

Multi-Directional Reference Research in the Creation of Anhui Intangible Cultural Heritage Folk Art “Fengyang Fenghua”

Qiao Li^{1*}

¹ College of Arts, Anhui University of Finance and Economics, Bengbu, China

Email Address

1035834309@qq.com (Qiao Li)

*Correspondence: 1035834309@qq.com

Received: 26 June 2022; Accepted: 16 July 2022; Published: 11 August 2022

Abstract:

Fengyang phoenix painting is a kind of regional folk art. It has a fixed formula for creation and forms a model and conceptual expression. Although this facilitates the inheritance of Fengyang phoenix painting, it restricts it to a certain extent. The innovation and development of Fengyang phoenix painting. Fengyang phoenix painting needs to trace its source in the future development, learn from traditional and excellent art, and at the same time need to learn from sister art in folk art, and more importantly, pay attention to the frontier of art development, introduce new materials suitable for the expression of Fengyang phoenix painting, and use appropriate Bearing the medium, the multi-directional reference is used as a way of reference for Fengyang Fenghua’s innovative creation.

Keywords:

Fengyang Phoenix Painting, Creation, Multi-Directional Reference

1. The Current State of Fengyang Fenghua’s Creation and the Necessity of Multi-Directional Reference

Fengyang phoenix painting is an intangible cultural heritage project in Anhui Province. It is a type of painting that expresses the image of dragon and phoenix. It belongs to a form of expression of folk painting. Model. [1] However, with the development of the times, people's lives have changed, and the aesthetic vision of individuals and society has also changed to some extent. The artist himself has a relatively good sensitivity to beauty and has always been at the forefront of others. With the different personal academic backgrounds of the creators of “Fengyang Fenghua”, more and more high-level art educators have participated in “Fengyang Fenghua”. In the creation of “Fengyang Fenghua”. The creators of “Fengyang Phoenix Painting” have a discussion about how to draw “Fengyang Phoenix Painting”, which direction should be explored, whether “Fengyang Phoenix Painting” should stick to the traditional way of expression, or should it change at any time, which has aroused the discussion and discussion among the creators. Concerned, some authors of “Fengyang Fenghua” have started their own spontaneous attempts and have

achieved good social recognition, but most of the authors are relatively blind in their exploration in the creation of “Fengyang Fenghua”, and some exploratory works have There is no better solution for the coordination of various picture relationships, and there are certain problems in the picture.

Since any kind of folk art is produced, it will change with the changes of the times or society, because people’s lives in different societies and different times are changing, and the aesthetic vision and aesthetic needs have changed, and folk art must adapt to such changes. Random and appropriate generative changes cannot blindly stick to the past creative content and creative procedures. The current “Fengyang Fenghua” is also faced with the choice of changing or staying the same. Some artists dare not go beyond the traditional “Fengyang Fenghua” expression style and are content with the status quo. There are also some phoenix painters who have changed the original way of expressing their pictures, and become newer and more beautiful, which is more in line with the aesthetic needs of modern people for the development of “Fengyang phoenix painting”. He even thinks that the works created by the artist are no longer “Fengyang Fenghua”. From the perspective of art development, this kind of innovation is in line with the law of art development, so from the perspective of the needs of regional folk art development, recognizing and encouraging the innovation of some capable painters’ works will better promote local. The benign development of “Fengyang Fenghua” will also give information to the phoenix artists who are at the intersection. From the current development status of “Fengyang Fenghua” and the choice of future development direction, the “Fengyang Fenghua” Multi-directional reference can solve the blind problem of current exploration, and can promote the healthy development of phoenix painting art itself.

