

## College Art Design Education and Chinese Folk Wood Print Art

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### Abstract

**This paper analyzes the status quo of art design education in Chinese universities and analyzes its history, classification, graphic features, regional characteristics and development status by taking woodcut New Year pictures as an example, and draws the necessity of integrating regional culture into art design education in colleges and universities. Therefore, it can arouse the public's attention to Chinese traditional culture and some thoughts on college art design education.**

### Keywords

**Art design education; woodcut New Year pictures; regional characteristics; folk art.**

### 1. The Current Educational Status of Art Design Majors in Colleges and Universities

College art design majors generally include environmental art design, visual communication design, animation design and other professional categories. Through interviews and surveys of some college students in the country, it is found that the art design education of colleges and universities is not optimistic. First of all, most colleges and universities are influenced by the Western art design education mode in terms of professional setting and teaching style, and the major universities are imitating each other. There are also colleges and universities blindly imitating the education mode of the Academy of Fine Arts, and the focus of teaching is to cultivate In terms of students' skills, there is a lack of training for students' creativity. In addition, few colleges and universities pay attention to the regional culture of their region and adjust the curriculum model according to local conditions. All of the above phenomena have led to the design of works by college students majoring in art design, which have a large number of imitating the existence of Western elements, lacking the cultural characteristics of their own national and local domains, and sometimes will cause students to have misconceptions that folk art does not matter or not. . At the same time, the relevant teachers' understanding of Chinese traditional culture is not deep enough and comprehensive, which directly leads to students' ideological defects, which leads to Chinese traditional culture being rarely known by a new generation of teenagers.

This paper takes the traditional Chinese woodblock New Year painting as an example to carry out regional analysis, and further demonstrates the necessity of integrating regional culture in art design education.

### 2. The Status Quo of Chinese Folk woodblock New Year Pictures

From ancient times to the present, the New Year pictures have developed rapidly in their own unique way. In the Han Dynasty, the sacred form of the "Gatekeepers" has emerged. Since the Tang Dynasty, the development of Buddhist scriptures and the maturity of the engraving techniques have greatly promoted the development of the Song Dynasty citizen culture. The prosperity of the New Year paintings, the "painting city" that sold the New Year pictures in the Northern Song Dynasty, was called "Painting Paper". During the Song and Jin Dynasties, there

were already exquisite woodcut prints such as the “Simeitu”, which is the earliest extrinsic woodblock print (Figure 1).



**Figure 1.**

The appearance of the New Year’s paintings on the one hand was due to the development of engraving and printing technology. On the other hand, because of the large demand for the new year paintings, the woodblock new year paintings were produced in batches.

### **2.1. Classification of Woodcut Prints**

According to the color: black and white woodcuts and color woodcuts.

According to the raw materials and methods: watermark woodcut and mime woodcut.

According to the color can be divided into: black and white prints, monochrome prints, color prints and so on.

According to the production method: gravure, letterpress, lithography, stencil and comprehensive version.



**Figure 2.**



**Figure 3.**

Divided into topics: idols, myths and legends, drama stories, auspicious icons, doll beauty, customs and current affairs

## **2.2. The Characteristics and Aesthetics of the New Year Pictures**

China's woodcut New Year pictures have been built by thousands of folk artists and are under the cultural background of various eras. Therefore, woodblock New Year pictures have different characteristics in different eras and different local cultural backgrounds. This is the woodcut New Year picture. Cultural and artistic value.

Graphics, which is the most intuitive content presented to a viewer, and woodblock New Year paintings are no exception. It expresses different thoughts and emotions in its own unique way of expression. Therefore, we can achieve a deeper understanding and aesthetics of the new year paintings in different eras by analyzing the graphics in the new year.

### **2.2.1. The Theme of the Graphic**

(1) Auspicious theme. The theme of Chinese woodblock New Year paintings in various places of origin is basically auspicious. Since ancient times, the Chinese nation's pursuit of auspiciousness has never stopped. No matter what difficulties it encounters, the Chinese will look positively from the positive and take an optimistic attitude. Think, find a psychological balance in adversity, and look forward to achieving the best results.

