. To express to the central government the shocking changes of the nation since the establishment of the Tibet Autonomous Region, after the founding of the People's Republic of China and the happiness of the Tibetan people through Thangka culture. Also, to stabilize the relationship between the nation and the country. Following that, the Tibetan people are more assured of the value of their national culture, and it also promotes the preservation and transmission of national culture, giving the Tibetan people a stronger sense of belonging. This not only encouraged the economic development of the tertiary industry in the Tibet Autonomous Region, but it also promoted the Tibetan people's unique art and culture. This move benefited a lot of people by promoting the Thangka art industry and increasing finance in the autonomous region.

The Hundred Thangkas Project

The Hundred Thangkas Project is a major painting project of the government of the Tibet Autonomous Region. Its creation and expansion have been aided by the efforts of the Tibet Party Committee's Propaganda Department, the Tibet Artists Association, and folk painters. The establishment of the Hundred Thangkas Project arose from the Tibetan Party Committee's Propaganda Department's theoretical exploration of cultural system reform and ethnic cultural protection. Thangka is one of the most representative works of Tibetan culture, so expressing the achievements of socialist construction in Tibet in the form of Thangka is the most practical way.

Shortly after the Tibet Autonomous Region Party Committee and Government approved this cultural project, the Tibet Party Committee's Propaganda Department issued the "Notice on the Establishment of a Leading Group and Expert Committee for the Hundred Thangkas Painting Projects on Major Subjects for 60 Years of Tibet's Peaceful Liberation" in May 2012, marking the official launch of the project. The project is divided into four sections, each with 100 Thangka works: "60 Years of Peaceful Liberation of Tibet," "Great Beauty of

Tibet," and "History of Tibetan Civilization." The project is expected to take between three and five years to complete.

The local government and Thangka have a collaborative relationship, and the government invests in promoting Thangka art differentiation. On the one hand, Thangka is benefit to local government. It becomes a one-of-a-kind business card for Tibet to show its culture to other ethnic groups, attracting more people to learn about the Thangka and preserving national culture. In contrast, it strengthens Tibetans' belief in the value of their national culture and promotes the preservation and transmission of national culture; the Hundred Thangkas project is a good example of this protector.

Establishment of Institutions and Declaration of Policies

In the above context, various art, calligraphy and photography exhibitions and art festivals hosted by the cultural departments of the autonomous region have included Thangka as an important content in the exhibition, which has played an important role in promoting and inspiring the artist Thangka's artistic creation. During this period, creative institutions and painter trade associations named after Thangka appeared constantly, which represented the development of Thangka towards more professionalism and regularization. Approved by the Civil Affairs Department of the Tibet Autonomous Region, in 2012, the Tibet Thangka Painting Academy officially appointed Robusda, the national heir of the Tibetan Thangka Miansa School in Lhasa as the dean. The painting academy is composed of three parts: an exhibition hall, an academic hall, and a transfer base. Its functions include training Thangka painting artists, holding special lectures from time to time, holding various exhibitions, appraisal of new and old Thangka works, as well as repairing and protecting ancient Tibetan murals and creating new ones.

Moreover, since its inception in 1986, the Institute's "Tibet Art Research" has played an important role in the publication of various art research results such as Thangka and murals. It conducted numerous interviews and reports on the then Thangka masters to document the living heritage of national culture. This period's rescue work of ethnic cultural heritage lasted until the end of the twentieth century, laying the groundwork for the inheritance and protection of intangible cultural heritage in the early twenty-first century.

Thangka's Connection with other realms

A Tourist Destination

Tibet's natural ecological environment has a comparative advantage. The plateau's unique natural ecological environment fills Tibet with the sound of blue sky and clear water. It has everything from the primeval forest to the alpine meadow, from the fertile agricultural areas of southern Tibet to the alpine mountain desert, from the vast expanse of plateau grassland to the world-famous Himalayan Grand Canyon, from the natural habitat of Tibetan antelope and other wild animals to the origins of Chinese medicine, such as Chinese caterpillars, and so on. This primitive natural ecological environment is ideal for people to "return to nature," which is defined by the pursuit of novelty, the advocacy of nature, and the return to the truth. It unquestionably has distinct comparative advantages in terms of tourism, scientific research, and exploration.