2. Reference to the Creative Orientation of Fengyang Feng Painting

2.1. Learn from traditional classic flower and bird works

The earliest expression of the phoenix image in traditional painting is the “Character Dragon and Phoenix” in the Warring States Period. The dragon and phoenix images are all represented by line drawing, especially the image of the phoenix bird, which occupies half of the picture. The richness of the phoenix bird image is more than Although there is no mature theoretical guidance for the creation of flower and bird paintings in this period, it has reached a high degree of maturity only from the application and performance of lines. Different parts are expressed with different textures to convey to the viewer. different visual experience. The image of the phoenix bird is close to the characteristics of the crane in the waterfowl. The image of the sharp beak and the sharp claws expresses the texture vividly through the strength of the lines and the speed of the strokes. What is different from the sharp texture is the line performance of the phoenix tail. Follow the dance of the body and roll up. The artist uses flexible lines to express the feather stalk, and the hair attached to the feather stalk is stretched and soft. When expressing the tail feathers, the feather stalk and the soft hair attached to it use different lines to convey different feelings, while the overall softness of the tail feathers contrasts with the rigidity conveyed by the mouth and claws. This painting was painted a thousand years ago, but the artist’s use of brushes and lines to describe the various parts of the phoenix bird’s body is very close to the reference objects used to compare the various parts of the phoenix bird. Gu Kaizhi of the Eastern Jin Dynasty said in the “Miao Tuo”: “If the length, rigidity and softness, depth, breadth and narrowness, and the finishing touch, the

upper and lower, the size, and the thinness of the gravy, if there is a slight loss, the spirit will change with it.” It can be seen that the painter has made in-depth observation and understanding of the reference objects of various parts of the phoenix bird's body. When modern and contemporary phoenix painting learns from the tradition, it should not only learn the expression skills of ancient painters using pens and lines when depicting objects, but also learn their exploratory spirit of looking up and down, making detailed observations of the characteristics of various birds in life, And the material accumulated through observation is applied to the construction of the objects in myths and legends, and the phoenix bird is expressed and shaped through rich imagination and the aesthetic intention formed after the fusion of the object and the self.

Among the traditional paintings that have been passed down to this day, the theme of phoenix birds is also Lin Liang's ink on silk “Phoenix Picture” scroll. (Figure 1). Now in Japan, through the pictures of the work, we can see a phoenix bird standing on the cliff, surrounded by clouds steaming. The artist uses the whiteness of cloud vapor to get rid of the blackness of the phoenix bird, and uses the void of cloud vapor to set off the reality of the phoenix bird. Contrasting techniques are still the prominent feature of this work in the local treatment. Thick ink is used to express the blackness of the cliff and stone, the shape of the phoenix tail on the stone is treated with the method of leaving white space, and the image of the phoenix tail is shaped by positive and negative shapes, forming a black and white contrast. Use a sharp brush to describe the hardness of the cliff and stone, use the flank brush to express the softness of the tail feathers, and use the center brush to write the flexible feather stalks in the white tail feathers. There is a soft and hard contrast between the stones. In the performance of the front and rear feather stalks, one feather stalk stands out clearly and vigorously, and the other feather stalk is about to break and still hides in the back. The two form a hidden relationship and a length comparison. By reading the pictures carefully, we can find that there are many contrasting relationships set in the works, and the use of these contrasts is appropriate and just right. Through the analysis of the above two works, it can be seen that when modern and contemporary Fengyang Fenghua learns from traditional classics, each classic work has its rich expression skills and artist ingenuity for research and exploration. It is not limited to just learning from the works of phoenix painting. From the perspective of technique exploration, traditional and classic Chinese painting works have contents that can be used for reference, which can be used as objects of exploration, research and learning.



Figure 1.

