

Wuhan Textile University
Master of Fine Arts Dissertation

武漢紡織大學

Research on the Dynamic
Performance and Application
of Yangzhou Paper-cutting from
the Perspective of Canal Culture

Chen Zi-yue

Master's thesis

Classification number: J2-39
U D C: 7.02

School code: 10495
Secret Level: Public

武漢紡織大學

Master's thesis

Research on the Dynamic Performance
and Application of Yangzhou Paper-cutting
from the Perspective of Canal Culture

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Disciplines: Art
Profession: Artistic design
Research Interests: Public Art Design and Applied Research
Completion Date: March 2023

Wuhan Textile University

M. F. A. Dissertation

Thermoplasticity of Superfine Wool Powder and its Blending with Polypropylene

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Supervisor: Prof. Cheng Wei
Time: Mar 2023

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Cover graphic design: Paolo Azzella
Layout: Quorum Italia - Bari
Press: Services4Media - Bari

ISBN 979-12-80571-53-3
Printed in Italy

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Abstract

In the context of the rapid intervention and development of new media, the traditional handicraft market has been impacted, and it has been a widely recognized trend to promote the digital transformation of traditional art. Yangzhou is one of the cities listed as the strategic center of “Grand Canal” in Jiangsu Province, with its long history and culture, profound cultural heritage, and rich and colorful Grand Canal cultural resources. This topic chooses Yangzhou paper-cut, one of the folk intangible cultural heritage arts in Yangzhou, as the research object. From both theoretical and practical aspects, it discusses the digital expression of Yangzhou paper-cut art under the environment of rapid development of new media. Through dynamic graphic design, dynamic communication is carried out to display and recreate Yangzhou paper-cut art, so that the public can re-perceive and attach importance to this traditional folk art.

This paper is mainly divided into three parts. First, starting from the recent development of Yangzhou paper-cut, it leads to the concept of “dynamic” expression of Yangzhou paper-cut, and discusses the possibility and necessity of “dynamic” expression with new media as the entry point. Secondly, by analyzing the definition and design process of dynamic graphic design, theoretical support is provided for the realization of dynamic paper-cut works. On the basis of theory, the application of dynamic graphic design is analyzed to provide feasibility support and evidence for creative design. Finally, in the practice part, the original static works are represented by digital narrative, mainly showing the procedures and methods of digital dynamic production, and the visual form of static image and dynamic graphics expression and digital software production are studied. Through the dynamic expression form, the audience has a brand new perception of Yangzhou paper-cut art, and also provides more theoretical basis and practical experience for the creation of digital art, in order to provide a useful reference for the protection and inheritance of other canal related cultural heritage.

Key words: Canal culture; Yangzhou paper-cut; Digital art; Dynamic graph.

Thesis: Professional application research.

Contents

1	Introduction	9
1.1	Background	
1.2	Research status	9
1.3	Research content	10
1.4	Research methodology	11
1.5	The purpose and significance of the research project	11
2	Interpretation of the characteristics of Yangzhou canal culture	13
2.1	An overview of Yangzhou canal culture	13
2.2	The current situation of Yangzhou canal cultural revitalization and inheritance	13
2.3	The strategy of digital inheritance of Yangzhou canal culture	14
3	The style characteristics of Yangzhou paper-cutting	15
3.1	Overview of the development of Yangzhou paper-cutting	15
3.1.1	The development process of Yangzhou paper-cutting	15
3.1.2	The cultural connotation of Yangzhou paper-cutting	16
3.1.3	Yangzhou paper-cutting technology	16
3.2	Yangzhou paper-cut shape and style	17
3.2.1	Image characteristics Yangzhou paper-cutting	17
3.2.2	Yangzhou paper-cut process characteristics	18
3.2.3	Yangzhou decorative meaning of Yangzhou paper-cutting	18
3.3	Difference in the characteristics of paper-cutting art between the North and the South	21
3.3.1	The differences in subject matter and content	21
3.3.2	Differences in color applicaton	23
3.3.3	Differences in modeling style	24
4	The inheritance and regeneration of Yangzhou paper-cutting art	25
4.1	The application status of Yangzhou paper-cutting art	25
4.1.1	The paper cutting art in modern art	25
4.1.2	The application of Yangzhou paper-cutting in modern design	26
4.2	Problems in the development of Yangzhou paper-cutting art	27
4.2.1	The influence of modern industry on the original ecology of Yangzhou paper-cutting	27
4.2.2	Yangzhou paper-cutting inheritance survival crisis with the development of the times	28
4.2.3	Lack of digital development measures	28
4.3	Innovation and development of Yangzhou paper-cutting art	29
4.3.1	Starting from the new theme of Yangzhou paper-cutting	29
4.3.2	Diversity of inheritance methods reflect	29
4.3.3	Cooperation vision or cross-border carriers Yangzhou paper-cutting	30

