

A STUDY OF THE RELATIONSHIP BETWEEN THE PSYCHOLOGICAL SENSORY EFFECTS OF COLOR AND CLOTHING DESIGN

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Color psychology is a subjective reflection of the objective world, when different wavelengths of light act on people's visual organs and produce color sense, it will inevitably lead to people with some kind of emotional psychological activity. In fact, color physiology and color psychological processes are intersected at the same time, and they are both interrelated and mutually restrictive. When there are certain physiological changes, certain psychological activities will occur; When there is a certain amount of mental activity, certain physiological changes will also occur. Examples of colors interlinked with emotion are red, orange, yellow and brown colors such as "warm colors", blue, green, gray are "cool colors". Blue, green symbolizes safety, calm and peace; Brown, gray and black have moods of sadness, depression and melancholy. This paper adopts the method of practical questionnaire and literature verification, and systematically sorts out the sensory value of color psychological expression, and finds that color can not only enrich the external form of clothing, but also express the special psychological emotions of the wearer. This not only enriches the treasure house of knowledge in color psychology, but also helps people to have a new understanding and thinking about color in clothing design. From ancient times to the present, people's exploration and pursuit of color have been continuous, expanding the visual space and bringing a different sensory experience.

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THE EMBODIMENT OF TRADITIONAL AESTHETIC PSYCHOLOGY IN THE IMAGERY OF CHINESE PAINTING

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In the current expression of Chinese oil painting landscape, the painting method increasingly shows the tendency to borrow the modeling spirit of traditional landscape painting, a kind of freehand humanistic spiritual character. In the creation of art, it is free to express one's mind and emphasize a humanistic feeling of art. This kind of painting modeling method is different from the Western emphasis on intuitive simulation of natural objects, deliberately seeking similarity, seeking perfection and refinement, but focusing on the use of simple and subtle Chinese painting language forms to express as much meaning as possible. This article mainly analyzes how the aesthetic psychology of Chinese is reflected in the imagery of Chinese painting. Starting from the psychological point of view, study what the aesthetic psychology of Chinese is, which painter schools affect its production, and finally, what is the role of this psychology in the production and performance of Chinese painting image modeling, and in the concept of image modeling, which expression techniques are the externalized embodiment of this aesthetic psychology. Through the analysis of the discovery of image oil painting emphasizes the humanistic feelings of art, in the artistic creation of advocating changshen freehand, this kind of painting modeling method compared to the West focus on intuitive reproduction of natural objects, deliberately seeking perfection, seeking detail, seeking similarity, but also in the use of simple and subtle traditional Chinese painting language form to express the freehand of oil painting, so that more can express the meaning. Analyzing the psychological elements in image painting is not only of great significance to the interpretation of painting style genres, but also has a certain enlightening effect on the creation of image painting.

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PSYCHOLOGICAL DISORDERS AND COUNTERMEASURES IN HORN PLAYING

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When playing the horn, in addition to the basic singing skills, it should also have a good psychological quality. Psychological state in the entire process of trumpet playing must be in a positive and stable state, in this process if the psychological state of a slight fluctuation or disorder, there will be shortness of breath, emotional tension, and even out of tune, rhythm is unstable problems, seriously affecting the performance of horn playing art. This paper found that through the following aspects of customer service in the horn playing psychological barriers: 1) the performer is to use their own music to shock people's hearts, the performer needs to gain self-confidence through multi-party support. 2) The concept of attention in psychology is the direction and concentration of mental activities on a certain object, the performer can only inject his feelings into the sound full of passion, fully engaged in the process of interpreting music to achieve no distraction, only the state of music can play infectious, layered music, and only such performance can attract the audience, so that music has its true soul. 3) Mental state adjustment, before going on stage, put the heart and body to a state of natural relaxation. By analyzing the various possible factors of how to overcome the psychological obstacle in trumpet playing, and finding a solution to the problem of psychological disorder in trumpet playing, it provides a psychological theoretical basis for the majority of horn playing enthusiasts.

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INNOVATION OF PRODUCTION TECHNIQUE OF ZHUANG MUSICAL INSTRUMENT MAGUHU BASED ON CULTURAL SPIRIT INNOVATION

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Intangible cultural heritage is an important symbol of a country, a national spiritual culture. It reflects the nation's unique way of thinking, mode of production and spiritual and cultural identity. In recent years, with the strengthening of economic globalization and the rapid development of modern industry, great pressure has been brought to the protection and development of intangible cultural heritage. Many traditional skills are on the verge of extinction, and a large number of precious objects and materials with historical and spiritual cultural values are abandoned. The protection of intangible cultural heritage has become a major spiritual and cultural strategy of the international community. Maguhu is an extremely important folk music instrument used in Guangxi Zhuang traditional activities. At present, there are six masters of maguhu production in Guangxi, including one representative inheritor of maguhu art of Guangxi Zhuang nationality. Their maguhu shapes are different, and their timbre, sound quality, application and production skills are also different. Through on-the-spot investigation, playing the pianos of various production masters and interviewing several performers' audition feedback, it is generally believed that the maguhu made by Huang Yige, the representative inheritor of Zhuang maguhu art, ranks among the top in terms of workmanship, timbre, sound quality, volume and sensitivity, forming a realistic situation with the production skills of Huang Yige, the representative inheritor of intangible cultural heritage, as the representative core. Cultural inheritance and innovation is the inherent requirement of self-protection of traditional handicraft intangible cultural heritage. The intrinsic motivation of Maguhu artists' innovation is not the self-discipline of art development, but the need for industry competition and the result of heteronomy pressure. Therefore, in the practice of protecting handicraft intangible cultural heritage.

Acknowledgements

The study was supported by the 2020 Scientific research project of Guangxi University Xingjian College of Science and Liberal Arts, "Collection, Arrangement and Creation of Zhuang Folk Music in Debao and Jingxi, Guangxi", (No. Y2020RSY02).

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