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## APPLICATION OF CHINESE FOLK ART CULTURE IN MODERN GRAPHIC DESIGN

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**Abstract:** It introduced the connotation of Chinese folk art culture and graphic design, and the relation between the two. On this basis, it analyzed three aspects of Chinese folk arts culture in modern graphic design, based on the use of the design elements of traditional folk art cultural resources; the use of traditional art color processing; exaggerated civil use of the graphic arts. The combination of graphic design and folk art can make the local culture to a new form of development, let the world know China, also greatly enriched the connotation and essence of graphic design.

**Key words:** folk art elements; traditional culture; graphic design

### 1. Chinese Folk Art and Culture.

The Chinese nation has a long history, and its folk culture and arts are shining and representative. There are various forms of art. In terms of materials, there are ceramics, cloth, wood, clay figurines, hanging decorations, etc. From the point of view of craft, there are artistic works made by lacquer, marble, bamboo weaving, jade, animal skin, and so on; and from the external point of view, there are paintings, kites, paper-cuttings, fish-skin clothes, facial makeups, Thangka, porcelain, etc.; as far as the content is concerned, the traditional culture and daily activities of the Chinese people are represented by such beautiful wishes as good luck, a long life and a full house of children and grandchildren. In addition, as China is a multi-ethnic country, Chinese folk art elements also include folk customs, such as "totem" belief and "animism". Folk art elements also include architectural elements, clothing elements, dance elements and so on.

### 2. The Relationship Between Chinese Folk Art Culture and Graphic Design.

Graphic design is a new concept which pays much attention to its external form. Therefore, the lack of connotation, time and sense of history are prominent features of modern graphic design. China is a large country with a long history, profound culture and a great number of people. If we can inherit and explore the local culture, and inject the traditional Chinese folk art into the modern graphic design concept, it will be beneficial to enrich the connotation of Chinese artistic design theory. Both Chinese culture and Western culture have their own characteristics, and in essence it is difficult to weigh up their importance. The core of western culture lies in innovative attitude and scientific spirit, while the core of oriental culture lies in "the unity of nature and man" and "harmonious coexistence". The formation of both eastern and western culture have the process of evolution and accumulation, and also have experienced the development and transformation of prosperity and decline. Therefore, we must have a far-sighted vision and a mind to carry forward the past and to forge ahead into the future in order to promote and flourish folk art in a new form. In essence, it puts for-

ward new and higher requirements for graphic designers, including knowledge, vision and artistic accomplishment and so on. As an external form in design, graphic design cannot live without innovation. If designers want to make innovation so as to help creative plane of graphic design can be understood and accepted, we need to balance the relationship between "inheritance and development", which is the essence of graphic design. The extensive and profound Chinese traditional culture produced many folk art elements which are used in graphic design. There is no doubt that the inheritance and innovation of Chinese folk art in design is the embodiment of "learning from the west to use the east", which means using western design ideas to innovate and enrich oriental traditional art. Chinese design circles, while accepting the improvement and influence of foreign art, have also been enriched and developed. As the saying goes, "the more national, the more of the world". Only when we study and promote local culture comprehensively can Chinese culture truly take off internationally, in other word.

### 3. The Application of Chinese Folk Art and Culture in Contemporary Graphic Design.

#### 3.1 Application of design elements based on traditional folk art and cultural resources.

##### 1) Paper-cuttings

Paper-cuttings, a design element of traditional folk art and cultural resources, is used in graphic design in the following aspects: (1) The application of the concept of "yin and yang". In the graphic design, we should attach great importance to the combination of "real form" and "virtual form", and pay attention to the interaction between the real and the virtual. Complementary modeling of yin and yang in paper-cuttings can bring new ideas to the design and achieve twice the result with half the effort. (2) The application of space-time modeling method in graphic design. The space-time modeling in the paper-cuttings art embodies the planning of the positional relationship, proportion and mutual relationship of visual objects. The use of this method can achieve arbitrary expression and conform to the laws of the universe as a whole. In addition, the concept of space-time in folk paper-cuttings is a comprehensive expression of people's ideals, aspirations

and spirits. It can be used in graphic design to achieve a better combination of effects. (3) The application of its own perspective modeling method in graphic design. Perspective modeling has broken people's visual habit of "from far to near, near to far and small" for hundreds of years, and has brought different visual feelings to people. In the design, free perspective modeling shows the internal and external relations of space, and the use of the all-round perspective help the image of the different aspects to be expressed in a harmonious way.

#### 2) Chinese knot

The Chinese knot is characterized by a red line running through it, each node named after the shape and meaning. Different Chinese ornaments decorate with other auspicious patterns or objects to form a new meaningful auspicious ornament. The Chinese knot is a common way for people to send good wishes by using a red line. Applying it to graphic design, for example, the logo of China Unicom is a Chinese knot pattern with circular links, and the circuitous lines symbolize the uninterrupted communication network, implying that China Unicom not only develops orderly and smoothly in the future but also symbolizes its business will be long-term in a fiercely competitive market economy.

### 3.2 The Application of Color Processing in Traditional Art

Color processing is a multi-level concept, and ancient Chinese poetry often use color words to express a certain artistic conception. Similarly, the use of color processing in graphic design can also achieve better results, reflecting the combination of creativity and artistic conception. The application of color in Chinese folk art is mainly the use of decorative color, at the same time, the decoration also reflects the subjective initiative of the designer, which is the anthropopathic use of natural scenery. There are also many examples of the

application of natural color relations in graphic design. For example, if some swimming fishes are painted on a white paper, the blank will naturally make people feel like the vast surface of the water. And the scenario where lotuses and lotus leaves complement each other is not be reflected through the alternation of red and green and color contrast, but through the highlight of the red lotus, and lotus leaves only are painted in dripping ink. Another example: if we paint some running sheep on a card with green ground, that makes people naturally think about green grassland. Usually, in graphic design, designers also use the skill of color processing and the combination of the virtual and the real, which may not only lead the audience into an abstract space but also have the concrete references. In a word, the combination of the virtual in artistic form and the real in content enables art works more rich and abundant.

#### 4. Conclusion.

The application of folk art in graphic design is mainly reflected in content, in form, in ideology and in spirit. And It also can enrich the connotation and extension of graphic design.

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