

The Innovative Practice of Traditional Printmaking Art in the Teaching of Costume Design

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Abstract: Costume is not only an important carrier of human civilization, but also reflects the development level of material and spiritual civilization. In modern costume design, we have incorporated colorful cultural elements, which are not only the embodiment of aesthetics but also the aesthetic expression based on culture. Printmaking art, as a kind of traditional art, has its unique style and characteristics. In teaching practice, we instruct students to integrate the creative spirit and formal elements of printmaking into costume design, to realize the inheritance and innovation of traditional culture. Under the background of globalization, we should be more committed to inheriting and carrying forward the excellent Chinese national culture and promoting the popularization and dissemination of traditional culture. Exploring the application of printmaking art in costume design through teaching practice aims to construct a new teaching mode, which provides a reference for the application of other traditional arts in modern design teaching.

Keywords: Traditional printmaking art; Innovative practice; Design teaching

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1. Introduction

In modern teaching, teachers actively guide students to explore various art forms to stimulate creative thinking. Printmaking, as a treasure of traditional Chinese art, is favored by designers because of its unique cultural background and artistic style. Printmaking combines the characteristics of painting, sculpture, and printing, and shows the ancient and simple artistic effect through uneven printing traces. Introducing printmaking art into costume design not only adds a unique temperament to clothing but also gives birth to new clothing styles. This cross-domain innovative combination not only inherits and develops Chinese traditional culture but also promotes the development of modern costume design.

2. The development of traditional print and the teaching status of modern costume design

2.1. The development and artistic value of traditional printmaking

Print art, as an ancient art, is unique in the field of art with its unique expressive force. Although the word

“printmaking” first appeared in Japan ^[1], its origin can be traced back to the printing of China. Ancient historical materials call printmaking “engraving,” “printing,” and “embroidery.” Early printmaking mostly used wood as plate material, after drawing, engraving, corrosion, etc., and then rubbing with specific paper or silk and other media. The Tang Dynasty woodcut “Tripitaka” is the earliest existing and has a profound impact on the development of printmaking art in East Asia with its exquisite skills and profound connotation. Printmaking art has gradually evolved into an independent art form. During the Song and Yuan Dynasties of China, the printing content of woodcuts entered the field of literati painting from a single Buddhist theme. It penetrated folk art, becoming a popular art form, which bred many famous printmaking schools, such as West Lake Printmaking, Jinling Printmaking, and so on. In the Ming and Qing Dynasties, the printmaking art reached its peak. Its techniques are more exquisite and its themes are more abundant, covering landscapes, flowers and birds, figures, myths, and other aspects.

European printmaking art also sprouted in Germany in the 15th century, with religious stories and historical myths as its theme at the beginning. Subsequently, artists from the Netherlands, France, Italy, and other countries devoted themselves to printmaking creation, which not only enriched the theme content but also expanded the media form, from woodcut to copperplate and steel printmaking. These prints not only cover landscapes, figures, and other subjects but also reach a very high level of artistic value. Durer was the first key figure in Europe to elevate rough prints to the status of works of art ^[2].

Traditional printmaking has unique artistic value. First of all, as an art form that combines rich cultural connotations and unique artistic charm, printmaking carries the wisdom and memory of human civilization and reflects the working people’s profound perception of nature. Secondly, printmaking is also an important historical witness, recording the development and changes of human society. Thirdly, it carries information in many fields, such as history, politics, culture, religion, and so on, and plays an important role in propaganda, education, and entertainment. Today, printmaking still has a strong social influence and has become an important way for people to understand social life and human thought.

However, when printmaking has changed from new media to traditional media, printmaking has become a part of the “art of beauty,” and its core characteristics of the times have changed from “media” to “aesthetic” ^[3]. The reason printmaking can be revitalized is that its artistic attributes include the possibility of reproduction, social attributes, and the characteristics of dissemination. The application of digital technology expands the creative space and promotes the combination of traditional printmaking and modern design concepts, enhancing the sense of the times and innovation of design works.

