

The mythology of China triptych: Integrating Chinese and European patterns

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Introduction

We are in an era of cultural exchange, where each country has its own traditional mythological stories, distinctive patterns, and media display methods. However, through communication with British classmates and teachers around me, foreign friends currently have limited understanding of mythological stories and their patterns in developing countries. I hope to try a media method that locals are familiar with, integrating Chinese and European patterns, and

showcasing three interrelated Chinese mythological stories to promote cultural exchange.

The methods used in this practice include literature research, research on classic European illustrations and pattern library books, understanding the display media of European triptych paintings, and related techniques for European text cover illustrations. Field research method, visiting museums across the UK to record distinctive classic patterns, collecting and analyzing their forms and cultural connotations. Shape grammar, deducing and recombining Chinese bronze patterns through different variation rules in design, and applying new schemes in illustrations. Create triptych paintings with Chinese mythological content and European patterns.

Chapter I

Preliminary Survey and Theoretical Methods

This chapter elaborates on the three interrelated Chinese mythological stories based on which this creation is based. The study and understanding of European cover text illustrations and triptych media, as well as the pattern survey conducted in museums across the UK and the pattern design method that will be used later - shape grammar.

Overview of Chinese Mythology on Birth and Love

When visiting the Bath Abbey, I learned some stories about Jesus, which is

about people's birth and the creation of the world. The illustrations and content pasted in the church are very novel to me (Fig 1). It seems that I have come to a brand new world, and there are also mythology that have been passed down in China, but they are very different. I wonder if it is possible to showcase China's mythological stories in a way that is familiar to the people here, creating a feeling that is familiar yet different to them.



Figure 1. Bath Abbey *Illustration of the story of Jesus*, 2023

Chinese mythology is a literary style created by ancient Chinese people through long-term social practice and the process of labor and life. 'It is a naive interpretation of human exploration of the universe, the origin of humanity, all things in nature, and life through imagination during childhood' (Baidu baike, para. 1). This creation contains three closely related myths and legends, about the birth of ancient Chinese people and the world, and the classic myth of love between people and snakes that has been passed down.

Legend has it that a long time ago, without heaven or earth, a dormant life

emerged in chaos - the ancestor of Chinese humanity, Pangu. He swung his axe towards the dark chaos in front of him, vigorously waving it. Light things slowly rose and turned into the sky, while some heavy things sank and fell, finally turning into the earth. The breath he exhaled from his mouth turned into wind and clouds, his voice into thunderous thunder, his left eye into the sun, his right eye into the moon, his limbs and body into the four poles and famous mountains of the earth, his blood into rivers, his hair into stars in the sky, and his muscles into fields(Fig 2).



Figure 2. 《Chinese Language》 *Illustration of the story of Pangu*, 2003

After Pangu opened up heaven and earth, everything in the sky and on the earth was there, but there were no people or animals. A very beautiful and kind goddess, her name is Nvwa. She wants to add something between heaven and earth to make the world more lively. So she grabbed a ball of yellow mud from the edge of the pool, mixed it with water, and kneaded it in her hand, forming a doll like little thing. She put the little thing on the ground and immediately came to life, jumping and dancing happily. Nvwa was extremely happy. She also created other animals based on her own imagination(Fig 3).