Commercialization of Thangka

In fact, with the growth of tourism in the Tibet Autonomous Region, Lhasa has emerged as the epicenter of Tibetan culture, tourism, and politics. Intangible cultural heritage Thangka painting, as a representative of culture, has also become a key point of the most representative identity of Tibetans in the Tibet Autonomous Region and Chinese people of other ethnic groups. Appreciating and purchasing Thangka has emerged as a key component of Tibet tourism. The academic community and the local government are concerned with how to expand tourism's role in the inheritance and protection of Thangka, how to better use Thangka to enhance the cultural and artistic status of Tibet tourism, and how to organically combine the preservation of intangible cultural heritage with tourism development.

Because the perception of historical culture and artistic value is relatively superficial, another reason tourists buy Thangka is for artistic vision. Or to purchase Thangka as tourist souvenirs, it can be seen that Thangka's social functions have changed. Tourists have a high level of recognition for the multiple participation Thangka protection model, a high level of recognition for external auxiliary measures to increase Thangka's tourist attraction, and significant disagreements about changing Thangka's traditional form. From the above analysis, it is concluded that tourism provides power for Thangka activation: this is the fundamental principle that Thangka tourism should adhere to increase the cultural and artistic flavor of Tibet tourism.

The interaction between Thangka and tourism has been analyzed, and their mutual promotion has been addressed. Thangka, as a national treasure art, has become the best link in China's identity negotiation between Tibetan traditional Painting-Thangka and other ethnic groups. It not only promotes national culture propaganda

Thangka, Traditional Tibet Painting: Cultural and Negotiating Identities of Minority and Nationality in the Process of China Nation State

but also raises awareness of Tibetan culture in the national community. Thangka's art market has also expanded, and the value of Thangka has risen in tandem.

Importantly, the commercialization of Thangka works allows people to disregard the value of Thangka's works. Anyone familiar with Thangka knows that the drawing of Thangka must adhere to strict measurement and sacred and religious rituals. When a work of art is measured in terms of money, the value of the work of art is easily distorted, and Thangka is no exception. An ordinary Thangka, for example, can be sold at a sky-high price after being hyped in commercial activities. This method is simple for the professional, but the artistic value of this Thangka is very important to the vast majority of ordinary consumers. People are only concerned with how much the work is worth and whether it was painted by a well-known artist, ignoring religious beliefs and the true artistic value of the Thangka itself.

Commercialization gives Thangka art a platform to display national culture, making the public familiar with and accepting of Thangka art, but it also has an impact on Thangka's religious function. We must give importance to the commercialization of Thangkas and take the necessary steps to eliminate the drivel to avoid Thangka art exhaustion and public aesthetic destruction.

2. Literature Review

Tibetan Thangka painting and development history

In this research, the study of Tibetan Thangka paintings is in line with the Tibetan painting techniques, and it is more advantageous to study the inner relationship between Thangka paintings and discover the back connection between Tibetans and Thangka art. Therefore, I will focus on understanding Tibetan Thangka paintings. Tibetan Thangka painting.

Thangka is a unique form of painting art in Tibetan culture. Its subject matter covers Tibetan history, religion, politics, culture and social life. It has distinct national characteristics, rich religious colors and unique artistic style. It is a work of "before God"! Thangka is a novel painting art that was raised during the Songtsan Gambo period. It is a scroll painting made of colored satin. It has distinctive national characteristics, rich religious color and unique artistic style. It has always been regarded by the Tibetan people as treasure. The varieties and textures of Thangka are diverse, but most are drawn on cloth and paper. In addition, there are also embroidery, brocade, silk and decals, such as Thangka, and some are still on the colorful patterns, the beads and jade jewels are adorned with gold silk. The art of Thangka painting has had a profound influence for more than a thousand years. There are many contents in Thangka. There are many kinds of Buddha images and pictures reflecting Tibetan history and national customs. The composition is rigorous, balanced, full and varied. Tibetan Thangka has a long history, rich in content and considerable quantity. However, due to various kinds of society, Thangka preserved in ancient paintings in the Tang and Song Dynasties is rare.