*Phoenix Chart Scroll Ming Dynasty
Modern Tibet Japan.*



Figure 2. *Phoenix Stone Carving Ming Zhongdu Site.*

2.2. *Internal communication of folk art*

Collect and sort out the dragon and phoenix images on stone, wood, and brick carvings. There are still a large section of the ancient city wall in the Fengyang Zhongducheng site. There are two or three layers of marble carvings at the base of the city wall. There are many works on the theme of dragon and phoenix in these carvings. (Figure 2). In the picture, two phoenixes are chasing and flying, one big and one small, seeking changes in body shape. In addition, the shape of the tail feathers of the phoenix is also different. One uses a long ribbon shape for tail feathers, and the other small phoenix tail. Yu uses a curly grass pattern, which is the contrast and change that the two phoenixes seek in their modeling. At the same time, the two phoenixes also have the consistency of modeling language symbols. In the image depiction of the head, wings and back, the author uses basically the same shape, seeking the neat beauty of arrangement and combination, and there are orientations and lengths in the neat arrangement. changes, thus forming a rich combination of image language. Then, the colorful clouds in the shape of *Ganoderma lucidum* and the shape of curly grass are used to echo the shape of the phoenix bird, so as to form a stone carving picture with complete composition, full image and rich modeling language. In addition, Fengyang County Museum has also collected a large number of stone sculptures with dragon and phoenix patterns, tiles dripping water and other building components. The phoenix bird in these stone sculpture works is very vivid. The body shape of the phoenix bird is beautiful in proportion, and the wings, phoenix beak and claws are sharp. The waving and waving tail feathers of healthy and curvilinear shapes give people a contrast of hardness and softness in texture. The phoenix images in these sculptures have both the masculine shape of straight lines and the feminine softness of curved shapes, which are in line with the traditional Chinese yin and yang gossip shapes. The beauty of contrast, the beauty of complementarity, the beauty of harmony. The creation of these phoenix birds is very close to the image of phoenix birds in modern Fengyang phoenix painting. The shape of the image such as the Ruyi Crown is basically consistent with the creation formula of modern Fengyang Fenghua. Although there are some differences with modern phoenix paintings in the number of wings and phoenix tails, the rich and varied shapes of the wings and tail feathers of these stone carvings are image sources that modern Fengyang phoenix painters can draw on when creating Fengyang phoenix paintings. There are many architectural components of this kind of dragon and phoenix image in Fengyang County Museums and private collections. The fixed image patterns in Fengyang phoenix paintings can be integrated through the application of collected and organized materials, so that Fengyang phoenix paintings can be integrated from the picture composition, modeling language, pattern combination and other aspects to seek innovative breakthroughs.

The images of flowers and birds in sister arts such as paper-cuts and stickers are also image materials that can be used for reference and application in the creation of modern and contemporary Fengyang phoenix paintings (Figure 3). The pomegranate tree in the work is based on the image in the paper-cut of Ku Shulan, the lady of the flower cutting in Shaanxi Province. The artist slightly adjusted the image of the pomegranate in Ku Shulan's color paper-cut, and expressed it in the form of fine brushwork and heavy color. Ku Shulan's paper-cut image is basically a symmetrical pattern. When borrowing, the phoenix painter changed the symmetrical pattern image into a single pattern, and changed the relatively patterned picture into a picture composition with a certain narrative plot and life flavor, using the method of flat painting, the appearance is another two-dimensional visual experience, a decorative

narrative picture that is different from the decorative pattern. This phoenix painting uses a montage technique to put together scenes that are not common in real life, showing the coexistence of blooming flowers and ripe fruits on a pomegranate tree across time and space. This kind of scene can also be found in paper-cut works. It can be seen that as long as it is used reasonably and properly, sister cultures in folk art such as paper-cuts, stickers, and even cloth stickers can be used as reference objects in the creation of Fengyang phoenix paintings. However, we should pay attention to the appropriateness and rationality in the application of symbols and elements in other arts, and at the same time, it should be consistent with the language symbols of Fengyang Fenghua painting, and should not be rigid and self-defeating.