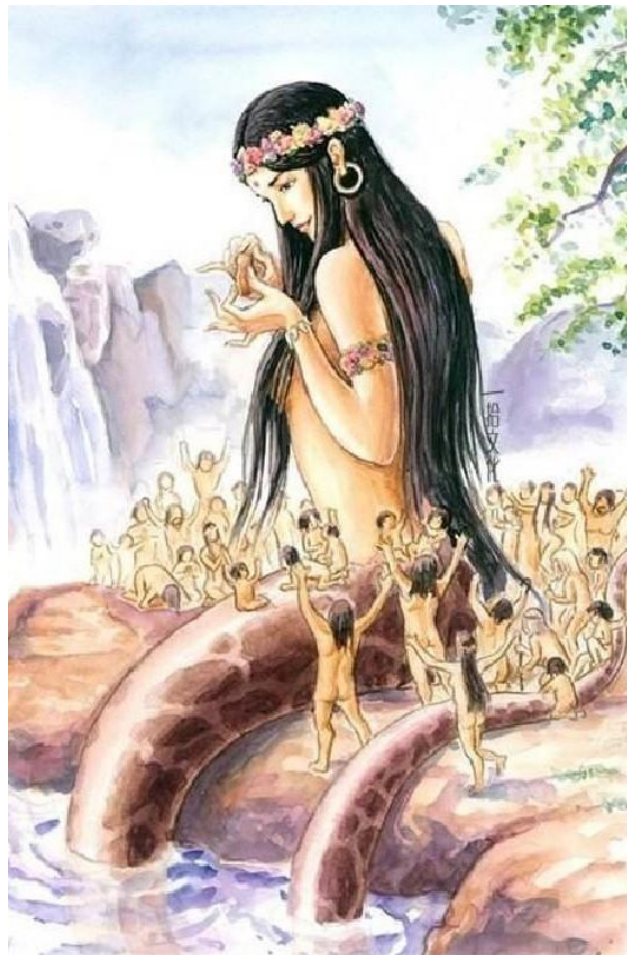


Figure 3. 《Chinese Language》 *Illustration of the story of Nvwa*, 2016

After tens of thousands of years, humans and animals have been reproducing and living independently. Some animals grow for thousands of years and become

demons, while Bai Suzhen is a snake demon that has been cultivated for thousands of years. The snake demon Bai Suzhen promised to repay the scholar Xu Xian's life-saving kindness with her own body. Monk Fahai told Xu Xian the truth and asked Xu Xian to lure Bai Suzhen to drink realgar wine. Bai Suzhen became a big white snake and scared Xu Xian to death. Later, he found Glossy ganoderma to save Xu Xian. Fahai locked Xu Xian into Jinshan Temple, and White Snake and Green Snake flooded Jinshan Temple to rescue Xu Xian. Bai Suzhen was pinned under the Leifeng Pagoda. Years later, Bai Suzhen's son won the top spot in the imperial examination, saved his mother, and the family reunited(Fig 4).



Figure 4. Cantonese Opera *Legend of the White Snake: Love*, 2021

These three mythological stories are interrelated and represent the beautiful portrayal of the early worldview and love view of the ancient Chinese people. Chinese mythological stories are passed down among the people, and their magic and splendor reflect infinite artistic charm, deeply ingrained in people's hearts, and have been passed down to this day.

Survey on European Illustration and Triptych Media

When I wanted to learn more about early European cover illustrations, I found a book called Book of Kells in the digital library of Trinity College Dublin, which was a handwritten Bible with ornate decorative text, and each short article had an illustration at the beginning.

Its design combines traditional Christian patterns with typical rotating patterns of island art. The vibrant patterns of humans, animals, mythical beasts, Celtic knots, and vibrant colors add vitality to the pages of the manuscript. These small decorative elements are full of Christian symbols, so they can further deepen the theme of the illustrations. The colors it uses amazed me, and the combination of graphics and text is very well done(Fig 5). For the cover of this creation, I also used the method of text in the picture, combined with the illustration technique of form to express it.



Figure 5. The Library of Trinity College Dublin *The Book of Kells*, 800

To this day, there are 340 volumes of manuscripts that have been passed down (Shuge, para. 3). Since 1953, these manuscripts have been divided into four major volumes. The page is made of cowhide paper made from calves, with unprecedentedly complex decorations painted on it: including ten pages of full page illustrations, text pages decorated with plot patterns for the first letters, and small portraits between lines - all of which mark the farthest extension of the anti classical and vibrant characteristics of island art.

The triptych is the most common medium of expression for me to visit different museums, art galleries, and churches in the UK. I have never seen it before in China and it is very novel to me. The staff told me that the triptych is divided into three parts, or three hinged panels (Fig 6). I used the latter in this creation, which links three wooden boards through hinges and can be folded or displayed open. The middle panel is the largest, with two smaller ones on both sides. Of course, there are also triptych paintings with panels of the same size. Triple painting can be applied in many ways, in addition to conventional painting, there are also gestures such as pendants, glass, and so on. The triptych form appeared in early Christian art and was a popular standard format for altar painting since the Middle Ages (Wikipedia, para. 1). In my opinion, this form can effectively connect stories with different contents and has a great interactive approach. From small to large, three wooden boards can hold up to six works.



Figure 6. Hans Pleydenwurff *Dreikönigsaltar*, 1460

Survey on Patterns in British Museums

According to the distance, I have visited the Swansea Museum, Cardiff Museum, and British Museum successively. The diverse cultural relics inside amazed me. I focused on visiting and recording cultural relics with rich patterns, such as tableware, cups, and pots. The green cellular sheet pattern on a teapot set in the Swansea Museum is a unique cultural relic in a single pattern. Although the pattern is single, it has never been repeated or similar when combined together, making it unique (Fig 7).



