

**Analysis of the presentation of Chinese Folk Art in modern art design--And  
Chinese Folk Art in art industrialization**

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*Abstract: In the environment of globalization, Chinese Folk Art has a new vigor in Chinese art industry, and its role in modern life is becoming more and more prominent. This paper analyzes the presentation of Chinese Folk Art elements in modern art design and its causes, reveals the great value space that Chinese Folk Art can excavate under the background of art industrialization, and how to play the role of Chinese Folk Art in the process of art industrialization.*

*Keywords: folk art, art design, art industrialization.*

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## **1. INTRODUCTION**

There is an indissoluble bond between Chinese Folk Art and art design. When ancient ancestors in the colored pottery painted the first pattern, art design came into being. Folk art and art design in the formation and development are inextricable. Designers through a variety of innovative patterns express the meaning of the moral message. The folk art brings to the designer not only the simple external influence but also the deep design language. Nowadays, the transformation and application of Chinese Folk Art elements are renewing their vigor and play an important role in the process of art industrialization.

## **2. THE RELATIONSHIP BETWEEN CHINESE FOLK ART AND MODERN ART DESIGN**

The creative design talent can be seen whether in the modelling, color, or totem, patterns of Chinese Folk Art at the ancient time. It fully demonstrated the Chinese working people's wisdom and talent as well as the unique Oriental philosophy implication. From composition to

color Chinese Folk Art has formed a more complete system. It exists in Chinese daily life in many ways and its imprinting can be seen anywhere. It has become a part of national culture.

### **2.1 Chinese Folk Art in modern design works**

Chinese Folk Art traces can be found in many modern art designs. For example, in the design of images of Olympic Games hold in China, the design of "Fuwa" uses "Human face with fish body pattern" to express the idea of "Harmony between heaven and Man"; "Water Cube" uses the texture of "ice crack" in Chinese ceramic design, and the "Propitious Cloud" pattern originated from "Cloud pattern" of Han and Tang Dynasty. The use of these Chinese Folk Art materials gives a sensation of the charm of Chinese traditional culture.

### **2.2 The present way of Chinese Folk Art in modern design works**

The modelling in the modern art design works has some moral implication. The thinking method of Chinese Folk Art creation includes various concepts and forms that people understand nature and social life in the process of historical development. They pass totems, auspicious graphs and animals, plants and symbols to express the hidden meaning, such as the use of the Chinese words "Fu"(means lucky), "Lu"(means wealthy), "Shou"(means long life), "Xi"(means happy), "Kang"(means healthy), "Ning"(means peaceful) and other words to express good wishes and self-pursuit, with the Dragon, Phoenix, tiger-shaped like a symbol of majesty and luxury, with plum, orchid, bamboo, chrysanthemum and other objects performance character quality.

The modelling in modern art design works is often exaggerated. Chinese Folk Art, whether it is painting, paper-cut, pictures or other forms, has boldly exaggerated the shape of the deformation, adding the life and vitality to the works. Chinese Folk Art works often with line generation surface, modelling concise and clear. In the pictures, paper-cut window grilles, tiger-head shoes and other folk art forms, tiger's morphological characteristics are very common. The exaggerated deformation of eyes, limbs depicting not only added fun, but also became more popular and forming a unique aesthetic view of Oriental philosophy.

The color use of Chinese Folk Art in Modern art design is also unique. Chinese Folk Art color use is concise and clear, such as in Chinese Opera Facial Makeup. It uses five-color creation, embodies the hue of decoration. The phrase "red and green stands for festive and delightful", which is spread in the popular, is a good example. "China Red" gives a strong visual psychological response, symbolizing auspicious and festive since ancient times. Red as a "national beauty" often used in window grilles, traditional costumes and other Chinese art works. Because red color has "enthusiasm" and "positive" emotional characteristics, in modern art design, whether in graphic design, indoor and outdoor design, industrial design, apparel design or even web design, it was often used to express the corresponding feelings.

## **3. THE REASONS OF CHINESE FOLK ART APPEARING IN MODERN DESIGN**

Chinese Folk Art material spread widely. On the basis of practicality, Chinese Folk Art has gradually strengthened its aesthetic characteristics, not only satisfies the material demand of people's daily life, but also satisfies the people's increasing aesthetic demand. Therefore,

although the folk art has undergone thousands of years of historical changes, it is difficult to conceal its traces, we can still find its imprint in the modern design.

