

Research on the Application of Chinese Traditional Dengcai Art based on Modeling and Color Design

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Abstract

Taking "Dingzhou Aoshan lantern" and "Tiaolong lantern" as examples, this paper comprehensively discusses their formation, development and historical value; This paper makes a detailed analysis on the modeling and color design of Chinese ancient Dengcai from the two aspects of humanism and artistry. Through the research and analysis of Chinese ancient Dengcai, we can better understand Chinese folk art and its role, and promote the diversified development of culture; Linking the Dengcai with the public art of traditional holiday activities in China can provide a positive reference for today's public art design.

Keywords

Public Art; Dengcai Art; Dingzhou Aoshan Lantern; Tiaolong Lantern.

1. An Overview of Chinese Ancient Dengcai Art

1.1. Definition of Dengcai

The 15th day of the first lunar month is a traditional festival in China, called "Lantern Festival". "Lantern Festival" is a carnival with lanterns as its custom, dancing with lanterns and gorgeous fireworks. On this day, lanterns compete everywhere in urban and rural areas, with fireworks all over the sky. Thousands of dazzling lanterns are hung in streets and alleys, which are bright all night for people to watch. Lantern Festival is one of the ancient customs. Dengcai art originates from the custom of enjoying lanterns in the Lantern Festival, but because of its continuous development and changes, it enriches and enhances the activity content and festive color of the Lantern Festival.

Mr. LV pintian defined "Dengcai" in this way: "lantern is a festival lamp art for viewing or decoration. It is also an important content with relatively independent viewing value and plays the role of carrier props." [1].

Dengcai in a broad sense also refers to Chinese lanterns. Lantern is a special handicraft well-known in the world and a symbol of Chinese celebration. "Various types of lanterns are not only used for lighting, but also decorative works of art in traditional Chinese architecture. When the lantern shape is coordinated with the architectural object, it can be practical and beautiful" [2].

However, Dengcai is not simply equivalent to the concept of lantern. Dengcai should refer to lantern technology. Its rise is directly related to the Lantern Festival. Compared with traditional lanterns, Dengcai lose more lighting functions, highlighting their decoration and entertainment. The Dengcai is a symbol of brightness, festivity and auspiciousness; It can bring joy to people and interest to life; "It represents people's good wishes to welcome the new year and wish a bumper year, so the custom of Lantern Show has been going on for a long time" [3]. In different times and regions, "Dengcai art not only reflects the spiritual outlook of the time and place, but also reflects the level of material civilization" [4].

1.2. The Origin and Historical Evolution of Dengcai

Dengcai, derived from the evolution of lamps and lanterns, has been independent of the forest of lamps and lanterns in the world for thousands of years. It is the most lamp form with Chinese national characteristics.

As for the origin of the Lantern Festival, the earliest one is the description of the lantern opening scene in the ode to the lantern in the Southern Dynasty: there are oil lamps, lacquer lamps, or burning incense, or wax, and the lights shine in the water. The article describes the grand occasion of watching lanterns. From the seasonal point of view, it may be in early spring, but it can not be determined that it is the 15th of the first month, so it is not convincing.

It was not until the Sui Dynasty that people saw the lively scene on the 15th of the first month: "On the night of the 15th day of the first month of every year, people revel in the streets. Drums shake the sky and fire shines on the ground. People do not hesitate to spend money and money to make competition lanterns. Moreover, all the people in the family, regardless of their master and servant, whether high or low, whether men or women, break all the boundaries of grade, gender and high or low, and all that is left is singing and laughing." [5] We can see the grand occasion and luxury of the Lantern Festival at that time. In addition, there is evidence in "Sui Shu · Yingyue Zhi": "on the 15th of the first month of the second year of emperor Yang's great cause of Sui Dynasty (AD 606), there was a big torch outside the gate of Kyoto. The light and candle lit up the heaven and earth. This is the case at this time of year." It seems that this statement is still valid. It is the earliest and clearest record of the Lantern Festival in official history.

There have always been different opinions about when the Lantern Festival began. There are countless interesting legends about its origin. Most of those legends are just folk stories, and the formation of the real Lantern Festival is much more complicated.

