

Traditional art travel through space-time

'Neither fish nor fowl' or 'Artistic creativity'

Traditional is a social factor inherited from ancient times, It is closely related to people's daily lives and it has a profound influence on people both in behavior and in thought. This influence is reflected in many aspects such as culture, ethics, system and reflecting the true face of a country and region. " Tradition has an intangible influence and control over people's behavior. " (Chinese Dictionary, 2009 : 321) For example, seniority rules are encouraged in the eastern countries, western royal families also maintain a strict hierarchy. In addition, tradition also has the characteristics of the times and localities. Different regions have different historical backgrounds, so each country has formed a traditional culture with its own national characteristics. However, traditions between geographically adjacent countries interact with each other. For instance, East Asian countries such as Japan and South Korea have been influenced by China in various aspects such as culture and politics. "Just as early Japanese society received massive intellectual, cultural, political and social influence from Tang China, so the Japanese language was heavily influenced by Chinese, particularly through the MJ period." (A History of the Japanese Language, Bjarke Frellesvig, 2010: 258) So the traditions of different countries always have similarities. Nowadays, with the acceleration of globalization, information can be spread all over the world in a variety of ways in one day. When people are exposed to different traditional cultures and new things have become a common phenomenon, not only do the countries interact with each other, but cultural hybridization inevitably appear.

According to an article on cultural hybridization by Awanthropology September 26, 2011: Cultural hybridization is the blending of elements from different cultures. Some African

countries speak french and mix it in with their native language, creating something new. Language is just one example of cultural hybridization. Music is another part of culture that can be mixed with other cultures. Sometimes, people will take U.S. pop music and create something new from it in Korea. Artists like Shakira and J.LO will incorporate Spanish into their American songs to bring a little bit of diversity to America. Nowadays, cultural hybridization are reflected in all aspects of people's daily lives, but there are advantages and disadvantages as well: People are willing to share their traditional culture with people of different cultural backgrounds, which is conducive to broadening people's horizons; But cultural hybridization tend to make people lose their own characteristics, and even some nondescript things happen: Some Asian countries use heated coke to treat colds. This is especially evident in traditional art— People often cross-culture traditional art in two ways: One is directly transfer traditional art to modern culture; the other is re-create traditional art and turn traditional art into a new art. This essay focuses on both and prefers the latter.

How to distinguish the direct appropriation of traditional art and the re-creation of traditional art?

The direct appropriation of traditional art

Traditional art is a unique national culture of each country. As a product of national history and culture, it should be fully understood and inherited by people. But most young people are intresented in popular and fashionable things, it seems that they don't buy in traditional art. This has led to the traditional art being gradually squeezed out of the mainstream market. However, when cultural hybridization became a common phenomenon in the information age, after tired of the trend and new things, the young people turned their

attention to the traditional art that was left out: In the fashion field, the retro style with ethnic characteristics is popular and popular. In recent years, young females in China like to take pictures with traditional Chinese Han costumes. These costumes look elegant, noble and have gorgeous photos taken are the main reasons for popularity. (Wearing a Hanfu experience, 2019) So people directly used the "gorgeous part": The style of costumes, even just like the pattern of clothes, wear special clothes directly.



*Hanfu culture popular among young people,
Chinese street*

Cultural appropriation in the Macmillan Dictionary (2002) is interpreted as “ when people from a dominant culture adopt the practices, language, artistic expression, etc. of a non-dominant culture without fully understanding or appreciating them.”

The fact is that most people don't know and are not interested in traditional art. People's enthusiasm for retro style is not due to the love of traditional art, but there is nothing wrong with this, people can love or appreciate things from various angles. However, lack of understanding of things can easily lead to some ridiculous things happening. For example,

the blue-and-white porcelain fired by the early Dutch artisans in the Lille fine Art Museum in France. From hair accessories to costumes, it can be seen that artisans would like to work hard to learn authentic Chinese patterns and create a Chinese man's image. However, obviously the craftsmen's lack of cognition of Chinese culture has exposed the epitome of too much European culture: The facial features of the portraits are the appearances of Westerners, and the style of clothes and hair accessories is also unfounded. Although it is Chinese blue and white porcelain, it is neither the traditional costume of the ancient Chinese nor the figure of the Westerners. By comparison, there are also many "Oriental furniture" made by Westerners in the V&A Museum. Although from the perspective of the Orientals, these furniture styles are "fuzzy", sometimes people can't tell the subtle difference between the Chinese style and the Japanese style, but most of the collections do not have the "mistake of stealing the concept" of "Oriental people have a Western face". For instance, many European style tea sets are made of Chinese blue and white porcelain or the pattern on the blue and white porcelain is some European traditional patterns. These have some design innovations.



