

Mysterious sense of form

fully explore the value of traditional patterns in contemporary art

The form of traditional patterns reflects the wisdom of ancient people and their understanding of the times. Most form of traditional patterns in the world are similar. For example, in Chinese Buddhism, many important symbolic patterns like lotus, mandala and



Traditional religious pattern

cymbals are related to the circle, because the circle symbolizes the nature, beauty and the cycle of life. (Daiqiang, 2018) There is a similar saying in Christianity. Therefore, the classic symbols and forms that circular, symmetrical are often found in traditional patterns in different countries. The form of these traditional patterns have changed through the times but the truth still can be found, for example, the form of the circle is compatible with our contemporary view of the cosmos. These theories are enough to prove the value of traditional patterns.

If the artist applies the traditional pattern form to contemporary art and can integrate the two in the works well, traditional pattern form will greatly enhance the artistic value of the work and promote the connotation of contemporary art works. So how does the form of traditional patterns better integrate contemporary art? In other words, how does the form of traditional patterns play a role in embodying the value of contemporary art? Can the form of traditional patterns help

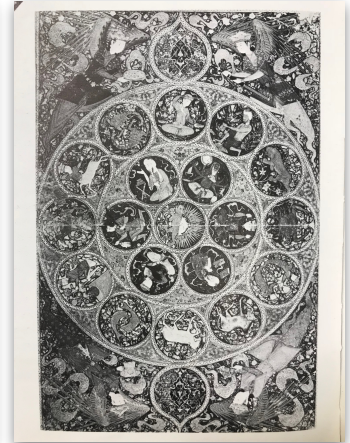
audience discover the value of contemporary art? This is the problem that this essay needs to explore. This essay starts from two aspects of the artist and the audience to find the value embodiment of traditional patterns form promotes contemporary art.



Buddhist mandala



From one point of view: the nine Orders of Angels surround God in worship; from another, from our point of view: the nine Orders of



Ancient cosmos

Tradition and contemporary have always been two completely opposite concepts. Artists have been trying to break this concept and let art transcend the times, because good art is not distinguish from the times. In China, since the beginning of the 85'Artistic New Trend, many artists have practiced the contemporary conversion of traditional elements.

For example, Xu Bing's contemporary conversion of Engraved block printing and Cai Guoqiang's fire work, they directly used the form of different traditional art to express their own thoughts through re-creation. This can be said to be a shortcut to quickly integrate into contemporary art, but it does not get rid of the original value possessed by traditional art in the works and weakens the value of the artist's own ideas. Xu Bing said: "Now Chinese people like famous brands and are good at imitate. They always feel that famous brands are more valuable and represent the level of cultural taste. This is why Chinese people love to copy classics, it is not self-style or demand, but respect for traditional culture, or self-identity recognition of a certain class, which is a very important

phenomenon of Chinese culture. ” (Pange,2014) After experiencing historical changes, China does not know when traditional culture seems to have a fault. Now the cultural thickness and depth of thought from Chinese seem to be unable to support the profound traditional culture of their ancestors. Therefore, many artists are not out of their own needs, but just relying on the trust of traditional cultural foundations to copy traditional art forms. As a result, there have been many nondescript contemporary works of art.



Engraved block printing



Firework

In fact, in the fusion of tradition and contemporary, the most important thing is that artists should take advantage of the proportion of tradition and contemporary in their works and use the tradition to express more of their unique ideas, let the tradition blend more naturally into the work. Zhang Xiaoling said that in the past decade, Chinese contemporary art has been transformed from both spiritual culture and form, not just using traditional symbols as before. (Zhang Lixin,2019) Picasso's painting process is a good revelation. His Cubism style not from the beginning. His style from early works to the late works were formed by slowly accumulating experience and increasing the depth of thought. In today's society, with the development of globalization, people are getting more and more things, and artists are more and more easily to lose themselves, this is clearly reflected in China. China is a developing country. Although it has developed rapidly in recent years, it is still



Picasso's early works vs late works

because of historical reasons that it is unable to completely absorb the foreign culture that is too advanced, and it is not enough to inherit the traditional culture. Most thinking of Chinese artists like the early Picasso thoughts, but they are exposed to the late Picasso works, which lacks the process of accumulating in the middle. Too advanced foreign culture has

also led many young artists to blindly worship and lack self-awareness. Therefore, in order to integrate tradition with contemporary, artists should first understand tradition, enhance their understanding of tradition and art and enhance their aesthetics. Secondly, they recognize that the form of traditional patterns serves their own works. From the perspective of their own work, finding the traditional pattern that suits themselves to assist the idea is not just copying the traditional art but ignoring their own value.