Figure 7. The Swansea Museum *Green cellular sheet pattern*, unknown

A dish called Deruta at the Cardiff Museum caught my attention. This is a plant spray and scale patterns surrounded by a female image. The pattern is rich in layers and distributed regularly, with a very orderly beauty. At the same time, it has some similarities with the content of my work this time, including women and patterns (Fig 8).



Figure 8. The Cardiff Museum *Plant spray and scale patterns, 1520*

Finally, in the China Pavilion of the British Museum, I found patterns similar to those included in this creation, cloud and thunder patterns, attached to a bronze vessel. I couldn't help but feel that I had returned to my hometown. I am very familiar with and familiar with the history of this exhibit. Cloud and thunder patterns are named after their similarity to ancient Chinese characters, making them one of the most orderly patterns in the world. My triptych also shows this pattern (Fig 9).



Figure 9. The British Museum *Yunlei pattern*, unknown

Redesign Method of Chinese Patterns - Shape Grammar

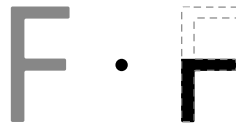
Shape grammar is inspired by phrase structure grammar and is a design

method based on shape operations. Initially proposed by George Stiny and James Gips, it was mainly applied in the field of architecture in the early days (Wang et al, 2014, p. 69). Shape syntax includes a finite set of derived shapes S , a finite set of rules R , a finite set of labels L , and an initial shape I to form a shape syntax design language. The rules include addition, deletion, rotation, horizontal mirror, vertical mirror, replication, coordinate transformation, and so on to the initial shape. By applying different rules to transform the initial shape, a new shape can be obtained. Taking the letter shape F as an example, the left side is the initial shape, and the right side is the new shape obtained after applying the rules (Fig 10). Shape grammar has gradually been applied in fields such as art and design, including well-known Buick and Coca Cola. In recent years, some scholars at home and abroad have applied this method to traditional patterns and other flat areas in their own countries, such as Zhuang embroidery patterns (Cui et al, 2013, p. 591-604), Islamic architectural decoration patterns (Chen et al, 2009), Xinjiang Hotan carpet patterns (Wang et al, 2017, p. 57-61), Han Dynasty lacquerware cloud patterns (Luo et al, 2022, p. 51-54), Mulao embroidery patterns (Luo, 2022, p. 51-54), and so on. Introducing shape grammar into traditional patterns can enable innovative design and combination of patterns while retaining traditional features, generating different pattern design schemes.

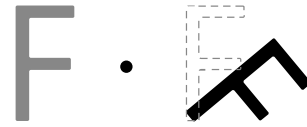
R1: Addition



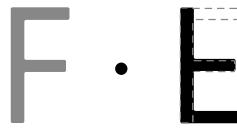
R2: Deletion



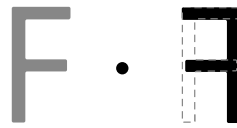
R3: Rotation



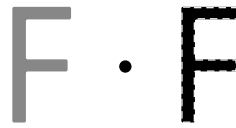
R4: Horizontal mirror



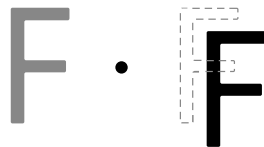
R5: Vertical mirror



R6: Replication



R7: Coordinate transformation

Figure 10. *Shape Grammar Rules*, 2023

Chapter II

The Morphology and Cultural Connotation of Chinese Bronze Patterns and European Plant Flower Patterns

Each region has classic patterns that embody unique aesthetic, historical, and cultural values. This chapter selects the Chinese bronze patterns and European plant flower patterns used in this Chinese mythological triptych to conduct a detailed analysis of their form and cultural connotations.

Chinese Bronze Patterns

Chinese bronze patterns are renowned for their unique geographical, historical, and artistic value, and are one of the most distinctive patterns in China. In the long history of manufacturing technology in China, the bronze civilization is undoubtedly the most representative stage of human material and cultural development. It has left many historical imprints in the Yangtze River Basin, and both the quantity and scale of cultural relics, as well as the preciousness and delicacy, are important chapters in China's history. The Panlong City and Jinan City ruins reveal the brilliant Shang Chu culture in detail, and the tomb of Marquis Yi of Zeng has brought the world's cultural heritage community to focus on China. The decorative patterns of bronze ware are exquisite and contain rich meanings.

