

The Application of Minority Costume Elements in Northern Guangxi in the Design of Guangxi Nixing Pottery

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Abstract: Guangxi is a multi-ethnic region. The Miao, Yao, Dong, Zhuang, Shui, Tujia and other ethnic groups live in an intertwined distribution pattern, but most of them are ethnic minorities in northern Guangxi. In the long historical development process, the people of various nationalities have formed an important part of the traditional Chinese culture with their own unique local national culture. Due to the geographical environment, climate, customs, economy, culture and other reasons, various ethnic groups have formed their own distinctive style characteristics after long-term development, and jointly created a splendid and diversified national culture on the basis of maintaining their own characteristics. This culture is most concentrated in the national costumes. Today, more people begin to pay attention to and appreciate this beauty. The design of Guangxi Nixing pottery, one of China's four famous pottery, also makes full use of ethnic minority clothing elements, which promotes ethnic minority culture and enriches its design.

1. Introduction

“Clothes” and “decorations” are inseparable in the traditional costume culture of Chinese ethnic minorities. They can be formed independently, or combined with clothing by stitching, embroidering, embellishment, etc. The clothing has ornaments, which can be made into clothing is a major feature of national traditional costumes.

Patterns are an indispensable part of ethnic minority traditional costumes. Most of these costume elements contain a story or have special meaning. In addition to the familiar dragon and phoenix and other auspicious patterns, many other patterns are related to totem worship. Most of the ethnic minorities in northern Guangxi live above 1,000-2,000 meters above sea level. Some of them still retain their slash-and-burn lives. Living near mountains and rivers is the most basic living condition of the Miao people. Flowers, animals, natural landscapes, production tools, etc. Jinzhong has been fully embodied, and it also reflects the Miao people's strong sign concept and yearning for happiness.

The pattern arrangement of Miao brocade is extremely delicate and dense. Each Miao brocade has a theme, either a bird or a butterfly or a flower or the sun. The patterns are regularly combined and arranged into various patterns, using white or black lines as the base, with the distinctive features of elegance, regularity, symmetry and repetition. This method is most suitable for expressing unique geometric pattern deformed patterns, which are mostly abstract symbols and characters derived from traditional pattern formats or ancient graphics, such as fret patterns, sun patterns, dia-

mond patterns, etc. (Figure 1); It is also expressed by simplifying the concrete image into a simple geometric pattern in the form of a right-angle turning. For example, the butterfly shape is simplified to four wings, and there are flower patterns inside the wings. Two birds stand upside down and mirror images. Right-angled rhombus deformation. The arrangement of patterns shows the high degree of refinement and generalization of natural forms and species by Miao women, and is the crystallization of the creative wisdom of geometric patterns.



Fig.1 Geometric Pattern Deformed Pattern

The Dong nationality in Sanjiang in northern Guangxi is a simple nation. The pristine Sanjiang mountains and rivers have nurtured the people here. The children of the Dong nationality have deep feelings for the blue sky, white clouds, clear water, and dark oil land, and they also endow the Dong people with a simple Aesthetic emotions.

Embroidery of the Dong nationality has elegant patterns and rigorous structure. Embroidery cloths are mostly purple, green, and black, with red, yellow, green and other colors for embroidery. Embroidery involves embroidered shoes, belly pockets, plackets, straps, children's hats, etc., and the scope is very wide. The embroideries of the Dong ethnic group are finely woven and decorated with patterns, and the colors are simple and elegant.

