

Interpretation of the Modeling Method of Guizhou Danzhai Batik

Jiabin Luo¹, Chao Zhang^{1*}, Xinliu Zhao¹

¹ Art College, Guizhou University, Guiyang, China

Email Address

1445969052@qq.com (Jiabin Luo), 464922741@qq.com (Chao Zhang)

*Correspondence: 464922741@qq.com

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Abstract:

To analyze and study the modeling method of Guizhou Danzhai batik, and to apply the method to modern design, so as to enhance the modern influence of batik as a folk art. Methods: Field investigation, data collection and characteristics of batik pattern are analyzed. The concrete application method of Danzhai batik modeling is put forward to provide reference for the national characteristics of modern design.

Keywords:

Danzhai Batik, Folk Art, Design, Modelling

1. Introduction

The introduction of your article is organized as a funnel that begins with a definition of why the experiment is being performed and ends with a specific statement of your research approach. And it highlights controversial and diverging hypotheses when necessary.

In the long history, the reason why Miao batik craft has gone through many vicissitudes of life is that it is rooted in the Miao people and is an art created and inherited by countless laborers. It embodies the simple feelings and unique aesthetic habits of Miao people from generation to generation and constitutes a splendid national culture. [1] with the speeding up of urbanization process, the strengthening of globalization trend, western penetration of foreign culture, make our traditional culture are badly affected, some traditional skills in slowly disappears, and focus on the protection of traditional culture and folk art as object, and by the people's attention, wax printing the aesthetic value and cultural taste of rediscovered, In particular, the rich cultural connotation of batik pattern and the artistic charm of simple art form are incomparable to modern art design. [2] On the basis of inheriting traditional craft, practitioners in batik industry carry out innovation of contemporary themes and technologies. It not only enriches people's aesthetic taste, but also gives new vitality to traditional batik and forms its own unique style. The inheritance and development of Guizhou Danzhai batik skills is a long-term process, and how to apply batik culture to modern design is still the direction of our efforts.

Danzhai batik modeling is a broad system with a unique law of its own development. In the long-term production activities, the ancestors of the Miao ethnic

group have gradually formed a unique modeling system through the transformation of themselves and the outside world. They take life practice as the purpose and integrate spiritual content with aesthetic value into it. [3] The patterns are often not objective descriptions, but exaggerated and multi-dimensional creative techniques to express the understanding and emotion of the Miao people, reflect the specific social and cultural structure of the Miao people, and have a strong visual shock. It is of great significance and function to examine the folk art and its modeling in accordance with the popular traditional culture heat, and to provide concrete methods for reference for modern design.

2. Danzhai Batik

Danzhai County is located in the southeast of Guizhou Province. Danjiang County and Bazhai County were merged into one county, from which one character was chosen, called Danzhai County. [4] The village where the Miao people live is a famous hometown of batik. The remote geographical location and unique climate environment provide important material basis for the development of batik, and better protect the traditional characteristics of batik. Up to now, as a traditional handicraft, batik is still active in Danzhai, Guizhou.

Danzhai batik style is free and unrestrained, and its composition forms are rich. Its themes are mostly based on the animals and plants, folklore and cultural customs in the living areas of the local people. With rich cultural connotations, Danzhai batik style is unique among Chinese folk arts with strong regional characteristics. On the premise of practical functions, Danzhai batik also meets people's aesthetic needs and conveys the feelings of the Miao people. It is mostly used for daily clothing and articles, and the pattern of batik can be seen on daily fabrics such as clothes, pillows and bed sheets.

3. Danzhai Batik Modeling Method

Any art is essentially a skill to create beauty. Miao people have gradually formed their own aesthetic standards and artistic thinking under the constraints of various collective consciousness activities. [5] Guizhou Danzhai batik art reflects a unique primary way of thinking, which guides the creation of batik modeling. The artist arranges the picture according to the image of the object he sees, and is not bound by the principle of perspective. He follows his own understanding of the body to arrange the picture, seeks order in the reconstruction and transforms it into the visual form, so that it has a certain rationality and authenticity, and becomes a fresh and vivid art form. Batik art has an important role in enlightening the modeling concept and method of modern design and has become the source of creative inspiration for designers.