5	Research on the “dynamic” of paper-cutting art from the perspective of new media	31
5.1	The new development of the art language of paper-cutting in the context of digitalization	31
5.1.1	The digital communication method of Yangzhou paper-cutting	31
5.1.2	The possibility of “dynamic” expression of paper-cutting	33
5.1.3	The necessity of “dynamic” expression of paper-cutting	34
5.2	Theory and application of motion graphic design	35
5.2.1	Defining of dynamic graphics as a new form of design	35
5.2.2	Design methods for motion graphics	36
5.2.3	The application field of motion dynamic design	37
5.2.4	The past is used in motion graphics design	38
5.3	Yangzhou paper-cut dynamic graphic design elements	39
5.3.1	Accurate presentation of paper-cut content	39
5.3.2	One of the forms of dynamic reinforcement of elements is color design	40
5.3.3	Dynamic design, multiple presentations	40
6	Experimental research on the performance and method of “dynamic” paper-cutting	42
6.1	Relevant case studies of artistic creation	42
6.1.1	Dynamic version of the “Riverside Scene at Qingming Festival”	42
6.1.2	Dynamic version of “Twelve Beauties”	44
6.1.3	Animated version of “Xia Worm Country”	44
6.2	Analysis of the creative ideas of dynamic expression of Yangzhou paper-cutting works	45
6.2.1	The theme of the creation	45
6.2.2	Basic creative ideas	46
6.2.3	Basic design principles	46
6.3	Practical application of motion graphic design in Yangzhou paper-cut works	47
6.3.1	Static scene composition design	47
6.3.2	Dynamic visual	51
6.3.3	Analysis of the final work presentation	56
7	Epilogue	58
	References	59
	Appendix	62
	Thanks	63

1. Introduction

1.1 Background

Information codes are the main means of communication in today's society, and they affect people's visual experience and aesthetic concepts. In various occasions, such as mobile phones, the Internet, public displays, etc., simple static expression can no longer meet people's needs. More popular is the use of digital and video media to present information and content in a dynamic and circular visual language, so as to meet the audience's sensory demands for interactivity, diversity and reality of the media, and avoid the monotonous and boring visual interpretation of traditional art communication methods.

1.2 Research status

In recent years, with the acceleration of industrialization and urbanization, the living environment of China's folk culture has deteriorated more and more, the traditional inheritance of oral and deed teaching has become more and more difficult, and many intangible cultural heritage skills have also disappeared rapidly and gradually faded out of people's field of vision. How to effectively protect this type of traditional culture and apply it to conservation work has become a hot topic of general concern.

How to protect and pass on intangible cultural heritage is not only a Chinese proposition, but also a global proposition. Yangzhou is the only prefecture-level city in China that coexists with the Grand Canal, and it is listed as an important part of the "Planning Outline for the Protection, Inheritance and Utilization of the Grand Canal Culture".

Although Yangzhou has unique cultural conditions and cultural heritage, there are still some shortcomings in the revitalization and inheritance measures of the intangible cultural heritage of the Yangzhou section of the Grand Canal. Due to the lack of effective publicity platforms and communication channels, the lack of dissemination, the lack of attention, and the inadequate production of relevant literary and artistic works, many niche folk arts have been sealed in the long river of history. All the above problems have adversely affected the creative transformation and innovative development of intangible cultural heritage in the Yangzhou section of the Grand Canal. Among them, Yangzhou paper-cutting is the first batch of Yangzhou to be included in the list of China's intangible cultural heritage, which not only shows its own unique artistic culture and craft charm, but also reflects the local historical changes and folk customs of Yangzhou. However, with the increasing attention of intangible cultural heritage, it is also facing the problem of living inheritance and innovative development, in such an environment, the development of Yangzhou's cultural heritage

must be combined with the characteristics of the times, stand on its own, constantly seek change, and continue to innovate, in order to inject new vitality into Yangzhou paper-cutting art.

