

On the Aesthetic Characteristics of Traditional Folk Art

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Abstract: *Traditional folk art is the inheritance of Chinese civilization, and the artistic light it reflects is amazing. Folk art is an important component of China's traditional culture. It embodies the wisdom of the working people. There are diversified aesthetic images and characteristics hidden in traditional folk art, which is a presentation of the life of workers in a specific period. Through the analysis of the aesthetic characteristics of traditional folk art in fashion design, it can provide some ideas for the current fashion design.*

Keywords: *traditional folk art; Design; Clothing; Aesthetic characteristics*

1.Introduction

Art is the main way to convey artistic emotion, which is mainly composed of calligraphy, sculpture, painting, design, etc. As an important embodiment of art, the analysis of aesthetic characteristics can help the audience better understand the connotation and theme of art works, so as to give better play to the positive influence of traditional folk art. Traditional folk art has a development history of thousands of years, and has formed a unique culture in the long-term historical practice. By analyzing the aesthetic characteristics of traditional folk art in fashion design, it can not only promote the creation of modern folk art in China, but also enhance the comprehensive quality of the whole nation.

2.Traditional folk art

Once the traditional folk art appeared, it greatly enriched the daily life of the audience, beautified the environment and enhanced the taste of life. After the Neolithic age, folk art became popular, and the painted pottery art at that time was favored by the public. During the Warring States period, Qin and Han Dynasties, the artistic styles of brick and stone portraits, stone carvings, pottery figurines, etc. were quite different. To a certain extent, they enriched the content of folk art and highlighted the changing characteristics of the times^[1]. During the Wei and Jin Dynasties, scholar officials tried to promote the artistic styles of sculpture, painting, murals and so on, which were consistent with folk embroidery and paper cutting, highlighting the audience's life interest, and reflecting the audience's psychology and realizing that change. Although the art forms of many traditional folk arts have changed, their artistic conception and connotation have not changed. The details are as follows: first, the creative subject of folk art is the masses. In the thousands of years of historical development of the Chinese nation, many distinctive cultures have emerged, with different creative subjects. However, folk art is the common effort of countless working people. It tells the scenes of the production and life of ancient workers, with remarkable living characteristics. Second, the medium of folk art is folk customs^[2]. The concept of folk art is relatively broad. Folk customs are the established living habits formed in people's long life, which truthfully reflect the inner feelings of the working people. Third, folk art has regional characteristics. Under the influence of natural environment, economic and cultural factors, China has formed a special regional culture, that is, the culture of different regions has a distinct regional color.

3.Aesthetic characteristics of traditional folk art in design

3.1. Artistic characteristics of life beauty

The structure of folk art is relatively simple, but from the content point of view, it is a reflection of real life and is closely related to people's daily life. Therefore, to a certain extent, it meets the needs of

the working people. Since its emergence, it has served the people's livelihood and embodied the strong vitality of folk art. Folk art is an artistic representation of folk life. It has a strong regional color and highlights the audience's simple aesthetic ideal. The beauty of folk art life originates from the reality of folk life, and the existence of folk art just meets the daily needs of the audience. It is a basic form of culture and art, reflecting the natural beauty of life of folk art^[3]. From the content of folk art, it is usually expressed as a refinement of life, expressing the audience's longing for a better life. Folk art originates from life practice, so the beauty of life is the basic feature of folk art and the aesthetic source of folk art.

3.2. Artistic characteristics of formal beauty

Formal beauty refers to a relatively independent aesthetic object, which is essentially different from the form of beauty. The situation of beauty refers to the perceptual form of freedom, that is, the embodiment of human essential power. From the perspective of the difference between formal beauty and the form of beauty, it is mainly reflected in the following aspects: first, there are differences in the content of the two. The form of beauty refers to the beauty of things themselves, including concrete, individual, definite and specific. At the same time, the form and content of beauty are the relationship of unity of opposites, and the two are inseparable. However, the form of beauty is not like this. The beauty of form represents the form itself, which is different from the content embodied in the form of beauty, that is, a hidden inner beauty^[4]. Second, formal beauty is different from the form of beauty. The form of beauty refers to the organic unity of beauty, that is, the external expression of beauty, rather than an independent aesthetic object. For formal beauty, it is mainly manifested as an independent aesthetic object, which has the characteristics of independence.