3.1. Internal Perspective Modeling of Objects

For things that cannot be observed by the eyes in reality, Miao people express their inner thoughts in the form of vision by virtue of their subjective experience, which not only breaks through the surface of the phenomenon, but also goes deep into it, reflecting the essence of things and the objective inevitability hidden under the appearance. [6] The visible and invisible parts of things are presented in the picture by tiling, in pursuit of a complete and harmonious modeling effect, to satisfy people's "perfectionism" mentality. This modeling method is mainly presented in the following two aspects: animal modeling. Miao people reveals the essence of animals while

showing their appearance, which is called “seeing the essence through the appearance”. As shown in Figure 1, there are small fish in the belly of fish, which shows the lively and free form of fish and reflects the Miao people's reproductive worship of having many children and having many blessings. Plant modeling, the generation of this modeling comes from the Miao people's belief in life, in their mind, all plants are alive. As shown in Figure 1, through the seed-core part of the pomegranate, it reflects the vibrant state of the fruit and fruit and expresses people's good longing.



Figure 1. Pomegranate and fish.

3.2. Refer to the Main Body Image Modeling Method

Focusing on the subject image of the picture, it gives play to the “arbitrary” association of the subject image in the process of creation, and introduces images closely related to the theme in sequence. It shows the painter's free and unrestrained creative mood. The whole picture has clear priorities and clear centers. It not only highlights the main image, but also takes into account the secondary image of “clear-cut between host and guest”. As shown in Figure 2, a large bird mother and bird father as the main image, surrounded by a number of birds, or flying state, or swooping state, in order to foil the lively scene, the uncle and aunt of the birds also appeared in the side, forming a happy scene. Although there are many images of birds, the painting girl expresses the rich hierarchical relations through the different sizes, proportions and heights of birds, enlarges the capacity of the picture, and improves the expressive tension of batik, a graphic art. In order to make the picture more active and rich, the painter added butterflies and rice to fill the gaps at her will. The picture is distributed harmoniously, and the density is good, which reflects the cultural connotation of "harmony and beauty" of the Chinese nation.



Figure 2. Birds.

3.3. Two Dimensional Plane Dynamic Display Modeling Method

Everything in the universe is in constant motion. As a part of nature, the daily operation of the sun, moon and stars has had some utilitarian effect on him since the day he came into being. People have deep feelings about the movement and quietness

of nature, but it is a difficult topic to express the movement of things with the two-dimensional style of art. The painting girls of the Miao nationality have found a new way of expression. This modeling method can not only show the multiple moments of people or things, but also show their development process. [7] As shown in Figure 3, a process of the subject's activities is presented by depicting different action forms of different characters. Miao painting girls are good at expressing their understanding and concept of the world through visible forms of images, and adjusting their paintings in accordance with the development law of things.



Figure 3. In miao folk.

3.4. Space Time Staggered Modeling Method

As a primitive consciousness of the universe, the concept of “unity of man and nature” of the Chinese people has been gradually inherited into a “cultural concept”, which has become one of the traditional cultures with the most Chinese characteristics. Human beings are eager to explore the universe and constantly pursue to grasp time and space. Folk craftsmen express their special understanding of time and space through the form of art. [8] When painting, Miao painting girls break the limitation of time and space and arrange the theme images in the picture together as required for expression. As shown in Fig.4, the characters, scenes and events from different perspectives at the same time and in different places are integrated into one work. That is to say, a variety of theme images with different styles, such as the performance place, the fields and the traveling path, are put into the same picture to show the multiple material and cultural pursuits of the Miao people at that time.



Figure 4. In miao folk.

