

Study on the Chinese Folk Art Style

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Abstract: Chinese folk art is unique in style and forms a different feature from mainstream culture. This paper analyzes the characteristics of folk art “by line modeling”, “circular tendency”, “subjective size”, “second degree processing”, “adaptation medium” and “fixed style” through physical examples, logical reasoning and visual verification. The essence of the characteristics of Chinese folk art is clearly manifested.

1. Introduction

After thousands of years of development, Chinese art has accumulated and precipitated a complete cultural model. Its art form has been changing shape and aesthetic with the change of the dynasty. Only folk art inherits the blood of the original art, in the most simple form. The Chinese culture of the Chinese nation is conveyed, and the style of its excellent culture is displayed with the most inclusive attitude and the most vigorous vitality. In folk art works, there are often disproportionate characters appearing and unreasonable plot design appear. This article will analyze the lines, shapes, spaces and styles of art styles, trying to analyze the essential problems of forming these artistic features.

2. The Line Shape

Folk art is also line-shaped like other Chinese art. "The dependence on lines should be an instinctive reflection." Psychologists revealed the answer in the study. Language is the way of communication between people, but when there are things that cannot be described by words alone, human expressions and gestures will play a further role in expression. When encountering shapes, movements, etc., Will automatically score this shape. Rudolf Arnheim said in *Art and Visual Perception*: "It is precisely because people often describe the shape of a thing by using gestures to outline the outline of a thing, which makes the artistic image created by hand large. The part is in the form of a contour." [1] 276 is the reason mentioned above, which makes the use of contours to express things and becomes the simplest and most accustomed expression technique suitable for human psychological state. Therefore, the “line shape” in folk art comes from human beings because of communication needs. Because folk art has been valued since ancient times, it is not clear who created this art, perhaps naturally, or perhaps collective wisdom.

Folk art has formed a certain pattern in the process of long-term inheritance. This fixed expression has been rooted in the national core and has become a collective unconscious, and some people have no idea that there are other modeling methods in this world. In the folk art works, the pursuit of "shape and spirit" is the generalization and typical treatment of the image on the basis of detailed observation. For example, the folk art work "Baizitu" is very vivid and realistic, but this one hundred children It is not the child, but the synthesis and generalization of all the characteristics of the child. This is the abstract thinking based on the figurative thinking. It is to consider the content first and then use the existing form to express it. Whether it is today's folk art works or works from a hundred years ago, the reason why the lines of their shapes are the same is because these lines can meet the needs of expressing content. Its strong tolerance is its symbol of mature art.

3. The Circular Tendency

The circle is the most common form of Chinese folk art, and it is loved by people because of its "reunion" and "consummation". In all kinds of folk art works, there are round patterns or borders, such as: "Tuanhua" in the art of paper-cutting, "Tuan Shou" and "Tuanfu" in the printing and dyeing works, as well as various round fans and suitable Pattern. The circle is a closed space. It is full and tight and can contain everything. The boundary is clear and can be divided into two. It carries the yin and yang dialectical thinking in ancient Chinese philosophy and the cosmology of the heavenly place, so people give the circle a symbolic meaning beyond its own, not the circle itself.

Folk art has another meaning in the circle, that is because its own boundary is round and the space created is not particularly sharp, so adding any image to it has the largest space, and no It will look awkward. When it comes to the new shape formed by these various objects, if you can't find a more appropriate shape to accommodate it, choosing the circle is the safest way to deal with it. At this point, people are governed by the laws of human perception. Because when the external stimulus is ambiguous, vision always automatically sees it as a circle.

4. The Subjective Size

The problem of size in Chinese folk art works is that people pay attention to the size, but according to strict rules to deal with the relationship between size and size, to show people's simple world view and lively and changeable artistic thinking. In the works of the annual painting "More than a year", the image used is often a fat child holding a big goldfish in his hands. This is of course inconsistent with reality, but it is consistent with people's good wishes. People hope that their children are healthy and strong, and they hope that the goldfish will be beautiful, so they will draw their wishes to express their sincere pursuit. It is generally believed that only in this way can we be well-fed, happy and healthy in our lives. On the other hand, if you paint a thin child and hold a thin fish, you will not only feel that the picture is not beautiful, but also feel guilty. You will superstitiously believe that this bad image will affect the children and life at home. This kind of exaggerated treatment is intentional, and has formed a deep-rooted pursuit of the auspicious life concept of "the sheep is beautiful". Exaggerating the "size" is not only a means for folk art to express auspiciousness, but also an aesthetic taste for the flexible and changeable picture form and avoiding repetition. In the folk art pattern "Shoubi Nanshan", there is a big peach in the hands of the old birthday star, and the little peaches are held in the hands of the two sides. This kind of treatment will not only make people think that the "shou" is shortened, but will feel that the picture has a reasonable size and is lively and lively.

