

The expression of Folk Art in Film and Television Animation

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Abstract. Chinese folk art is rich in resources, and a variety of folk-art shapes provide useful nourishment for the creation of animation art. This paper mainly introduces the different categories of folk-art modeling, the commonness with film and television animation, the rich expression in animation works, and discusses the important role of folk literature and folk music in animation works.

Keywords: Folk art; Film and television animation; Forms of expression.

1. Introduction

As the carrier of cultural life, animation has been concerned by people from the beginning of its birth. Throughout the development of animation in China, those with strong national characteristics of fine art, in the hearts of the people left eternal memories. Many of the artistic shapes in the works are all engraved with the deep imprint of folk art. The rich folk culture nurtured by thousands of years of profound historical accumulation and the vigorous development of animation art have been seamlessly combined to create a lifetime classic.

2. Modeling Characteristics of Folk Art.

Folk art comes from the broad masses of the people, it is the most grass-roots art form. Different from the official, upper-class culture and art, it is natural and simple, based on thousands of years of ancient cultural accumulation. It is the expression of aesthetic consciousness under the specific social and cultural structure, and it is the unique understanding and modeling expression of the concept of nature and social life by the broad masses of working people with their own unique way of thinking and modeling, and is not restricted by any fixed thinking. Has a rugged, simple and harmonious and perfect image.

The rich image of folk art is influenced by the way of thinking and observation of folk artists and the cultural accumulation for thousands of years. In folk art works, we can often see the big layout, the big scene and even the big people. In the New year pictures, the characters in different time, environment and geographical position are often placed in a picture and organized from the angle of head-up or bird's-eye view. The structure is complex, complicated but orderly. The characters in the picture are of different shapes and grand scenes. In the art of paper-cut, we can often see the images of limbs, facial features, hands and feet, left and right symmetry. Even the side shape will have a pair of complete eyes and faces, and the limbs appear unobstructed in the picture. Both hands and feet are completely cut out, and in the composition, the body movements of characters or animals or the layout of plants are often used to fill in the gaps and make the composition full and concentrated.

When shaping the image, artists often strengthen its commonness according to the characteristics of things and abandon some details, so as to emphasize and exaggerate its image.

The choice of Chinese folk art modeling is to promote its strengths and avoid weaknesses, simplify and refine. Xiumei Qi in Gansu Province cut out a huge and exaggerated lion's head, accounting for 1/3 of its length, and decorated it with rich and delicate patterns. The depiction of the tail is also deliberately exaggerated, which proves the folk painting formula "ten jin lion nine Jack, one catty tail drop behind". Exaggerated and rich head and tail highlights the fierce and lovely lion image [1]. On the other hand, the "mother and son monkey" in Gaomi, Shandong Province uses the simple peach red to outline the peach-shaped face and limbs on the yellow body of the monkey, and the image of the female monkey carrying the baby monkey is lifelike.

Practicality is another basic feature of folk art works. Folk art works are gradually created by people in production and life practice for a long time, and they are in line with the double standards of practicality and aesthetics. For example, clay toys have a smooth, round feel, easy to take and not easy to break, and folk paper-cut is often adapted to local conditions, according to the environment to design different shapes, such as small panes of regional patterns into pieces, In the way of segmentation and splicing, in order to meet the needs of adequate indoor light, paper-cut often does hollowed-out processing, virtual and real echo, And as embroidery shading Miao paper-cut to rigorous shape, complex and delicate suitable for pattern modeling to meet the needs of different functions of embroidery.

3. The Performance of Folk Art in Film and Television Animation Creation.

With the gradual development of people's production and life, folk art in China has a strong soil flavor, which is rooted in the folk and has a wide range of social popularization and cognition. The theme is rich, the shape is diverse, the color is gorgeous, the form is diverse, has the rich expressive force and the very strong aesthetic implication. The following will discuss the folk art forms in film and television animation from three aspects: folk literature, folk art and folk music.

3.1 Folk Literature and Myths and Legends.

Chinese folk literature has many beautiful and legendary stories, which provide rich nourishment for animation creation. Gripping pictures, grotesque and lovable images, often take us to that distant age.

In a broad sense, folk literature is an oral work of art with imaginary content and prose form. Their narration is to arouse interest and occasionally to teach. In a narrow sense, it is only a fantasy story. Also known as folktales (Kaiyaf: the part about oral literature in Russian Literature) this illusory story and plot have a lot to do with the living environment in the early days. In ancient times, under the deterrence of various phenomena in nature, people always experienced the change of stars, birth, old age, illness and death with fear and mysterious ideas, resulting in a variety of beliefs and worship of animals, plants, and characters. Even fantasies can instantly produce some kind of power or artifact to relieve psychological distress, and this consciousness has gradually developed into the worship of totems and primitive religions. In animated films, floods, thunder and lightning are often demonized as beasts, and plants and animals are also endowed with life and spirituality. Such as "gourd brothers" in the gourd baby and snake demon image, "wreaking havoc in the heavenly palace" in the dragon king, Erlang Shen and other images.