Cultural identity

Cultural identity is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity or upbringing. Cultural (and Ethnic) Identity is a subset of the communication theory of identity that establishes four "frames of identity" that allow us to view how we build identity. These frames include the personal frame, enactment of communication frame, relationship frame, and communal frame. The communal frame refers to the cultural constraints or the sense of "right" that people live by (which varies by cultural group). Therefore, Cultural (and Ethnic) Identity become central to a person identity, how they see themselves and how they relate to the world. (Kevin V. Mulcahy P:16-18)

In Liu Dongmei's "Thangka in Cross-cultural Communication, Cultural Representation and Identity: The Social Interaction Process of the Thangka Painter Community in Karma Township, Changdu, Tibet", she mainly elaborated on the Thangka in the Karma Township of Qamdo, Tibet. For example, the artist community explores cultural representation and identity around Thangka in a cross-cultural interaction scene. On the one hand, from the perspective of diachronic, from the memory and expression of the artist, analyze the local cross-cultural communication and art fusion; on the other hand, examine the multiple meanings of Thangka from the contemporary social and cultural context, the local painter in the country The symbolic resource competition and identity game in the classification system, and how to continuously reshape and reposition itself in this social change. Although it is different from the Sui and Tang Dynasties I studied, the related concepts can still be cited. (Liu Dong Meri,2017.)

Invention of tradition

The invention of tradition is a concept made prominent in the eponymous 1983 book edited by British Marxist intellectual E. J. Hobsbawm and T. O. Ranger. (Hobsbawm, e., Lange. 2004.) The concept and the term have been widely applied to cultural phenomena such as the Bible and Zionism, the martial arts of Japan, the "highland myth" in Scotland, and the traditions of major religions, to mention only a few.

One implication of the term is that the sharp distinction between "tradition" and "modernity" is often itself invented. The concept is "highly relevant to that comparatively recent historical innovation, the 'nation,' with its associated phenomena: nationalism, the nation-state, national symbols, histories, and the rest." Hobsbawm and Ranger remark on the "curious but understandable paradox: modern nations and all their impedimenta generally claim to be the opposite of novel, namely rooted in remotest antiquity, and the opposite of constructed, namely human communities so 'natural' as to require no definition other than self-assertion." Another implication is that the concept of "authenticity" is also to be questioned.

However, in modern society, although the "circumcision" ceremony in xinjiang has not undergone fundamental changes in age regulation, basic meaning and other aspects, the changes in other aspects are actually quite obvious. For example, the marginalization of circumcision protagonist, the once pure and holy ceremony has become the occasion of communication and games, the economic component is becoming more and more obvious and so on. These changes suggest that while the tradition of circumcision continues in Uighur areas, it has acquired a new meaning. The original tradition changed into a tradition of the same form but different meaning and these changes in traditions have brought new problems to society.

3. Research Methodology

This research is used qualitative methodology and consider Tibet painting relation social between past and present.

The method of qualitative research refers to a method or an angle of studying a certain matter according to the social phenomena or the attributes of a certain matter, and the contradictions in motion, as well as the inherent presupposition of objects. To carry out qualitative researches, we need to directly grasp the main characteristics of that matter according to certain theories and experiences, and temporarily discard the differences in the quantity of homogeneity.

There are two different dimensionality in this qualitative research. The former is the pure qualitative research without or lack of quantitative analysis. For example, the interviewees include Tibetans and Chinese of other nationalities. In this dimension, the main data collection methods are recorded interview, questionnaire survey and other research methods to obtain the cultural identity relationship between Tibetans and Thangka and how Chinese of other nationalities negotiate with Thangka. The conclusions drawn from that tend to be more general and more speculative. However, the latter is on the basis of quantitative analysis, with higher level of qualitative. Population is linked to a specific setting, such as government agencies, thangka functions. Collect information on the spot from the perspective of the Thangka-related participants, intuitively learn about the daily behaviors of the participants, better understand the subjective ideas of the participants, and learn about some objective factors related to the social activities of Thangka, carry out a multi-angle and multi-role interchangeable experience, and know about the connotations of the Thangka operation industry. In this research, the writing method adopted by the researcher is descriptive analysis.

4. Research Results

A. To study Thangka, a Tibetan traditional painting in the dimension of cultural identity of Tibetan people. This study to master deeper internal drivers rather than be limited to the superficial Thangka art understandings.

B. To study Thangka, a traditional Tibetan painting in the dimension of negotiating identities of minority and nationality. Negotiating identity in China Nation State and other Chinese people. The research of ethnic minority art should be combined with politics about the influences of politics, humanities, globalization, and social class, and master the root causes.

C. To study the impacts of Thangka tourism commercialization on national development have. The commercial development of traditional Tibetan paintings can not only give impetus to the exploration on the intrinsic value of those works, but also promote the preservation and development of those works at present or in the future.

