Research on the Application of Chinese Folk Art in Animation Styling Design

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Absrtact: Chinese folk art is a beautiful art form with rich ethnic and local characteristics. Its vivid and simple shapes, rich and exaggerated imagination, and expressive power deeply attract people. The unrestrained colors and unique artistic charm of Chinese folk art are lacking in contemporary animation design. This article attempts to promote the development of the animation industry while inheriting folk art through the best fit between animation modeling and Chinese folk art.

Keywords: Inheritance of Chinese Folk Art Animation Styling Design

1Introduction

The animation design presents ethnic culture in visual images to the audience, and the folk art of different customs carries strong local colors and rich local flavor, reflecting the authenticity and simplicity of folk art ideas. Due to the fierce impact of Japanese and American animation styles, most animation creators in China have abandoned their own national culture and blindly idolized and imitated it, making it difficult for them to make breakthroughs in design. The complete and full forms and abundant artistic vitality of folk art provide rich materials and inspiration for animation design. The reference of animation design to folk art not only inherits and promotes the development of folk art, but also drives the development of the animation industry, making animation design full and realistic emotional colors.

2Chinese folk art

Chinese folk art is one of the important elements of the inheritance of art among various ethnic groups, and it is a major basis for the development of art today. It is a popular art created by the working people for the purpose of beautifying the environment and enriching folk customs in daily life. China´s folk art is rich and colorful, such as painted pottery, stone carvings, New Year pictures, Paper Cuttings, etc., which have accumulated the appreciation of the working people for beauty, reflecting the diversity of China´s folk art. And Chinese animation inherits the characteristics of art, integrating the color, concept, composition and other features of Chinese folk art, creating one new situation after another in the world animation market, and making our animation occupy a place in the world.

Folk art is the art created by the working people themselves. The color matching, shape blending, and structural design in the creative process are all done by the masses. It adds a layer of decoration to the beauty of society and enriches their daily lives. It expresses their longing for life and their views on beauty, and is constantly developed and innovated through their inheritance from generation to generation. With the leap of science and technology in recent years, the development prospects of Chinese folk art are also not optimistic.

3The Application of Chinese Folk Art in Animation Styling Design

Folk art forms have the characteristics of natural simplicity, and although they have gone through thousands of years, they still have strong artistic vitality. The evolution process is the main reason why they have always maintained vitality. Analyzing traditional folk art forms, they all have unique modeling languages and visual forms. In addition, the modeling techniques of folk art are mostly lively and atmospheric, usually

containing profound meanings such as auspiciousness and beauty. These can all become materials for animation design. Animation modeling creators can seek inspiration from the visual form and modeling language of folk art, learn from the expression forms of folk art such as Paper Cuttings, New Year pictures, Beijing Opera and shadow play, integrate the modeling of folk art with animation modeling language, and let folk art enhance the artistic expression of animation modeling. At the same time, with the help of modern animation modeling design, they can innovate and transform the modeling elements of folk art, extract the essence of folk art and make a high summary. We can find the shadow of folk art through the character modeling design in some animation works. Among them, the most representative image of Sun Wukong in the animation "Monkey King" is a successful example of animation modeling. Its design inspiration comes from folk art modeling, which is integrated after refining and summarizing folk art such as wood engraving New Year pictures, Paper Cuttings, Peking Opera facial makeup, etc. The yellow soft hat, goose yellow top, red pants, green scarf, and tiger skin waist circumference all draw inspiration from the strong contrasting colors and decorative styles in Peking Opera. Sun Wukong's face shape is like an inverted fairy peach, and his slender arms, long legs, and large hands reflect the characteristics of a monkey. Sun Wukong's classic image not only embodies the flexibility of a monkey, but also provides a modeling explanation for its extraordinary abilities. It can be seen that Sun Wukong's image design has a unique aesthetic beauty of Chinese folk art.

Folk art is an extension of primitive social art, which has undergone thousands of years of evolution and still retains the simplicity and freshness of primitive art. In addition, primitive social art itself has a wild and mysterious nature, while folk art has a thinking tendency to pursue and reflect the characteristics of primitive art. As a form of plastic art, we need to pay attention to the ways and methods of shaping folk art, and understand the profound connotations of folk art shaping through the imagery expressed on the surface of the shaping. Due to the strong documentary nature of folk art, its creative inspiration usually comes from folk artists' insights and experiences of life, or their understanding of social life and nature. Therefore, folk art has unique modeling concepts and ways of thinking. Folk art has strong artistic vitality in form design, which comes from the pursuit of "meaning" in folk art form. "Meaning" refers to the connotation contained in folk art form, and it is precisely because of the connotation that the "form" of folk art can be enriched and complete. Under the combination of attention and form, it constantly evolves and is passed down from generation to generation. The protagonist of the animated cartoon "Fishing Boy" draws on the Paper Cuttings art in folk art. The inspiration of modeling design comes from the yin-yang modeling in Paper Cuttings. It combines the patterns of the lotus child and the chignon doll, implying the pursuit of life and reproduction. The pursuit of auspiciousness and happiness is an instinctive need of all living beings for their living environment. Fortune and misfortune are closely related to human life, so the pursuit of happiness and auspiciousness has become the most basic theme of human life. Auspiciousness "symbolizes beauty. In a certain work of the Tang Dynasty, auspiciousness was explained and interpreted." Ji "represents good fortune, while" Xiang "represents the celebration of Jiaqing. Therefore, auspiciousness represents all good omens.

Folk art forms can provide a continuous source of inspiration for animation creators, drawing inspiration from the styles, decorations, and shapes of folk art to find the points of convergence between folk art and animation design. Due to the influence of folk art forms on the formation of styling styles, there is a mutual correlation between the two. The styling form of folk art is only an external manifestation, and what truly affects the styling style and expressiveness is the connotation of the work, that is, the way of thinking and concepts of folk art. Each ethnic group has its own unique culture,

way of thinking, and ideological concepts. Only by focusing on the local ethnic culture can animation design have a continuous stream of vitality. Drawing inspiration from the style and form of folk art does not mean simply imitating and applying it. Form is only a superficial phenomenon, and blindly imitating and appropriating it will only make the creative form rigid and lack vitality, and will also lose its unique national personality. The reference of animation design to folk art is not about borrowing folk art symbols. What animation design needs is the flavor of folk art, that is, the connotation contained in folk art. It can be seen that animation design is not only an inheritance of folk art, but also a reconstruction and development. From the perspective of thinking patterns, analyzing folk art forms reveals their interdependence. Only by exploring the cultural essence of folk art and paying attention to the vividness of animation design can we design animation works with unique artistic styles.

4 Conclusion

In short, every little bit of Chinese folk art can be integrated into animation design, enabling Chinese animation to reach its peak in development. The task of contemporary art youth is to integrate Chinese folk art with animation and promote the development of Chinese animation. In animation design, creators need to integrate Chinese folk art, broaden the scope of animation, and elevate the development of animation to a higher level; At the same time, it is necessary to expand the audience of animation to all age groups, so that animation in China can be spread for a longer and wider time.

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