There are mainly the following statements about the origin of the Lantern Festival:

(1) Folk belief. One view is that Emperor Wu of the Han Dynasty worshipped the "Taiyi" God and designated the 15th of the first month as the "Lantern Festival", during which the night martial law was lifted. Many scholars believe that "watching lanterns on the 15th night of the first month" is a custom handed down from the Han Dynasty [6]. However, this statement is not true, because "Taiyi" was on a certain day in the first ten days, that is, it was not on the 15th of the first month, and there was no mention of Zhang Deng in the literature.

(2) Royal political commemoration. It is said that the day when Emperor Wen of Han Dynasty Liu Heng ascended the throne was the fifteenth day of the first month. In order to celebrate this day, Emperor Wen went out of the palace every year to celebrate with the people. Later, it was slowly designated as the Lantern Festival.

(3) The need to advocate religion. One view is that it originated from Taoism. Taoism matches three yuan with three officials, and the heavenly official is Shangyuan on the 15th day of the first lunar month. Therefore, the Lantern Festival is a product of Taoism. Another view is that it originated from Buddhism. In the Eastern Han Dynasty, Buddhism was introduced into China. Emperor Ming and Han believed in Buddhism and advocated Buddhism. He decreed that every year around the 15th day of the first month, that is, "Shangyuan night", the palace, temples and even the gentry and common people should hang lamps. In the Tang and Song Dynasties, believers who offered lanterns to Buddhas, pagodas and temples could obtain endless blessings, wisdom and various immeasurable blessings before and after death. Therefore, people in Buddhism regard lighting lamps for Buddha as a daily task and regard lighting lamps as a Dharma edge to help practice. Such religious activities also have an impact on the formation of the Lantern Festival, and may have a greater and more direct impact.

These records are of great reference value for the study of the origin of the Lantern Festival. Whether the Lantern Festival originated from ancient folk beliefs, Royal political

commemorations, or the need to advocate religion, it gradually lost its original religious or political meaning and turned into a folk mass Festival.

2. The Art Design of Dengcai

From the perspective of the artistic design of Dengcai and its influence on future generations, Dingzhou Aoshan lamp and Tiaolong lantern are the most representative. The following takes Dingzhou Aoshan lamp and Tiaolong lantern as an example to analyze the artistic design of Dengcai and its historical and cultural value.

2.1. Dingzhou Aoshan Lamp

Aoshan lantern is a large-scale lantern festival in ancient times. Its scale and momentum are no less than the magnificent buildings and halls. It is a large-scale lantern group popular in ancient and modern times. Aoshan lantern is an important part of the Lantern Festival. It is not only an indispensable lantern scene in the Lantern Festival of previous dynasties, but also a festival custom of the Han nationality in the old times. It is in the history of Lantern Festival all over the country. Hebei Lantern Festival has been famous since ancient times. Aoshan Lantern Festival in Dingzhou City is the earliest and most famous Lantern Festival.

(1) Historical origin of Dingzhou Aoshan lantern

Aoshan Lantern Festival has a long history. Aoshan is five high mountains floating in the Bohai Sea in ancient myths and legends. The Jade Emperor ordered 15 giant AO to carry them. From then on, the five mountains stood still in the sea and were called Aoshan. The ancestors piled the lights into a mountain and made the Dengshan into a giant Ao shape, which was called "Aoshan lantern". The formation and development of Aoshan lantern is closely related to the folk custom of appreciating lanterns on the Lantern Festival night. In ancient times, the 15th day of the first month was called Shangyuan day. On the night of Shangyuan day, people put candles in front of and behind their houses and at the head of fields and Gardens to pray for less disasters and a bumper harvest in mulberry fields throughout the year. Since then, the custom of lighting lanterns on Shangyuan day has emerged.

According to historical records, during the Yongping period of the Ming emperor of the Han Dynasty (AD 58-75), in order to promote Buddhism, the Ming emperor "lit a lamp to show Buddha" in the palace and temple on the 15th of the first month. Later, the custom of putting lanterns on the Lantern Festival spread to the people from the original that it was only held in the palace. In the Song Dynasty, the capital and state capitals generally designed large-scale Aoshan lanterns based on the mythical Aoshan. People formed a huge mountain shape with colored silk, and then piled up the lanterns to make rockery and fake water. There were curved bridges and pavilions in the middle, on which lanterns of different styles and sizes were hung. At the same time, in addition, the lights, such as fast-moving animals and immortal figures with mechanical brakes, play the scene of fairy gatherings for people to watch. This mountain shaped large-scale light combination is called Aoshan.