### **3.1 The requirements of the traditional Chinese social customs and ethics**

Chinese Folk Art is close to the public life because folk artists use the simplest language to express their deep feelings. It is the art treasures of the Chinese nation and is a very important part of the cultural tradition of the Chinese nation. In the social relations with the agricultural economy as the main foundation, the living way of the ethnic areas will remain. New contents and colors will be added to folk activities and form a new folk custom by the advocacy and support of the government.

### **3.2 The demand of Chinese public values**

The color of Chinese Folk Art is the aesthetic psychological basis of the masses, its color principle and color contrast is the precipitation of Chinese culture in the past thousands of years, which has been deep into every Chinese people's heart and passed on to now. The Chinese modern art design can only win public recognition by means of the color principle and color contrast of folk art. The aesthetic demand based on traditional values is hidden in the public's spiritual pursuit of the living environment, which requires that art goods not only meet the needs of the individual's life function, but also provide the aesthetic needs to comfort its latent spiritual pursuit.

### **3.3 The demands of a popular lifestyle**

Folk art is created by the working people and is closely related to the public life. With the improvement of the economic level, the popular way of life is increasingly deviating from the traditional agricultural society's lifestyle, becoming more and more fast-paced, more and more pursuit of convenient and efficient. Therefore, because of the social development Chinese Folk Art modelling and expression must meet the needs of modern art design.

## **4. THE PROMOTING EFFECT OF CHINESE FOLK ART ON THE ART INDUSTRIALIZATION**

The imprints of Chinese Folk Art could be seen everywhere in Chinese art industry, for example, in art works, design, film and television works. Art industrialization is the inevitable trend of social economic development and art development, and meets the needs of the audience is the development law of art. In the process of industrialization of Chinese art, folk art is a very important part, its development is not only the protection of national culture, but also the effective way to promote the industrialization of folk art, and the integration of folk art makes Chinese art industry more national character and cosmopolitan. How to better embed Chinese Folk Art elements in modern art design and find the form and space that adapts to its development in this environment is not only a problem that modern art designers need to consider, but also a question that researchers and inheritors of Chinese Folk Art should think about.

#### **4.1 Modern art design draws rich inspiration from Chinese Folk Art**

In recent years, because of the influx of exotic art, people pay more attention to novelty and neglect the artistic value of folk art. However, as the increase of China's comprehensive national strength, economic strength, and people's living standards, the public increasingly wants to show the unique self-expression through the art goods in life, which brings great business opportunities to art goods with Chinese folk art characteristics.

How to better embed Chinese folk art elements in modern art design is not only the problem that the designer thinks, but also the problem that the folk art researcher should consider in the applied research. The form, technique and process of folk art can be applied to modern design directly or indirectly. In the process of creation, we can use the pattern, shape or color principle of folk art as the material of creation to embody the national nature of modern design. Looking for the form language that suits oneself design need, after processing and merge, make it become own artistic language, so that the folk art of thought and emotion can fully integrated into the designer's heart and embodied into the design works.

#### **4.2 Modern art design obtained expression language from Chinese Folk Art**

The modern art design occupies the main position in the art industry. It designs the artistic commodity which satisfies the populace daily life and the populace esthetic needs, for the specific crowd buys and uses. These artistic goods must be in the form of elements, the expression of the unique feelings, easily perceived by certain people and produce corresponding response. This requires that modern art design must conform to specific patterns, specific color combinations and specific forms of expression of specific emotional regulation to provide art goods. The implantation of Chinese Folk Art elements not only enriches the cultural connotation of art design, but also expands the thinking and creativity of art design. Therefore, it is undoubtedly very significant for Chinese modern art design to use folk art elements rationally and skillfully to integrate the essence of national culture for art design.

