

Inheritance and Innovation of Chinese Traditional Art Grain Painting

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Abstract: Intangible Cultural Heritage is an Important Part of Human Civilization and the Crystallization of the Wisdom of Working People of All Nationalities. Wugu Calligraphy and Painting is a Kind of Artistic Expression Form with All Kinds of Plant Fruits as the Main Body. It is a New Artistic Expression Form Combining Modern Innovative Design on the Basis of Inheriting Traditional Manual Technology. It is a Purely Hand-Made Art of Decorative Painting, Which Has a High Value of Art Collection. the Work is Based on Personal Design Style, Using Modern Patterns and Simple Natural Materials to Make a Flexible and Unique Art Work. the Folk's Emphasis on Grain and Legendary Knowledge Have Brought Extraordinary National Charm to Grain Paintings. 2. Making Grain Paintings is Very Tedious and Troublesome. Each Grain Must Be Placed in Its Proper Place in Person, So It is Even More Precious and Has Very High Artistic Collection Value.

1. Introduction

Intangible Cultural Heritage (Hereinafter Referred to as “Intangible Heritage”) is an Important Part of the Civilization Created by Human Beings and is the Crystallization of the Wisdom of the Working People of All Ethnic Groups [1]. Du Fu Described in “Remembering the Past”: “Remembering the Heyday of Kaiyuan in the Past, There Were Still Ten Thousand Families in Small Towns [2]. the Main Body of the Five-Grain Painting is the Seeds and Fruits of Grain. There Are Many Kinds of Grain That Can Be Used to Make the Five-Grain Painting, Such as Common Millet, Wheat, Corn, Rice, Etc., and Less Common Polished Round-Grained Rice, Buckwheat, Black Bean, Red Bean, Etc. These Two Kinds of Five-Grain Calligraphy and Painting, Which We Used as One of the Folk Arts, Originated in the Tang Dynasty and Prevailed in the Qing Dynasty. the Styles and Themes of the Early Works Are Relatively Single, and the Artistic Forms Used Are Few [3]. the Same as Selling a Print Advertisement for Yourself, We Can See That an Outstanding Resume of the Original Color Grain Painting Art is the Traditional Grain Painting That We Generally Know. It is an Ancient Technique That Has Been Passed Down in Our Country. the Primary Color Grain Painting Has Its Advantages. That is, the Colors Are Natural and Vivid, and the Three-Dimensional Sense is Strong.

2. Economic Value of Five Grain Painting Crafts

2.1 Necessity and Urgency of Developing Economic Value of Five Grain Painting Crafts

Wugu Calligraphy and Painting is an Artistic Expression Form with Various Kinds of Plant Fruits as the Main Body. It is a New Artistic Expression Form Based on Inheriting Traditional Manual Techniques and Combining Modern Innovative Design [5]. However, in the Process of Globalization, Chinese Traditional Culture Has Been Severely Impacted, and the Inheritance and Protection of Intangible Cultural Heritage is Now Encountering Many Problems [6]. It is a Purely Handmade Decorative Painting Artwork, Which Has a High Art Collection Value [7]. the Work is Based on Personal Design Style, Using Modern Patterns Combined with Rustic Natural Materials to Make a Smart and Elegant, Unique Art Work [8]. Therefore, the Formation and Development of Folk Grain Paintings is Not as Strong as That of Temples [9]. the Economic Value Development of Intangible Cultural Heritage Often Needs to Be Realized through Certain Carriers, Which Can Be Technological Products and Technologies, Folk Art Programs, and Cultural Tourism Based on Traditional Culture [10]. Inheritance and Protection by Means of Economic Value Development is

Being Adopted by More and More Heirs Due to Its Strong Advantages.

2.2 The Economic Value of Grain Painting Crafts is Regional and Exclusive

Intangible cultural heritage is precipitated by a group of people in their long-term production and living practice in a specific area. Enter the art collection market as an artwork. Each piece of non-heritage handicraft is a concentrated expression of local customs and folk customs. It has extremely high cultural value and artistic appreciation. The folk's emphasis on grain and legendary knowledge have brought extraordinary national charm to the grain painting. Making the grain painting is very tedious and troublesome. Each grain must be placed in its proper place in person, so it is even more precious and has very high artistic collection value. Traditional products such as Xuan paper, brocade and lacquer carving can return to the public's vision and become a new consumer favorite in the cultural market, precisely because they can successfully transform into cultural goods and enter the cultural market. Grain calligraphy and painting art style is unique, the theme is diverse, it through the creator's dexterous hands and wisdom of the creation of people's simple life breath. Therefore, while inheriting the traditional techniques, we should combine the fashionable and novel art themes to innovate and develop the grain art, so as to make the folk art of our country shine again.

2.3 Economic Value Development of Non-Heritage Handicraft “Five Cereals and Grain Painting”

In summary, the production process of the Gu calligraphy painting is divided into the following steps: the first draft of the design-selecting the material-priming and painting-the drafting and setting-using the wire to shape the embryo-filling the grain-the overcast screen-fixing the final color and mounting-the mounting is completed. “Grain food painting” as a city-level intangible cultural heritage was included in the third batch of Chongqing's intangible cultural heritage list. Grain painting is a very old Chinese traditional handmade art in our country. The artistic feature of grain food painting is quaint Natural, but it has obvious visual impact and has a relief-like artistic beauty. The process of making grain art calligraphy is simple, the materials are simple, but the taste is elegant. In addition to continuously improving their artistic attainments to tap the cultural connotation of the “grain painting”, strengthen brand awareness and deepen the economic value development of the “grain painting” can better promote the grain painting to the market. The folk's emphasis on grain and legendary knowledge have brought extraordinary national charm to grain paintings. 2. Making grain paintings is very tedious and troublesome. Each grain must be placed in its proper place in person, so it is even more precious and has very high artistic collection value.

