

Multidimensional Interpretation of exaggerated language in modern folk painting

Li Rong^{1,2}

¹Philippine Christian University Center for International Education, Manila, Philippines

²Inner Mongolia Honder College of Arts and Sciences, Inner Mongolia, China
puyubendan@sina.com

Abstract: artistic creation contains different degrees of exaggeration, which can reflect the laws and characteristics of artistic creation under different cultural backgrounds, and interpret the exaggeration language of modern folk painting from multiple dimensions. From each stage of the development of modern folk painting, understand the current development status of modern folk painting. According to the two aspects of painting modeling and layout, this paper analyzes the role of exaggerated language in modern folk painting, which can form unique expression forms of different styles and characters. In the three directions of emotion and color concept expression, modeling and composition mode selection, inheritance concept and development trend, this paper interprets the exaggerated language of modern folk painting from multiple dimensions, so as to provide a theoretical basis for the research of modern folk painting.

Keywords: modern folk painting; Exaggerated language; Multidimensional Interpretation

1. Introduction

Exaggeration is the most direct and basic way of expression in artistic techniques. In modern folk art, both art modeling and animation design can find the means of expression of exaggeration in their artistic creation. Exaggeration does not represent deformation. It is the natural inheritance of technique and thing expression by repeating and strengthening the original characteristics single or multiple times without changing the original basic characteristics of things. The use of hyperbole in modern painting can generalize the most beautiful part of folk aesthetics, express the intellectual achievements between different nationalities and different people, and form the most natural and simple re portrayal style of things. Integrating exaggerated language into the creation of modern folk painting can more truly express the emotional expression between people, people and animals, and between animals and animals, reduce the gap between the real world and the virtual world, and make things more real and emotional. In the works with obvious subjective intention of painting, exaggerated language can not only establish aesthetic pursuit, but also enrich its own value in the expression of national elements, reduce the imitation of painting styles of other countries, and re-establish its own cultural spirit. On this basis, this paper interprets the exaggerated language of modern folk painting in multiple dimensions, provides a theoretical basis for the sustainable development of folk painting art in the new era, further maintains the local culture and national spirit, and makes it achieve new innovation in the research results of folk art.

2. Development status of modern folk painting

The development of modern folk painting originated from the art between people's lives. In undertaking natural modeling and artistic techniques, it has the meaning of expressing life style and sustenance emotion. Modern folk painting exists all over the world. In Europe, it is collectively referred to as naive painting, while in the United States and Japan, it is called plain painting. In China, affected by different ethnic distribution, folk painting of different nature has been produced in various regions, mainly in Xiuzhou, Zhejiang, Huxian, Shaanxi or Jingyan County, Sichuan, and representative emerging painting arts have been formed in ethnic minority areas [1]. The time limit of domestic modern folk painting is defined in Mr. Pan Lusheng's works, which means that after the founding of the people's Republic of China in 1949, it is mainly composed of farmers, fishermen and herdsmen, and even amateur authors in the folk class. It is called modern folk painting. It is mainly a form of

expression of painting creation in which contemporary people find fun in life and complete aesthetic pursuit under spontaneous conditions and according to the local cultural background. It can be said to be the development and continuation of traditional folk painting. Under the call of socialist cultural construction, various regions have held folk art exhibition festivals one after another, forming a new wave of national modern folk painting development in the new era.

3. The effect of exaggerated language on modern folk painting

There are different degrees of exaggeration in art works. As one of the most direct means of artistic expression, exaggeration can more accurately express the observation and judgment results of different artists on life. Within the scope of exaggerated language, analyze the degree and direction of its influence, so as to understand its important role in modern folk painting. According to the modeling and layout of the two most important elements in painting, analyze the relationship between exaggerated language and the two elements. In the modeling expression of modern folk painting, the modeling design of modern folk painting mainly comes from the portrayal of the real world, so that it can increase or reduce the characteristic advantages in its own characteristics, and basically retain the silhouette of things and the dynamic situation of all kinds of overall things. For example, in the depiction of animals, the rabbit's branched ears or huge front legs can be highlighted; Add the tail and crown of the cock to form a majestic style; Or highlight the appearance of sheep horn on the appearance of goat, and add orange hair to depict the lion's head to express its visual assault effect [2]. In the overall layout, the unnecessary parts can be diluted or deleted, and the local exaggerated image can be retained. It can not be simply copied and simulated. In the process of overall depicting the style, it needs to be transformed and modified according to its own mind, so that the overall painting can intuitively generate corresponding emotional expression when completed, so that in the process of painting creation, Present the most natural and direct artistic display of objects and images.