2.2. The status and challenges of costume design in China

China’s costume design is facing the challenges brought about by globalization. By combining traditional elements with modern aesthetics, designers have created many clothing works with national characteristics and international trends, such as integrating printmaking art into modern costume design, which has enhanced the aesthetic value and cultural charm of clothing. Meanwhile, the integration of the environmental protection concept promotes the development of the green fashion industry. Foreign brands occupy the market advantage by virtue of their unique design and strong brand effect, which constitutes a huge pressure on Chinese brands. In addition, strengthening brand building, improving international visibility, and training design talents with international vision have become keys to promoting the development of the industry.

Facing these challenges, China’s costume design must continue to innovate and tap the essence of traditional culture. It should integrate modern aesthetics, and actively absorb international advanced experience to improve design level and quality. By strengthening brand building and personnel training, China’s costume design will

show a more unique and confident style on the international stage.

3. The significance of traditional printmaking art in modern costume design teaching

3.1. Enhancing the cultural connotation of modern costume design

Traditional printmaking art contains rich aesthetic ideas and profound cultural connotations. While teaching, teachers should guide students to learn from traditional culture and understand cultural values. First of all, the basic aesthetic concept of printmaking has an enlightening effect on modern costume design. Secondly, printmaking art absorbs Chinese classical philosophical ideas, such as Laozi's "governing by doing nothing" and Zhuangzi's "Tao follows nature" view of nature^[4], which reflects the unique aesthetic taste and life philosophy of the Chinese and provides resources for students to understand traditional printmaking art. Thirdly, traditional prints also incorporate rich cultural symbols and mythological animals such as dragons, phoenixes, and Kylins, as well as literati painting elements such as landscapes, flowers, and birds, providing inspiration for modern costume design and becoming important design elements.

3.2. Improving the core competitiveness of Chinese modern design

Deep integration of traditional printmaking art and modern costume design will help to enhance national cultural self-confidence and provide rich philosophical and cultural symbol resources for modern Chinese design. This integration promotes technological progress in the field of costume design, cultivates students' aesthetic consciousness, innovative thinking, and design skills, and enables them to show stronger competitiveness and personalized characteristics in the field of modern costume design. Promoting the internationalization of Chinese costume design can enhance the influence of Chinese costume culture in the global market. Therefore, the deep combination of traditional culture and modern costume design plays an important role in enhancing the international competitiveness of China's costume design.

3.3. Promoting the mission of inheritance of Chinese traditional culture

Teachers should encourage students to respect and understand traditional culture and assume the social responsibility of cultural inheritance and innovation. Introducing traditional culture into costume design is a key measure to revive China's excellent traditional culture. Through the combination of traditional printmaking art and modern costume design teaching, we can spread and promote printmaking art, inject deeper cultural connotations into design works, and endow them with higher cultural value and aesthetic value. Teachers should guide students to dig deeply into the connotation of traditional printmaking art, combine it with modern costume design, and create costume works with both traditional cultural charm and modern aesthetics, contributing to the inheritance of traditional culture.

4. The concrete realization path of traditional printmaking art using modern costume design teaching

4.1. Integrating traditional printmaking aesthetics into teaching content

The aesthetic value of traditional printmaking art can be integrated into the teaching content to enrich students' artistic appreciation and stimulate their love for traditional culture. Through the elements of composition, shape, color, and texture, traditional printmaking shows a simple and profound aesthetic feeling, especially the unique "black" technique, which highlights its simple aesthetic paradigm^[5]. The introduction of this art form into costume design teaching can not only enhance the aesthetic value of clothing products, but also meet the diverse aesthetic needs of consumers, and promote the innovative use of traditional cultural elements by designers.

