

Analysis of the Influence of Jiangxi Nuo Mask Decorative Art on Visual Communication Design

Li Fang

College of Modern Economics & Management Jufe, Gongqing Chengjiangxi, China

Keywords: Jiangxi Nuo Mask, Art, Design

Abstract: Jiangxi Nuo mask is one of the traditional Chinese folk arts, with thousands of years of art design history. The expression of Nuo mask in decorative art has a strong expressive force. Therefore, from the decorative elements of Jiangxi Nuo mask, the author discusses the influence of Jiangxi Nuo mask decorative art on visual communication design.

1. Introduction

Nuo culture is an important organization of Chinese traditional culture, "Nuo God" is also the origin of Chinese god bird phoenix worship culture. Therefore, Nuo culture has a very broad branch in China, but it is mainly concentrated in the Yellow River Basin, the Yangtze River Basin and the southwest region. Therefore, Jiangxi (Jiangxi for short) is also one of the birthplaces of Nuo culture. Nuo mask is an important part of Nuo culture, which is often used in Nuo opera, Nuo instrument and Nuo dance. Jiangxi Nuo mask refers to the art and craft of Nuo mask preserved by Nuo culture in Pingxiang, Nanfeng, Wuyuan and other places in Jiangxi Province. Jiangxi Nuo mask is often used in Nuo sacrifice ceremonies such as "jumping Nuo". Jiangxi "jumping Nuo" has a very ancient inheritance, and its plot is mostly taken from the story of ancient Chinese Shenhua, resulting in more than 2000 Nuo masks, with gods, heroes, animals, secular people. The main role of things. Among them, the Nuo mask represented by Pingxiang Xiangdong is listed in China's national intangible cultural heritage list. Afterwards, the inheritors of Nuo culture all over China have started to apply for and protect the Nuo culture, such as the Nuo mask. Jiangxi Province, as one of the Nuo culture regions with relatively complete culture and relatively consistent inheritance, will be more representative to study the decorative art and visual communication design of Nuo mask in its Nuo culture.

2. Analysis of decorative art concept in Nuo mask

As the product of the dialogue between the ancient people and the spirit of the gods, Nuo culture contains the ancient people's expectations for a better life and the creation of entertainment folk art. Its cultural behavior has developed from witchcraft to art, from traditional sacrificial ceremony to dance and drama close to the times, which shows that Nuo culture has the nature of absorbing the essence of modern culture for its own use. During the development of Nuo culture It involves Confucian culture, Taoist culture and Buddhist culture, and forms a folk cultural inheritance system with rich forms and wide coverage. Nuo mask bears the historical, cultural diversity and artistry of Nuo culture, and is one of the living fossils of Chinese historical culture.

Nuo mask is an important part of Nuo culture, and its decoration is often shown by its rich artistic image. The artistic image of Nuo mask is related to the image of the characters represented by the mask. Its style is mainly thick and rough, but also related to the carving techniques and techniques of the craftsman of Nuo mask. The artistic images of Nuo masks carved by folk craftsmen are often related to their use of story scenes. In myth and battle legends, the artistic images of Nuo masks are mainly anger, integrity and toughness, while the artistic images of characters are mainly treacherous, ferocious and cunning. In folk stories, the image of gods is mainly kindness and kindness, while the image of ordinary characters is loyalty , usually. The craftsman of Nuo mask will depict the five features of the characters according to the needs of the

characters' images, and fix the “joy, anger, sadness and joy” in the five features of the mask, so as to better show the characters' characteristics. The identity of the characters in the Nuo mask is often very clear. The ordinary audience with certain Chinese mythology and folk story foundation can quickly identify whether the characters represented by the Nuo mask are monsters, ghosts, men and military generals, or other clowns. As the Nuo mask carries a variety of characters, the decorative art of Nuo mask also has a special meaning, mainly in the shape, color, pattern and integration with traditional culture.

3. Analysis on the concept of Jiangxi Nuo mask visual communication design

3.1 Modeling Language of Jiangxi Nuo Mask

Jiangxi Nuo mask has a lot of character shapes, which are the most typical symbolic symbols of Nuo culture, among which the God ghost ideographic symbols are most frequently used in Nuo dance and Nuo opera. Jiangxi Nuo masks mostly use strange facial expressions and exaggerated color patterns to express the image and symbolic significance of the characters. The characteristics of thousands of people, thousands of faces and different personality shapes are the important reasons for the endless growth of Jiangxi Nuo culture. Jiangxi Nuo mask has many typical shapes, this paper will give examples one by one.

