

Discussion on the Teaching Practice of Integrating Traditional Animal Patterns in the Course of Decorative Painting

Duanwu Shang
City College, Wuhan University of Science and Technology
Wuhan, Hubei, China

Abstract—Traditional animal patterns are an important part of China's excellent traditional culture. It shows the wisdom and creative qualities of the Chinese nation in aesthetics and reflects the aesthetic consciousness and ideological connotation since the ancient times thousands of years ago. With the changes of the times, the creation of traditional animal patterns should change with the change of meaning. The author explores the related issues of integrating traditional animal patterns into the teaching practice of "Decorative Painting". In the teaching practice, the author tries to guide students to express traditional animal patterns in black and white, draw black and white decorative paintings, and the contrast between black and white is simple and pure, generating beauty that goes beyond the expression of words. Meanwhile, the creation of this black and white decorative painting helps to promote the traditional culture of the Chinese nation.

Keywords—Traditional Animal Patterns, Decorative Painting, Teaching Practice

I. INTRODUCTION

As early as in the Neolithic Age, artifacts with traditional animal patterns have appeared at many cultural sites. Traditional animal decorative patterns are represented by real animals and imaginary animals. Traditional animal patterns were first produced in a period of relatively low production labor, when humans often encountered various difficulties and dangers. The ancient ancestors hoped to have or use the superhuman power of animals to psychologically overcome various natural forces. Therefore, to a certain extent, traditional animal patterns have become a symbol of the transmission of national emotions.

Traditional animal patterns, as an important part of Chinese traditional culture, have been running through the entire process of Chinese historical development, running through people's lives, reflecting the customs and habits of people during different periods. From the simple patterns of primitive society to the simple and rough bronze ornamentation of the slave society, to the exquisite and complicated patterns of the feudal society, the unique artistic aesthetics of the corresponding period are condensed. These works appear in the arts and crafts of people's daily life and become a cultural form with traditional Chinese cultural characteristics.

Chinese traditional animal patterns are symbols of Chinese traditional art. They are not only a performance of artistic creation, but also a symbol of artistic aesthetics, reflecting the wisdom and creative qualities of the Chinese nation in aesthetics. In the teaching practice of "Decorative Painting", the teacher guides students to support the whole color world with black and white and express traditional animal patterns with black and white decoration, which is unique and mysterious. This also helps to promote the traditional culture of the Chinese nation.

II. TRADITIONAL ANIMAL PATTERNS

Traditional animal patterns are the most precious heritage and wealth of Chinese culture from content to form. They contain profound cultural connotations. The patterns of bronze monsters, original painted pottery, tiled patterns in the Qin and Han dynasties, jade patterns, and paper-cut patterns add aesthetics. The decoration and embellishment of all kinds of traditional animal patterns is not only a creation and display of the creation itself, but also the perfect pursuit of the ancient art for the creation art. Some traditional animal patterns in reality are able to see the specific image of animals, such as snakes, birds, elephants, tigers, fish, chickens, deer, rabbits, cattle, horses, sheep, dogs and other animals. These animal patterns are full of realism and reality, and the pattern is also expressed by realistic patterns.

Black and white art has a long history in China. In traditional painting, black and white is the main factor that constitutes external beauty, and it also gives more meaning. Black and white has a wide range of applications in plastic arts. There are black and white figures in all fields of work. The flexible use of various forms of expressions of points, lines and surfaces makes the screens rich in black, white and gray, and the layers of false and real are scattered, and the gaps are arranged appropriately.

The main purpose of black and white decorative painting is to decorate and be related to people's lives. From a certain perspective, the decoration reflects the spiritual culture and material culture of different eras, reflected in all aspects of people's daily life. The excellent traditional animal patterns in ancient China are the great creation and wisdom of the working people of the working people. The characteristics and character of the object image are treated with black and white decorative paintings, which show their typical dynamics, the size is appropriate, and the movements are intertwined. Exaggeration, choice, and

deformation are adopted in the image. And try to make the painting have fun, rhythm, rhythm, and strong decorative. Grasping the main features of the image to achieve a strong and bright artistic effect in black and white contrast.