4. Multi dimensional interpretation of exaggerated language in modern folk painting

4.1. Expression of emotion and color concept

Like other works, modern folk painting can express the author's true feelings of seeking survival, seeking profits and ward off evil spirits in any occasion and environment. It is mainly because under the natural existence form of life that can not be ignored, they express the beautiful fantasy of infinite life, and complete the pursuit and maintenance of the integrity and freedom of life existence guided by the active consciousness of human behavior. Secondly, in the process of people's life, the attitude towards natural life shows the value of life itself, which can form the pursuit of self satisfaction and happiness in life activities, and express the internal feelings of marriage, blessing and wealth through painting to the greatest extent while creating civilization. On the whole, the existence of life can not only show the author's real emotion in the painting process, but also integrate this simple concept into the painting theme. For example, red represents the lively scene, and green expresses eternal youth. In the contrast mentality and style setting, dull and dim colors are taken as the main colors to avoid harm, forming the impact expression of emotion and painting concept.

4.2. Selection of modeling and composition methods

The purpose of exaggeration language in the choice of thing modeling and composition is not to imitate, but to understand the realistic law of its existence through the movement between things. The things shown in modern folk painting are no longer simple concrete objects in nature, but concrete images generated after the formation of unique ideas in perception [3]. The main creators of traditional Chinese folk paintings are ordinary people. Even in remote areas, many people have not attended school or even heard of Picasso. The cattle with three heads, six arms or six legs presented by folk artists in their paintings are the feedback of real existing things. In the busy farming stage, farmers expect to have more hands and feet to work. They hope that there are never tired cattle and horses to work in the world. The most subconscious ideas in the hearts of folk creative artists can guide them to show specific modeling and realistic composition, which is also the charm of folk painting's boasting language[4]. In different composition planes, each group of things are completely unfolded without shielding each other and rearranged in a rich and colorful combination form, resulting in a number of folk charm legends from heaven to earth. If separated from this art, folk painting will become pale and lose its original artistic appeal.

4.3. Inheritance mode and development trend

Influenced by the main body of folk painting creation, the direct communication mode is mainly used in the inheritance mode and development trend. Through words and deeds, the process technology has been summarized in experience and aesthetics, and can directly listen to the understanding of different forms of painting creation ideas in the process of word-of-mouth. The most advantageous feature of exaggerated language in painting inheritance is that it can avoid completely copying the form. The creator can consciously produce the idea of secondary creation. In the process of inheritance, through the expression of sample spectrum, it can explain the causes of different styles, so that future generations can pay attention to the understanding of psychological teaching in the process of learning, Form an invisible expression of internal spiritual and psychological demands. There is no fixed style in the development of modern folk painting. It is similar to the paper-cut painting of paper-cut artists. Without advance preparation, you can cut whatever you want. The creator needs to have his own aesthetic and unique understanding ability. Now, the long-term operators of folk painting summarize their own painting experience, use words or oral narration to form aesthetic written records, and provide a theoretical basis for the development of painting art in the expression of ideas and modeling choices.

5. Conclusion

This paper analyzes the modeling and layout of folk painting in the development process of folk painting at different time stages, and understands the different effects of exaggerated language on modern folk painting, which can be used as an important means of expression for the development of painting art in the new era. According to the emotion and modeling, color and composition, inheritance concept and trend of folk painting, this paper interprets the exaggerated language art of modern folk painting from multiple dimensions, so as to provide a strong theoretical basis for the formation of new cultural resources. However, due to my limited time, when analyzing the role of exaggerated language, I failed to describe it from multiple angles. I can only interpret it in the general direction, and there are few research results that can be referred to. The follow-up research process hopes to further provide ideas for the development of traditional cultural areas and promote the orderly development of modern folk painting in the field investigation and analysis.

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