The collection of traditional embroidery, cloud brocade and phoenix pattern, the color of the picture, and the collection of dragon and phoenix images are also ways to learn from the sister arts when Fengyang phoenix painting is creatively created (Figure 4). The images of dragons and phoenixes expressed on embroidery, brocade and other items are also very rich. Some shapes are simple and general, while others are complex and rich. Sketching, copying and collecting these images can be used for works in artistic creation, which can effectively change the existing patterning and conceptualization of Fengyang Feng painting. In addition, traditional embroidery and images on cloud brocade have a uniform background color. Embroidering on this simple background color can make the embroidered objects more prominent, and also make the changes of embroidery patterns more abundant. [2] If there is no uniform background color as the background for embroidery, if you choose floral cloth as the base, the embroidered image will be intertwined with the original pattern. If you are not careful, the embroidery pattern will appear messy, the rational use of the pattern of the fabric may also make the embroidery show a different visual experience, of course, this is not the focus of this article. The technique of selecting a uniform background color fabric as the overall tone for embroidery can be used for reference in the creation of Fengyang phoenix paintings. In the creation of modern and contemporary Fengyang phoenix paintings, many authors boldly use relatively simple colors as the background of the picture. A group of phoenix paintings with strong contrast and relatively strong decorativeness in the picture were produced. In addition, embroidery makes the embroidered patterns come to life through the gradient of different colors, which is also a place that can be absorbed and used for reference when creating Fengyang Phoenix paintings. [3]



Figure 3. Xie Dongmei Youfeng Laiyi Modern.



Figure 4. Phoenix Embroidery Qing Dynasty.

There are also many dragon and phoenix images in the porcelain pattern (Figure 5). The image of the phoenix bird in this piece of porcelain is relatively patterned. The expression of the phoenix bird's neck is directly summarized by a few lines, and the tail feathers are represented by double hooked lines. Lines represent fluff. The

handling of the wings and the back of the phoenix bird is the splendor of this work, with many changes and relatively rich patterns. The wings of the phoenix are expressed in the way of “writing” with a pen in calligraphy. The three flying feathers flow refreshingly with the pen, which makes the phoenix seem to have the effect of flying in the wind. The abdominal feathers are represented by the combination of curves and points, which are relatively regular. The curve ends with a dot after half a turn. The main part of the body is contrasted with straight lines by lines, and the shape of the phoenix body image is expressed by dots, lines and surfaces integrated by dots and lines, giving people a rich visual experience. The overall image is like a phoenix-shaped kite flying against the wind in spring, with its tail swaying with the wind. The picture is summarized and the artistic conception is beautiful. There are many kinds of phoenix images in porcelain, which are very rich and distinctive. After careful collection and sorting, they can also be applied to our innovative creation of Fengyang phoenix paintings.



Figure 5. Blue and white bowl modern.

3. Introducing New Painting Materials

Like other paintings, the creation of Fengyang Fenghua also involves the application of new painting materials. Among the painting types we are familiar with at present, there is a common problem, because the same type of painting uses the same tools and materials, and the techniques used are basically similar. name, it's hard to tell which person the painting belongs to. [4] Fengyang Fenghua also has similar problems at present, because innovation is a problem in regional paintings, many teachers provide their own drawings directly to students, and students who lack the ability to innovate can copy repeatedly according to the teacher's drawings, or the theme The image of the dragon and the phoenix does not change, just change the background image, which leads to the phenomenon that many people are on the same side, changing guns but not changing medicines. This kind of imagination does not only appear in individual regional paintings, but also in traditional Chinese paintings. In the history of painting, people only know the ancients but do not know me. There are many phenomena of eating the ancients and not changing them. During the Northern Song Dynasty, the painters of Qi and Lu were only Moying Qiu, and the people of Guan and Shan were only model Kuan. In the Southern Song Dynasty, everyone was far away, and everyone was Xia Gui. In the Yuan Dynasty, every family appeared, and everyone was crazy. In the Qing Dynasty, every family in Nantian appeared, and every household was Uncle Zheng. Therefore, Guo Xi of the Northern Song Dynasty put forward in his “Linqun Gaozhi”: “The learning of one's own is still a follow-up... Specialized learning has been a disease since ancient times, and it is said to be in the same state.” [5] On the one hand, this phenomenon of eating the ancients and not changing them shows that the person to be copied and his works have been recognized by the public, and copying their works can achieve a confusing

effect in a short period of time. The imitators themselves try to succeed by copying shortcuts. On the other hand, it also shows that the imitators themselves do not have the personal ability, talent and self-cultivation to innovate and create, and can only live by picking up the wisdom of others.

