



The Literary Characteristics and Innovative Design of Chinese Taoist Graphic Arts

Xiao Liyao ^{1,2}

¹Baotou Vocational and Technical College, Inner Mongolia, China.

²Philippine Christian University Center for Art Education, Manila, 1004, Philippines.

Email: 945677976@qq.com

Abstract: Taoism is the purest native religious sect in China, and one of the most representative aspects of Taoist culture is graphic art. In this paper, we trace and analyze the origin of Taoist culture and art, and summarize its characteristics; from the aesthetic perspective, we classify Taoist graphic art by subject matter, analyze the classic patterns of Taoist graphics, and summarize their artistic meanings and connotations, and then express the aesthetic implications of Taoist graphics; from the perspective of the development and use of graphics, we first analyze the use of Taoist graphics in modern clothing, and propose the concept of pattern. From the perspective of the development and application of graphics, we first analyze the use of Taoist graphics in modern clothing, and put forward the concept of secondary design for traditional Taoist graphics, and then make creative use of pattern design in clothing design.

Keywords: Taoist culture; graphic art; aesthetic characteristics; cultural heritage; innovative design

Introduction

Taoist culture is one of the cores of traditional Chinese culture, from the political position of the ruling class down to all aspects of civil life, as Mr. Lu Xun said, "The root of China lies in Taoism. As a religious symbol, Taoist patterns play a pivotal role in the development and spread of Taoism. The graphic art in Taoist culture is a symbol of Chinese Taoist culture, and its spiritual connotation gives Taoist culture its soul and artistic aesthetics, contributing to the inheritance and promotion of Chinese Taoist culture.

Literature Review

From the perspective of Taoist graphic culture and art, many artists have studied and analyzed Taoist patterns and motifs, constantly tracing and exploring the artistic characteristics of Taoist patterns, for example, Zhao Yan in "The relationship between national costume patterns and religion - the influence of Taoism on traditional Chinese costume patterns" ^[1] focuses on the influence of Taoism on traditional decorative patterns. From the perspective of religion, especially from the perspective of Taoist culture, he dissects and analyzes the pattern culture in Chinese traditional costumes, studies the characteristics of these patterns, traces the root, gets the relationship between Chinese traditional patterns and Taoism, and reveals the cultural connotation of Taoist patterns; and Li Yuanguo's book "On the Classification of Daoist Symbols-And the Relationship between Symbols and Chinese Writing" published in Religious Studies, as well as "Daoist Illustrations" and "Cloud Seal Script Illustrations" depict a large number of Daoist graphic symbol art, which makes up for Zhao Yan's research on Daoist patterns of symbols and seals, and the article classifies Daoist symbol patterns and sorts out the relationship between the textual structure of the Daoist symbols and Chinese characters. The combination of the two has clarified the historical lineage, relationships, and cultural connotations of Taoist graphics.

From the perspective of the creative use of Taoist graphics, many artists are also exploring, with their insight and innovation in art, making their own contributions to Chinese Taoist graphics in their different fields. For example, Li Meng in "Research on the Application of Taoist Painting Patterns in the Design of Tide Clothing Patterns" ^[2] observes and studies traditional Taoist religious paintings, including their composition, painting techniques, use of colors, shaping of characters, the themes expressed and the symbolic meanings they contain, and then picks and chooses these contents through modern eyes, seizes what is in line with the trendy themes of this era, and adopts what can be directly adopted. Then, through a modern perspective, we can select these contents, grasp what fits the trendy theme of the times, adopt what can be directly adopted, and extract, abstract and create works that are not suitable for direct application, so as to create a trendy design of traditional religious themes that fits the trendy theme of the times. Ma Guo's research on the visual value and innovative practice of Taoist "talismans" image art ^[3] integrates traditional Taoist graphics visually, so that the original graphic symbols can be used in the tourism development and cultural promotion of Taoist cultural heritage sites at home and abroad without losing their meanings but with broader application dimensions and more dynamic visual changes. In this way, it can be used in the tourism development and cultural promotion of Taoist cultural heritage sites at home and abroad, and promote Taoist cultural industry and creative design.

