

Study on the Aesthetic and Ideological-Political Transformation Mechanism of the Internal Composition of Ethnic Minority Ink Painting

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Abstract

As a unique form of Chinese ink painting, ethnic minority ink painting carries rich cultural connotations and educational value. Against the backdrop of strengthening aesthetic and ideological-political education in the new era, this study focuses on the aesthetic and ideological-political transformation mechanism of the internal composition of ethnic minority ink painting. By adopting methods such as literature research, case analysis and logical deduction, the study clarifies the three core dimensions of the internal composition of ethnic minority ink painting (thematic connotation, formal language, artistic conception) and the embedded aesthetic and ideological-political elements. It constructs the core logic of transformation as "emotional resonance—cognitive reconstruction—value identification", and proposes three transformation paths including perceptual experience, creative practice and cultural communication, as well as a three-in-one guarantee system covering resource development, teaching innovation and teacher training. The research enriches the connotation of the integration of aesthetic and ideological-political education theoretically, and provides practical support for tapping the educational value of ethnic minority ink painting, enhancing students' cultural confidence and forging the sense of community for the Chinese nation. Finally, the study prospects the direction of future empirical research, digital technology integration and expansion of research scope.

Keywords

Ethnic Minority Ink Painting; Internal Composition; Aesthetic and Ideological-Political Education; Transformation Mechanism; Sense of Community for the Chinese Nation

1.1. Research Background

China, a unified multi-ethnic country, boasts splendid civilization co-created by all ethnic groups. Ethnic minority ink painting, a unique form of Chinese ink painting,

has formed distinct artistic styles through long-term ethnic exchanges. It not only displays ethnic minorities' customs, living conditions and spiritual outlook but also inherits the core spirit of Chinese culture such as "harmony between man and nature" and "unity and harmony". Against the backdrop of the national strategy to strengthen aesthetic and ideological-political education in the new era, exploring how to tap the educational value of ethnic minority ink painting and transform it into aesthetic and ideological-political education has become a key topic. Currently, the integration of aesthetic and ideological-political education in art education faces problems like inadequate excavation of ethnic cultural resources, singular transformation paths, and loose connections between artistic composition and ideological-political elements. Ethnic minority ink painting, with its unique internal composition, provides a new carrier to solve these problems.

1.2. Research Significance

Theoretically, this study enriches the connotation of the integration of aesthetic and ideological-political education by clarifying the relationship between the artistic composition of ethnic minority art and educational value. Practically, it helps excavate the ideological and cultural connotations of ethnic minority ink painting, provides abundant teaching resources for art and ideological-political education, promotes teaching innovation, guides students to identify with ethnic minority cultures, enhances cultural confidence, forges the sense of community for the Chinese nation, and achieves the goal of fostering virtue through education.

1.3. Research Status at Home and Abroad

Domestically, relevant researches focus on two aspects: the artistic study of ethnic minority ink painting (artistic characteristics, cultural connotations, inheritance and innovation) and the integration of aesthetic and ideological-political education (curriculum reform and teaching practice). However, few studies systematically explore the aesthetic and ideological-political transformation mechanism of the internal composition of ethnic minority ink painting, with most being macro-discussions lacking in-depth analysis of micro-paths. Internationally, foreign scholars pay attention to the educational value of ethnic art, such as the "civic education in disciplines" in the US, but due to differences in national conditions, cultural backgrounds and educational systems, their research cannot be directly applied to China, and there is a lack of targeted research on the transformation of Chinese ethnic minority ink painting's artistic composition into educational value.

1.4. Research Methods and Innovation Points

This study adopts literature research, case analysis and logical deduction. The innovation points are: 1) Focusing on the internal composition of ethnic minority ink painting to sort out aesthetic and ideological-political elements in theme, form

and artistic conception; 2) Constructing a multi-dimensional transformation path and guarantee system to clarify internal logic and practical steps; 3) Combining embodied cognition theory to explain the transformation from aesthetic experience to value identification, providing a new theoretical perspective.