Let's take an embroidery with a cover as an example to analyze the color elements of Dong embroidery. This work is embroidered on black embroidered cloth (Figure 2). This graphic is located at the core of the entire strap cover (Figure 3), and it occupies the largest area in the screen. The whole work is composed in the form of concentric circles, and the subject is the golden-spotted spider that the Dong people admire most. The golden-spotted spider is symmetrical on the central axis. The uppermost part is a butterfly, surrounded by deformed flowers. The main color of the embroidery bottom is green, and the contrasting colors of red and rose red are used in the rest of the area. In addition to bright red and rose red, the golden-spotted spider has blue, orange and green embellishments, which are colorful and simple. The floral colors on the outside are the use of color-echoing expression techniques, with the main hue of red and echoes of blue, green and orange. Out of the circle, we found four circles embroidered with serial knots, namely yellow, blue, rose red and green. In the petal-shaped serial knot embroidery part, a white circle is cleverly added to improve the brightness of the picture. The straight-line radiation embroidery in the outermost area, the bold white embroidery thread and its directionality, give the whole figure a visual effect of emission. The color of the whole work is simple and elegant, although there are many colors, it is very simple and unpretentious. The embellishment of sequins adds more rhythmic beauty to the work.



Fig.2 Embroidery on the Cover

The spider pattern is also a pattern widely used in Dong costumes. In the beliefs of the Dong people, “Sa” is the object of common worship among the ethnic groups. “Sa” means “grandmother”. In the legend of the Dong people, Sa said that the greatest god at the beginning, in the consciousness of the ancestors of the Dong people, “all the world Sa is the largest”. Sa is a god with a wide range of functions. Sa God is also known as the emperor of Samar, Samar, Sasui, Satianba, Sabing, and Satang. In the Saba god system, there is a god called “Saba Sui Russia”, she “has two eyes with a thousand beads, and her eyes are millions of squares of energy”, “Sui Russia” (Dong language) means spider, people think “Saba Sui” “Sui Russia” symbolizes solar halo in the sky, and turns into a big golden-spotted spider on the ground, thus worshiping spiders. The Dong people think that seeing spiders when they go out is a good omen of peace and celebration. In some places, the four corners of the bed of newlyweds are placed, and spiders wrapped in cloth are placed separately to pray for their children.

2. Combination of Guangxi Nixing Pottery and Minority Elements

Guangxi Nixing pottery is one of the four famous pottery in China. It is the magic weapon with the most local ethnic characteristics in Guangxi along with Zhuang Brocade. The Guangxi Arts and Crafts Research Institute has verified that in Guangxi for nearly a hundred years, only Zhuang Brocade and Nixing pottery have been able to maintain, inherit and develop their traditional crafts. Qinzhou Nixing pottery has a long history and is also one of Qinzhou's most famous specialties. As a traditional folk craft, it has a history of more than 1,300 years. Nixing pottery has three characteristics: kiln changes, carving, and without glaze, it achieves a smooth and round effect. Among them, it can be carved on the carcass, which is beyond the reach of other pottery. After the pattern is engraved on the blank, another kind of material can be filled in the indentation. Nixing Taoyin clay contains iron, and its color is mostly vermilion or purple. After carving, fill in the white material, it is easy to blend when it is wet, it can burn the red and white flowers, and the beauty of the white safflower, so that the Nixing pottery reveals a mellow and strong literati taste in the simple and simple.

French cultural anthropologist Levi Breuer believes that primitive people’s logical thinking “is first and mainly subject to the ‘law of mutual penetration’”. The so-called “law of interpenetration”, Buriuer believes to mean: “In the collective representation of primitive people's thinking, object existences and phenomena can be both in themselves and play something in an incredible way at the same time. They develop and accept the mysterious powers, abilities, properties, and functions that are felt outside them and remain in them at almost the same time. Under the influence of the consciousness of the “law of interpenetration”, through the changes of birth and death in different environments, it naturally extends the mysterious meaning. Then the mysterious meaning of the ethnic costume elements mentioned before will inevitably extend farther in people’s consciousness. When combined with the Nixing pottery culture and its application in its design, it will become a deeper

spiritual creation for people.

3. Design Techniques of Minority Costume Elements in Northern Guangxi in Nixing Pottery

Deconstruction, decoration, borrowing, reference and creation are all design techniques used in design. All these design techniques never appear in isolation, they are interrelated and coexist, but they have their own advantages and functions. Good design can conceal the indifference of Nixingtao itself, add the emotional factor of Nixingtao, and enhance the artistic appeal of the design.