Finding a way to properly use traditional patterns form is more conducive to letting the public understand contemporary art through the feelings and details of the work. It is not only to appreciate the traditional elements in the works, but also to better understand what the artist wants to express through traditional elements, and let the public understand how to appreciate the works of art. The first reaction of the people to seeing a work of art is to match the inherent cognition in the brain. Taking paintings as an example, a very realistic piece of work will have a sense of identity in understanding the content of the painting in the first sense from people. For abstract works, people cannot find this identity at the first time, they need emotions and artist explanations to feel the picture. However, explanations always fail to fully convey the artist's work, artist need to enhance the identity of people

use a way that similar to the traditional pattern to help the people feeling the picture better through emotion. Artist Chen Danqing said: "Art has no answer. Only when you abandon the desire to look forward to the answer, abandon the traps and hides that you don't understand and understand, you will see art. As for seeing what you see, then how you feel. What is it, this is one of your most interesting inner activities, and it is also the most precious, only you have." (Chen Danqing,2018) The form of traditional patterns can give

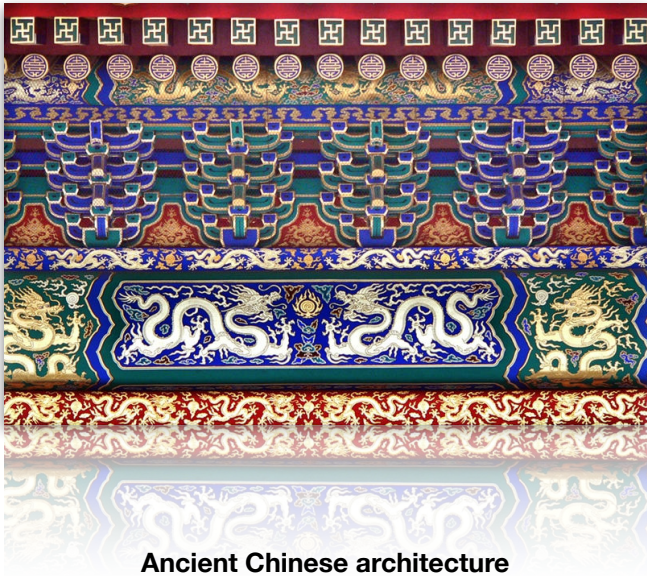


Chinese ink painting

the audience a sense of identity at the first time. For example, using Chinese ink to express the quiet and simple part of the work, even if the work is not understood, the audience will find a sense of identity with ink and can also enhance the rhythm and richness of the picture. It is not to say that the whole painting completely reproduces the ink painting, but the ink is naturally incorporated into the work in the required part. Or the artist will supplement the picture with traditional religious patterns and symbols, such as Jesus, the lotus in Buddhism or the symmetrical traditional patterns, which are highly recognizable for the audience to quickly integrate into the work. It is even

possible to reflect the tradition from the aspect of color meaning. The traditional Chinese pattern is good at matching red, yellow and green. The audience will find the identity through color and continue to explore the artist's intention. In addition, except the traditional patterns, it is also reflected in other elements that are well known to the public. The early works of Yayoi Kusama like to use dots. The dots are simple figures that the public can understand and accept. The people agrees that the dots will continue to explore the meaning behind the works. In other words, people wants to know what a simple dot can do or what artistic value can it bring?The symbols in Andy Warhol's works are familiar

to the public. Marilyn Monroe, the canned soup, naturally attracts the attention of the public in art works. But it's not that the artist wants to use the things he knows to be sensational, but to make good art with familiar elements and make it easier for the public to understand.