3. Exploring the Lifeline and Innovation of Inheritance Culture from the Aesthetic Perspective of Chinese Traditional Art

3.1 Inheritance--Expanding the Aesthetics of Traditional Art

The design of grain painting goes hand in hand with art. To embody artistic value, design cannot be separated from culture, which is gradually formed based on the development of human history and advances with the development of the times. The service objects of artistic design are, on the one hand, material products and, on the other hand, people who use or come into contact with products. For example, book binding is designed for books first, and then for readers of books to read and appreciate. From a deep analysis, these excellent works have changed the traditional cultural and artistic structure and become a new carrier of the socialist core value system. The preciousness of art comes from the originality of art, that is, the re-expression after absorption. Inheritance is only for innovation. The art of each era has its own novelty and uniqueness. The development of art is a process of constantly eliminating the old and creating new. The new artistic language of Chinese painting must be the continuation and innovation of the traditional artistic language of Chinese painting. Many Chinese painters have awakened from their perplexity, reconsidered the basic point of Chinese national art, and explored the factors of seeking modern

development in the tradition of national art.

3.2 Innovation-Perfect Integration of Tradition and Fashion

At present, the great goal of establishing a harmonious society in China is inseparable from the inheritance and development of the harmonious ideas and concepts in immaterial culture. Many of its positive factors will directly affect the construction of a harmonious society. It is important to know how to use the form and language of western culture to face the traditional Chinese culture, and to see the essence of the survival of Chinese culture. Although the form is constantly changing and the technique is constantly being updated, the lifeblood of its historical development and the light of wisdom embodied in it have flashed to this day. As a designer, one must have a sense of mission to rejuvenate the nation and vigorously carry forward the excellent cultural traditions of the Chinese nation in designing artistic creations. China's artistic design must seek creative elements in traditional culture if it is to innovate and occupy a place in the world. In order to vigorously develop Chinese design art, we must adhere to the design principle of carrying forward China's long-standing traditional culture and highlighting national elements and spirit. Inheritance and creation of grain painting is to protect the unique cultural gene, cultural tradition and national memory of traditional art, and to seek innovation and development in inheritance of traditional folk painting culture.

4. Application of Grain Painting

4.1 The Artistic Meaning of Grain Painting

Design and art go hand in hand. If design is to embody the value of art, culture is inseparable. Culture is gradually formed based on the development of human history and progresses with the development of the times. Expressing the richest ideological content with the most refined vocabulary is a major feature of traditional Chinese culture. On the one hand, this characteristic is closely related to the thrifty virtue of the Chinese nation. The values, aesthetic tastes, etc. formed by the grain painting activities are largely affected by the different regions in which various ethnic groups are located, forming a colorful and distinctive grain painting movement. Grain painting cultural exchange and interaction is an important feature of the development of the Chinese nation's sports culture, and it is a representative and epitome of the traditional culture of the Chinese nation. Mr. Jin Daiqiang has deep attainments in the integration of traditional culture and modern cultural design concepts. For example, in the international “water” theme poster art exhibition, “water, life, culture” poster graphic works, taking extremely strong national decorative style graphic image as the background of the whole work, have carried out rich and moderate virtualization treatment, making the whole picture black and white to perform artistically. In today's commercial advertising language, there are many grain paintings of this kind, which give customers a deep and distinct impression.

4.2 Grain Painting Chinese Cultural Features

Only by incorporating the spirit of Chinese culture into the design works can the design works have Chinese characteristics, Chinese elements and Chinese spirit, which should be the motto of our designers. The form and concept of modern design art are the result of the continuation and development of creation culture since ancient times. In Zhuang's philosophy, the concepts of “great sound and rare sound, elephant being invisible” and “Tao being unspeakable” made the ancients tend to be subtle and refined in their understanding and expression of the world as a whole, and seek to be comprehensive in their artistic creation. Products can be set up in stalls, sold on their own, or sold on a commission basis, or even opened stores for monopoly, which is a new way for people to start businesses and become rich. His works are not only rough and bold in the north, but also delicate and elegant in the south. They have not only the modeling characteristics of sculpture art, but also the ink color effect of painting art. It's really magnificent and exquisite, which can't be matched by other works. This is not in Western painting, which is another feature of Chinese

painting. To sum up, we can see that the innocent grain paintings are the reflection of specific national culture. It is closely related to the way of production and life of all nationalities.

5. Conclusion

People's attention and legendary understanding of the five grains have brought special national charm to the five grains painting. 2. It is very cumbersome and troublesome to make the five grains painting. Every grain should be placed in a proper position in person, so it is more precious. At present, although the inheritance and protection of Chinese Intangible Cultural Heritage handicrafts and the development of economic value have achieved certain results, there are still problems such as insufficient attention, lack of capital investment, over development and adaptation. Therefore, we should adhere to the market-oriented development idea, pay attention to the scientific brand positioning, formulate practical marketing strategies, focus on transforming the advantages of cultural heritage resources into economic advantages, and fully develop the economic value of intangible cultural heritage handicrafts.

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