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From the above analysis, we can understand that domestic and foreign theoretical research on the relationship between Taoist graphic culture and art, such as the influence of Taoist graphics on traditional costume patterns and the relationship with Chinese characters, has been more mature, but there is less research on the classification and summarization of Taoist graphics, because there are many Taoist graphics, so I hope to analyze and summarize them from the subject matter of Taoist graphics, and then explore their cultural implications, and also analyze and summarize the design and use of different areas of Taoist graphics, and put forward my own views.

Literary Characteristics of Chinese Taoism

1. The origin and characteristics of Taoist culture :

Regarding the question of the origin of Taoism, there are two different views among scholars: first, the post-Han period (first to second century), and second, prehistory (the period from the first to the second century before the formation of the various sects of Taoism), and it is Strickman who always maintains the view that the history of Taoism began during the reign of the post-Han period. According to tradition, the religion was started in the late Eastern Han Dynasty by the Chinese Zhang Daoling (second century AD), who had received inspiration from the godlike Laozi and founded the first orthodox Taoist school, Zheng Yi, more than 1,700 years ago. It is more than 1,700 years old. Taoist culture is closely related to Chinese culture, and is an inherent religious culture of the Han Chinese people in China.

The Taoist culture is characterized by its emphasis on the importance of human life and does not advocate that people abandon social life and become monks. People in Taoism advocate that the way of immortality is not separate from humanity, and that the whole humanity is the foundation^[4]. This means that one can only talk about monasticism if one fulfills one's social duties well and becomes a socially useful and morally virtuous person. The concept of "the unity of heaven and man" and "the way of nature" is the most central idea in Taoist culture, and it is also one of the most representative features of Taoist culture. The purpose of practicing Taoism is to carry out the spirit and wisdom of Taoism into life, to practice Taoism, and to realize Taoism in social life. Another cultural characteristic of Taoism is the belief in the immortals, a belief that people hope to obtain supernatural power through their own pursuit. This is the power of religious belief.

2. The Origin and Characteristics of Taoist Art :

There are many different theories about the origin of Taoist art, but the religious witchcraft theory is one of the most influential of the Western theories about the origin of art. This theory was first proposed by the famous British anthropologist Taylor in his book *Primitive Culture*. This theory, mainly embodied in cave paintings, is motivated by witchcraft and a religious belief. Cave paintings and carvings such as those from the Late Paleolithic (Figure 1), often in the darkest and inaccessible parts of the cave, were clearly not made for human enjoyment, but were attempts by prehistoric humans to use sorcery as a means to ensure the success of wading. Another manifestation of religious beliefs is totems, which are the origin of graphic arts. In order to survive and to defeat enemies in nature that they themselves could not confront, ancient humans exaggerated or personified certain animal images, thus giving humans the belief that they could overcome suffering and disease, which was the germ of primitive art and the precursor of religious art.



Fig.1: Prehistoric wall painting

Taoist art is one of the artistic expressions of religious beliefs. Taoism is a religion native to China, and where there is suffering, there is religion. Along with the creation of Taoism, the formation of a series of religious activities inevitably led to the emergence of corresponding aesthetic forms, and that is when Taoist art was created. In Taoism, heaven is not the God of the Bible, but the gods and goddesses that exist in Taoism, and people often reflect the gods and goddesses in their portraits, and use them to kneel down and

pray to ward off evil and avoid disasters, which is the originator of the figure-like patterns in Taoist patterns (Figure 2). Taoist art does not have a fixed concept or form, but is often reflected in Taoist jiao-festival activities in the palace architecture (Figure 3), porcelain, Taoist clothing and other crafts. The color, shape, elements and other aesthetic features of the patterns are worthy of consideration and study, and the strong decorative qualities can also be applied in modern design.