The image of animation is played continuously frame by frame to form the effect of moving the static picture. "painting" is its essence, and it is this characteristic that makes animation have the ability to create unrealistic themes. "Heaven and earth" and "flying in the clouds and fog", any imagination full of fantasy can be created with nature, completely free from the constraints of realistic conditions. It is this natural relationship between the two that makes the seamless combination of folk art and animation works. In many domestic animation films, many stories come from the folk. For example, "a Dong Brocade" adapted from Dong folklore comes from a widely spread story in Guangxi, telling the story of how a family can live a happy life by relying on its own hands to get rid of poverty. There is also the story of the "nine-color deer" in the murals of Mogao Grottoes of Dunhuang, which tells the story of the king of deer saving others but being betrayed and finally rescued from danger. And the "Baolian Lantern" created by Disney in the United States is also based on the story of Shen Xiang saving his mother. When people's familiar folk stories are displayed on the screen in the form of images, they can easily resonate with the audience and play a mutually reinforcing role in the development of cartoons and the spread of folk art.

3.2 The Influence of Folk Art Modeling

The modeling of folk art in China is closely related to people's folk mentality. The creators use their own hands and wisdom to show their pious hope incisively and vividly in one work of art, which

is based on life and in a variety of forms. Reflects the unique imagination and observation of artists, common paper-cut, New year pictures, embroidery, painting, clay sculpture, kites, shadow puppet and so on.

(1) Folk paper-cut.

Paper-cut is a kind of art form which widely exists in our country. It produces the pattern image of virtual and real contrast by the means of cutting and engraving, such as window grilles, door notes and so on. Because it is easy to get, it is loved by people. Paper-cut art has a long history, a variety of contents, rich meaning, simple shape, simple image, bright colors, auspicious and auspicious, but also absorbed the characteristics of other folk art, expressing people's yearning for life. This art form does not pay attention to the accuracy and meticulous modeling, only pay attention to the charm of the works, and is widely used for reference in Chinese cartoons. Paper material is convenient in modeling, can be cut, its own texture, color, texture gives animation creators rich imagination space. It is a widely used medium.

The art form of paper-cut is widely used in animation creation. For example, Mr. Wangutan, an artist from the Shanghai Art Film Studio, is a master of paper-cut animation. His "Zhu Bajie eats Watermelon" is to use the art of paper-cut to improve and attach joints to the limbs of paper puppets. Through movement of artificial manual show a variety of shapes. Another work, the Golden Conch, and the award-winning Fox hit the Hunter, were created in this way.

(2) Puppet Animation.

Puppet is a combination of sculpture and painting. In the days of folk festivals, through the behind-the-scenes manipulation of actors to perform opera repertoire, its emergence is related to the funeral customs of slave society, and has a long history of development in old China. The production of puppets includes wooden puppets and clothing accessories. The production of the wood part starts from beating the embryo, then uses the knife, chisel and other tools to carve out different shapes on the wood, evenly smear the white earth on the puppet and then spray color and paint, outline the expression of different characters, match with clothing. Puppet costumes are colorful, mainly decorated with hand-embroidered patterns, traditional puppets include string puppets, cloth bag puppets, mask puppets and so on. Until modern times, puppet shows are still loved by people all over the world. A wide variety of dolls can be found in animation. In order to meet the requirements of animation, wood, gypsum and steel wire are used to form the active character image. It is very different from the traditional way of making two-dimensional animation, which is made by shooting and playing one by one, which is very different from the traditional way of making two-dimensional animation, which is very different from the traditional way of making two-dimensional animation. Puppet animation prevailed in China in the 1980s. "Story of Avanti", "Mr. Dongguo", "Wolf came", "Shenbi" and "Cao Chong said the Image" are all classic puppet cartoons. The puppet style of "Shenbi" is vivid and national style. The image of "Avanti" is deeply rooted in the hearts of the people, and the shapes of "Cao Chong" and "Elephant" absorb the modeling characteristics of puppet handicrafts. The limbs of the characters can be contracted and disassembled, and the elephant nose can also be bent. The surface is smooth, round and solid, with outstanding features, and has the characteristics of practicality and decoration of folk craftsmanship.

