

Application Research of Zhuang Folk Graphics in Contemporary Ceramic Art

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Abstract: Zhuang folk art is an important part of China's intangible cultural heritage, zhuang folk graphics with its unique artistic charm in ceramic art has been widely used. This paper introduces the basic types of zhuang folk graphics, puts forward the principles and requirements in ceramic art design, and simply analyzes its application mode combined with physical modeling.

1. Introduction

Art comes from life. As a native language, the collision and fusion of ethnic graphics with foreign cultures is an important way for the development of contemporary ceramic art. With the continuous development of human material civilization, the practicality of traditional ceramic art is gradually weakened, while the artistry of contemporary ceramic art design occupies a leading position. How to create ceramic art with national characteristics has become a frontier issue of research. Chinese ceramic art design should have unique art forms, which requires us to integrate traditional national culture with the needs of the times, give full play to the unique expression forms of national art, and form contemporary ceramic art works with unique national styles. As a part of culture, contemporary ceramic art can break through the tradition only through innovation on the basis of reference and inheritance.

2. Ceramic art and graphic art

2.1 Ceramic art

It can be said that contemporary ceramic art is not only a concept of time, but also a kind of carrier of modern art concepts. Contemporary ceramic art refers to a new sculpture form with ceramic materials as the media and the aesthetics and creation concepts of contemporary art or mainstream art as the elements in the specific environment of contemporary science and technology, social, economic and cultural development from 1980 to 1990.

Ceramic art plays an important role in the history of Chinese arts and crafts. Ceramic art is also responsible for the inheritance of traditional culture and the communication of new culture in the field of design today. Different from western art design, Chinese art design originates from industrial production, and Chinese art design originates from arts and crafts. According to the actual existence of art design, it can be divided into six categories: traditional handicraft design, modern industrial product design, environmental art design, cultural media design, commercial media design, fashion design, among which ceramics belongs to the category of traditional handicraft design.

2.2 Graphic art

Graphic art is a new term. Graphic art is an illustrative visual symbol, whose original intention is to express creative ideas through the visual design form of visibility, that is, to shape the design idea, make the design shape become the carrier of information transmission, and be able to copy and widely spread the visual form through printing and various media. At present, many important achievements have been made in the research of graphic art abroad, but the research of graphic art is still in the initial stage at home, and no complete theoretical system has been formed. In particular, the research of graphic art of zhuang nationality and other ethnic minorities is still in the initial stage.

As an important part of contemporary ceramic art, graphics are worthy of study in ceramic art creation. It is the motive force to promote the development of contemporary ceramic art to endow graphics with vitality and integrate ethnic graphics into ceramic art design. Therefore, it is particularly important to inherit the traditional aesthetic concept while absorbing the essence of national graphics and integrating the concept of modern composition, so that contemporary ceramic art has new expressive significance and visual appeal. The design of contemporary ceramic art is inseparable from the interpretation and reconstruction of graphics, but the current research is the lack of research on ethnic graphics. We should base on the research of Chinese national graphics and integrate local language into ceramic art design.

3. Development of zhuang graphic art

Zhuang is the most populous minority among China's 56 ethnic groups, mainly distributed in Guangxi, Yunnan, Guangdong and Guizhou provinces. Zhuang nationality has created its own unique national culture through thousands of years of development. Guangxi zhuang graphic elements are an important part of the traditional elements of the Chinese nation, especially in the artistic creation activities of rock painting, clothing, architecture and other fields, which reflect the unique graphic art language of the zhuang people and crystallize the cultural wisdom of the zhuang people.

Guangxi zhuang traditional graphic elements in a variety of forms, a variety of names, design to all aspects of life, is the Chinese nation in the continuous development of the wisdom of the nation's skilled craftsmen and the creation of an important part. Guangxi zhuang nationality graphic elements exist in the rich life of the people. Traditional folk graphic elements such as clothing, architecture and ornaments have the form and significance of festival, warmth and harmony.

3.1 Basic forms of expression of zhuang ethnic pattern

Zhuang ethnic pattern is formed in the long-term historical development of Guangxi people, most of the graphics are taken from the natural scenery, after processing to create decorative patterns that belong to the national characteristics, mainly animal patterns, plant patterns, geometric patterns and so on.

Character lines. The existing zhuang patterns have very rich character lines, which are an important part of the world heritage of rock painting in China. The images of these characters are concise and general, and they simply depict the dynamic and outline of the characters with lines. What is more representative is the bronze drum sculpture existing in guangxi museum of nationalities. This bronze drum sculpture clearly depicts the decorative patterns of the bronze drum.