If a painting does not have a strong personal style, it will be difficult to draw the distance between the works that use the same materials and have similar painting techniques. If the regional paintings still have the same theme of creation, it will be even more difficult to distinguish them from each other. Fengyang phoenix painting belongs to the latter. All works of Fengyang phoenix painting are basically drawn with Chinese painting rice paper, brush, ink and paint, and most of the works are phoenix and bird themes, unless the style of personal phoenix painting has been formed. Otherwise, it is quite difficult to widen the gap between each other's works, and the intervention and use of new materials can solve this problem to a certain extent.

When the painter chooses materials different from others for painting, and uses methods of using materials that others have not mastered, the works created will distinguish different aspects of the same creative theme from the aspects of picture charm, material texture, and visual experience. (Figure 6). The painter used linen as the carrier medium of Fengyang Feng painting, and used a lot of new stone materials when painting the remaining stone carvings. The image is depicted on the stone, and the image of the phoenix bird in the stone sculpture is portrayed, forming a reincarnation echo and texture contrast with another fresh phoenix bird flying in front of the stone sculpture. At the same time, when depicting the image of the flying phoenix bird, the painter also used a lot of stone materials, and used techniques such as pasting gold and silver foil to widen the distance from the image of the phoenix bird expressed on ordinary rice paper, with a strong and unified red background. It further highlights the heavy texture of the stone carvings and the overall image of the dancing phoenix. The large area of red background sets off the relatively cool blue-green phoenix, and the contrast of local colors further highlights the saturated hue of the stone color. Through the learning and application of new materials, the artist has significantly opened up the distance between his personal phoenix painting works and the performance of other phoenix paintings in terms of materials, media and texture. Of course, the intervention of new materials in Fengyang Fenghua is not limited to the use of stony pigments. As long as it is for the presentation of picture effects, suitable materials can be selected, tried and used. [6] At present, some painters have applied the related pigments of acrylic, watercolor and oil painting to the creation and exploration of Fengyang Feng painting, and achieved good picture effect.



Figure 6. Xie Dongmei Reincarnation Modern.

4. Conclusions

Fengyang phoenix painting is still a kind of folk art with a strong regionality. Due to the relatively little intervention of high-level experts, Fengyang phoenix painting is still very blind in the innovative creation of works. When creating works, the expression techniques are relatively simple, the images of dragons and phoenixes tend to be conceptual, and the visual experience of works is relatively stereotyped. There are still problems such as collecting and sorting out the images of dragons and phoenixes carried on other media, and after sorting them, they are applied to Fengyang and phoenix paintings, enriching and perfecting them. At present, the image of dragon and phoenix in the modeling of Fengyang phoenix painting, tracing back to the traditional source, learning from sister art in folk art, introducing new painting materials, using new painting media, etc. An effective way to refer to.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

Funding

This work was supported by the Anhui Provincial Department of Education Scientific Research Funding Project (SK2018A0449), Anhui University of Finance and Economics Research Funding Project (ACKY1883).

References

- [1] Shi, X.Y. Research on the Inheritance and Innovation of Fengyang Fenghua under the Perspective of Intangible Cultural Heritage. *Journal of Chuzhou Vocational and Technical College*, 2021, 20(02), 86-89.
- [2] Zhang, Y. The development of embroidery art stitching and its inheritance and innovation. *Tiangong*, 2022, 2, 42-44.
- [3] Fang, Q.Q. The Inheritance and Development of Fengyang Fenghua under the Background of the New Era. *Journal of Heihe University*, 2019, 10(1), 198-199+214.
- [4] Zhang, T.Q. References of New Materials in Contemporary Painting. *World of Calligraphy and Painting*, 2020, 8, 46-51.
- [5] Zhou, J.Y. *Essentials of Chinese Painting*, Nanjing: Jiangsu Fine Arts Publishing House, 2005; pp. 348.
- [6] Xing, P.H. Reproduction of traditional painting in the context of new materials. *Art Observation*, 2015, 12, 84-85.



© 2022 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)