III. DISCUSSION ON THE TEACHING PRACTICE OF INTEGRATING TRADITIONAL ANIMAL PATTERNS IN THE COURSE OF DECORATIVE PAINTING

A. Reflection on the Teaching of Decorative Painting Course

Some traditional animal patterns are no longer suitable for people's aesthetic taste, and there is a need to continue to create. In the teaching practice of "Decorative Painting", the deformation of the pattern can be guided, such as simplification, refinement, enrichment and extension, on the basis of ensuring the shape and demeanor of the traditional pattern. Grab the charm of the pattern, highlight the characteristics of the pattern, and enrich it with pattern fills to make it more intuitive and generous.

Through the specific explanation of the traditional animal pattern formation process and the internal meaning, the students can understand the traditional cultural heritage contained in the design and provide the basis for the decoration material and culture for the decoration of the decorative painting course. Inheriting and promoting traditional animal patterns, and incorporating its spiritual elements into black and white decorative paintings, the design can be more cultural, social and national, making traditional animal patterns more modern.

B. Practical Training of the Teaching Practice of "Decorative Painting"

China's traditional animal patterns have sufficient content, diverse shapes and rich connotations. People have created countless traditional animal patterns, which are the crystallization of ancient Chinese culture and art. The times have been improving, and people's appreciation of beauty and the quality of life are changing. In many traditional animal patterns, students are required to find patterns that conform to the aesthetic taste of modern people and try to combine traditional patterns with modern styles and directly quote elements that are consistent with the spirit of the times. Focus on the image dynamics and momentum of animal patterns, showing the strength of the lines. Expressing the different forms of life with a pure image. With a simple and dynamic expression, the overall black and white decorative painting style is simple and rough.

In order to highlight the distinctive features of the pattern, some parts of the pattern can be exaggerated. Change the proportion and structure of the pattern, exaggerate the local, overall or dynamic posture, making the original pattern vivid and vivid. For example, exaggerating the shape of the antlers, usually using the line of the shape of the branches to express the direction and tension of the antlers, forming a line of divine symbols. The antlers in nature are more physiologically singular. They can be exchanged every spring, which can be repeated, like "rebirth", so deer is regarded as a god and worshipped by the ancestors. This exaggerated emphasis on the image of the antlers, the size of the antlers even exceeds the deer body, depicting the antlers as a number of bifurcated branches, and the upward branches give a sense of infinite continuity of life, making the entire deer pattern more artistic. (as shown in Figure 1)

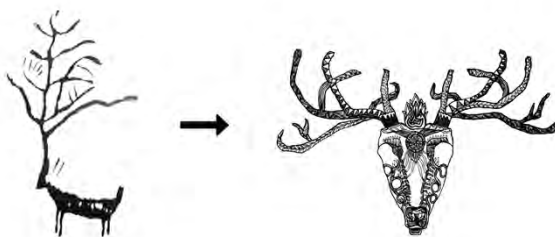


Figure 1 Change of Deer Pattern

C. Typical Case Analysis of the Creation Practice of "Decorative Painting" Course

Selection of Themes for "Decorative Painting" Course

There are many kinds of traditional animal patterns, and students can design a series of traditional animal patterns from the following three categories to increase the diversity of traditional animals. Two traditional animal patterns can be added for black and white decorative painting design. Among the series of animal patterns are: sheep, fish, cattle; single animal patterns are: chicken, dog.

Selection of Creation Materials for "Decorative Painting" Course

This series of traditional animal pattern black and white decorative paintings are all hand-painted, using a needle pen to depict different series of traditional animal patterns. The flat paper and the black lines give the visual tension, and the beauty of the picture should be displayed as much as possible.

Demonstration of Creation Results of “Decorative Painting” Course

In ancient times, the sheep (Figure 2) was auspicious. In “Shuo Wen Jie Zi”, sheep is an auspicious symbol. In the Han Dynasty, the copper wash was engraved with sheep lines and mother sheep lines. And there is the inscription “Great Sheep”, that is, “great auspiciousness”. In Figure 2, based on its meaning and culture, auspiciousness is created.

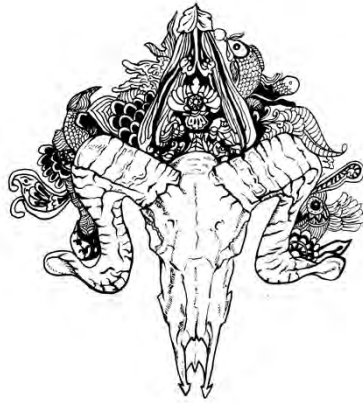


Figure 2 Sheep

Fish (Figure 3), in the Han Dynasty portrait stone, the fish pattern is mostly squid and often appears together with dragons and phoenixes. At the same time, the fish has the blessing meaning of prosperous and multi-children. “Fish” and “wealth” are homophonic, so “Fish” also symbolizes wealth. Figure 3 uses corrugated lines, that is, filled with blanks other than fish. The addition of the curve will make the picture more dynamic, and use the line to form the surface, showing the state of the fish swimming in the water wave, the image is vivid. This means “like a fish in water”, working and living in harmony, happiness and freedom.