4.2. Incorporating traditional printmaking art form into craft teaching

The diversity of traditional printmaking art forms and profound cultural connotations make it an important resource for craft teaching. Educators select suitable types of printmaking and use printmaking elements according to different design themes and style needs. Students should explore the inner spirit of printmaking art in depth and avoid the confusion of design caused by the overuse of elements. Through a variety of combinations, traditional printmaking art elements are integrated into modern costume design to enrich the style and structure of clothing.

This teaching mode helps to inherit and promote traditional culture and cultivate students' creative thinking and aesthetics. The combination of traditional printmaking art form and craft teaching has realized the perfect combination of art and design, injected new vitality into the teaching of costume design, and promoted the inheritance and development of traditional culture.

4.3. Implementing the cultural connotation of traditional printmaking and innovating the teaching mode

Under the promotion of innovative teaching mode, it has become a new trend to integrate the profound traditional printmaking art into the teaching of costume design. This model not only inherits national culture but also stimulates students' creativity and aesthetics. By learning traditional skills, students inject new vitality into the sustainable development of traditional culture.

Gombrich, an art theorist, once pointed out that the history of art development is not only the accumulation of technical proficiency but also the process of continuous evolution of ideas and needs^[6]. Costume design needs to balance functionality and artistry, and make the works more vital. Integrating the cultural connotation of traditional printmaking and innovating the teaching mode have significantly enhanced the richness and attractiveness of teaching and improved the learning effect.

(1) Design stage: Cultural background and interdisciplinary integration

The design stage requires cultural customs, aesthetic preferences, and lifestyles of target user groups, as well as the knowledge of psychology, sociology, environmental science, and other disciplines. The comprehensive design concept makes the works more in line with the needs of humanization and localization and promotes the connotation value of the design. In teaching, we should emphasize the cultural background and historical evolution of traditional printmaking, and deepen students' understanding of its profound meaning. Interdisciplinary teaching can greatly enrich students' knowledge systems and improve their understanding of traditional printmaking art.

(2) Production stage: Combination of digital technology and traditional crafts

In the process of creation, the combination of digital technology and traditional crafts can retain the core of traditional crafts and give a sense of modernity. It brings new vitality to traditional crafts and injects humanistic connotations into modern science and technology^[7]. In teaching, we should use digital technology to show the combination of printmaking form and cultural value and teach traditional printmaking techniques through digital equipment and design software. Using digital technology to simulate traditional printmaking skills, students can learn the use of lines, colors, and textures, and carry out various experiments through artificial intelligence to expand the design space.

(3) Display stage: Combination of virtual printmaking and costume design

Through digital rendering and three-dimensional modeling technology, the lines and colors of traditional prints are transformed into digital patterns, giving clothing a new visual language, and achieving unprecedented artistic effects. The exhibition combines the works of virtual printmaking and costume design so that the audience can feel the pulse of future fashion and experience new aesthetic enjoyment. This form of exhibition is a beneficial attempt to combine virtual and real and cross-border integration.

(4) Assessment phase: Individualized instruction and assessment

Individualized teaching and assessment strategies aim to customize learning plans according to students' characteristics as well as to cultivate students' autonomous learning abilities and stimulate their interest. By analyzing learning habits and potential, we can adjust the teaching content accordingly. In the aspect of evaluation, diversified methods are used to evaluate academic performance. Targeted feedback is put forward to help students formulate improvement strategies. The implementation of individualized teaching and evaluation is conducive to the all-round development of students, the improvement of the overall quality of teaching, and the cultivation of talents with innovative spirit and practical skills.

5. Conclusion

Traditional printmaking art and costume design improve the depth and breadth of teaching content, stimulating students' innovative thinking and practical skills. Teachers should strengthen the education of traditional culture, guide students to understand and absorb the essence of traditional culture, and enrich the artistry, practicality, and cultural depth of design works. The innovation of this teaching mode effectively inherits and develops traditional art, and injects new vitality into modern costume design.

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