*blue-and-white
porcelain, Lille fine Art
Museum in France*



*Chinoiserie bowl, Lambeth Pottery, c.
1760, Victoria and Albert Museum*

Another example, the Drum Tower in Ningbo, China was built in the first year of Changqing Tang Dynasty and has a history of more than a thousand years. However, in the 19th year of the Republic of China, the Firefighting Federation built a square observatory made by reinforced concrete and an alarm observatory in the middle of the three-story wooden structure of the Drum Tower. There is a standard clock in the Drum Tower, which is like a four-sided one. It is convenient for the public to time and fire alarm call. This has formed this kind of nondescript style: The traditional drum tower of the Tang Dynasty is equipped with a western-style loft. “There are a lot of buildings that are nondescript. This kind of building is not as good as a ‘matchbox-style’ building. The ‘matchbox-style’ building has no personality, but the kind of morbid and nondescript personality is even more ugly.” (Wang Zelin, 2008)



the Drum Tower in Ningbo, China

The direct appropriation of traditional art in modern life is conducive to the output and display of traditional culture, but the lack of cognitive output can not only show the value of traditional art but will misunderstand those who do not understand traditional art.

The re-creation of traditional art

Recreation in the dictionary means ‘ the action or process of creating something again ’ another meaning is ‘ activity done for enjoyment when one is not working ’ (Macmillan Dictionary, 2002) These two meanings are also the perfect interpretation of the re-creation of traditional art. As mentioned earlier, people can love or appreciate things from various angles. Such as traditional clothing: Some people like clothing styles, some people like color matching, and some people like the texture of clothes. Everyone has different degrees of love for different aspects, some people turn their love into a kind of motivation to innovate on the original basis, not only satisfied with showing the things they like, but also adding their own ideas without destroying the original advantages. It not only retains the advantages of things but also has the effect of innovation, this is the emergence of re-creation. The re-creation of traditional art is reflected in many aspects, especially in the works of artists and designers.

In the fashion field, Yohji Yamamoto is a famous designer of the Japan wave in world fashion. He subverts the Western aesthetic with a simple, fluid line and anti-fashion design concept. His work is dominated by black and has an oriental philosophy. "Now the fashion design pattern is mostly to create clothing manuscripts, and then to make clothes according to the manuscript, which does not exist in him." (Yamamoto's design style and evaluation, 2018) Yamamoto has subverted the traditional costume design and applied the ‘Deconstruction’ approach to the traditional oriental style. The ‘Deconstruction’ clothing looks very messy on the surface, as if it were a combination of random elements and random stacking, but in fact, it has highly rationalized thinking about the external form and

internal structure of clothing. “When the designer breaks the tradition, he draws inspiration from various cultural concepts such as history, nationality, street, and modern. Through the deconstruction of the clothing structure, fabric materials, and costume patterns, the designer completely subverts the traditional sense of clothing. ” (Yamamoto's design style and evaluation, 2018)



Designed by Yohji Yamamoto

In the field of art, Andy Warhol's work is a good interpretation of “re-creation”. His works are full of symbols, reuse, it is closely related to the consumption era. The classic works "Marilyn Monroe" and “Campbell’s Soup Cans ” are topics that were well-received and popular among the public in the 1960s. It can be said that Andy's work has no original factors, but Andy understands the goods, and the essence of the goods is repeat. So he used the "favorable conditions" of screen printing to recreate, making countless repetitive images with different sets of colors, and it seems that each item is the same but different. This turned into a feature that belongs only to Andy Warhol. Re-creating with the available elements immediately forms his own style. Is this opportunistic or an artistic talent? I prefer people with artistic talent to opportunistically in art. In expressing his philosophy of the era

of consumption, print is like "born for him." In a sense, Andy Warhol made a new



"Gaze Ball" series, Jeff Koons, 2018

interpretation in the traditional art form of the screen printing.

There is similar experience in the recent exhibition of Jeff Koons. His work "Gaze Ball" series adds a large blue glass ball to famous traditional paintings. This ball was popularized by King Ludwig II of Bavaria and is now more often used as a garden decoration. Jeff Koons said that "Gaze Ball" represents the vast cosmos and the intimacy of the moment at the same time. "The presence of the gaze ball makes these paintings more powerful. If you take the gaze ball away, then they no longer have this power. These works are masterpieces in their time, but in this era, because of such gaze balls, they can have their own unique strength." (Jeff Koons gaze at the ball: Is it a plagiarism classic, or a genius idea?, 2018) By recreating, Jeff Koons made people focus on traditional paintings. In addition to re-creation, he also intentionally mentioned the reorganization of time and space in this series of works, this is closely related to my creative direction, as mentioned below.

