

Study on the Modeling Characteristics of Fengyang Phoenix Painting in Anhui Province

Wang Cheng, Liu Qingxiang

School of Art, Anhui University of Finance and Economics, Bengbu 233020, China

**Correspondence addressed to Wang Cheng : wangcheng2006066@163.com*

Keywords: Fengyang phoenix painting, Modelling, Practicability, Symbolic, Procedural nature

Abstract: Fengyang Phoenix Painting, as an integral part of Chinese folk art, has its own strong appeal purpose and distinct expression, but it has the commonality between folk art and other arts, that is, it uses emotional expression and communication to achieve the appeal purpose. The artists of Fengyang Phoenix Painting regard emotional functionality as their modeling means and creative principle, imitate nature without sticking to natural form, and fully connect painting modeling with nature, life and human beings in a relatively free creative environment. In the form of modeling, artists understand and grasp the similarity and correlation between things, follow the basic form and growth law of natural ecology to create new modeling, and make the style painting have the basic characteristics of practicality, symbolism and stylization.

1. Introduction

Fengyang Phoenix Painting, as a folk art that has been circulating for a long time, came into being from the court painting academy of Ming Dynasty, passed through the Qing Dynasty and the Republic of China, and then flowed into the folk. Finally, it was constantly reformed and updated by folk artists, enriching its cultural connotation and making it flourish [1]. It can be said that Fengyang Phoenix Painting is the artistic product of farming civilization culture. As a component of folk art, it is a folk culture with working people as the main body and a group folk culture and art. Its cultural connotation and artistic form are a true reflection of social life in different historical periods, accumulating profound history and culture. In order to express their needs for emotion and life, laborers endow Fengyang Phoenix Painting with a strong sense of nature worship and totem, seldom subject to any rational constraints, and pay attention to the overall grasp of its image and state characteristics. Through exaggeration and fantasy, they form an artistic style that takes the spirit from the past and is simple and fantastic. Fengyang Phoenix Painting is colorful, not messy, bright and not rough in color, composition and image processing, and has its own distinctive artistic features. In terms of subject matter, Fengyang Phoenix Paintings mainly highlight the auspicious crosses of happiness, fortune, happiness, fortune, peace, security, Thailand and integrity. They are loved by the masses for their metaphor and connotation of being lucky and rich, as well as the decorative features of enjoying both elegance and vulgarity, and they are still popular. As the representative of regional folk culture and art, today's Fengyang style paintings clearly reflect the

simple and frank cultural character of Fengyang people, embody Fengyang people's constant pursuit of beauty, and are the platform of practicality and aesthetics. Under the background of Chinese traditional culture, Fengyang style painting has its own unique traditional aesthetics and folk aesthetic consciousness, forming its own unique values and aesthetic theory.

2. Practical Modeling of Fengyang Phoenix Painting

Fengyang Phoenix Painting has a relatively stable social structure and cultural structure in Chinese folk, which constructs the spiritual world of laborers, so its first feature should be its practicality. Fengyang Phoenix Painting, as a basic cultural form of folk art culture, is practical in all aspects, including the fullness of material life and the satisfaction of spiritual life, including all kinds of festival celebrations and plastic arts required by life etiquette and social etiquette. It is not a folk work of art used on weekdays, but is used at the right time and selected according to needs. According to the different needs, it reflects strong human feelings and aesthetic needs in the works, which often show its practical characteristics significantly, and can better reflect the humanistic view that Fengyang Phoenix Painting attaches importance to practical functions and people's own values and thoughts and feelings.

In Fengyang's Phoenix Painting art, it is a major feature of its plastic arts to ask for color and take good fortune. For example, "Happy Dragon and Phoenix", which prayed for love, "Five Phoenix House", and "A Hundred Birds Offering a Birthday", which lived a long life, fully expressed the common psychological needs of the Chinese people. Fengyang Phoenix Painting is not only a part of people's cultural life, but also an important part of daily life, festivals, funerals and weddings. It is a carrier to express emotions and emotions, a necessity in folk etiquette, and a work of art with aesthetic value. It plays a role in enriching people's material life and spiritual life, and affects people's moral quality and temperament.