The Shang Dynasty was the first stage of the development of the Yangtze River Bronze Civilization, with cooking utensils, food utensils, and wine utensils mainly used for daily dietary purposes. For example, bronze vessels such as Ge, Gui, Jia, You, etc. were all unearthed in the Yangtze River Basin, and began to form their own unique style in pattern decoration. In the early Shang Dynasty, the pattern structure of bronze ware was relatively simple, mostly consisting of single animal patterns such as gluttonous patterns and monster patterns. However, in the later period, the structure gradually became more complex and the layers became richer. The combination of main patterns and ground patterns was often used, with animal patterns as the main pattern and loop patterns as the ground pattern, achieving a decorative effect of contrast and mutual contrast. Finally, a

symmetrical pattern distribution was presented, mainly related to the image characteristics of animals. The binary system of the Shang Dynasty was related to the production techniques at that time.

As a common pattern in the Shang Dynasty, the Taotie pattern was mostly concentrated in important parts of vessels, with symmetrical shapes, large eyes and two corners, combined with many animal elements, a fierce and eerie appearance (Fig 11). Its symbolism is mainly positive. Based on its form, carrier use, and other reasons, the gluttonous gluttony pattern symbolizes auspiciousness, bravery, and justice, which can ward off ghosts and evil spirits. It has a strong religious significance and also expresses the solemn atmosphere of the sacrificial ceremony at that time.



Figure 11. Hubei Provincial Museum *Taotie pattern*, unknown

The cloud and thunder patterns commonly seen on Shang bronze ware are composed of a single or double line that runs continuously from the center outwards in a circular pattern, similar to the ancient thunder characters, hence the name. Its shape resembles fingerprints, eddies, waves, and clouds, with lines of

varying thickness highlighting the main pattern, like the coexistence of nature with people, with flexible and varied forms. It is a subjective expression of the natural environment by ancient people, symbolizing feng shui and beauty. Due to its infinitely extendable form, it also carries the meaning of wealth and prosperity (Fig 12).



Figure 12. Hunan Provincial Museum *Yunlei* pattern, 1958

The late Western Zhou Dynasty was the second stage of the development of the Yangtze River Bronze Civilization. Due to the Zhou Dynasty's drinking kingdom theory and the prevailing ritual and music system, bronze wine vessels gradually disappeared and were replaced by mainly bronze instruments and food vessels. The Zhou Dynasty's hierarchical system was extremely strict, and this influence was also reflected in the decorative style of artifacts unearthed in the Yangtze River Basin. The most direct manifestation was the emergence of order

patterns, regular arrangement and layout, as well as inscription decoration. Unlike the Shang Dynasty, monster patterns were no longer the main part of pattern usage. Instead, they were replaced by hanging scales with a strong sense of order and regularity, breaking the symmetrical distribution pattern of the Shang Dynasty. Instead, they adopted a regular two-way continuous combination method, combining single or multiple patterns into a unit pattern and repeatedly generating patterns up, down, or left and right. This is closely related to the prevailing etiquette, music, and hierarchical system in society at that time.

The hanging scale pattern resembles hanging fish scales, hence its name. It is of the same size and resembles a semicircle or nearly square shape. It can be decorated on the edges according to the shape of the object, overlapping or parallel, arranged in an orderly and adaptable manner, reflecting the principles of ancient aesthetics. The combination forms vary greatly (Fig 13). The hanging scale pattern is derived from fish, which means "fish had a prosperous meaning in ancient times" (Li, 2018, p. 27-33). The pattern overlaps and repeats repeatedly, with dense and rhythmic patterns, symbolizing a prosperous population, surplus and smooth harvest in the coming year.



Figure 13. Hubei Provincial Museum *Hanging scale pattern*, 1970

The Spring and Autumn Period and the Warring States Period were the most glorious periods of the Yangtze River Bronze Civilization. Many well-known bronze artifacts originated from this period, such as the bells of Zeng Houyi, the sword of King Goujian of Yue, and so on. They were mostly unearthed from the state of Zeng in Suixian County, Hubei and the Chu state in the middle and lower reaches of the Yangtze River. Due to the development of the economy and society at that time, new levels of craftsmanship reached their historical peak. At the same time, the continuous development of porcelain and lacquerware also led to the decline of bronze artifacts. Unlike the religious and slave societies of the previous two periods, the Spring and Autumn period and the Warring States period began to establish feudal monarchy, and bronze ware was also used for daily life, wearing decorations and weapons, and so on. Due to the emergence of printing

techniques and wax loss methods, this early standardized and unified method had new requirements for the use of patterns, requiring consideration of the effect of connection. In the structure, a continuous pattern with four directions is often used, and a unit pattern is repeatedly and continuously arranged in four directions up, down, left, and right to generate patterns. The coiling pattern is the most commonly used pattern at this time, and in the later stage, the mountain shaped pattern also began to be used. Its decorative effect is complex but not chaotic, Rhythm and order run parallel.