Figure 3 Fish

Cattle (Figure 4). According to the custom of the ancient times, the Spring Festival Ceremony was held on the “Day Spring”, and the person dressed as the “Shen Mang” who is in charge of the growth of the vegetation, whipped the spring cow. The local officials will preside over the scent ceremony, called “playing spring” or “whip spring”. Old cow calendars and folk woodcut New Year pictures are often printed with spring cattle patterns. These are generally depicted in the context of the ancient times “playing spring cattle”, meaning the spring, the beginning of farming, and the grain of the grain. The cow’s head has double horns and is expressed by flowing lines, which reflects the sense of labor smashing and blinking. The cow’s face is characterized by meticulous and compact lines.



Figure 4 Cow

Chicken (Figure 5), the cock. The chicken body is tall and heroic, and it is quite handsome. Li He's famous sentence: "Once the rooster sings, a new day comes." "Rooster" has the same pronunciation with "Kongfu", and "Sing" as the same pronunciation as "fame". "Chicken" has the same pronunciation as "auspicious", indicating auspicious things all the year round. The combination of its shape and the leaves of flowers symbolizes the dream to blossom.



Figure 5 Chicken

The dog (Figure 6) brings fortune as its sound is "Wang", which means great fortune in wealth and career. Therefore, since ancient times, there have been a saying "dogs bring wealth". And the dog is very sensitive that as long as there is any sound, it will be noticed, so it also implies careful work and quick thinking. The dog is connected and built with various lines, just like generally active brain.



Figure 6 Dog

IV. CONCLUSION

In the teaching practice of “Decorative Painting”, students should make the overall picture harmonious, comfortable, clean and refreshing when creating animal patterns, and give people a visual enjoyment. The overall picture can't be monotonously pale, and the final picture should show what kind of visual effect. It is necessary for the students to repeatedly compare and select the design plan to draw the plan. Students should draw the shape in painting. At the same time, the image and structure of the graphic cannot be copied, but the traditional pattern should be redesigned. It is necessary to transform, refine and apply traditional elements with modern aesthetic concepts, integrate individual design concepts, make them rich in the characteristics of the times, embody national identity and carry forward national traditional culture.

ACKNOWLEDGMENTS

This paper was supported by "The Science and Technology Research Project of the Department of Education in Hubei Provincial (Project number is: B2017421)".

REFERENCES

- [1]Ma Jingjing. Analysis of traditional animal patterns on modern furniture[D]. Master's degree thesis of Anhui University. 2012.1 ~ 3
- [2]Li Hanyun, Ding Mijin. Decorative language exploration of patterns in traditional Chinese animal patterns[J]. Art Education, 2015, 5(8): 13 ~ 16
- [3]Sun Yajie. Research on Chinese traditional animal pattern deer pattern art symbol[D]. Master's degree thesis of Hunan University of Technology. 2012.13 ~ 28
- [4]Gestalten. Los Logos[M]. Die Gestalten Verlag, 2017.34 ~ 35
- [5]Christopher Marley. Biophilia[M]. Abrams, 2015.201 ~ 213
- [6]Ouwen·Qiongsi.Chinese pattern[M]. Hou Xiaoli translate. Shanghai: Shanghai Ancient Books Publishing House, 2016.117 ~ 121
- [7] Cao Xiao. Modern Chinese Design Thought: Changes in Life Enlightenment[M]. Shandong: Shandong Fine Arts Publishing House, 2018.112 ~ 128
- [8]Wang Wuming, Wang Zheng. The cultural study of deer modeling[J]. Reform and Openness, 2010, 10(6): 121 ~ 134
- [9]Wuwei, Song Lixin. Plane composition(Figure)[M].Beijing: Beijing Polytechnic Press, 2010.105 ~ 128
- [10]Li Na. Chinese traditional patterns and modern art decoration design[M].Tianjin: Baihua Literature and Art Publishing House, 2011.21 ~ 34