2. Internal Composition of Ethnic Minority Ink Painting and Its Embedded Elements

2.1. Core Dimensions of Internal Composition

The internal composition of ethnic minority ink painting is a multi-level and multi-dimensional organic whole, including three core dimensions: thematic connotation, formal language and artistic conception. Thematic connotation focuses on ethnic minorities' living scenes, folk customs, historical stories and spiritual pursuits, such as works on Tibetan and Yi peoples' production and life, ethnic festivals and national unity. Formal language, including brush and ink techniques, color application and composition, inherits traditional Chinese painting techniques and absorbs ethnic art characteristics. Artistic conception, the integration of objective scenes and subjective emotions, reflects ethnic minorities' understanding of nature, life and the world, conveying concepts like "harmony between man and nature" and emotions of unity and mutual assistance.

2.2. Embedded Aesthetic and Ideological-Political Elements

The internal composition contains rich aesthetic elements: unique formal language cultivates students' aesthetic perception and appreciation ability, and lofty artistic conception edifies sentiment. It also includes profound ideological-political elements: the sense of community for the Chinese nation, cultural confidence, moral accomplishment and the spirit of the times.

3. Internal Logic of Aesthetic and Ideological-Political Transformation

3.1. Theoretical Basis

The transformation is based on the "integration theory of aesthetic and ideological-political education" and "embodied cognition theory". The integration theory holds that aesthetic education and ideological-political education are interrelated and mutually reinforcing, achieving the effect of "1+1>2". The embodied cognition theory emphasizes that cognitive processes depend on the interaction between the body and the environment, and students can deeply understand relevant elements through appreciating and creating ethnic minority ink painting.

3.2. Core Logic

The transformation follows the core logic of "emotional resonance—cognitive

reconstruction—value identification". Emotional resonance is the starting point, aroused by the works' themes, formal language and artistic conception. Cognitive reconstruction is the key link, where students deeply interpret cultural connotations and ideological-political elements under teachers' guidance to reconstruct cognitive structure. Value identification is the goal, where students internalize ideological-political elements into their own values, establishing cultural confidence and the sense of community for the Chinese nation.

4. Transformation Paths

Three paths are constructed for the transformation: 1) Perceptual experience path: Building immersive aesthetic education scenarios through work appreciation, scene simulation and field investigation. 2) Creative practice path: Realizing the internalization of values through "learning—copying—creating", including skill learning, thematic creation (e.g., national unity) and work exhibition and exchange. 3) Cultural communication path: Expanding the influence of education through campus cultural activities, digital media dissemination and cross-cultural exchanges.

5. Guarantee System

The smooth realization of the transformation requires a three-in-one guarantee system: 1) Resource development guarantee: Strengthening resource excavation and sorting, promoting resource integration and innovation, and enhancing digital resource construction. 2) Teaching innovation guarantee: Innovating teaching methods, establishing interdisciplinary teaching teams, and improving the teaching evaluation system. 3) Teacher training guarantee: Strengthening professional training, carrying out academic exchanges and research, and establishing an incentive mechanism.

6. Conclusion and Prospect

6.1. Research Conclusion

The internal composition of ethnic minority ink painting (thematic connotation, formal language and artistic conception) contains rich aesthetic and ideological-political elements. Its transformation follows the logic of "emotional resonance—cognitive reconstruction—value identification" and can be realized through three paths, requiring the guarantee of resource development, teaching innovation and teacher training. This mechanism effectively transforms the artistic value of ethnic minority ink painting into educational value, which is of great significance for cultivating students' aesthetic ability, enhancing cultural confidence, forging the sense of community for the Chinese nation and fulfilling the fundamental task of fostering virtue through education.

6.2. Research Prospect

Future research can be deepened in three aspects: 1) Conducting empirical research to verify the effectiveness of the transformation mechanism through questionnaires and tests. 2) Strengthening research on the integration of digital technology to optimize transformation paths. 3) Expanding the research scope to other ethnic art forms to explore general laws of aesthetic and ideological-political transformation.

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