In the "Shangyuan lantern painting" (Fig.1), a precious material of the Ming Dynasty lantern, the Aoshan lantern is rich and wonderful. There are many kinds of lamps, including dragon and Phoenix, Kirin, Aoyu, lion and horse, shrimp and crab, as well as flowers and fruits such as lotus, pomegranate and pumpkin. It is a grand lantern exhibition.



Fig 1. Color picture of Shangyuan lantern (partial)
(source: Baidu pictures)

The painting of the Southern Metropolis (Fig.2) painted by the Ming dynasty recorded this grand occasion. "A thousand gold lanterns in Ao mountain" can't be made by ordinary people. Only when the royal family wants to enjoy it, they build one at the gate of the palace for the people to visit for a few days. Among the people, some people have raised money to build Aoshan lanterns with small scale and simple decoration, which can still meet the wishes of self-entertainment and entertaining people.



Fig 2. Aoshan lantern in the picture of the Southern Metropolis
(source: Baidu pictures)

Because Aoshan lantern is based on myths and legends, people can only build it with their own imagination. However, in the production of Aoshan lantern, some fixed rules and characteristics have also been formed. For example, shed painters often use the way of large down and small up, stacked layers of barriers to show the shape of the mountain, green trees, quiet mountains with water flow, and legendary gods and gods with pavilions and colorful characters Residence, etc. (Fig.3)



Fig 3. Aoshan lantern in the Lantern Festival of emperor Xianzong of the Ming Dynasty
(source: Baidu pictures)

Until modern times, Aoshan lantern has always been the most spectacular lantern scene in lantern fairs all over China. All kinds of large floats in modern festival parade are the development of Aoshan lantern.

(2) Types and manufacturing technology of Dingzhou Aoshan lantern

Aoshan Lantern Festival is rich in content and has a wide variety of lanterns. According to its forms of expression, it can be roughly divided into two kinds. One is a lamp that focuses on external shape changes, such as triangle temple, Dingzhou tower, Yueming tower, fenghuo mountain, monument of loyalty and filial piety, Kuixing Pavilion, etc. the other is one with performance plots, such as Monkey King pokes a beehive, two dragons play with the Pearl, five children catch butterflies, children turn on the lights, heavenly women scatter flowers, Nezha making the sea, Five ghosts making the house,, hundred birds coming out of the cage, crane singing jiuxiao, etc.

The production of Aoshan lantern requires more than 100 people to make it with traditional folk handicrafts under the leadership of local experienced paper craftsmen and fire pharmacists. Bamboo chips, sorghum straw, rope, iron wire, cotton paper, colored paper, white cloth, gunpowder and other materials are used to create mythical characters, mountain demons, water monsters, pavilions, pavilionsBirds and animals, flowers, fruits and other shapes, all kinds of lanterns are simple and natural.

The changeable lanterns are divided into two layers, inside and outside. The lanterns inside can be folded. For example, "Dingzhou tower" It is two feet thick and more than three feet after opening. The external shape of the lantern is different from that of the foldable inner layer. It is like a magician's magic tool, hiding the folded lantern inside. It takes the special fireworks gunpowder as the changing power. After lighting the gunpowder bound to the lantern, the outer lamp body bursts with the fireworks, and the shape of the lantern changes instantly in the gorgeous fireworksFor example, the "everything goes well" light shows a white lion. The white lion symbolizes everything goes well. (Fig.4)

(3) Characteristics and value of Dingzhou Aoshan lantern

Dingzhou Aoshan lantern is a large-scale lantern show integrating lantern and fireworks performance. In the long-term development process, it integrates the strengths of many families and forms its own unique artistic style, which is both traditional and unique.