Fig. 2 : Portrait of the Gods and Goddesses - White Tiger Star King of Yongle Palace

Fig. 3 : Fresco patterns of Yongle Palace

Aesthetic Analysis of Chinese Taoist Graphic Arts

1. Classification of Taoist pattern art:

Based on the origin and characteristics of Taoist art, this paper, through a large amount of data collection, categorizes and analyzes Taoist patterns and finds that Taoist pattern patterns are mainly divided into figurative patterns and abstract patterns. By dividing Taoist motifs according to the composition of the subject matter, they can be divided into the following categories: plant motifs, animal motifs, figure motifs, and geometric motifs in a large dimension. The different types of patterns are divided into sub-categories, and the porcelain patterns are characterized by different styles and rich meanings, which are of great research value.

(1) Plant motifs:

There are many Taoist patterns, which can be divided into floral patterns, tree patterns and fruit patterns according to the form and subject matter of plant patterns. The most commonly used floral pattern is the lotus flower pattern: the lotus flower is a traditional Chinese floral pattern, which was first used in the Spring and Autumn Period and the Warring States Period as an ornament, symbolizing holiness and elegance, and is known as a gentleman who is immaculate, and Taoism also regards the lotus flower as its own symbol (Figure 4).

Tree patterns include tree patterns, pine patterns, bamboo patterns, etc. The most common pattern is the "three friends of the year" pattern, which has a unique meaning different from other patterns and is closely related to Taoist culture since its historical and cultural origins. Pine, proud of frost and snow, is an important symbol of longevity and longevity, and is used in Taoism as a symbol of immortality^[4]; bamboo has been a symbol of the spirit of integrity and standing since ancient times, and in Taoism, the structure of the bamboo is associated with human qi and life. The quality of the plum tree has been praised from ancient times to the present, and its characteristics are in line with the Taoist doctrine of purification and asceticism, which believes that the plum flower is attached to the five virtues of benevolence, righteousness, propriety, wisdom and faith. The Taoist belief that the plum blossoms are attached to the five virtues of benevolence, righteousness, propriety, wisdom and faith fulfills the needs of the church in terms of behavior. The combination of the three is the "Three Friends of the Year" motif, which signifies noble ideals and high quality.

The peach pattern occupies an important position in the traditional Chinese plant patterns, and has long been loved by people because of its unique shape and bright colors, which have been given auspicious connotations and meanings^[5], and since the Ming Dynasty, the use of peach patterns in Taoist patterns has gradually increased, with the meaning of longevity, well-being, and good fortune (Figure 5).



Fig. 4 Taoist dish with entwined lotus flowers

Fig. 5 Group of flowers with peach pattern

(2) Animal motifs:

The porcelain patterns of the Ming Jiajing period are categorized by subject matter with animal characteristics, and according to the attributes, animal patterns can be divided into four strong patterns, five animal patterns, phoenix and bird patterns, fish patterns, and other patterns. Four strong patterns: four strong refers to dragon, tiger, wolf, leopard and other patterns. Five animal patterns: Five animal patterns refer to horse, deer, sheep, cow and camel patterns. Phoenix bird pattern: refers to the pattern with bird-shaped class, such as: phoenix, peacock, mandarin ducks, red-crowned crane pattern, etc. Fish pattern: including all figurative and abstract patterns with fish pattern. Other patterns: In addition to the above five types of patterns, other patterns belong to the patterns that do not have obvious classification characteristics, such as: bat patterns, dragonfly patterns, etc. The most common animal patterns in porcelain are the dragon pattern in the four strong patterns, the sheep pattern in the five animal patterns, the crane pattern and the phoenix pattern in the phoenix bird pattern, and the bat pattern in other patterns are also commonly used, but not alone, often combined with the peach pattern and other patterns, as an auxiliary decorative pattern.

In Taoism, dragons are a kind of divine creature combined with elements of various animal images in nature in ancient times, and in Taoist culture, dragons can assist Taoists in communicating with the gods and going to heaven and earth. porcelain (Figure 6).