Ancient Chinese architecture

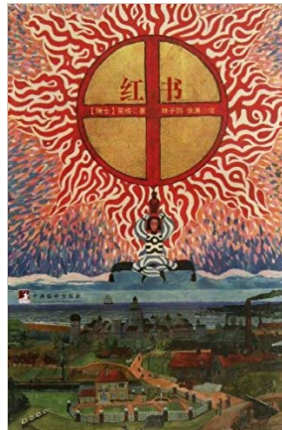


Representative works of Yayoi Kusama and Andy Warhol

My recent work <Trip> describes that me and my friends used the holidays to go to France, Switzerland, Netherlands and other European countries. Different cities have different traditions and landscapes. The different feelings of each city make me rethink the relationship between people and nature even people and life. So I showed some travel impressions and my feelings about each place in the works and conveyed the happiness



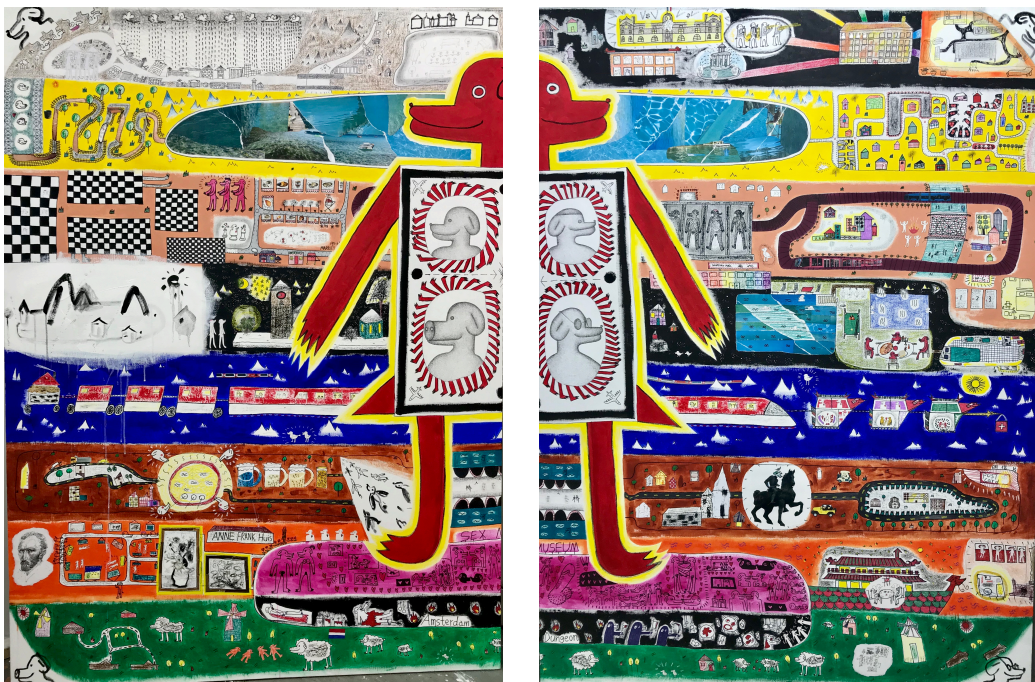
ancient Egyptian religious mural



**Jung-
The Red Book**

in the journey to others. I hope that people love life and face everything positively and optimistically. This work is more plump in terms of form and material than the previous works <paintings> that draw on the traditional Chinese paper-cut form. In fact, the original intention of <Painting> is not to learn from the traditional form, just

because of my interest in symmetrical patterns. In the finishing stage, the form and color fusion effects are very similar to traditional patterns, such as red and green and complex symmetrical structures. At that time, I realized that I should try to apply the form of traditional patterns to art works better and more naturally. The original intention of <Trip> is to record the feelings of different cities like a diary and continue the traditional symmetrical form, so the finished effect is like an ancient Egyptian religious mural or an ancient treasure map, the work can clearly present the content express in the traditional form. In terms of expression, I use more kinds of materials, such as textured paper, pictures, markers, I hope that the picture will be full and rich like traditional patterns, and the content is interesting but contains complex art forms and personal ideas. The psychologist Jung's red book has a great influence on me. The religious illustrations in the book naturally blend traditional patterns and show his complex logic. Even if he does not use a variety of materials, the work has the power to release ideas.



My work <Trip>, 2019

In future works, I hope to continue the direction that natural integration of traditional patterns into the work, I will expand on the use of form and space if the work needs. I will continue to create large works and extend my work out of my canvas, such as combining and splicing new parts around the canvas to break the boundaries between the frame and the exhibition space. The goal is to make the individual's ideas break through the canvas more stereoscopically and magnify the energy of the work. Actually traditional patterns are filled with the lives of ancient people, such as architecture, furniture and even cutlery. So can traditional patterns form be integrated into all contemporary art forms? Even if it is not limited to works of art, is it possible to interact with art in the exhibition space? I will consider this issue in the future, then discover the value that traditional culture brings to contemporary art in the subtle influence, promote the future development of art and the public's understanding of contemporary art.

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