

The Influence of Traditional Chinese Art Color on Animation Creation

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Abstract

Color is the most important narrative and modeling element in animation. Through the use of color levels and contrast, harmony and conflict, tone and tone change, etc. it can cause the audience's emotional response. The art of painting integrates literature and audio-visual art. Early animation artists used Chinese traditional colors for reference in cartoons to make the characters in the animation full of artistic charm with Chinese characteristics. It can be seen that inheriting and carrying forward this national artistic element is an effective way to create excellent cartoons, and it can increase the probability of success in shaping characters and scenes.

Keywords

Animation; tradition; color; folk art; artistry.

1. Introduction

Art comes from life, and it is also the enrichment and refinement of life. Different colors represent different emotions. Art works often use color differences, exaggerated use of color brightness changes, and expression characteristics of color tones to strengthen emotional appeal. Color is also the main means of expressing national style, and each nation has a complete color system.

The traditional Chinese color concept is the "five elements" color in the original Yin-Yang philosophy. It is different from the traditional Chinese literati calligraphy, which pursues the personality and temperament. It emphasizes the "romantic charm" and "the artistic conception". It is bright, rich, strong and saturated and The original color form gives the object original vitality.

China's first color animation, "Why is the Crow Black" produced by the Shanghai Art Film Factory, although the main creators copied the Soviet animation "Gray-necked Duck", the entire film's artistic style has changed. It is similar to the Soviet style, but the traditional Chinese colors are well used in the film. The birds in the cartoon are charming and full of feathers. When creating the characters, the artist used the five colors of China, using black, blue, red, and yellow extensively, like a bird with a red beak and yellow and white feathers. After the fire burned, it turned into black Crows. It has made significant progress in the application of art and technology, representing the domestic animation.

The 19th century French romantic master Delacroix said: "One of the important purposes of our use of color is to create a beautiful world." Therefore, in any region, nation, or country, beauty is always the supreme desire and pursuit. One of the main purposes of color is the beauty of decoration. The colors of traditional Chinese art works are bright, bright and decorative. The colors of folk woodblocks, New Year pictures, paper-cuts, clay sculptures, and Peking opera are Thick and not colourful, colorful but not vulgar, and see in luxury. Simple and thorough. From this we can see that strengthening the reference and fusion between works of art can promote the artistic performance of animation, make animation art continue to innovate and sublimate, and shock the world.

2. The Use of Artistic Colors in New Year Paintings

New Year pictures are a unique painting theme in China, a type of Chinese painting, which is widely spread among the people. New Year pictures began in ancient door god paintings and were officially called New Year pictures during the Guangxu period of the Qing Dynasty. The New Year pictures have simple lines, strong colors, and a healthy atmosphere. At the same time, they also imply some deep values and customs. There are many different factions of Chinese New Year pictures. Although they have different production methods and their own themes, they have many similarities in the use of colors. On the whole, these colors are warm and lively, festive and prosperous, with strong visual impact, coupled with smooth lines and exaggerated shapes, bringing people joy and happiness. New Year pictures are mostly produced in the north. In winter, everything is desolate and desolate. During the Spring Festival, people decorate houses with bright and auspicious New Year pictures, which represents good luck and carries the yearning of many people for a better life. The formula of the New Year picture is "Red and yellow, very festive, be happy, red and green, be bright, use yellow".

Many early traditional animation works in our country borrowed from the art form of New Year pictures, and the author would exaggerate. Many New Year pictures characters have pink faces and red eyes to highlight the spirit of the characters. New Year paintings mostly use allegorical and symbolic expressions. Traditional New Year paintings such as "For More Than Years", "Dragon and Phoenix Are Prosperous", "Carp Jumping into the Dragon Gate", "Fruit Harvest", etc. radiate fascinating brilliance and are deeply loved by the masses. The Yangjiabu woodblock New Year pictures in Weifang, Shandong are of exquisite craftsmanship, rich in content and strong rustic flavor. They are as famous as Tianjin Yangliuqing and Suzhou Taohuawu New Year pictures, and are one of the country's three largest woodblock New Year pictures. Nezha in "Prince Nezha's Triumph Against Dragon King" has absorbed the styling habits of Yangjiabu New Year's painting "For More Than Years": a round face, big apricot eyes, small lips, wearing a red belly pocket and white top, blue pants and black The shoes, with the golden circle in hand, are coordinated in color, and look very smart and cute. The Jade Emperor and Taibai Venus in "The Monkey King" have ruddy faces, tender skin, and plump jaws, which are quite similar to the kitchen god in the New Year picture.