The coiled cobra pattern resembles a tangled small dragon, with varying thicknesses and orderly patterns. It is used as a ground pattern when using geometric patterns as the main body, achieving the effect of having curves in the square (Fig 14). Its shape determines the beauty of its implication. In ancient times, the dragon represents auspicious wealth, while the winding dragons symbolize longevity and grandchildren.



Figure 14. Hubei Provincial Museum *Coiled cobra pattern*, 1978

The mountain character pattern is named after its resemblance to the "mountain" character. The overall pattern is skewed to the left or right, with openings facing upwards and uniform in size. It is usually used as the main pattern and is one of the classic Chinese character patterns, which is very distinctive in the Yangtze River Basin (Fig 15). As a representative of the towering and steady nature, mountains were usually associated with the symbolism of abundant life and longevity in ancient times, expressing auspicious and joyful meanings.



Figure 15. National Museum of China *Mountain character pattern*,
unknown

European Plant Flower Patterns

European art and culture play a crucial role in the development of world art, with rich connotations. William Morris, as a representative of European art and design, plays an important role in modern design through his works. Maurice's

design emphasizes the form of plants and harmony with nature in terms of style. His design has a clear structure, although plants are flat, they pay great attention to details. For example, vines, branches, flowers and birds are even more lifelike. He emphasized that returning to nature is the fundamental principle of art and design, and designers should "learn from nature". He believes that nature can touch people's hearts. He always insists on being close to nature, and art must be close to nature in order to reach the realm of aesthetics.

Morris tends to use "S" - shaped structural lines in his design (Fig 16). The lines of this "S" shape are very natural, without any sense of discord. Morris believed that in order to enjoy the pleasure of structure visually, there needs to be a clear line. The shape of the "S" shaped structural line itself has a sense of torque, which can reflect the agility of plant branches and leaves. Make the visual experience enjoyable. Morris skillfully applied structural lines, achieving a state of pleasure both visually and psychologically; The S-shaped structural lines themselves are like curled grass, and the leaves also have varying degrees of curvature, which makes Morris's S-shaped structure very distinctive.



Figure 16. The world of ornament *Morris plant pattern*, 2012

The Paisley pattern is an ancient textile pattern that has traveled through the textile world of ancient and modern societies with its enduring charm, extending from the popularity of the Kashmiri Gang to every region of the world, decorating the world of clothing and accessories with colorful colors (456). The paisley pattern originates from and is located in the northern part of the South Asian subcontinent, in Kashmir, the northwestern region of the the Himalayas between India, Pakistan, Afghanistan and China. The original patterns were mostly used for woolen shawls, cloaks, headscarves, tapestries, carpets, etc. Due to the novelty,

uniqueness, and delicacy of the Paisley pattern, it was later introduced to England earlier. In the 19th century, the southwestern Scottish city of Paisley was famous for producing woolen shawls and headscarves. People named a commonly used pattern on the shawl after the city. Nowadays, it is widely used in clothing fabrics, indoor textile fabrics, and other decoration fields, with strong vitality. The Paisley pattern has a unique basic shape: a long oval shape with a rolled up Rococo style curled grass tail, filled with various styles of flowers and geometric patterns, which can change with changes in popular styles (Fig 17).



Figure 17. The world of ornament *Paisley pattern*, 2012

Chapter III

The Creative Practice of Chinese Mythical Triptych

The creative practice of Chinese mythological triptych painting is divided into four steps. Step one is to draw the cover and design the border of the triptych; Step 2 is to draw the inner pages of the triptych; Step three is to use shape grammar to extract and deduce the initial shape of Chinese bronze patterns, and add them to the inner pages of the triptych; Step four is to add British plant flower patterns in a suitable and symmetrical image; Step 5 is to print and paste the digital triptych artwork onto the triptych board, and complete the curation.

Cover drawing and border design of Chinese mythological triptych paintings

On the border of the cover, I have chosen a shape with Chinese temples as the theme, allowing viewers to see Chinese elements at a glance(Fig 18). In terms of color, I have chosen a more ancient tone to enhance history and atmosphere. In terms of cover content, I first attempted ten quick cover sketches, including bricks and tiles, rivers, snakes, Tai Chi Bagua, stairs, windows, doors, clouds, trees, etc., to give myself more choices (Fig 19), and selected three for coloring. Finally, I chose a cover with snakes as the theme (Fig 20), because snakes are the central perspective of the entire content and indirectly reveal the identity of the female protagonist.