Chinese traditional culture consciousness contains people's aesthetics, which is fully expressed in Fengyang style paintings [2]. The artistic features of phoenix paintings are mainly reflected in the following aspects: First of all, Fengyang Phoenix Painting is a popular art. The working people are the main appreciation group, and the phoenix painting art conforms to the unrestrained, frank and straightforward personality characteristics of ordinary people. This characteristic of aesthetic culture has been paid more and more attention by the academic circles, and the national one is the world one. Secondly, composition is an important creative content of the picture. The composition of Fengyang Phoenix Painting is quite rigorous, which requires full composition, complete content, overall coordination and decoration. Thirdly, the bright color view is also the most prominent feature of Phoenix Painting. Wind paintings bear people's expectation for life and pursue peace, happiness, happiness and jubilation. The high purity, bright and bright colors in the visual art of Phoenix Paintings reflect their bright, optimistic and healthy mentality. Finally, the traditional Chinese cultural view and aesthetic view also determine the characteristics of the color formation of Phoenix Paintings. Phoenix paintings all have the outline of black and white lines, and with the effect of blank space, the contrasting and coordinated pictures form a unified and harmonious effect. The layout of phoenix painting has the same characteristics as literati painting, and it is necessary to inscribe on the picture [3].

Folk art is obviously different from other arts in the form of expression, which reflects and expresses a subjective desire through self-entertainment. In order to express their inner feelings, folk artists will consciously exaggerate certain parts of the depicted characters or things, simplify or narrow those unnecessary parts, and even omit the proportional structure of things themselves, so that the artistic works created will be quite different from the shape of logs, thus forming an independent and interesting re-creation. The inheritance mode of Fengyang style paintings is

usually recorded and passed down by people in a popular way, which is a long-term accumulation of experience, technology, knowledge, customs, beliefs, values and moral concepts in daily life. They are often unconstrained by others, improvise, have great freedom and strong randomness, and the Fengyang Phoenix paintings created in this way are unconstrained in content, which is a leisure way for working people after working. The pleasure and joy of folk art in the process of creation is the original intention of its creation, and the beauty is only because the author has put his own emotions into the creation of phoenix paintings and is felt by the viewer. Therefore, self-entertainment is the real motive force for the creation and inheritance of Fengyang Phoenix Painting. The authors of phoenix paintings are happy to create in this pleasure, and also convey social culture, educate and enlighten the next generation in the process of creating beauty.

3. Symbolic Modeling with Auspicious Meaning

In the art of Fengyangfenghua, symbolic art means is one of the most frequently used forms of expression by artists[4]. This symbolism has something in common with the compound features in the original art modeling law. Compound art refers to the artistic image composed of more than two objects in the original art, including compound characters and animals, compound characters and plants, compound animals and animals, etc. which presents a chaotic feature. Through mutual infiltration of thinking, the objective natural forms are blended into one, resulting in a new shape, thus completing the creation.

When creating the image of Phoenix, the artists of Fengyang Phoenix Painting make full use of the similarities and connections among all things in the world, boldly combine figures with similar outlines, and fully connect with nature, life and human beings. With the extensive development of folk activities, there are more symbolic shapes in folk art, which are inherited by people with their profound connotations and beautiful meanings, and become the most aesthetic part of folk art modeling. “Danfeng Chaoyang” is composed of gorgeous phoenixes holding their heads toward a red sun in the independent shape of golden rooster, with rocks, auspicious clouds and peonies, etc. Peony is a rich person in flowers, and the peonies in phoenix paintings are all nine leaves, which is very particular. The sun symbolizes light and breeds everything. Phoenix symbolizes the monarch and courtiers of benevolence and virtue.

The historical tradition and accumulation make these objects endowed with auspicious symbolic meanings, show the artistic talents and wisdom of the folk people, embody the people's love and optimistic attitude towards life, and reflect on the picture, which can not only look good, but also stand the taste. Fengyang phoenix painting art embodies the essence of immigrant culture and local culture, and shows Fengyang people's respect for morality, dedication, filial piety, loyalty and faithfulness by virtue of Phoenix, which shows a nation's ethical and moral standards. Fengyang Phoenix Painting is a folk art bred on the basis of traditional Chinese culture, which has unique and bright colors and shapes, and embodies the cultural and romantic characteristics of folk art on both sides of Huaihe River. Fengyang Phoenix Painting is one of the intangible cultural heritages in Anhui Province and an artistic treasure of Chinese folk culture[5]. Phoenix Paintings not only enrich Chinese folk painting art, but also convey the local customs of Fengyang. In the process of historical civilization, Fengyang Phoenix Painting provides people with a carrier to understand traditional culture. The essence of Fengyang Phoenix Painting Culture lies in its mentality, concept and artistic characteristics. In today's normal society, Fengyang Phoenix Painting also incorporates new contemporary elements, forming a new artistic style with vitality.