Fig 4. Aoshan lantern in Qinhuai Lantern Festival
(source: Baidu pictures)

It retains the characteristics of people using organs for activities. At the same time, it inherits the custom of watching Aoshan lanterns on the Lantern Festival night in China for thousands of years. It integrates the folk traditional manual lantern making skills and combines with the folk traditional fireworks and firecrackers making skills. Because it is different from ordinary lanterns that can only be hung for viewing, the external shape can change instantly in the sound of fireworks or firecrackers. With the ingenious combination of fireworks and lanterns, you can not only watch the lanterns, but also watch the gorgeous Festival fireworks; the form of expression is unique, with the performance nature of pull string puppets. All characters, birds and animals can not only perform activities, but also the performance content has a dramatic story; there are folk gongs and drums and folk percussion music to help perform, which not only exaggerates the festival atmosphere, but also sets off the highly skilled lantern performance.

In short, Dingzhou Aoshan lantern shows the people's intelligence and folk customs with colorful demeanor, and shows rich national cultural connotation and charming artistic charm. It is an important part of the connotation of Dingzhou famous historical and cultural city.

2.2. Tiaolong Lantern

(1) Tiaolong lantern typically embodies the flowing Dengcai art design.

Tiaolong lantern, also known as dragon dance, is a folk entertainment integrating lantern art, dance and acrobatics. The custom of Tiaolong lantern dance is related to the totem worship of dragons in ancient China. In ancient China, people used water dragons in case of drought and fire dragons in case of flood to pray for disaster relief, good weather and good harvest in four seasons. In the Tang and Song Dynasties, "Tiaolong lantern dance was a common form of performance. In the Qing Dynasty, Tiaolong lantern dance had developed into a folk-dance art with perfect form and superb performance skills" [5]. After that, it gradually developed into a folk dance art with perfect form and superb performance skills. The static dragon dance can be

described as an authentic color bar sculpture, which is such a static space sculpture. Once the candle is lit and danced, it becomes a dynamic dance drama. (Fig.5)



Fig 5. Dragon dance stone (Han Dynasty)
(source: Baidu pictures)

(2) The artistic design of Tiaolong lantern embodies the design methods of shape, color and linear array.

In the modeling design of the main image "dragon" of the Tiaolong lantern, the image design of the dragon in various places has its own characteristics. Generally, bamboo, wood, grass, cloth, paper and other materials are used to form the appearance image of the legendary dragon. The shape of the Tiaolong lantern is complex and requires a high level of production technology. The dragon head is the difficulty of production, and the shape is complex. It is combined with round carving, plastic pasting, color binding, inlay and other process techniques to shape. In order to make the Dragon move freely, the dragon body is mostly made of soft materials, and the nodes of each section are mostly bamboo and wood frames, so that the dancing dragon is elegant and vivid, like a flowing soft sculpture. (Fig. 6)



Fig 6. Tongliang Tiaolong lantern
(source: Baidu pictures)

(3) The color of Tiaolong lantern is eye-catching, bright and thick.

The Tiaolong lantern is usually made of bright and heavy colors. Through the use of contrasting colors with obvious contrast and the addition of gold, silver, white and other colors, the

Tiaolong lantern looks golden and brilliant. The painting of patterns is more detailed and numerous, making the shape of the Dragon exquisite and gorgeous. After the dragon body is made, it generally does not draw eyes, so a sacred ceremony must be held. People with reputation are invited to dot the eyes of the dragon. The eyes bulge out, black and white, which is particularly prominent in the colorful environment.

(4) The shape contour of the Tiaolong lantern is smooth and round, which is easy to dance.

In terms of performance forms, there are "single dragon playing with pearls" and "double dragons playing with pearls". In the night dragon dance in southern China, lights are lit at each festival. When dancing, the lights in the dragon dance field are extinguished. At night, the dragon dance is often accompanied by fireworks and firecrackers, which is magnificent. In Jiangsu and Zhejiang, long benches are often connected from head to tail to make a "bench dragon". One person holds red silk beads and dances between two "Dragons". All kinds of dragon dances generally have a relatively complete performance program and have been handed down to this day. During the dance, the dragon shape supported by people discharges various formations, and the footwork formation forms various graphics, integrating dance and acrobatics to express the expression and posture of the Dragon incisively and vividly.

