

Modeling Schema and Aesthetic Culture of Tibetan Decoration Art

Yuan Guangfu, Liu Kangyang

Sichuan Minzu College, Kangding, Sichuan, 626001, China

Keywords: Tibetan decorative art; Plastic schema; Religion; Aesthetics; Cultural connotation; Design

Abstract: The extensive and profound Tibetan decorative art has its unique modeling schema. The stylized, symbolic and symbolic modeling schema has formed a distinctive Tibetan local decorative art style, which contains a lot of cultural communication information. The modeling style of Tibetan decorative art is the materialization of the Tibetan national concept. It combines the aesthetic perception with the aesthetic form, and has both religious and secular cultural characteristics. Interpreting the modeling and aesthetic culture of Tibetan decorative art will bring many valuable inspirations to contemporary art design.

1. Introduction

Tibetan decorative art refers to the decorative art created by Tibetan living areas in Sichuan, Yunnan, Qinghai, Gansu and Tibet. Tibetan areas in Sichuan, Yunnan, Qinghai, Gansu and Tibet all have their special status in China's geography, politics, religion and culture. Rich and distinct decorative arts show a beautiful form that is unified with Tibetan aesthetic culture and form a unique pattern. The plastic schema of Tibetan decorative art mainly refers to the forming mode of unit form in the image of Tibetan decorative art. The forming mode of various unit forms constitutes the sum of a schema, which can be presented as a pattern, a mark, a picture, a pattern or a beautiful symbol. These modeling styles have their own formal laws and categories. They are symbolic, stylized, symbolized, regularized, ordered, and idealized. They change and beautify things, reflecting the aesthetics and culture of the Tibetan people. An important carrier of the view.

2. Classification of Modeling Schema of Tibetan Decoration Art

In the daily life of Tibetan area, Tibetan decorative art is widely used. Its modeling schema integrates culture, art, aesthetics and practicality. In the course of its development, it has experienced the blending of Tibetan, Han, Mongolian and other cultures. While retaining the unique characteristics of Tibetan decorative art, it also actively absorbs the excellent content of other ethnic groups and forms a unique Tibetan decoration. culture and art. The classification of the styles decorated by the theme can be roughly divided into:

2.1 Traditional Modeling Schema

The plastic pattern of Tibetan decorative art is the product of spiritual activities and primitive ideas of Tibetan ancestors living on the snow plateau, who gradually get rid of the deterrence of nature and fantasize about everything in the universe. Yaks are the main means of transportation for Tibetan ancestors living in the alpine region, and also the auspicious animals in the minds of the Tibetan people. They are the symbol of wealth. They worship yaks very much. In this way, the yak modelling schema came into being. They either dyed around the tent with independent yak models as the main body, or used two consecutive yak models as the top decoration of the tent. At the same time, yak, as a totem symbol, has become a magic object for demons to drive away evil spirits. It is common in the murals of various temples in Tibetan area. Yak is one of the most characteristic animal images in rock paintings on the Qinghai-Tibet Plateau, and it is also the most representative animal on the Qinghai-Tibet Plateau. The yak shape pattern accounts for more than half of the animal models of the Qinghai-Tibet Plateau rock paintings, and is the most regional animal model

of the Qinghai-Tibet Plateau. According to the Tibetan literature, the yak as the "year god", "mountain god", "land god", "creation god" and "protecting the god of law" often appear as a literati in white robe, or as a rider. appear. The yak as a protector is after the so-called "Tibetanization" of Buddhism in Buddhism. Its most common image is to identify the Great Weide and the King [1]. Just as the Tibetan ancestors' dependence and worship on the yak and their familiarity, the plants, animals and scenery on the plateau were vividly portrayed by the Tibetan ancestors. The fear of nature makes the ancestors horrified and sighed, respected and respected, wors hipped and wors hipped. Its styling pattern is mainly to show the image between individual animals or animals, such as yak, horse, sheep and other livestock, eagle, crane and other birds, tigers, leopards, wolves, bears and other beasts; also shows the social activities of the time Styles, such as wars and hunting; there are also representations of reproduction and symbolism, and more symbolic techniques, such as reproductive patterns in the Lulugou rock paintings, below the men and women, with a collection of dots and curves. Express exchange. Benzene totem symbols - Yongzhong symbols, sun and moon symbols, etc. The modelling schema of sun, moon and Yongzhong symbols is widely used in Tibetan carpets, clothing, utensils and other living objects. As a Tibetan area where all people believe in religion, Tibetan Buddhism has a far-reaching impact on the life of the whole Tibetan area. Buddhist sculpture patterns penetrate into all aspects of Tibetan people's lives. Buddhist sculpture patterns can be seen everywhere: auspicious eight treasures, ten-phase freedom, auspicious Lin Falun, flame treasure, Sanskrit script, etc. Arova Riegel believes that "any symbol of religious nature, as long as it has artistic potential, can become the main or purely decorative motif over time" [2].