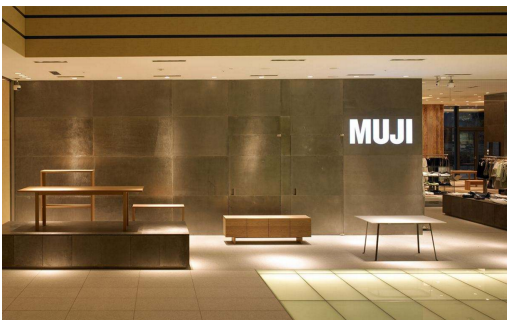


Overall, direct appropriation is to directly export and display the original traditional art or directly combined with modern things. Re-creation is to preserve the essence of existing traditional art and re-innovate, try and transform the essence of traditional art, make it modernization. Obviously the latter is more conducive to the protection of traditional art and more worthy of people to explore the potential of traditional art and the possibility of artistic development. Not only in art, but the re-creation of traditional art also embodies greater value in life.

How does the re-creation of traditional art affect people's lives?

In today's society, traditional elements can be seen everywhere: From the use of tableware, household items and other craft products to landmark buildings, it has been inseparable from people's daily lives. "Arts and crafts have an inseparable internal connection with people's life practice activities. Arts and crafts are not only practical, but also have the characteristics of combining practicality with aesthetics." (Peng Jixiang,

2006) These innovative elements have invaded people's lives for a long time and even changed people's aesthetics. For example, Japanese yukata, tatami and others do not seem to be suitable for traditional products from other countries are often sold in MUJI. However, simple, innovative and comfortable design makes people begin to pursue products that are simple, comfortable and practical. Another example is the Palace Museum in China. It has changed the “serious image” of the past and innovated on the website and brochures in a way that young people like: ‘ Imperial Palace ’ coffee shop with palace name and palace decorated drinks; The Palace store selling items such as ‘ Palace Lipstick ’ and ‘ Spoof Emperor ’ . In recent years, the Palace Museum has been highly sought after by the public, especially young people. More and more young people have fallen in love with traditional culture because of these innovative behaviors.



Traditional Japanese style furniture, MUJI



'Palace' Coffee Shop, China

William Morris, an important representative of the 19th century British arts and crafts movement, said that design is for the public, not for a few. “ Design work must be a collective activity, not an individual work.” (During the arts and crafts movement, you must know the three major design characters | World Modern Design History 03, 2018) He improved the over-decoration and exaggerated traditional design tastes since the Victorian era, and advocated Gothic, emphasizing the combination of practicality and aesthetics.

This innovation was carried forward in the later modernist design, and even affected the Bauhaus in the latter half of the century. Until now, IKEA supplies with the shadow of Bauhaus are still inseparable from people's lives.



'Red House', William Morris

How does traditional art re-creation inspire me?

Innovation has become an indispensable part of this era, this is what the times have created. With the development of the times, people must pursue new things and cannot completely abandon traditions, so traditional innovation is the best way for people to use old things to transition to new things. The importance of traditional innovation is self-evident, the same is true in the art field.

I have been trying to go in the traditional art re-creation direction. Symmetrical ethnic patterns, ancient religious murals, and ancient maps are three traditional forms of art that I am more interested in. How to combine these three forms in one work? It is a question I have been thinking about recently.

On this issue, the artist Hayv Kahraman from Iraq gave me some inspiration. “ Her paintings were influenced by Italian Renaissance paintings, Arabic manuscripts, Japanese calligraphy and woodblock prints, contemporary art, and Persian and Indian small woodblock prints. ” (Colorful pop and exotic Middle Eastern art, 2017) These diversified cultures are combined to create her unique style. Her work focuses on different art forms in the same plane, but I want to combine the original textures of the three traditional art forms. For example, done on the wooden board or some composite materials by means of ancient religious murals, which seems to have more mural effects; Create the effect of ancient maps on canvas and so on. Splicing three different forms without losing their original characteristics.



Hayv Kahraman's art work

I still focus on my daily life experience in the content of the work, I don't want to choose a subject for creation. It is expressed by the iconic original small image such as "Dog Man", which is deeply influenced by the works of Keith Haring. Recently I saw his exhibition at Liverpool Tate. In the exhibition he mentioned: "the skill of drawing and balance is key, not the technique." All his works are composed of interesting little stories in the image of a dynamically distorted ' little man ', this includes the re-creation of traditional totem art. Like Andy Warhol, he found his own style in the simplest way, but the image in his work is original.