The design of "Good Cat" also has a strong style of Shandong wood-panel New Year paintings, which are characterized by mellow decoration, bright colors, and rich life atmosphere. The color prototype comes from Weifang's wood plank New Year paintings. Due to the instinctive color impulse, it has strong regional folk characteristics and presents a bright color appearance. The author unscrupulously uses big green, big pink, and big yellow. The pure white and pure black on the cat have a strong contrast. The red paper cut on the window makes the contrast of the brightness of the picture orderly and not dull. These techniques reflect the color preference of human instinct. , Inspiring the visual stimulation and strong vitality of colors, directly expressing the spiritual feelings of ordinary people, the whole film is in a lively atmosphere, forming a national and personalized color art form.

3. The Use of Artistic Colors in Murals

As the name suggests, murals are art on the walls. Mural art pays attention to the uniformity of lines and the elegance of colors. It is one of the earliest art forms of painting in human history. The "A Deer of Nine Colors" filmed in 1981 is directly based on the Dunhuang "Deer King Bensheng" story mural. The use of colors also fully absorbs the color characteristics of the Dunhuang murals. The color of the film is mainly composed of blue and red colors, and there is a strong contrast overall. Each picture also has a main color, which is unified in the whole cartoon to achieve harmony. There is a sense of simplicity, and there is no lack of gorgeous and rich colors, forming a strong rhythm and rhythm. This color feature makes the whole film more

decorative and beautiful. Animation films are like moving murals, forming a simple and natural visual effect.

In addition to drawing on the colors of the New Year paintings, "Prince Nezha's Triumph Against Dragon King" filmed in 1979 also made extensive use of mural expressions. The overall tone of the film is relatively dim red-yellow, combined with traditional Chinese characters and magical classical scenes, making the audience's thoughts of time and space quickly jumped to the magical early mural civilization period. The repeated use of the interweaving of cold and warm colors in the film also vividly reproduces the rough and simple beauty of traditional Chinese artistic charm. The designer absorbed the Dunhuang murals and Yongle Palace Taoist murals with common folk colors such as blue, green, red, white, and black, and created vivid and vivid characters. At the same time, these vivid characters are in harmony with colors and costumes. It brings out the character and appearance of the character itself.

As a kind of visual language, traditional Chinese colors are extremely expressive and appealing. They are the accumulation of national aesthetic psychology, convey the author's subjective emotions towards the objective world, and play a very important role in animation creation. Therefore, we must understand the connotation of traditional color culture when designing colors in the early stage of animation, and try our best to protect and develop Chinese cultural and artistic heritage, so as to promote national culture and promote the vigorous development of Chinese animation.

4. The Use of Beijing Opera Facial Makeup Colors

As the quintessence of the Chinese culture, the colorful facial makeup art of Peking opera has always been loved by opera lovers and the public. The characters in Peking Opera are divided into Dan, old Dan, clean and ugly. Each line has a different appearance. Among them, the clown and Dan are more common in Chinese animation modeling. Peking opera facial makeup is a traditional Chinese logo. The way to symbolize the character of a character is to paint different colors on the face. The color tradition of "red loyalty, white traitor; black for upright, gray for bravery, yellow for fierce, sloppy blue, green for wild, pink and old age; gold and silver with bright colors, specializing in the trial of demons and demons".

The characters in the animated film "The Monkey King" are rich and gaudy. The designer simplified the color blocks in the facial makeup, using simple single colors-red, yellow, blue, green, white, etc., using ink, color, and line to be unified. Monkey King is an artistic model. He is vigorous and loyal, his style is changeable, his yellow eyes are piercing, his neck is surrounded by a blue-green scarf, he wears a neat goose yellow shirt, a short tiger skin skirt with a waistband, and Chinese red pants. Wearing the black boots, it looks vigorous, the colors are unique, bright and bright, of which red and yellow account for a large proportion, representing power and majesty, and it also strengthens its personality that likes to be lively and busy. The Jade Emperor's white and fat cheeks are covered with a layer of pink rouge, which symbolizes treacherousness; the red and yellow clothing is gorgeous and luxurious, which also highlights his bloated, fat, and incompetent. In addition, Taibai Jinxing's face is red, which emphasizes the complexion of the elderly. the clothing is also mainly purple, blue, yellow, and black.

The color of facial makeup has a solid symbolic nature, but it is not static, and sometimes it also produces a symbol that is contrary to the original color. For example, in the Sichuan opera "Forcing the Palace", the fierce and treacherous minister Sima Shi's facial color was originally the red color that originally represented the righteousness. This man has the exclusive power of mercenaries and is sinister and vicious. Therefore, the coloring rules of facial makeup are not absolute, and may transform to its opposite. Designers cannot ignore this factor in their creation.

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