(3) Figure motifs:

Taoist figure decoration is mainly embodied in wall paintings, rich in subject matter and variety, early figure decoration image is more restrained, emotional expression is also more metaphorical, presenting a kind of immortal style of Taoism; while the Jiajing period figure decoration a change of metaphorical style, enthusiastic presentation, free outline, Taoist doctrine throughout; Ming dynasty since the Jiajing period into the late period, due to the development of the sprout of capitalism, opera novels are popular, artistic storytelling is more The porcelain ornaments of the Jiajing period gave specificity to the gods and gave them clear physical characteristics for better dissemination, thus increasing the influence of Taoism in society [7]. The images of the deities depicted in the decoration were distinctive and unique, and people were bound to admire and love them when they saw the specific images of the deities, thus truly accepting Taoist ideas (Figure 7).



Fig. 6: Dragon pattern



Fig. 7: Taoist gods and immortals mural

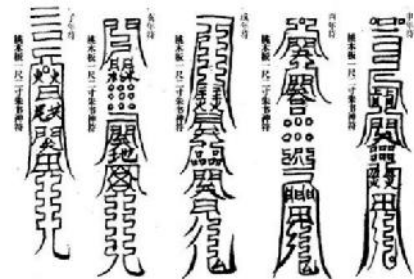


Fig. 8: Taoist spell pattern

(4) Geometric motifs:

Taoist geometric patterns are mainly divided into text patterns and runic patterns. Text patterns drawn on porcelain can express personal thoughts, emotional output and direct blessings. The use of Taoist text patterns on porcelain is the most significant, with "longevity", "auspiciousness", and other texts on porcelain, mostly related to the Jiajing emperor's pursuit of immortality in the pursuit of Taoism The good moral of the porcelain. These symbols are very special in shape, reflecting the combination of fonts and figures, such as gossips and charms, whose fonts are shaped like seal script or resemble wild cursive, mixed with clouds and air, with a very These symbols are very abstract and decorative (Figure 8).

The Aesthetic Implications of Chinese Taoist Motifs

Taoist ideas permeated the social and cultural life of the time through various forms of artistic activity and were disseminated through secularized aesthetic forms. Although the motifs of Taoist themes have the worship of natural forces and gods, the philosophical thoughts of Taoism and Taoism behind the motifs still permeate the aesthetic value

of artistry. On the basis of the core of "Tao", the pursuit of spiritual and spiritual transcendence is expressed in the artistic form of Taoist motifs, and the strong religious purpose is also diluted, thus giving a unique layer of aesthetic meaning, making it a way to integrate self-cultivation, a natural art of living, an inner pursuit of personality and The ethereal aesthetic art realm.

Taoist motifs are pure and beautiful, simple and generous, fresh and natural, achieving a sense of "heavenly happiness", comprehending the Tao in the creative activity of art, seeking the nature and freedom of inner spirit, taking oneself as a part of nature, feeling the simple beauty of emotion and transcendence. Taoist motifs are taken from social life and nature, creating natural animal and plant patterns, geometric patterns, and mythical figures such as the god of mountains, the god of stoves, and the god of rivers, etc. This kind of material and creation also follows the Taoist concept of "everything has a spirit" and "the unity of heaven and man". The concept This act of drawing and creating from all things in the universe has provided material for modern design, contributing to modern painting, architecture, sculpture, clothing, and calligraphy design, and enabling the integration of Taoist art with modern design.

Innovative design and use of Taoist graphics

1. The use of Taoist graphics in clothing :

"The creation and transmission of clothing is mediated by symbols, both functional and artistic symbols [8]", and the transmission and use of these symbols in clothing is also common in Taoist graphics, which are both symbols and allegorical and aesthetic functions. Take the Taoist Dark Eight Immortals pattern as an example, it often appears in the form of a combination of animal patterns, with the dragon pattern as the main motif in the central area, and the Dark Eight Immortals group in the form of a secondary motif in the relatively peripheral area, which adds coherence and coordination to the decorative pattern, and also adds beauty to the pattern as a whole [9].