Keith Haring's work, Tate Liverpool, 2019

In my recent work, because of the splicing of various materials, these materials, which are not in the same plane, have given me a thought on the relationship between space and work.

Exploring the relationship between space and traditional art re-creation through the relationship between space and works:

The relationship between space and works

David Hockney once questioned the Focus perspective presented in the works of some famous artists, such as: Angel, Caravaggio, Van Dyck. “ He advocates getting rid of this ‘unnatural’ observation method and using cavalier perspective to create a more realistic and lively work with a time dimension. ” (Study on the way of observation of David Hockney's collage works, 2017) His photography collage uses a camera to take pictures of object or a different part of a person, then combine these pictures into a whole, this work has countless focus. When the audience stares at any part, the picture is established. This way softens the different times and spaces together, creating visual offsets, overlapping, and creating a layered collage.



David Hockney's photography

In my work, I will record different periods like a diary, even things happening at different times of the day. As mentioned above, I will use different materials to express different traditional art forms. So could I use different materials to represent different times? I practiced with more abundant materials: In the works from thin to thick materials in the

order of early experience to recent experience. For instance, experience early shallow memory on some used manuscript papers and tissues; For the recent experience, I will use thick materials such as wood. Different materials make the work break through the space, but the experience of different times is closely linked in one work. It has led to thinking about time and space, traditional and contemporary.

The relationship between space and traditional art re-creation

The same is true of the relationship between space and traditional art re-creation. Applying traditional art to contemporary life is itself an act of breaking through time and space. The re-creation of traditional art—incorporating contemporary flavors into traditional art, is another breakthrough in time and space. “Traditional art emphasizes time, space is included in time.” (The Age of One Man, 2008) The use of different materials in the same work to express traditional art and time periods intuitively distinguishing between different traditional art forms and different time periods, it can be said that the breakthrough of time and space is directly displayed to people: Different time periods use by different materials show the breakthroughs in time; Traditional art with different material expressions creates a spatial “visual difference”. Just like Jeff Koons put the decorative ball and the classical painting together, through the collision of two different things, classical and modern, it attracts the attention of the audience and naturally triggered the audience's thinking on the behavior of classical and modern crossing time and space. This combination of breakthrough time and space has also triggered people's thinking about contemporary art.

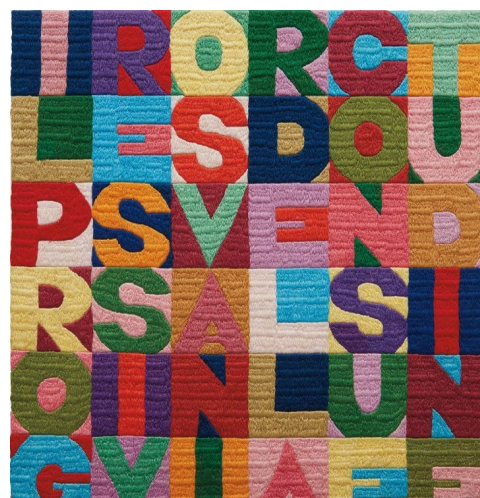
What influence does traditional art re-creation have on contemporary art and the future?

The above mentioned that traditional art re-creation breaks through time and space for innovation. Time is eternal, and space is contained in time. Time and space are topics that will not be outdated in any age, so traditional art re-creation that breaks through time and space is also a topic that has the right to speak in contemporary art and is not outdated.

Chinese contemporary artist Qiu Zhijie, as the chief planner of the China Pavilion at the 2017 Venice Biennale, brought Chinese traditional art “Su embroidery” and “shadow play” to the Biennale, which attracted everyone’s attention. However, innovation seems to be obviously insufficient, just to transfer traditional art directly to the exhibition site, lacking personal artistic expression. In contrast, the Arte Povera artist Alighiero Boetti hired Afghan women workers to make handmade letter woven blankets designed by the artist himself, but women workers can create colors according to their ideas. “Afghan women workers create graphic poems through their identification and arrangement of symbols. From the original behavior, the accented syllable was born, and the rhythm of poetry was born, thus the art was born.” (Alighiero Boetti: Reveal the essence of art with life, 2019) Obviously the latter is more advanced in artistic expression.