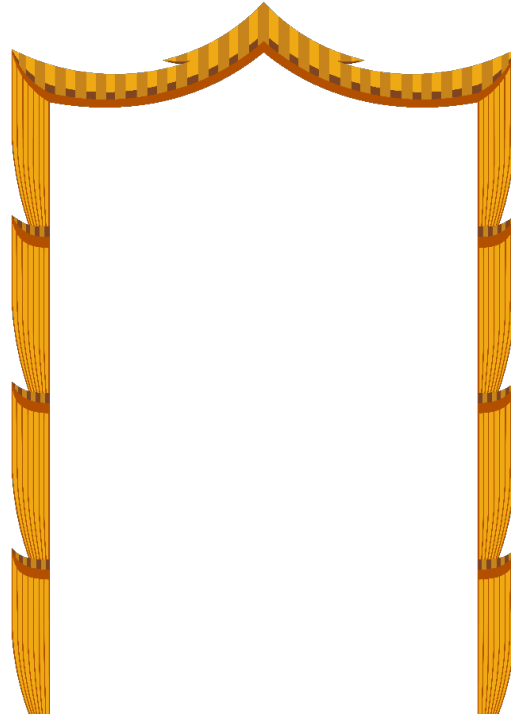


Figure 18. *Border design diagram of triptych, 2023*

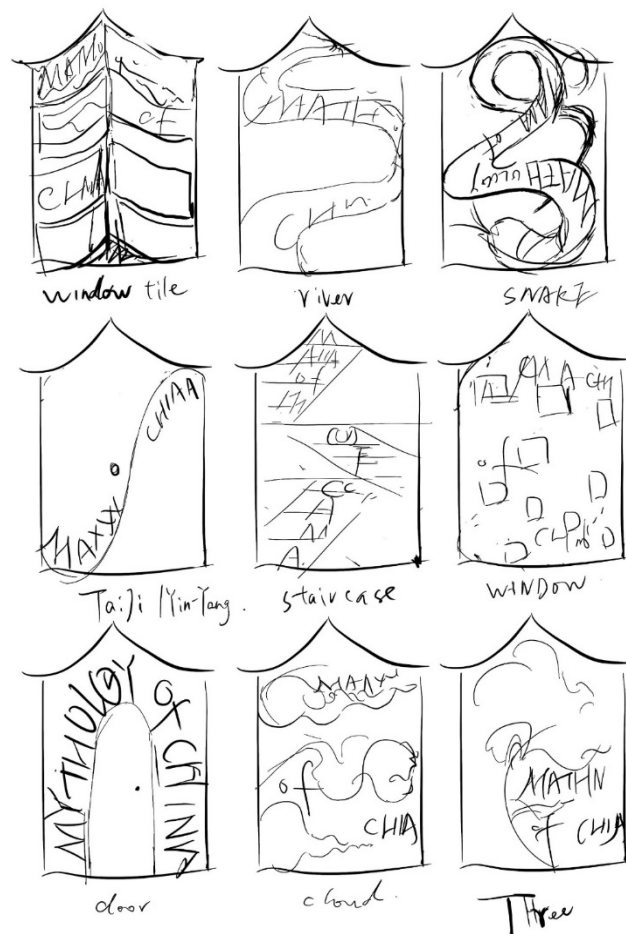


Figure 19. *Ten style sketches for cover, 2023*



Figure 20. *Three colored sketches for the cover, 2023*

Drawing of the Cover and Inner Page of Chinese Mythology

When drawing the illustrations for the inner pages of the triptych, I drew two sketch schemes and chose one to try coloring. The middle one mainly highlighted the difficulties and obstacles of the male and female protagonists, the snake demon, from meeting to getting married. Among them, the colors of the picture are connected by the sky and the river, and segmented by bridges. On the bridge, the love between humans and snakes is portrayed, while under the bridge, the reflection in the lake reflects the difficulties and dangers we have experienced before in order to be together (Fig 21). Afterwards, Chinese bronze patterns and European plant flower patterns will be added in suitable places such as the sky, walls, flowers, plants, clouds, etc.