3. Inheritance and Development of Lantern Dengcai Art Design

Chinese lantern art has shown its brilliance in more than 2000 years of history. Through the evolution of the Han and Tang Dynasties, the lantern works in different periods embody the wisdom and efforts of predecessors. For this reason, the Dengcai has become a perfect and independent art form, which makes the development process of the Dengcai become a reference for the development of social productivity, social culture and aesthetics. The same time, the changes of the times and foreign cultural industries have not only brought a great impact on such a traditional culture, but also brought some social, economic and aesthetic problems to it, which have put forward new topics for the development of the traditional culture of Dengcai. Facing such a social and cultural form, we should reverse the current situation and situation of traditional culture. We must start from the most fundamental factors and strive to find a way suitable for the development of the times to make it continue to develop.

(1) The formation of the Dengcai is inevitably directly related to its traditional creation thought and folk religion. The formation of the artistic form of the Dengcai is not only generated by people's aesthetic needs, but also accompanied by folk activities for the purpose of praying for a good harvest, praying for education and addition, and eliminating disasters and evil spirits. This is the artistic form of China's Dengcai from traditional gorgeous to modern gorgeous. Through the long-term creative practice and summary of the working people of previous dynasties, China's Dengcai art has become an independent and perfect folk art category and attracted the attention of the world.

(2) The folk custom concept basis of the formation of Chinese lantern Dengcai art form is the appeal of Chinese ancestors to express utilitarian consciousness. From the basic concept of folk culture, it reflects the aesthetic appeal of Chinese people to express happiness and peace by using the expression of artistic beauty.

(3) The influence of traditional culture on the art of The formation of the Dengcai is inevitably directly related to its traditional creation thought and folk religion. The formation of the artistic form of the Dengcai is not only generated by people's aesthetic needs, determines the themes and forms that embody the connotation of the festive beauty of Dengcai. From the perspective of theme selection and application, Chinese Dengcai mostly take ancient and modern auspicious patterns, national religion and historical culture as the themes. From the perspective of metaphor and symbol of form, Chinese Dengcai are mainly based on "praying for abundant years", "praying for education and supplement". The aesthetic connotation of "eliminating

disasters and exorcising evil spirits" shows its nationality. From the analysis of the impact of traditional culture on Chinese Dengcai art, its folk customs and ideology play a role in dominating folk art creation and traditional aesthetic habits, reflect the artistic form of Chinese Dengcai, and enrich the expression and needs of people's national emotions in a unique way.

4. Conclusion

(1) Dengcai art is not only a folk art, but also a folk cultural phenomenon.

The existence and development of Dengcai is closely related to the rich folk festival activities, carrying auspiciousness and blessings. They are a popular art form in all ethnic groups and regions of China. The ingenious, funny, simple and elegant lanterns not only increase the festival atmosphere, but also reflect people's good wishes to love life and pray for auspiciousness, showing the traditional virtues of kindness, friendship and reciprocity.

(2) Dengcai condenses profound national cultural connotation and practical aesthetic art, and has become a model to highlight the style of the Chinese nation.

Organically combine the traditional culture of Chinese Dengcai with modern life, and focus on the deep national cultural connotation, so that the artistic practice can be continuously improved and improved without losing the national nature, so as to realize the purpose of improving the cultural connotation; while emphasizing the equal development of material culture and spiritual culture, it will retain the essence of traditional culture and innovate the style of traditional culture. It can not only enhance the application value of traditional art in modern design, add color to modern urban environmental design and cultural construction, but also play a role in updating and developing the inheritance of traditional Dengcais, and make Dengcais, a traditional folk art form relying on festival customs, come into being Modern today has a new application carrier.

(3) The type, color, quality and color of Dengcai art record the historical track of the Chinese nation. It is necessary to better develop Dengcai art from a new perspective.

With the accumulation of history and the infiltration of culture, the Dengcai has surpassed the general practical or ornamental value of lamps and lanterns and become a content of Chinese folk activities with not only broad artistic charm, but also high cultural value and social efficacy. Nowadays, the changes of times and social forms have changed people's aesthetic needs, coupled with the impact of various novelty things, the Dengcai art is developing rapidly. In this case, we must seek a better development direction and way.

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