Moral symbol is not only an artistic technique with aesthetic characteristics in folk art, but also inherited by people with its profound connotation and beautiful moral. In a sense, this symbolic, stylized and standardized artistic modeling does not need to be painstakingly created, and there is

no language barrier, so people can easily interpret it. This aesthetic modeling of folk art is the result of the historical inheritance of folk culture.

4. Programmatic Modeling Passed Down from Generation to Generation

In Fengyang's history (from the late Qing Dynasty to the early Republic of China), artists engaged in Fengyang's style painting mainly include Yan Qi, Doctor Liu, Dumb and Wang Tong, as well as Hua Cunen and Yin Maoan, who are most familiar to people later. At that time, both in the late Qing Dynasty and the Republic of China, although the above-mentioned famous artists painted their own styles, they all copied the eight traditional themes handed down by their ancestors. Take Hua's surname and Yin's surname as examples. When they came to Hua Xianrong, Hua Rongsheng and Yin Jiecheng's generation, their most popular representative works, "Danfeng Chaoyang" and "Hundred Birds Toward Phoenix", have the same picture content and form. The phoenix shape in the painting is exactly the same, not bad at all. From the comparison between the existing Phoenix Paintings by Hua Rongsheng and the existing Phoenix Paintings by Yin Jiecheng, they are only slightly different in coloring and drawing lines. For example, Yin Jiecheng's wind paintings are mainly ink, and Hua Rongsheng's chicken paintings are mainly color; Yin Jiecheng's wind paintings are rough and Hua Rongsheng's phoenix paintings are delicate. However, even so, it is difficult for laymen to distinguish the differences between them if they do not look closely. However, the phoenix paintings by Yan Li, Liu, Dumb and Wang, up to Yin and Hua, can only be said to be different in form. The contents and forms of their phoenix paintings are mainly inherited from the ancestral wind paintings, which are characterized by stylization, standardization and convergence, and have not been boldly innovated. Their families only play the role of inheritance.

The creative skills of folk art are inherited in the way of family or mentoring, and the deep-rooted aesthetic consciousness, interest and standards are naturally passed down from generation to generation in the teaching and learning of themes, themes, modeling colors and techniques. In this process of inheritance, generally speaking, the creativity of individuals is not great, and the deviation from the traditional practice is not only lack of stimulating power, but also difficult to be accepted by the people. In this stereotyped folk art world, the basic aesthetic law is not the relationship between the desire to break through and the demand for fresh stimulation, but the relationship between inheritance and satisfaction. Those top-notch folk artists, that is, the unique and creative folk artists, their creativity is relatively free to play in the skill level and detail level in this stereotyped world.

In folk art, any creative form is a way for folk artists to express their feelings, and the folk modeling way also contains rich traditional cultural background and thinking consciousness.

References

- [1] X. H. Heng, "The origin and color characteristics of Phoenix painting and Tianguan painting in eastern Anhui". *journal of chuzhou university*, vol.22, no.1, pp.13 - 19, 2020.
- [2] Q. Zhang, "A Study on the Artistic Expression Language of Fengyang Phoenix Painting". *Anhui University of Finance and Economics*, 2012.
- [3] W. T. Yao, J. F. Yue, "Expression Techniques of Fengyang Phoenix Painting in Anhui Province", *Beauty and Times(Part Two)*, no.3, pp.112-113, 2016.
- [4] Z. Jie, "Research on the Modeling and Color of Chinese Folk Paper-cut Animation". *shandong university of art & design*, 2016.
- [5] X. L. Liu, "Protection and Development of Fengyang Phoenix Painting from the Perspective of Intangible Heritage", *journal of chuzhou university*, vol.19, no.1, pp.14 - 29, 2017.