In the new year, the Chinese hope that in the new year, by posting a new year painting with auspicious meaning, pray for a good weather in the new year, six animals will flourish, the grain will be harvested, the country will be in peace, and the life will be rich. Therefore, people use the carrier of the board year painting to express their inner expectations. Therefore, the subject matter of folk woodcut New Year pictures in China is characterized by auspiciousness and nafa exorcism. The New Year pictures, which are entrusted with people's expectations, have unlimited vitality and are widely loved.

(2) The historical nature of the subject matter. The wooden board paintings continue to develop in the footsteps of history and are constantly enriched. For example, in the last years of the Ming Dynasty, after the peasant uprising, the people were eager and peaceful, so in the early years of the Qing Dynasty, folk woodcut New Year pictures reflecting social life and people's thoughts as the main theme appeared in large numbers. Such as Taohuawu's "Xiaoyi Yimeng", "filial piety is natural", "friends and brothers", "forbearance and forgiveness".

### 2.2.2. The Shape Characteristics of the Graphics

With the change of history, the woodblock new year's paintings are also derived from the accumulation of ancient Chinese culture for thousands of years. The collective aesthetic consciousness formed by the specific social structure of rural China comes from the unique thinking and modeling of folk artists. awareness.

(1) Exaggeration of the type. Zhu Xianzhen's woodcut New Year paintings are characterized by exaggeration in the styling performance technique. The ratio of head to body is 1:3. The horse or beast that people ride is smaller than people. What they want to express is the heroic and heroic character. The selfless image gives a sense of justice. The characters of Hunan Tantou New Year's paintings are exaggerated, refined and vivid. The shape of the door god highlights the head "rough eyebrows, the gods need to be full", the ratio of head to body is 1:4, the body is horizontally exaggerated, full of the whole picture The space forms a sense of volume that is as thick as a mountain.

(2) The style is beautiful and beautiful. Woodcut New Year pictures pay attention to the big picture and large layout, which is beautiful. Not only pay attention to the style and integrity of the picture, but also pay attention to "having a look" and readability. For example, Shandong Woodcut New Year's Painting "Family Hall", Hebei Wuqiang New Year's Painting "Three Heroes and Five Meanings", "Journey to the West", "Southern and Northern Army Wars Tiananmen", "Tianjin", Suzhou Taohuawu New Year's Painting "Six Talents West Chamber", "Three "Laughter Marriage", "Water Margin Embroidery Full Picture", etc., are all magnificent panoramic views.

### 2.2.3. The Color of the Graphic

As far as the color is concerned, color is an important source of the life of the woodblock new year painting. The color of the woodblock New Year painting has obvious locality.

<b>Yang liuqing woodcut New Year pictures</b>	Multi-purpose pink purple, green, soft and harmonious picture
<b>Mianzhu woodcut New Year pictures</b>	More use of magenta, yellow dan, green, pink buddha, the picture looks very clear
<b>Fengxiang woodcut New Year pictures</b>	Emphasis on thick ink, thick purple, red, green, yellow, and even the use of color, the color is very warm
<b>Foshan woodcut New Year pictures</b>	More silver and gold, silver, copper foil and other materials are used. Therefore, red Dan is used as the background, supplemented by yellow-green, gold and silver.
<b>Zhangzhou woodcut New Year pictures</b>	Used to use red as the keynote, similar to Foshan New Year pictures
<b>Taohuawu woodcut New Year pictures</b>	Although it is inseparable from red and green, but the color is light and elegant, the picture is fine, harmonious and beautiful.

Figure 4.

The understanding and understanding of the color of the workers will be different due to the differences in the regions. These differences are determined by the changes in the humanities and environment temperament of the geographical evolution of the geographical situation and the rise and fall of the rural merchants.

### 2.3. Regional Features of the Year of the Board

In the development of Chinese woodblock New Year paintings for thousands of years, the folk crafts of various places accumulate in the month, and the craftsmanship of the father and the

son inherits the creation of a wooden board new year painting with its own unique charm. It is this way that gradually formed their respective artistic styles and genres with obvious local characteristics.