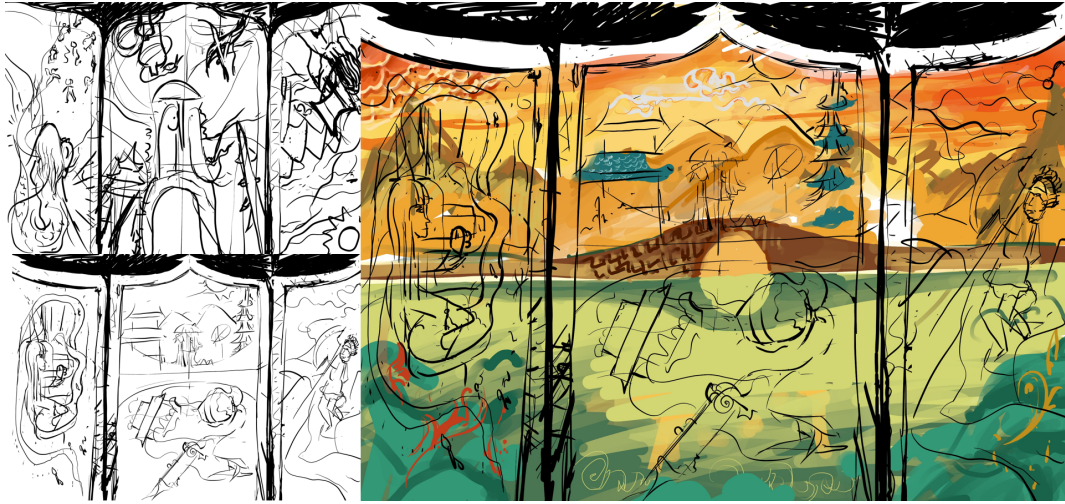


Figure 21. *Sketch of the inner page of the triptych, 2023*

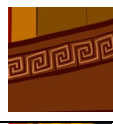
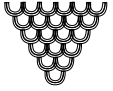
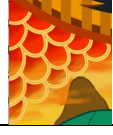
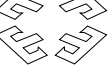
Application of Chinese Bronze Pattern and Shape Grammar

Based on the three periods and watershed locations of the Yangtze River Bronze Civilization mentioned in Chapter 2, three prominent representative patterns were identified for each period, namely the gluttonous pattern and cloud and thunder pattern of the Shang Dynasty; The hanging scale pattern of the Western Zhou Dynasty; The coiled snake pattern and mountain character pattern of the Spring and Autumn and Warring States periods. By using the design software Adobe Illustrator, the required images are imported and the pen tool is used to extract the pattern shape. The initial shapes I1-I5 are named to obtain the initial shape I set in the shape grammar. A form is drawn based on the pattern name, appearance period, bronze shape, and other information (For 1).

Initial shape I	Pattern name	Dynasty	Bronze ware	Shape extraction
I1	Taotie pattern	Shang		
I2	Yunlei pattern			
I3	Hanging scale pattern	Western Zhou		
I4	Coiled cobra pattern	Period in Spring and Autumn and Warring States		
I5	Mountain character pattern			

Form 1. *Extracting the Initial Shape of Chinese Bronze Patterns, 2023*

Applying the shape grammar rule R to deduce the initial shape I of Chinese bronze patterns in sequence, several basic units U are obtained. For I1 Taotie patterns, R2 Deletion+R5 Vertical mirror is applied to obtain unit U1; Apply R6 Replication+R7 Coordinate transformation to I2 Yunlei patterns to obtain unit U2; Apply R6 Replication+R7 Coordinate transformation+R3 Rotation to I3 Hanging scale pattern to obtain unit U3; Apply R1 Addition+R6 Replication+R7 Coordinate transformation+R3 Rotation to I4 Coiled cobra pattern to obtain unit U4; Apply R3 Rotation+R5 Vertical mirror+R4 Horizontal mirror to I5 Mountain character pattern to obtain unit U5. And add this to the appropriate place in the triptych (For 2).

Initial shape I	Deduction process	Basic unit U	Presentation of works
I1	 $\xrightarrow{R2}$  $\xrightarrow{R5}$ 	U1	
I2	 $\xrightarrow{R6, R7}$ 	U2	
I3	 $\xrightarrow{R6, R7}$  $\xrightarrow{R3}$ 	U3	
I4	 $\xrightarrow{R1}$  $\xrightarrow{R6, R7, R3}$ 	U4	
I5	 $\xrightarrow{R3, R5}$  $\xrightarrow{R4}$ 	U5	

Form 2. The deduction process of Chinese bronze patterns, 2023

Application of European Plant Flower Patterns

In the inner pages of the Chinese mythological triptych, I have added Morris plant patterns and Paisley patterns in the bottom left and bottom right corners respectively, creating a symmetrical, European, and fused beauty of patterns. The Morris plant patterns are interspersed in the left lake (Fig 22), and the Paisley patterns are reflected in the sea, desert, and trees (Fig 23).