(3) Shadow Art.

Shadow play is one of the earliest forms of opera in China. With cowhide and sheepskin as raw materials, it is made by engraving, depicting, coloring, and so on. The head is separated from the limbs, the metal is connected at the joint, and one person is behind the scenes and mapped to the white curtain through the light. Coupled with percussion, stringed instrument music and singing, the interpretation of ancient events, fight with millions of soldiers. In shadow play, the character image is vivid, the shape is meticulous, the color is bright, which is regarded as the embryonic form of the animated film. Shadow modeling expresses the character's emotion and psychology by the rhythm of body movement, and is not affected by perspective and the proportion and angle of human body. It draws lessons from the simple, elegant and exaggerated artistic style of shadow expression in film and television animation. After adding the rich expression of modern technology, the picture is more rich and vivid. For example, "the Source of Peach Blossom" produced by Shenzhen Global Digital

Company uses modern digital technology to restore a simple and romantic old story. In the film, the characters lift their hands, buttocks, shrink their heads, extend their legs, and all come from the abstract and general form of shadow art. The traditional Chinese painting landscape and instrumental music and singing have brought the audience into the ancient fairyland legends. The color of shadow play is deeply influenced by the traditional Chinese decorative style, showing an exaggerated and festive atmosphere in red, yellow, green, black and white. The color use of the traditional cartoon "Fisher boy" also draws lessons from this characteristic, smooth and simple lines with the color of shadow art jump. The red and green decorations set off a lively and playful character.

(4) Folk painting.

The form of painting for the purpose of folk practice is called folk painting [2]. There are folk murals for temple decoration, folk wall paintings for house decoration, appliances for household appliances decoration, kitchen head paintings affixed to the stove or painted on the stove body, and so on, mostly for the main purpose of decorating, beautifying, offering sacrifices, and praying for blessings. Among them, the more influential are porcelain paintings and murals. In all previous dynasties, imperial palaces and tombs have the custom of decorating them. With the rise of religious activities, murals are widely used in temples and grottoes. For example, Mogao Grottoes of Dunhuang still have a large number of Buddhist murals, which is a huge art gallery, rich in content. There are Buddhist sutras stories, landscape paintings, animal paintings, and Buddhist statues that publicize the teachings of Buddhism, with smooth lines, bright colors, and a strong sense of decoration. There are smiling Bodhisattva, graceful fairies, flying in the sky, do not play singing musical instruments, colorful flowers, diverse forms, superb skills, become the source of animated film materials. Under the influence of religion and folklore at that time, the content of murals is mostly Buddhist mythology as the theme, which can provide reference for illusory and illusory animation works. The story of the Chinese cartoon "Nine Color Deer" comes from the story of "Benching Map of the Deer King" in Cave 257 of Mogao Grottoes in the Northern Wei Dynasty. The color and shape of the characters are completely made from the painting style of Dunhuang murals and have the painting style of Chinese Buddha statues.

3.3 Folk Music.

Sound has always been carried with each other, and sound plays an important role in the grasp of the rhythm of the film, the setting of the plot and the prominence of the theme. Some films can be no dialogue, no color but cannot be any music, the decorative role of music can often affect the mood of the audience. For example, there are no different sound effects produced by instrumental music in "three monks." when the young monk comes out, he uses Banhu, the thin monk comes out, and the fat monk shows the different personalities of the three monks with the northern pipe when he comes out. It plays a symbolic and indicative role in music. Wood fish, gongs and drums set off the solemnity of the temple [3]. The sonorous gongs and drums in "wreaking havoc in Heaven", compact and warm, show the rhythm and atmosphere of the fighting scene, and borrow the percussion music from the opera performance as the background music to set off the plot. With the bell and drum instrumental music to show Sun Wukong set foot on the hall, the magnificent momentum, as well as Disney animation "Hua Mulan", "Baolian Lantern" flute, erhu and other national instrumental music rendered by the thick Chinese atmosphere.

4. Conclusion

Chinese folk art is rich, which provides a broad creative space for the development of animation in our country. Folk stories are rich in imagination, illusory exaggeration, simple and smooth folk art modeling, rich and colorful, rich folk music charm, unique charm.

Chinese classic animation "wreaking havoc in Heaven", "three monks" and ink films have had a great impact in the world, not because of the folk art elements, but because of the inner spiritual connotation of the Chinese nation. Deep excavation of national cultural connotation is the root of the long-term development of animation art and the inheritance of folk art spirit. The development of

animation and the spread of folk art promote each other to promote the effective inheritance of Chinese traditional culture.

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