2.2 External Modeling Schema

From ancient times to the present, a nation's plastic schema is formed and developed through the continuous development of history, and Tibetan decorative art is no exception. Sichuan-Yunnan-Qinghai-Gansu-Tibet area is the national corridor of northwest and southwest China, the intersection zone of multi-ethnic areas, and the integration and interaction of Han and Tibetan cultures. The influence of Han culture on Sichuan, Yunnan, Qinghai, Gansu, Tibet is quite deep, and the decorative patterns of Han Dynasty account for the majority. Common styling patterns include wearing Yunfeilong, Erlong play beads, tangled peony flowers, Meilan bamboo and chrysanthemums, and phoenix peony. The organizational structure of the modeling schema is also commonly used in the Han Dynasty style, such as two-way continuous, tangled, and brocade.

With the establishment of the Yuan Dynasty empire, a large number of Mongolian cultures were introduced into the Sichuan-Gansu-Gan-Gan Tibetan Plateau. Mongolian models such as crosses and creases were commonly used in Tibetan decorative arts. At the same time, the frequent "Gunansi Road" trades, the decorative patterns of animals, plants, flowers, and scenery in the countries of West Asia are also integrated into the Tibetan decorative arts.

3. Modeling Schema Characteristics of Tibetan Decoration Art

The characteristics of the Tibetan decorative arts are summarized as follows: colorful and thick, clear and saturated, smooth lines and complete at one go. The harmony of the collocation between objects and the overall composition of the modelling schema echo each other to form a certain sense of rhythm and rhythm, showing both elegant and solemn and magnificent scenery. The decorative techniques of sculpture, sculpture and painting are applied to different materials.

3.1 Subjects of Modeling Schema

The themes of Tibetan decorative art are mostly religious symbols and auspicious patterns of praying for peace. These modelling schemes have many factors, such as utilitarianism, folklore, religion, and have a strong national style. The decoration of daily life mostly adopts mythological stories, exotic flowers and plants, rare birds and beasts, plateau scenery and so on, which imply auspiciousness, family harmony, wealth, peace, longevity and well-being. The decorative patterns of temples and temples are all religious. In terms of painting, the style is influenced by religion and

customs, whether it is showing unity and harmony, or showing wealth, wealth, longevity, or rare birds such as Dapeng, peacock, and pheasant that appear safe, auspicious, and evil spirits. . Dragons, lions, tigers, yaks, horses, deer and other exotic animals, peony, Gesanghua and other exotic flowers and plants have relatively fixed painting. The styling patterns involving religion are strictly in the form of stylized and standardized forms of modeling many Buddha statues in accordance with the essays of the Metrics.

3.2 Composition of Modeling Schema

The styling pattern of Tibetan decorative art forms the center of the picture with the main content on the composition of the framing layout. The secondary part forms the trend of the stars around the main content, and adopts a bird's eye view of the scene, objects and people. Organically combined in the picture, it has the characteristics of balanced symmetry, simple and clear, continuous loop back, center prominent, and distinct primary and secondary. The composition of modelling schema emphasizes the beauty of symmetry and balance. The relatively fixed modelling schema also highlights the development of stylized inheritance. Such as life and death cycle map, Sanduo map, Gaqi map on Tibetan drums, etc.

3.3 Color Use of Modeling Schema

In the application of color, the Tibetan decorative arts usually use three primary colors, namely red, yellow, blue and colorless white and black, while using both intrinsic and exaggerated colors. The blue sky, white clouds, snowy mountains, grassland, flowers, and trees in the strong sunlight of the plateau often show the inherent hue and subjective exaggeration of the unsaturated primary colors with high saturation. The color is thick and bright with obvious plateau. feature.

4. Aesthetic Culture of Tibetan Decorative Art

The modeling style is a cultural carrier with aesthetic value of Tibetan decorative art. In the costumes, living utensils, temples and residential buildings of the Tibetan people, there are beautiful decorative patterns everywhere. These decorative patterns created by the Tibetan people have a special aesthetic form, reflecting the Tibetan people's experience of beauty, yearning for a better life and artistic thinking. These aesthetic cultures are closely related to the environment of Tibetan people's existence and the concept of the nation. The plastic schema they like, worship and inherit all have the special artistic charm and cultural connotation of the Tibetan people.

It is the general law of any art development to adopt widely and retain its characteristics. In the long history of Tibet, because of its special geographical, political and religious factors, it has integrated the cultures of Han and Mongolian nationalities. There are signs of convergence and integration in both religious and decorative arts in terms of shape and aesthetics. These cultures, religions and arts are based on the worship of natural phenomena such as gods, mountains, gods and waters in Tibetan areas. They are inclusive of the Han culture from the Central Plains, the Mongolian culture from the Yuan Empire and the Western Asian culture from the "Ancient South Silk Road". With the culture of Bon and Tibetan Buddhism as the core, through the sedimentation, filtration, blending and creation, the unique pattern and aesthetic culture of Tibetan decorative art are formed. The aesthetic cultural characteristics of Tibetan decorative arts are mainly reflected in:

4.1 Dual Functions of Practicality and Aesthetics

Tibetan decorative art has dual functions of practicality and aesthetics. Besides providing people with practical functions of labor, work, life and entertainment, it must also provide people with its decorative image for viewing, so that people can get visual aesthetic feeling and spiritual perception from its decorative image.