Figure 22. *The Application of Morris Plant Patterns, 2023*



Figure 23. *The Application of Paisley Patterns, 2023*

Production of physical triptych artwork

The Chinese mythological triptych is 170cm long and 120cm wide, made up

of three wooden boards that are spliced together. When fully unfolded, the width will reach 240cm (Fig 24). After sending the size chart to the technical personnel, I obtained the accurate solid triptych board (Fig 25). Firstly, I painted the gaps that could not be pasted (Fig 26), then printed and pasted the contents of the six sides of the three boards in sequence. Then, I printed and cut the small-sized triptych board that was available for viewers to take away (Fig 27).

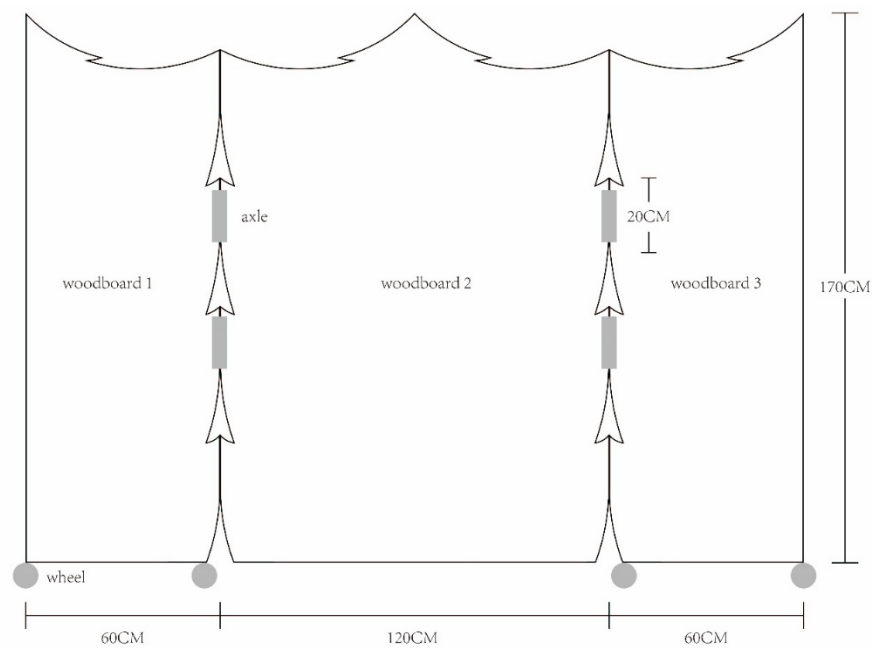


Figure 24. *Digital diagram of the triptych wooden board, 2023*



Figure 25. *Solid triptych wooden board, 2023*



Figure 26. *The process of painting the gaps in the triptych, 2023*



Figure 27. *The cutting process of small triptych, 2023*

Final presentation of Chinese mythological triptych

This is the final digital artwork and actual curation effect of the Chinese mythological triptych (Fig 28、 29). The central side is backed by the wall, and visitors can freely unfold or close it. The default is to unfold on the left and close on the right. The three sides are connected by metal axes, and there will be a small B5 sized triptych next to it for viewers to take away (Fig 30、 31).



Figure 28. *Final draft of cover, 2023*



Figure 29. *Final draft of inner page, 2023*



Figure 30. *Actual exhibition effect (close), 2023*



Figure 31. *Actual exhibition effect (open), 2023*

Conclusion

In order to promote cultural exchange between different countries, I took three interrelated Chinese myths as an example and created a huge triptych that incorporates Chinese and British patterns. I wanted to use expressions familiar to European visitors to better understand Chinese mythological stories. The on-site research conducted by the British Museum allowed me to have a deeper understanding of the patterns of different countries. My pattern design method using shape grammar can transform traditional patterns into new forms and create new sparks through collision with illustrations. Based on the communication with visitors, most of them find it very novel and are very willing

to continue to deepen their understanding of Chinese mythology. This is a new attempt to promote cultural exchange and artistic works.

Illustrations

Figure 1. Unknown., 2023. Illustration of the story of Jesus. (image) Available at: Bath Abbey (Accessed: 15 October 2023).

Figure 2. Chinese L., 2003. Illustration of the story of Pangu. (image) Available at: <http://news.sina.com.cn/o/2017-12-29/doc-ifyqchnr7381768.shtml> (Accessed: 31 October 2023).

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