Taiji is one of the oldest representatives of the theory of yin and Yang in Chinese ghost culture. The original meaning of yin and Yang is the back of the sun. It is an expression of simple materialism in Chinese traditional culture, which contains the development law of things with two sides. This view of the opposition and unity between man and nature is very obvious in Jiangxi Nuo mask. In all kinds of models of Jiangxi Nuo mask, we can find the beauty of unity of opposites, which embodies the unity of opposites between yin and Yang. This beauty is the unity of opposites between straight lines and curves, and the unity of opposites between organic lines and wavy lines. From the perspective of decorative patterns, it is the unity of shrinkage patterns and forehead divergent patterns. However, no matter what kind of design, it expresses the expectation and yearning of the traditional working people for a better life and the inheritance of the traditional idea of harmony between man and nature.

For example, the shape of Kaishan God in Jiangxi Nuo mask embodies the unity of opposites between symmetrical beauty and asymmetrical beauty, as shown in Figure 1. It can be seen from the pictures that the Nuo mask not only uses lines with strong tension, but also uses smooth and soft curves in its modeling, and thus outlines various patterns of unity of opposites. The beard and hair of Kaishan God Nuo mask are outlined in a strong straight line, while the eyes and forehead eyebrows are outlined in a curve, which shows the serious and correct figure image of Nuo mask.



Fig.1 Kaishan God of Nuo Mask in Jiangxi Province

3.2 The Color Language of Jiangxi Nuo Mask

Color is an important component of people's cognition of things. Different colors have different meanings in Chinese traditional culture. In Chinese traditional culture, the five elements correspond to five colors, specifically white, black, blue, yellow and red. These five colors are also an important means to outline the good and evil or loyalty of the characters, so that people can better understand the image of the characters outlined by the Nuo mask, and help the characters to understand the emotions of the characters in the Nuo mask. Because of the long development of Nuo mask, the decorative and moral meanings of the color in Nuo mask tend to be fixed, forming some fixed programs, many colors are used as the special color of the role, to help people understand the figure of Nuo mask. For example, red and yellow are the representative colors of loyalty, bravery and nobility. In traditional roles, Guan Gong and Qin Qiong use these two colors as the main decoration colors to show the loyalty and bravery of the characters. However, the treacherous and insidious characters usually use white as their symbolic color, such as Cao Cao, whose facial color is mainly white. Blue and blue are used to describe “ghosts” or foreign generals, so these two colors are “Yin”. The Nuo mask in special color is shown in Figure 2. It can be seen from the figure that the Yellow characters, as the main color of the characters, are mainly simple and amiable expressions, mainly secular characters with strong affinity. The black and red characters in Nuo mask are more serious or ferocious, representing some ferocious gods.



Fig.2 Nuo Mask under Fixed Color Application

In addition to the application of a single fixed color, there are also a lot of complementary color applications in Nuo masks, which give people a stronger visual impact and enhance the performance and appeal of the characters. The opposition color is mainly the opposition of black and white, or the opposition of red and cyan. The application of this opposition color has the function of easing or strengthening the facial expression of the characters, so that the audience can better recognize the main emotions of the characters of Nuo mask.

3.3 The Decorative Language of Jiangxi Nuo Mask

The pattern is the unique modeling means in Nuo mask, and the other colors interact with each other, which makes the characters' modeling, emotional characteristics, characters and other characteristics become straightforward and prominent. In Jiangxi Nuo mask, the pattern technique can be mainly water ripple, triangular pattern, curved line pattern, knife shape pattern, diamond pattern and other types. Different patterns with different facial expressions can show different aesthetic feeling. The combination of pattern technique can form various patterns, such as dragon totem pattern or Erlong opera bead pattern, which are all clever use of pattern technique. Because Nuo mask was originally used in sacrificial rites, it mainly used totem in the application of patterns, followed by the common characters or patterns of flowers and birds in traditional civil society. The pattern originated from the worship of nature, so it's not surprising to sketch these natural things in the mask pattern.