5. Processing

In painting, it is difficult to distinguish whether a circle is flat or solid? Because there is no depth of three-dimensional space in their concept, or depth is expressed in the simplest two-degree plane. A circle can represent both a circle and a body structure. It does not indicate a certain angle of reality, but rather a complete understanding of the surface shape of a thing. This theory seems ridiculous, but it is the most reliable solution to the problem of how to reveal the interior of a closed space in graphic art.

This kind of originality has been used until now, whether it is in Picasso's paintings or Chinese folk art works. In the image of the folk paper-cut work "Five Poisons", the belly of a chicken is hollow, with scorpions, snakes, geckos, scorpions and scorpions. Some of these treatments are similar to modern perspectives, but people have already taken it for granted and continue to use it in other art types such as painting, sculpture, and new year painting. Shandong Weifang New Year's painting "Women's Busy" uses a perspective method to express the indoor scene, and uses a multi-point perspective to show the modeling needs of multiple characters. There are some characters in the painting that are not divided between the front and the side, even the front and the side. This method is very common in folk art, just like the result of superimposing the images of

several perspectives after looking around the characters. It seems unreasonable, but it is the truth that comes out of the concept.

This method was abandoned by mainstream Chinese painting, but it was preserved in folk art. Such as: the pavilions in the shadow art make this method. Folk art also sends out a "vertical" indirect way to deal with similar problems from children's spatial processing methods. That is, when expressing a three-degree object, it is expressed horizontally and horizontally, and vertically. This also makes the two-degree picture express any content, and the rich image makes the face full of narrative, which is in line with the purpose of people using the works to convey their feelings. Folk art has a strict logical relationship. It chooses a shape that preserves a sincere visual experience, and also chooses the form that best expresses emotion [2].

6. Fixed Style

The definition of the style of folk art is often "simple and simple, using exaggerated and deformed image to convey subjective feelings". It means that the art of the two is not "reproduction", but the "expression" of emotion first. This view is wrong. The images that appear in folk art are not necessarily what they see in their eyes, such as tigers. It is because folk artists do not have the ability to truly reproduce the image of the tiger. They have to use the existing three-dimensional and flat form to express the traditional image of "cloth tiger". Chinese folks have the understanding that "one party raises one person in water and soil." The paper-cutting in northern Shaanxi is different from that in Shanxi. The clay figurine in Beijing is different from that in Shandong. The efforts of folk art masters can not reach the threshold of geography, which proves that the existing forms of artistic expression mainly come from the words and deeds of the fathers rather than the innovation of art. As Ruth Benedict said, "The first thing in the history of individual life is the adaptation of the patterns and norms that the community that belongs to it has traditionally handed down." [3]

Folk art is a skill, sometimes it is lost because of someone's departure. It is contrary to the originality of art. This is the essential difference between folk artists and artists. Regardless of the complexity of the art form, a cultural symbol has been formed in the folk. "People's strong emotions are also vented in this symbol, so folk art can be understood by everyone in the soil that produces it." folk art images often appear in the works of masters, but they can't be equal. The difference between Picasso and Ku Shulan lies in the difference in the order of mastery of art skills. Picasso first has the ability to express art, then encounters the stimulation of emotions, and then creates "Gernica". Ku Shulan is a simple rural life with accumulation of deep emotions in life. He will find the language of expression in paper-cutting, and then create a series of works such as "Flower Maiden". Masters of art are changes in style, but their unique artistic pursuits are unchanged and are expressive art. Folk art works are subject to change, but the form is unchanged. It is always a symbolic art by expressing the auspicious pursuit of a better life [4].

7. Conclusion

"Folk art is a product of a certain era, environment, culture and the spirit of the times, and it must be inextricably linked to the social life of the time". With the disappearance of farming civilization, social systems and production methods have also undergone profound changes. Folk art and modern life, which play an important role in the natural economy, have been severely separated from each other, and the categories have been reduced or even disappeared. It has changed from the practical function of the past to the current appreciation function, from the service of human material life to the service of human spiritual life. This is the inevitable result of historical progress. The current strategy of protecting and escaping the gradual disappearance of civilization can enhance national identity, deepen national pride, and prompt people to re-examine the meaning of life. For the art discipline, its most important thing is to provide useful experience and enlightenment for new art from the aspects of expression, creative techniques and aesthetic interest, and provide diverse aesthetics and choices for rich art forms. Folk art is not complicated. It is the art of life for all of our

ancestors. There are extensive and simple features of artistic language. It is also not mysterious. Now that people are paying more and more attention to folk art, we must understand its ins and outs more clearly, not superstitious, not contemptuous, and objectively face the meaning of its existence.

References

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