5. Discussion And Conclusion

This research article has expressed an important point about Thangka, a particular art object can be considered in the social process dimension. Because the relationship with society and culture in various

Thangka, Traditional Tibet Painting: Cultural and Negotiating Identities of Minority and Nationality in the Process of China Nation State

dimensions related to such artifact of Thangka. This will show the complexity of social relations through such the art as well.

In the case of Thangka, Tibetan Traditional Painting, which is a religion art work dedicated to Buddhism. Which has a prosperous cultural society as its own Thangka painting has served to reflect the cultural identity of the Tibetan people. Thence Tibet a part of China, Tibetans is one of 56 minority group in China. Tibetans therefore have two social statuses: being a Tibetan minority and being a nationality of China nation state as well as other groups of the country. In the context of being part of the Chinese nation state, Thangka has served as a representation of Tibetans in negotiating the identity of the nation-state. The Tibetans and Tibet territories are part of China. Thus, elevating in Thangka painting, become part of the China national art. Both in terms of promoting the introduction of Thangka painting to teach at educational institutions in provinces outside the Tibetan area and established an important Tibetan painter as a national artist of China.

In addition, the current Tibetan mainland, especially the city of Lhasa. Open to welcome both domestic and international tourists. Which has many tourists visiting the land of the roof of the world along with gazing on religion, architecture, lifestyle and arts with special characteristics. This context Thangka paintings have been hailed as souvenirs. And it is very popular with Chinese and foreigners. Thangka therefore became a commodity in context of commoditization which is another form of identity negotiation too.

Therefore, the way and path of Thangka painting as same as the way of Tibetan people today. Mixed ethnicity to maintain Tibet, negotiating identities to generate income while the Chinese government has used Thangka painting connect and indicate that Tibetans are citizens of China.

References

- [1] Hong, X., & Jackson, D. (2001). *Xi zang hui hua shi*. Ji nan: Ming tian chu ban she, pp.7-8.
- [2] Dan, Z. (1996). *Dang dai xi zang jian shi*. Bei jing: Dang dai.
- [3] Mulcahy, K. (n.d.). *Public culture, cultural identity, cultural policy*. U.S.A: commercial press, pp.7-8.
- [4] Beals, A. (1970). *Culture in process*. New York: Holt, Rinehart and Winston.
- [5] Denzin, N. *Studies in symbolic interaction*. 3rd ed. Bradford [England]: Emerald Group Publishing Limited.
- [6] Lefebvre, H. & Nicholson-Smith, D. (1991). *The production of space*. 1st ed. blackwell.
- [7] Harvey, D. (1999). *The Condition of Postmodernity: An Enquiry into the : Origins of Cultural Change*. USA: Blackwell Published.
- [8] Hobsbawm, E., & Ranger, T. (1983). *The Invention of Tradition*. London: Cambridge University Press.
- [9] Danbaraodan. (2006). *Tang-ga Paintings of Tibet* : published by Tibet People's Publishing House.
- [10] David, J. (2001). *History of Tibetan Painting*, Tibet People's Publishing House.pp.5-6.
- [11] Liu, D. (2016). *Paying Attention to Thang ga's Living Inheritance—Discussion on the Application of Anthropological Perspectives and Methods to Thang ga Research*. Qinghai Social Sciences, 02, 33-39.
- [12] Xiong, Y. (2014). *On the Value and Enlightenment of Tibet's Hundred Thang-ga Projects*. Tibet Art Research, 01,28-35.
- [13] Qi, A., & Zeng. Y. (2016). *The Dilemma and Outlet of the Commercialization of Folk Literature and Art Works*. Times Law, 14 (06): 43-49.
- [14] Bianba Qionгда. (2011). *Research on the relationship between Geng Dunqun, Anduoqiangba and modernism in modern Tibetan painting art*. Journal of Tibet University (Social Science Edition),26(04):
- [15] Guan, J., & Guo, Q. (2019). *Psychological Path of Conceptual Boundary and Structure Dimension of National Identity*. Journal of Southwest University for Nationalities (Humanities and Social Sciences Edition), 03, 214-221.
- [16] Liu, D., & Thang, G. (2017). *Cultural Representation and Identity in Intercultural Communication—The Social Interaction Process of Thang ga Artists Community in Karma Township, Chang-du, Tibet*. Folk Culture Forum, 05, 93- 107.

- [17] Yu Nan. (2018). Political Construction of Cultural Identity. Shanghai. Shanghai Jiao Tong University Press