4. The artistic characteristics of Nantong blue printed fabric clothing design

4.1. Visual Features

In China's long history of traditional colors, people have gradually formed their own set of cognition concepts about traditional colors over time. Chinese traditional colors are colorful, including glazed yellow, Chinese locust green, Chinese red, blue and white blue, rich purple, jade white, ink black, Great Wall gray, gold precious, snowflake silver. Each color is not only a description of this hue, but a description of a type of hue, including different shades and gray levels. Taking the color of Nantong blue calico as an example, the visual beauty absorbs the composition, brushwork and charm of traditional splash ink landscape painting. The dark ink pen and the light white space are in strong contrast and harmony, reflecting the dual dialectical relationship of traditional Chinese philosophy. At the same time, the visual beauty of blue calico also absorbs the rhythm and strength of traditional Chinese calligraphy art.

4.2. Humanistic connotation

Colors are endowed with a large number of cultural characteristics and connotations of etiquette, and the blue-blue represented by Nantong blue calico also represents different connotations of etiquette in historical development. The color and pattern of blue calico all contain the good expectations and wishes of the local people in the local traditional culture of Nantong. Blue and white, homophonic innocence, blue and white fabrics are compared to people who are honest and reliable, pure and innocent, and literati often use blue and white clothing to express a lofty attitude. In addition, in Qidong, Nantong, in wedding celebrations, cyan, homophonic pro, is used to express emotional sustenance. The cyan fabric is dyed by indigo, and the indigo comes from Daqing, which is inseparable from the blue. Therefore, on the occasion of the wedding, the blue is the kiss. The blue cloth is used to carry the dowry, and the blue bag is used to hold an evergreen plant, so as to increase the atmosphere of the wedding. Evergreen, as an evergreen plant in all seasons, is endowed with the beautiful meaning of loving each other until old and loving for thousands of years. The blue and white cloth printed with auspicious patterns such as dragons and phoenixes is more useful when there are wedding celebrations. It can be seen that indigo blue has been deeply branded with the mark of folk customs and traditional aesthetics, and has been loved by people for a long time.

4.3. Artistic features

Due to technical constraints, the pattern of blue calico is almost composed of dots and broken lines, including a variety of dots, lines of virtual and real, and free-cut surfaces. It can be said that the flexible and ingenious use of the midpoint, line and surface of the Nantong blue calico pattern is the most direct, clear and typical example of the midpoint, line and surface of the plane pattern as the basic modeling elements of the pattern. These freely arranged, random and appropriate points, lines and surfaces form ever-changing, beautiful and colorful patterns, which make Nantong blue calico stand out among many folk handicraft products, with unique charm and popular among the people. Artists break through restrictions and skillfully use broken lines to create a lively and lively image. These long and short lines of virtual and reality have become an important method of blue calico pattern modeling in Nantong, and they also imply the traditional Chinese aesthetic of virtual and reality. When the material of the fabric is different and the use is different, the artists will cut random or specific shapes on the piece of fabric or piece of fabric according to their needs.

Taking the blue printed cloth as an example, it is mainly a continuous pattern, each pattern is a unit, with the pattern as the center, repeating and continuous arrangement in four directions around the periphery, thus forming a regular pattern, such a cloth is Can be cut arbitrarily to make clothes, scarves, aprons and other real objects. Folk art often originates from the folk, develops from the people's question, and then spreads to the people's question. Similar to other forms of folk art, Nantong blue calico has the characteristics of life and ethnic customs in Nantong, expressing rich and interesting themes. Common creatures in nature can be used as materials. People's different feelings about nature just bring complex and various The different forms of expression reflect the workers' pursuit of spiritual beauty and their enthusiasm and love for a better life.

The unique shape of the pattern, the strictness of the structure and the changeable style are the main sources of increasing the artistic value of Nantong blue calico. The original pure blue of the fabric is precisely because of the rich patterns dyed and printed, which creates the Nantong blue calico full of ethnic art. In terms of color, this kind of cloth is dark and bright, and has high aesthetic value; in use, it is not only resistant to dirt, not easy to fade, but also easy to clean, the pattern becomes clearer and clearer, and the practical value is also high. At the same time, Nantong blue calico's unique and charming way of expression, conveying the implicit and euphemistic emotional appeal, makes its artistic characteristics even higher.