This design technique is the “law of mutual penetration” between ethnic traditional cultures, the logical causal relationship between ethnic costume cultural elements, and the unity and coordination of design and ethnic traditional cultural elements.

3.1 Use of Lines

Lines can express toughness, seriousness, softness, and various changes, which can cause the eyes to quickly repeat the direction of movement, and can also cause erratic and unstable movements. Lines are usually the simplest form of expression.

The common patterns in the ornamentation of Miao costumes are animal ornaments, which generally appear on the placket, straps, headwear, etc. These changing curves make the shape lively. Some decorations are whimsical, almost absurd, and gather all kinds of beautiful things together without convention. The combination of patterns such as chickens, dragons, and fishes is also combined in a separate form and does not represent real space.

In Nixing pottery, the combination of these elements is unique and innovative. It is not only the tracing of the outline of the pattern, but also the deformation and exaggeration of the shape with the help of lines. The processing methods of these shapes and lines are determined according to the shape of the Nixing pottery and its specific design requirements. When the lines are connected and connected to form a specific shape, the pattern must also be attached to a specific shape. The shape and the shape reflect each other to form a beautiful form. However, in the specific design of Nixing Pottery, a large number of lines are composed of patterns and structures that are often intensified and deformed.

3.2 Space

On the back of Bai Kuyao's clothes, the hem is uniquely designed, emphasizing the size and shape of the surface area. The ornaments are decorated with colorful beads, various shells, bells, etc., superimposed into a three-dimensional pendant, which is combined with skirts and clothes. The pattern set off the sense of space is very clear. The pattern of the Miao harness emphasizes the size and shape of the surface decoration area. For example, the auspicious patterns of lotus, rose, and peony are widely used as the core, and the large area and size are strengthened. The geometric patterns are used to set off the surroundings, which strengthens the pattern to a certain extent. Spatial Relations. In the patterns designed by Nixing pottery, line carving, relief carving and open carving are the main ones. Line carving is divided into Yin carving and Yang carving. Relief is also divided into low relief and high relief. The sense of space in Nixing pottery is not only achieved by the above-mentioned patterns, but also by the use of these carving techniques.

3.3 Shape

The way of modeling determines the shape. The style of modeling may be ancient, simple, atmospheric, or feminine and gorgeous. The realization of these shapes is often infused with the

designer's intuitive experience. The expression of the imagination and expression of these shapes is not limited to the reproduction, recording and copying of real shapes. It is this style of modeling that realizes the richness and variety of Qinzhou Nixing Pottery.

In Nixing pottery, such a modeling technique is widely used, such as the horns of the Zhuang men's headwear and collar. Similarly, the Miao people also made horns of horns because of their respect and love for cows. In Guangxi Nixing pottery, this kind of element is used ingeniously to further reflect the shape. The shape of the horns is collected and shaped with a simple, simple and atmospheric technique, which not only carries the external shape of the horns, but also inherits the inner spirit. In many works, the use of horns is the core of the whole model. Emphasizing the bending and upward of the horns, this kind of spirit of bending upwards vividly reflects the positive and indomitable spirit of the Miao family.

4. Conclusion

The form of mutual exchange and penetration between the traditional costume elements of ethnic minorities and Guangxi Nixing pottery has allowed another new form to emerge without losing the strong and clear style of the nation. This performance in lines, space, and shape not only refines the essence of ethnic minority clothing elements, but also creates a new and subtle feeling. At the same time, it also promoted the further development of Guangxi Nixing pottery design. These refinement and processing of ethnic minority clothing elements continue the concepts and ideas accumulated in the development of human society, creating a new artistic style for Ni Xing Tao.

The costumes of ethnic minorities in northern Guangxi are rich in ethnic characteristics and are unique arts and crafts. National costumes have a long history and are a folk-inherited skill. It is also one of the unique manifestations of the few historical cultures in northern Guangxi, and it is a gem of Chinese costume culture. This article mainly uses the time background of the China-ASEAN economic and business circle to research and develop ethnic minority clothing elements and Nixing pottery design products in northern Guangxi, and promote the regional cultural characteristics. This is also the meaning of this article.

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