Take Belgian designer Driss Van Norton's clothing design as an example. In his work, the designer directly adopts the traditional Chinese auspicious patterns of dragon and phoenix combined with the dark Eight Immortals as a balanced composition design. (Figure 9).



Fig.9: Dries Van Noten design works

2. Re-design of Taoist patterns :

Taoist traditional patterns are exquisite, but nowadays, with the development of the times, the aesthetics of creative clothing design is not only limited to the direct use of patterns, but to change into more abstract, modern and fashionable patterns through innovative design again, but not to lose the soul of traditional patterns, to ensure the accuracy of traditional elements and not to fabricate them out of thin air, which is a test for designers.

In this paper, on top of the geometric class patterns in Taoist traditional patterns, a series of pattern transformation is carried out to achieve innovative application of pattern design. Take a modern equestrian suit designed by me as an example, I want to let the rider on the back of the horse to show his excellent skills, and to meet the requirements of the modern international equestrian costume competition, but also to highlight the traditional Taoist pattern flavor, so we have to do "harmony and different", combining Western design and Oriental national meaning. The main fabric of the equestrian suit was made of elastic western fabric, and the Mongolian embroidery design was chosen for the small patchwork fabric, windbreak, pocket cover and sleeve tabs. In order to conform to the abstract design, and to keep the traditional oriental religious feeling, the traditional patterns of Urijee and reshape over, symmetrical, four-sided

continuous, and simple design, and then color-matched to get the innovative Mongolian pattern as follows (Figure 10). The overall creation of embroidered fabrics and different functional fabrics combined with Mongolian elements equestrian clothing, equestrian clothing series design style diagram, effect diagram, finished product diagram is as follows (Figure 11).

Tao costume aesthetic thought carries the spirit of ancient Chinese traditional culture, expressing its virtue of indifference and innocence and the spiritual temperament of not being with the stream and the spiritual sentiment of natural ecology, which has a certain role in the appreciation of today's social trend of luxury as beauty, and has an important significance to inherit and promote the excellent national costume culture [10].