<b>Yangliuqing wooden board painting</b>	Tianjin.	Including customs, historical stories, opera characters, dolls, beauty, flowers, landscapes, especially to reflect real life, current affairs and customs, historical stories and other topics as specialties.	Inheriting the tradition of Song and Yuan paintings, it absorbed the forms of woodcut prints, arts and crafts, and theatrical stage of the Ming Dynasty;	The production method of Yangliu's youth paintings is "half-print and half-painting", that is, the screen lines are first carved out with woodcuts, then printed on paper with ink.	Figure 2-9. Figure 2-10.
<b>Taohuawu wooden board painting</b>	North of Suzhou City, Jiangsu Province.	1, pray for welcoming welcoming 2, driving evil spirits to avoid evil 3, current affairs and customs 4, drama stories.	1. It is a Chinese ancient painting style, imitating the traditional Chinese paintings since Song, Yuan and Ming, inheriting the traditional form of Chinese national scroll paintings. 2. It is a western-style painting style, imitating Western copperplate paintings in technique, and the lines are arranged in fine and even lines.	The main color of the engraving is the color of the engraving.	"Spring Bull Map" Figure 2-7. "Spring" Figure 2-8.
<b>Zhu Xianzhen wooden board painting</b>	Kaifeng, Henan.	More from historical dramas, romance novels, mythological stories and folklore.	The lines are rough, the image is exaggerated, the head is big and small, and the humor is juvenile; the composition is full, the symmetry is left and right; the color is thick and heavy, and the local flavor is strong.	The production uses wood and enamel version; watermark coloring, a wide variety; the raw materials used are processing operations; the knives are bold and bold, the yin and thin are fine, and the yin and yang contrast is strong.	Figure 2-5. Figure 2-6.
	<b>location</b>	<b>theme</b>	<b>Art style</b>	<b>Technical process</b>	<b>Typical work</b>

Figure 5.



Figure 6.



Figure 7.



Figure 8.



Figure 9.



Figure 10.



Figure 11.

#### 2.4. The Status Quo of Woodblock New Year Pictures

Woodcut New Year pictures have been developing and growing since ancient times. It is the crystallization of the wisdom of our ancestors and it is necessary for us to inherit and carry forward. However, since the 21st century, the development of science and technology, people's material and cultural life and the improvement of spiritual life, although people began to pay attention to tradition and concern for culture, but this concern is mostly through the development of electronic products across the screen to understand, truly Going to the scene to participate personally, there are very few hands-on touches.

Woodcut New Year pictures, every point and every drop infiltrate the unique culture of this nation, which becomes a landscape that this nation can never be copied. Protecting the nationality should be the cultural instinct of each nation. Chairman of the Chinese Folk Literature and Art Association Feng Xiaocai once said: "China's wooden board paintings are in an endangered state. If they do not rescue, they will naturally die out." He also said that no matter what others think, we must all commit ourselves to the rescue work of the New Year paintings in protecting the cultural heritage. Driven by this, the regional characteristics of this year's wooden paintings are selected as research topics. I hope to do some work for the dissemination of folk new year painting art, so that everyone can use actions to protect and pay attention to the lost wooden paintings, and promote this art form to be passed down forever.

### 3. Analysis of the Necessity of Integrating Woodcut New Year Pictures in College Art Education

Through the above analysis, it is found that the art design education mode of colleges and universities in different regions is too unified, lacking Chinese characteristics and lack of regional characteristics; woodblock new year paintings as a small branch of Chinese traditional culture, have different cultural characteristics in different regions of China, such a kind Products with a strong national culture are also facing the fate of being abandoned.

To improve the curriculum and education model of college art design in different regions, it is necessary to learn not only the excellent educational model in the West, but also the inheritance of the traditional culture of the nation and the local culture. This is the real goal of art education in colleges and universities. Through in-depth understanding of regional culture, not only can we draw inspiration from it, but also inherit the culture of the nation, so it is extremely urgent to improve the training mode of art design in colleges and universities.

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