3.5. “Imagery” Modeling Method

“Idea” is the subjective idea, image is the objective existence of things, image is another form of existence beyond the subjective and objective existence. Dan village batik is one of the folk art system, bound by some standard programmatic rarely, but the miao people's inner world, Miao painting girls to memory for natural object and

surrounding your life as the foundation, tries to create imagination for the new image, the object of objective and subjective object organic combination, reveal their own feeling and emotion. The work created can be discernible, but it is not identical to the natural form. The information conveyed by batik works is easy to arouse people's emotional resonance, so as to achieve the purpose of effective communication. Image modeling has two forms: the first is the homophonic method - creating through the homophonic of the object. To fish instead of more than to butterfly instead of "hair" and so on. As shown in Figure 5 beaming, the main body of the picture is cheering magpie standing in the plum branches, each other, the corners of the mouth slightly open, as if in each other to convey good news, with their homophonic and form to show "beaming." The combination of invisible auspicious language and tangible pictures is an important way to express the good meaning commonly used by Miao painting girls. The second is the symbolic method - "to image meaning": using symbolic techniques to create works with auspicious meaning. For example, the Miao people use butterflies to symbolize their ancestors, while fish and water symbolize "like a fish in water". This symbolic way fully reflects people's longing and yearning for a better life.



Figure 5. Happy on the top of plum blossom.

3.6. "Casual" Styling

The painter Reynolds once said: Art, in its highest realm, does not appeal to the roughness of feeling, but to the longing of the spirit, to the vitality of the divinity within us. The stone cannot tolerate the confinement and imprisonment of the world around it. [9] This is exactly what Miao painting girls like to say: "I can draw whatever I like" and "I can draw whatever I want to look good". They take their own performance needs as the starting point, pay attention to their inner expression, according to their own views and thoughts, the original impression of the initiative to create, do not pay attention to the image of the truth but the pursuit of emotional truth. As shown in Figure 3, the eyes on the side face of the characters are the shape of the eyes when facing up, and they believe that "it should be like this". Nothing can block the line of sight of their "mind eye", and the surface of the image is broken through by the creator's persistent expression.

3.7. "Appropriate form" Modeling Method

In the "limited" scope of the picture, the painter gives full play to her imagination, transforms the limitation into the favorable factors of creative expression. Using points, lines and surfaces in the hands, the shape is made because of the shape, and countless shapes are derived. All the images that you see, think and think are fully expressed through artistic forms. The first is to fit the image graphics, painting women in the limited scope of decoration to describe their expected patterns, to achieve the purpose of decorating clothing, articles for daily use. As shown in Figure 6, the main

body of the ornament for the dress and bow tie is the shape of the heart. Due to the limitation of the upper space, they drew small wings on the right side of the bird and large wings on the left side, presenting the beauty of evenness. The picture is full and full, and the shape and decoration complement each other to form the same whole. The second is the fit of form and form, through the use of different forms to form a new image. As shown in Figure 7, the combination of the main body of the fish and the wings of the butterfly forms a composite shape, which specifically reflects the worship of the mother butterfly of the Miao people. It has a distinct symbolic significance and gives people a strong attraction. By using this method, folk artists take the initiative to accept and make use of the restrictions, transforming them into a space for free creation, and fully expressing the beauty in their hearts with the help of concrete images.



Figure 6. The butterfly accessories.



Figure 7. Fish.

4. Conclusions

Based on the analysis of Guizhou Danzhai batik works and related patterns, this paper elaborates its specific modeling methods, which provides a reference for modern design. Under the circumstance that foreign culture constantly impacts on local culture, our traditional culture is facing a severe test. Therefore, we should attach importance to our own characteristic traditional culture. For traditional batik technology to tap into its contain rich resources, should also pay attention to the traditional process and modern design clever union, and explore our national cultural roots, to learn and use the experience of the essence, batik art with modern design language to express the traditional batik art, innovation design full of national characteristics, transmission of the Chinese nation excellent traditional culture.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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