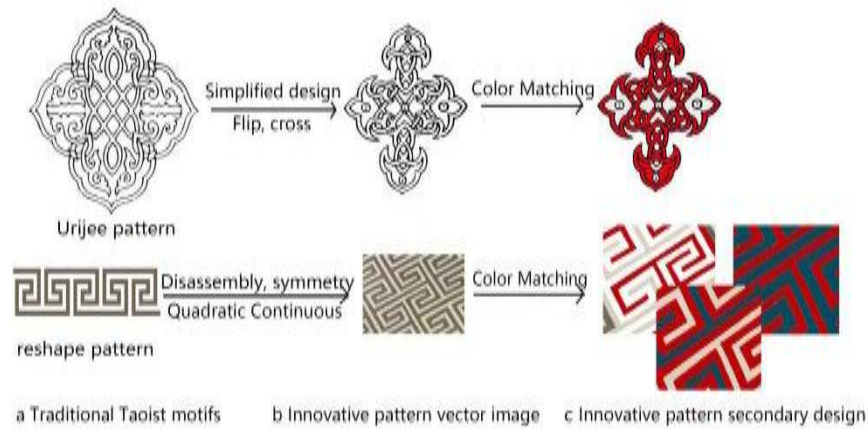


Fig.10: Innovative secondary design of traditional Taoist motifs

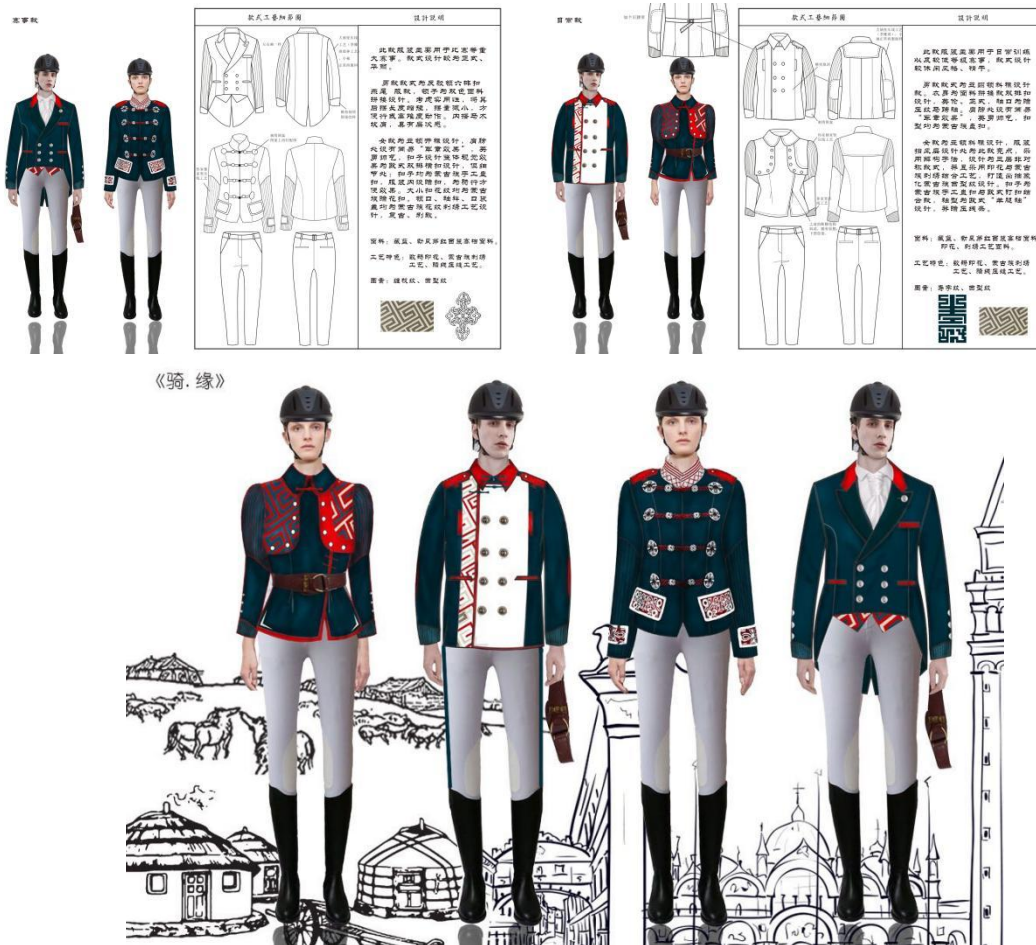


Fig.11: Taoist pattern innovation design equestrian clothing style chart, effect chart

Conclusion

Taoist culture has a long and profound history, and its colorful traditional graphics have a vigorous vitality in the design field. The philosophy of traditional Chinese literati and the spiritual connotation of Chinese Taoism both give traditional graphics a deep cultural connotation and a unique spirit, making them not only a powerful audience but also a profound charm. This paper helps to better understand the essence of Taoist motifs by classifying and sorting out the art of Taoist motifs and studying the aesthetic connotation of Taoist motifs, which in turn facilitates the next step of creative design. When designers have a deeper understanding of the historical and cultural connotation of traditional graphics and their own symbolic meaning, the use of traditional graphics in the design field will continue to innovate and develop. In the future development trend of modern art, whether it is clothing, product or packaging design, etc., we cannot just stay in the direct use of patterns, but must play the ability of designing patterns again, and must pay attention to the beauty of traditional graphics at the same time must have innovative design.

Fortunately, under the demand of today's diversified and comprehensive fashion culture, Chinese traditional culture and traditional patterns have been gradually recognized and have a good market, but the innovative design products of Taoist patterns are relatively few or have not been fully applied. In the future, designers at home and abroad should pay more attention to Chinese traditional pattern culture, which also opens a good way to integrate Taoist patterns in modern design, hoping that designers will convey Chinese characteristics of Taoist culture and bring the essence of Taoist elements to people's lives, adding to people's creative life.

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