Fig. 1 Vegetable grain in ceramics

Animal lines. Animal patterns in ethnic patterns are mainly divided into two categories. One is the animal pattern related to agricultural economy, such as bird pattern and fish pattern, which are auspicious and auspicious to reflect the meaning of auspiciousness and festivity and symbolize happiness, beauty and hope. The animal lines are concise and the shapes are general, which can vividly express the physical features and expressions of these images.

Plant lines. Plant grain mostly comes from the form of natural flowers and trees, such as plum, lotus and fruit grain, leaf grain and so on. These plant patterns are usually based on the aesthetic and

desire of Guangxi minority people. Most of the plant patterns come from Guangxi people's careful observation and rich imagination in daily life, which expresses their love for nature.

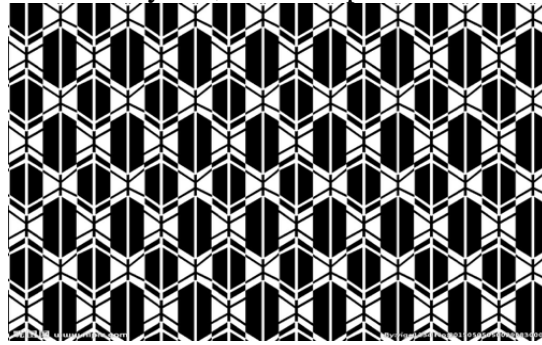


Fig.2 The Representation of Geometric Patterns in Ceramic Patterns

Geometric lines. The geometric pattern of Guangxi national pattern mainly includes moire pattern, swim pattern, circle pattern and so on. Geometric patterns in the pattern are mainly manifested as two-square continuity and four - square continuity. Patterns are mainly divided into two categories: one is the Abstract deformation of characters, and the other is that people of ethnic minorities, according to their imagination, summarize things in nature as circles, rhomboids and other patterns.

3.2 Specific forms of zhuang ethnic patterns

Zhuang jin. Zhuang brocade, as an arts and crafts fabric, is one of the most splendid cultural creations of the zhuang people and has a very long history. Zhuang brocade experienced from monochrome to multicolored, pattern patterns from simple to complex changes in development. Zhuang brocade's main characteristic lies in the design exquisite, the color profusion is beautiful, since the exquisite handicraft, also has the very high practical value. Zhuang brocade is famous at home and abroad for its unique pattern pattern, bright color and luster, strong and durable, and strong national characteristics. It also has great inspiration for the design of modern national handicrafts.



Fig.3 Zhuang jin is reflected in ceramics Fig.4 A ball Fig.5 Bronze drum.

A ball. Hydrangea has always been a typical cultural symbol in the construction of rugged zhuang national culture in contemporary Guangxi. It appears in public space and on many occasions in various forms, and also symbolizes the profound sense of national history and strong ethnic customs. Hydrangea is zhuang men and women in love, girls to boys thrown out of the pledge of love.

Bronze drum. Bronze drum is a "metal drum" made of copper, tin, zinc and other metals fused and cast. It is an ancient traditional musical instrument and ritual vessel. The bronze handicraft culture of zhuang nationality is the pearl of ancient culture and the sacred object in the treasure of zhuang nationality culture. The shape of the drum is very elegant, the rhythm is also very simple. The ancestors of the zhuang nationality made very precise designs on the structure and appearance of the drum.

4. Application of zhuang graphic art in ceramic art

Ceramics reflect the traditional culture of different times, among which auspicious, happy, happy implication represents the main design direction of ceramic gifts. We should integrate ethnic patterns into ceramic design, not only to make ceramics have visual beauty and convenient use, but also to make full use of the culture accumulated by the nation so that consumers have a sense of spiritual belonging and identity.

4.1 Principles and requirements

When applying the graph to modern ceramics for design, the following principles should be followed:

One is adornment and practical photograph union. Ceramic art requires a combination of artistry and practicality. Zhuang traditional visual decoration patterns and patterns are changeable, the use of color contrast is strong. When applying, also must hold appropriate, coordinate good grain appearance modelling, colour and composition of a picture to wait, ability creates the ceramic product that has practical effect namely artistic and beautiful. Only in this way can we achieve the perfect unity of artistic and practical visual effects and practical effects.

Second, inheritance and innovation should be unified. Any traditional culture has two sides. The research on traditional national elements should always adhere to the principle of combination of inheritance and innovation. Under the premise of maintaining national characteristics, it is necessary to constantly push through the old and bring forth the new, and combine with the current fashion trend, so as to better apply Chinese traditional modeling elements in ceramic design.