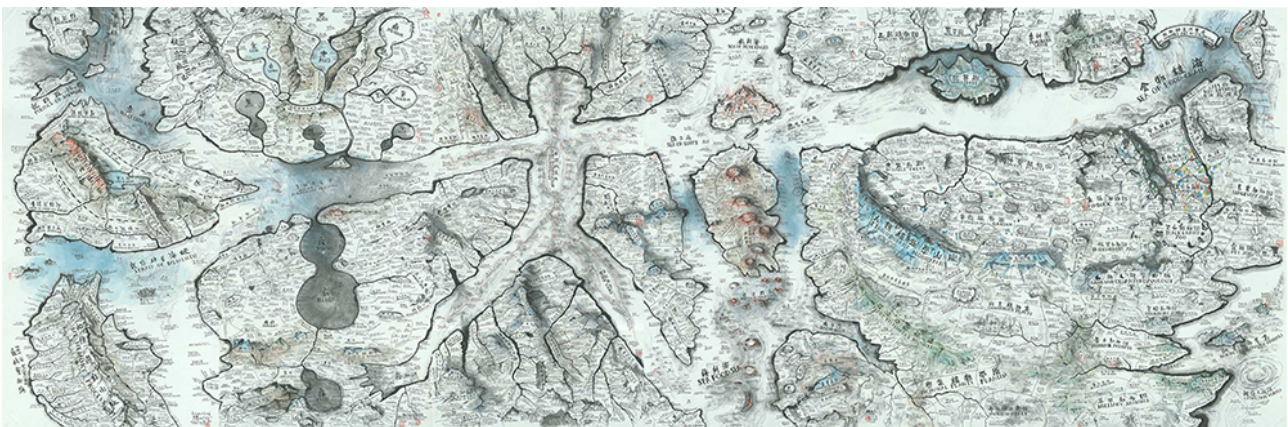


Chinese shadow play, 2017 Venice Biennale



handmade letter woven blankets, Alighiero Boetti

Qiu Zhijie's work ' World Map Project ' is more self-explanatory than the work exhibited by Venice Biennale. The ancient Chinese traditional style map constructed with landscapes and inks weaves concepts, individuals, things and events together. It seems that traditional art forms actually reflect the contemporary side. Qiu Zhijie has been exploring the direction of future art development. He has used images and installations to create various forms of maps in the series of maps in the past decade, even with the Institute of Artificial Intelligence, the interactive software installation art ' Jingdong AI Generation Map ' was co-operated.



World Map Project, Qiu Zhijie

Japanese artists imagined the combination of art and future technology as early as the 1970s. The artist Hajime Sorayama used a combination of classic metal punk robots and female images: Sexy female robot wearing a kimono, very futuristic, although suspicions of objectifying the female such as sexual innuendo often exist in Japanese works. On the other hand, he combines traditional Japanese culture with cyberpunk to make a vision for the 21st century and he made a groundbreaking attempt on the future direction of art development. Recently, Dior and Hajime Sorayama cooperated in the early autumn show of 2019 to continue this direction that combine Japanese tradition and the future of science and technology use in clothing.



Dior early autumn show 2019, Hajime So-rayama

Until now, although I think artificial intelligence is more efficient than humans in terms of 'rationality' For example, Photorealism paintings or designing a graphic, but 'emotional' artists are relatively difficult to replace. "At present, artificial intelligence can't use emotions, but it is enough to explain the theory." (Artificial Intelligence Exhibition, 2019) Regardless of whether artificial intelligence works can defeat human artists in the future, artists' exploration of the future art direction always shows a positive side of art, and the traditional elements of contemporary art will allow the public to adapt to contemporary art more quickly in the future.

Conclusion

Based on the re-creation of traditional art, this essay explores how tradition should play a role in contemporary society and bring people's thoughts on time, space, contemporary art and the future. First of all, from the tradition led to how to distinguish between the direct appropriation of traditional art and the re-creation of traditional art. I believe that the re-creation of traditional art is the correct guide to the direction of art: Innovate on the basis of the original traditional features, and seek new breakthroughs in art development, this is confirmed in the works of artists such as Jeff Koons. Second, through in-depth exploration of traditional art re-creation, I have found that the re-creation of traditional art has deeply affected people's lives, and I have gained inspiration from the life experience and artist works about the direction of art. So I extended this idea and embodied it, exploring the relationship between time space and traditional art in my work. Finally, through the exploration of time and space and their connection to traditional art and contemporary art, I cite examples of the future direction of art and explore the future of art.

Traditional art has paved the way for the future of art, art creation needs to have history background and root support, not out of thin air.

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2019.07

Words: 3912

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