4.2 Aesthetic Emotion of Decorative Modeling of Learning from Nature

Because Tibetans have been living and multiplying in the special geographical environment of the Qinghai-Tibet Plateau for a long time, in their daily life, they all hope that everything will go

well and be safe every year. Over the years, after thousands of years of accumulation, many kinds of modeling patterns have been created: animals, plants, mountains and lakes, immortals and saints, etc. In drawing techniques and techniques, there are wood carving, copper sculpture, stone carving, printing and dyeing, cloth pasting, clay sculpture and so on. There are those who hope for a long life, those who symbolize precious, those who imply wealth, and those who metaphorically express auspiciousness and festivity. They admire nature and be close to nature with devout respect. Most of the subject matter of Tibetan decorative art is based on nature and mythology, but it is not simply imitating nature, but organically combining elements such as aesthetic emotions and religious beliefs, forming a natural and transcendence of nature in the realm of art. The decorative shape of the aesthetic emotions.

4.3 Religious and Cultural Feelings

Bonism was the first religion to have an influence in Tibetan areas. Pantheism and animism are the two most typical ideas of Bon. Natural sky, animals and plants, etc., have the aura of God in the Bons, and they should worship it. It was this early cultural form of the Tibetan people that allowed Bon to infiltrate into all aspects of Tibetan life, and thus there were many totem patterns in Tibetan decorative arts. Since the introduction of Tibetan Buddhism in the 7th century, it has had a more profound impact on the Tibetan nation. Because of its combination with politics, a unique social system of integration of politics and religion has been formed in the course of history. Tibetan Buddhism has become a religion of popular belief in Tibetan area, which has penetrated into Tibetan politics, economy, culture, education and other aspects. Tibetan decorative art is also deeply influenced by Tibetan Buddhism. Religious connotations are embodied in the form of schema and aesthetic emotion.

With the changes of the times, some of the modelling schemas with strong religious characteristics gradually lose their original meaning, while the aesthetic elements become more and more strong, and many decorative arts with religious connotations gradually evolve into the aesthetic objects of national traditions.

5. The Enlightenment of Modeling Schema and Aesthetic Culture of Tibetan Decoration Art on Modern Design

Limited to the concept of "decorative art", many people think that the function of Tibetan decorative art is decorative, but from the development of Tibetan history, Tibetan decorative art is not only decorative. Most of them are symbolic and implied. They exist as symbols of social thoughts and concepts. The modeling pattern that expresses the Tibetan decorative features must have the essence of cultural and religious thoughts. Therefore, the decorative styling pattern has the dual function of spreading symbols and aesthetic forms as decorative beauty [3].

The cultural nature embodied in Tibetan decorative art is also of great significance to contemporary art design. The processing method of modeling and drawing can still be used in contemporary art design: modeling, composition, interspersing, main body, and color. The unique Tibetan decorative art system in contemporary society will continue to inherit and change its aesthetic concept and pursuit. Understanding the plastic schema and aesthetic culture of Tibetan decorative art will certainly bring many valuable inspirations to contemporary art design.

The decorative pattern of Tibetan area has its own unique pattern, and its aesthetic taste has profound religious and cultural connotations. Its decorative art originates from the ancient culture of the snow plateau. In the historical process, it has been influenced by various national cultures at home and abroad. It has formed rich and colorful decorative patterns and aesthetic feelings. It is a reflection of Tibetan folk customs and regional culture. In the historical process, it has been influenced by various national cultures at It has formed rich and colorful decorative patterns and aesthetic feelings. It is a reflection of Tibetan folk customs and regional culture.

Contemporary art design requires people to carry out multi-functional comprehensive design from the design concepts of environmental protection, ecology and energy conservation. Tibetan traditional decorative style and techniques need to keep up with the pace of the times in the

development of transformation and integration with modern science and technology. The comprehensive study of the modeling and aesthetic culture of Tibetan decorative art can provide some inspiration and reference for contemporary art design.

Acknowledgement

This paper is one of the phased achievements of the key project of Sichuan Provincial Department of Education (project name: Tibetan decorative art modeling schema and aesthetic culture; project number: 13SA0117).

References

- [1] Harris D C. The Invention of Tibetan Contemporary Art[J]. *Sexualities*, 2013, 18.
- [2] Harris C. In and Out of Place: Tibetan Artists' Travels in the Contemporary Art World [J]. *Visual Anthropology Review*, 2013, 28(2):152-163.
- [3] Curtin, Brian. Sense of identity: Craft, decoration and queer challenges in the art of Jakkai Siributr[J]. *Craft Research*, 2016, 7(1):31-49.