Third, it reflects regional characteristics and national feelings. Different regions will reflect different but closely related regional cultures, which are very important characteristics that distinguish them from other cultures. We must do the design work which has our own national cultural connotation, must be able to have the resonance with the public emotion attribution. The comprehensive embodiment of regional features and national emotions can open up more subtle emotional space for design works and make design works more close to people's psychological identity.

4.2 Application of zhuang traditional patterns and patterns

According to the application principle and method of zhuang traditional visual elements in ceramic design, the application of zhuang traditional patterns and patterns mainly includes three forms: generalization and generalization of graphics, reconstruction and combination, and creative Abstraction.

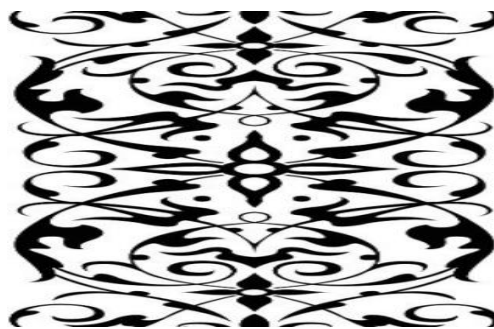


Fig.6 The Combination of Traditional Patterns of the Zhuang Nationality

Generalization of patterns. The drum surface pattern of the traditional zhuang bronze drum is selected to retain the characteristic classical patterns on the surface of the zhuang bronze drum, such as sun pattern and bird pattern, etc., and the integrity of the pattern on the surface of the zhuang bronze drum is retained. On this basis, the complexity is simplified to summarize the complicated internal pattern on the surface of the copper drum. After summarizing the patterns of the drum, a new pattern with visual impact and artistic aesthetic characteristics can be formed reasonably and orderly.

Pattern reconstruction combination. After summarizing the character modeling of huashan mural

in traditional zhuang visual elements, sun pattern in bronze drum pattern and hydrangea element modeling features, the paper further rearranged and combined them, and created a new set of patterns after several different attempts. On the collocation of integral colour, summarized huashan mural mass-tone attune red and shallow brown, coordinate with the mass-tone attune photograph of zhuang nationality hydrangea next and form tie-in combination. The overall color tends to be calm atmosphere in line with the zhuang traditional visual elements of color aesthetic feeling, but also do not lose the sense of fashion.

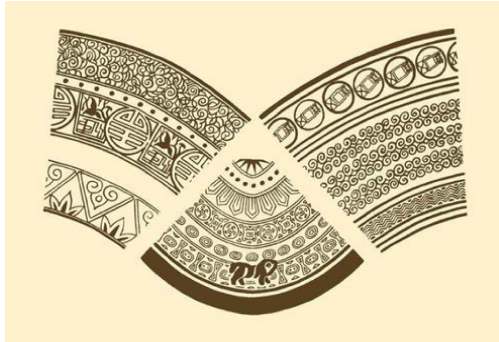


Fig.7 Combination of plant and Patterns in Ceramic Patterns



Fig.8 Several Expressions of Animal and Plant animal patterns

Creative Abstraction of patterns. Is to use the zhuang traditional character headdress and zhuang brocade pattern as design elements, the overall representative character headdress and zhuang brocade pattern Abstract simplification, make the pattern become more vivid and interesting. After summarizing and summarizing the shape of sheep's head, we make it into a drawing by Abstracting it, and Abstract the shape of copper drum into layers of circular and Abstract shapes of sheep's horn to adorn and decorate. So that the pattern on the basis of maintaining the traditional zhuang sense of fashion at the same time.

Contemporary ceramic art has been constantly improving with the development of technology, constantly innovating new forms of expression and shaping rich texture effects. However, in the new era, technology alone can no longer meet the deeper requirements of modern people on art works. The innovation of contemporary ceramic art fully understands the graphics of our nation. In the process of creation, "form" is taken, "meaning" is extended, and "god" is transmitted. For the application of these patterns, we can proceed from its "shape" and "meaning" two aspects of ceramic art creation.

Zhuang folk graphics, like other ethnic graphics, are created under the background of the long spiritual culture of the nation, the unique rice culture of the nation and the premise of manual production. Its line change, the volume change of the space and the embodiment of texture is the use of a variety of symbolic techniques, to constantly summarize the various patterns of nature. It is a great artistic wealth for the national figure created after years of accumulation and refinement of human culture to be applied in the creation of contemporary ceramic art.

5. Conclusion

The folk graphic patterns of the Zhuang nationality are the artistic treasures of our country. It is widely used in clothing, ceramics, architecture and other industries in China, especially in ceramics, which can produce strong artistic and visual enjoyment and has high research value. The combination and use of different patterns and graphics can produce different aesthetic enjoyment, so it is of great practical significance to strengthen the excavation and use of artistic value in this respect.

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