#### **4.3 The localization of Chinese art industry is the precondition of the art industry internationalization**

To strengthen the research and development of Chinese Folk Art is a specific strategy for the protection of local culture and an effective way to promote the spread of national culture. At present, Chinese Folk Art should find its own position, seek new breakthrough, and promote the development of Chinese art industry localization. Chinese Folk Art is facing the challenge of the world culture while exploring the local culture is the best answer to the question. The modern Chinese designers should not cut the relation with the native culture. In the art creation process we must have the breakthrough innovation but the innovation premise is to learn, to appreciate, to explore the Chinese native culture. Only the national culture art can show the charm and the value in the international cultural market.

#### **4.4 The re-creation of Chinese Folk Art by modern art design**

In the process of re-creation of Chinese folk art elements, designers should combine the artistic language of Chinese Folk Art with the cultural connotation, strengthen the design work, integrate the new idea, new visual feeling, new creative technique and design idea, and get a

strong visual impact effect through concise modelling language and expression form. So that the re-creation can be interpreted in the art design and seek its reasonable orientation. For the utilization of folk art elements in the design, not cling to the traditional culture, but learn to conform to the needs of modern society, learn to study and integrate. Alan Chan, a famous designer and the outstanding representative of the Chinese design industry, has successfully combined Western aesthetics and Oriental culture, not only giving the works both traditional charm and fashion taste. He said in Japan's "East sentiment West Rhyme" exhibition: "Basically my things are very superficial, but why do I do so well, because I know my culture should be expressed in what form, so that both the Chinese and foreigners feel the good taste". Chinese Folk Art must combine with modern cultural art to get developed, so its modernization is necessary. Although Chinese Folk Art has gone through thousands of years, its modernization is possible. It should conform to the modernization of the development of art, reconstructs its connotation by modern transformation, melt into the modern cultural life, that is, the integration with modern art, the commercialization of folk art and derives out some new art forms.

The modernization transformation of Chinese Folk Art must be combined with modern art. Modern civilization has a great impact on traditional Chinese culture, and Chinese Folk Art, although influenced by modern art, does not mean that Chinese Folk Art will be replaced by modern art. The Chinese Folk Art has formed a whole set of art system through the precipitation of thousand years, and has been accepted by the public, not the modern art can be arbitrarily substituted. Although there are some differences between folk art and modern art, they are very similar in some aspects, which lay a foundation for the integration of Chinese Folk Art and modern art design. The Chinese Folk Art works as kinds of artistic goods with local characteristics enter the market is the inevitable trend, while obtaining the economic benefits; it also promoted the development of tourism, so that the goods of Chinese Folk Art from the artists created for themselves in the past time become the property of commodity production.

The combination of Chinese Folk Art and market is the general trend. China is no longer as backward as the past, with the opening of the country, foreign civilization and modern culture has begun to affect the status of Chinese Folk Art, people from the concept to behavior are changing. However, it is no need to worry about that the China national culture will be assimilated by modern Western culture. With the progress of society, people's ideas will be influenced by other cultures, the content and style of folk art will change with the transition of the creator's idea and the folk custom, but the basic characteristics will not change. The modernization transformation of Chinese Folk Art is to inherit the cultural heritage that our ancestors left us, in the field of modern art design, we should excavate new art form, make Chinese Folk Art and modern art design exist and develop together, make Chinese modern art design find the element and intension that belong to Chinese native culture, And more authentic, realistic, emotional.

## 5. SUMMARY

As one of the elements of Chinese art industry, Chinese Folk Art has the differences between north and south, urban and rural. It is important to use their characteristics and advantages of local folk art promoting the development of art industry and increasing local economic development. It is also a good way through the local folk art survey to understand each region different development characteristics and creating the most competitive strength of the brand. Chinese Folk Art has been integrated into the modern art design, its elements have been transformed into every piece of art, which is the foundation of Chinese art industrialization and is now facing international competition. The development of Chinese Folk Art in the art industrialization has promoted the development of culture industry and entertainment industry to a new status, and also promoted the improvement of our country's economic level.

Culture is the root of the cultural industry. Only by preserving the beauty of the charm of folk art can we exert its advantage. This not only brings the development of the art industrialization, but also the creation of the new industrial development, fully carry forward the national spirit and the National art perfect presentation. Only in this way can the national native culture have the modern artistic sense, conforms to the modern aesthetic. We should fully show the moving place of art and culture, and provide a broad prospect for the transformation of Chinese Folk Art.

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