4. The Enlightenment of decorative art in Nuo mask to visual communication design

As one of the few traditional cultural skills inherited from ancient times to the present, Nuo mask has strong vitality in the performance of decorative art. Therefore, it is worth exploring to apply the decorative skills of Jiangxi Nuo mask in visual communication design. But at the same time, the difference between traditional culture and modern culture also makes it difficult to integrate the decorative art and modern art of Jiangxi Nuo mask. Therefore, we first discuss the limitations of the decorative art of Nuo mask, and then discuss the influence of logical decorative art on visual communication design.

4.1 The Limitation of Decorative Art Form in Nuo Mask

Logical decorative art has a relatively rich form of expression, no matter the color patterns or the traditional cultural elements contained in it, all show its expressive power in the decoration. But Nuo mask is mainly used for sacrifice and other special occasions in the old society. Although it has certain application in dance and drama after folk transformation, it has no strong attraction for people who are accustomed to the modern technology society. The first thing about Nuo mask is art, and art has enough vitality only when it is accepted and recognized by the public. Therefore, how to integrate Nuo mask with modern culture and use its design skills to spread modern culture is the biggest difficulty in the visual design innovation of Nuo mask. Of course, some elements of the Nuo mask, such as dragon totem patterns, can be directly used in animation and other fields, but when these elements are applied in other fields, people may not think of the Nuo mask, but will directly contact with traditional Chinese mythology. Therefore, the limitation of Nuo mask is that its influence in the traditional culture of modern society is weakened. Even if people use the design techniques or elements, it is difficult for people to directly contact the contribution of Nuo mask in it.

4.2 The Inner Beauty of Decorative Art in Nuo Mask Comes from the Refinement of Expression Elements

In modern art design, Nuo masks are often used, which are deeply entangled with traditional culture and show strong elements of expression in traditional culture. For example, patterns of Phoenix totem and dragon totem are frequently used in other fields, which makes the decorative art of Nuo mask break through the limitation of mask carrier. The inner beauty of logical decorative art also comes from the refinement of these traditional expression elements. At the beginning of design, Nuo mask emphasizes the importance of mythological stories and characters in traditional culture, which makes all kinds of patterns have strong expressive force after the completion of design and can be directly applied in other fields. The design method that can be directly used in other fields is the expression of the strong vitality of Nuo mask decorative art. Nuo mask also has a systematic application to the attributes of “Yin” and “Yang” in traditional culture, and this beauty of unity of opposites is an equally important design skill in other art designs, which deserves the attention of art designers related to visual communication.

4.3 The Process of Visual Communication Design Also Needs to Be Refined

In the process of visual communication design, in addition to drawing lessons from the traditional patterns and pattern elements in Nuo masks, we should also pay attention to the grasp of the design process. In the process of Nuo mask design, or using Nuo mask elements for visual design, we should pay attention to the following points. First of all, pay attention to the character image to be designed, clearly locate the facial expression and main identity attribute, and use the corresponding color pair as the main description tool of the character image. Then, we should pay attention to the combination with the traditional culture. In the process of Nuo mask design, we should respect the traditional culture as much as possible, respect the traditional culture and folklore, and make the designed characters and stories perfectly coincide. Finally, the application of Nuo mask design elements in other fields of visual design should pay attention to the application of the unity of opposites design techniques. Although there is no strict design standard limit in other fields

of visual design, it also focuses on the performance of beauty and ugliness and social value. Therefore, the key to the strength of modern visual design is to grasp the unity of opposites.

References

- [1] Wang Jiafei. Research on the cultural and creative product design of Jiangxi Nuo Mask [J]. Industrial design, 2019 (09): 123-124.
- [2] Liu Ling. The function and existence value of Nuo mask in Jiangxi Nuo [J]. Drama home, 2019 (24): 240.
- [3] Cheng Lingyun, Han Jiangfang. Inheritance and development of Jiangxi Nuo mask art in the context of cultural and creative industry [J]. Popular literature and art, 2015 (10): 36-37.
- [4] Shen Haihui. Aesthetic symbolic characteristics of Nuo culture in Jiangxi and visual extension of its graphic form [J]. Journal of Jiangxi Normal University of science and technology, 2011 (02): 121-124.