The appearance of Nantong blue calico has a deep meaning. First, it meets the material needs of the local people and enriches their daily birthdays. Second, the gorgeous colors and dense textures provide an effective way for people to express their emotions, express their inner vision, and render their living atmosphere. The rich and varied lines have the auspicious meanings contained in many works of art at that time, and the producers rely on these lines of expression to express their hopes and express their emotions.

The traditional patterns are first reconstructed by modernization. The original complex patterns in the blue calico that do not meet the needs of modern clothing design are abstracted into geometric patterns that meet people's individual needs, that is, they can be simplified into circles, diamonds, and ovals. Isometric modern geometric pattern. This not only conforms to the original beauty of the blue print, but also conforms to the needs of modern people for fashion.

5. Application of traditional folk art in design

5.1. Relying on folk art to create "nostalgic style" of patterns

In daily life, in addition to the young audiences who advocate fashion, there are also the audiences who maintain a normal heart for life. For the lifestyle of these people, they pursue simplicity and focus more on the quality of clothing fabrics, which is in line with the structural characteristics of the basic patterns of folk art. Under this recognition, fashion designers should scientifically infiltrate folk art elements in fashion design to ensure that they meet the basic requirements of patterns, make clothes more fit the characteristics of the times, and further meet the basic needs of the consumer market. Through the reasonable penetration of traditional folk art paper-cut elements in fashion design, it highlights the simple and natural artistic characteristics, and brings visual and auditory aesthetic experience to the audience^[5]. In other words, in fashion design, we should draw on the essence of traditional culture and reasonably select patterns and patterns, preferably those with auspicious charm.

According to the modeling format and visual image of paper-cut art, relying on the naturalistic realistic way, we should show the traditional auspicious patterns in the form of paper-cut to add images to the whole fashion design.

5.2. Relying on folk art to create "fashion style" of patterns

Clothing is a carrier that integrates traditional folk art and modern design. In clothing design, we should redefine the elements of traditional folk art, construct a clothing style that conforms to modern aesthetics, and fully reflect the meaning of traditional folk art. Young people show their individuality. It is a relatively intuitive way for them to rely on clothing to show their design ideas in the process of communication and collision with ideology. For example, in the cloud clothes series, the pattern of cloud shoulder in the Ming Dynasty is used to integrate the traditional Chinese paper-cut art and enhance the sense of hierarchy by relying on the hollowed out fabric art. At the same time, in modern fashion design, through the combination of gray, blue and white, it can create a different artistic conception. Through the integration of patterns, layers, structures and colors in a limited space, the whole space is more compact. In addition, under the interweaving of changes in different rhythms, the beauty of human body lines and pattern decoration are combined to create a "fashion style" of fashion design.

5.3. Relying on folk art to create a "fusion style" of patterns

In the field of fashion design, the design ideas of Chinese designers are influenced by Western designers to varying degrees. The ideas of Western designers are more free and open. Their ideas are based on the aesthetic foundation of their own countries. For fashion design, the benchmark of structure and line is not based on "equal scale" to achieve the desired effect. Therefore, when designing clothes, we should realize the combination of Chinese and Western concepts, and properly integrate Chinese traditional art elements, which can not only enhance the designer's sense of identity, but also attract more and more audiences. It is worth noting that in the process of applying patterns, we should scientifically integrate Chinese traditional patterns and colors, and give full play to the fusion effect of folk art patterns. From the perspective of patterns and colors, designers should not only simply copy and paste Peking Opera facial makeup, blue and white porcelain, flowers and Chinese knots, but also deeply explore elements with Chinese cultural flavor, such as shadow play, tie dyeing, ink painting and brocade, so as to integrate Chinese traditional cultural charm into fashion design.

6. Conclusions

In the new era, the audience has higher and higher requirements for aesthetics. Folk art is endowed with different connotations and characteristics in different periods, with distinct epochal characteristics. Therefore, under the background of socialist construction, strengthening the research on the aesthetic characteristics of folk art can guide the audience to establish a correct value orientation and help to enhance the national centripetal force. Through the integration of traditional folk art elements in fashion design, it gives the artistic beauty of fashion design and brings unique visual experience to the audience. In costume design, the black, red, yellow and other colors in traditional folk art are combined and matched to make the costume have the characteristics of Chinese style.

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