1.3 Research content

Based on the perspective of canal culture, this project takes the experimental study of Yangzhou paper-cutting as a case study, and mainly discusses the changes in communication media brought about by the rapid development of new media technology from both theoretical and practical aspects, so as to provide a new and “dynamic” form of expression for traditional folk art.

The introduction of the first chapter explains the research background, research content and methodology of the selected topic, and analyzes the purpose and significance of the topic.

The second chapter conducts field research on Yangzhou canal culture through the study of relevant information and related literature of Yangzhou canal culture, focusing on the historical causes, regional characteristics, and cultural types of canal culture, so as to deepen the understanding of Yangzhou canal culture. Combined with digital technology, it promotes the living inheritance of canal culture and provides strategic ideas, injects artistic and cultural connotations into new media artworks, and more effectively highlights the regional characteristics of the canal. The third chapter takes Yangzhou paper-cutting as the main research object, comprehensively understands its development overview, architectural style, process characteristics and other factors, and analyzes the differences between its artistic characteristics and other places, so as to provide some reference and inspiration for the innovation of Yangzhou paper-cutting.

From the perspective of cultural inheritance, the fourth chapter summarizes the difficulties and development conditions encountered in the development of Yangzhou paper-cutting, proposes practical inheritance methods for these problems, and discusses the possibility and future vision of applying digital technology to traditional artworks.

From the perspective of new media, the fifth chapter analyzes the reasons for the expression trend of motion graphics design in the digital background of paper-cutting art, lists the advantages of “dynamic” performance of paper-cut language from the aspects of possibility and necessity, and proposes a design method to realize dynamic paper-cut art through the definition of motion graphics. Chapter 6 describes in detail the design process of the “dynamic” experiment of paper-cutting, mainly through the specific analysis of relevant cases to understand the “dynamic”. Through the detailed experimental research on its design and production process, the important role of technical factors in artistic expression is affirmed, the new characteristics and advantages of digital works are summarized, and combined with software production technology, a visual form combining static paper-cutting and modern dynamic graphic design is proposed.

1.4 Research methods

(1) The documentation method

Uses the paper materials that can be consulted in the library to carry out a comprehensive collection and interpretation of the literature monographs, newspaper articles and other data related to the research object, and only on the premise of fully understanding the culture of Yangzhou Canal can we have a deeper understanding of Yangzhou paper-cutting art;

(2) Field investigations

The author went to Yangzhou for field investigations, conducted research in the Grand Canal Museum of China, Zhang Xiu-fen Paper-cutting Studio and Yangzhou Paper-cutting Museum, and learned about the spread of Yangzhou paper-cutting art in the local area.

(3) Inductive summary method

In the case of careful study of the collected literature materials, comparison and analysis, research is carried out from multiple aspects, combined with the design principles and design methods of the aesthetic taste of the current era. This paper summarizes the application status and development trend of motion graphic design, analyzes and interprets a number of relevant examples, classifies, compares and sorts out, and finally obtains practical conclusions with reference significance.

(4) Case study method

To discuss and learn the design, production methods and precautions of successful digital creation cases. Through the analysis of the expression of traditional paper-cutting art, this paper explores how to organically combine digital new media technology and traditional paper-cutting art.

(5) Logical reasoning method

This paper starts from the marginalization problem faced in the current development of Yangzhou paper-cutting, combined with the rapid development of digital technology, and proposes a new form of “dynamic” expression of paper-cutting. Explore a path suitable for the development of new art forms in the new era, so that traditional culture can become a reliable support for new technological means.

1.5 The purpose and significance the project

The emergence of new media has brought more methods and ideas to the presentation and dissemination of traditional art, and the digital design of intangible cultural heritage plays an irreplaceable role in the protection and inheritance of intangible cultural heritage skills. Through the digital design of traditional Yangzhou paper-cutting, it is more suitable for the communication scene of digital media, injects new vitality into the art of paper-cutting, and at the same time can attract more young

people to pay attention to paper-cutting and other traditional skills, so as to solve the problems of the development of intangible cultural heritage such as the aging of inheritors and the difficulty of finding a picture of a group of teachers, and promote the further development of Yangzhou paper-cutting, a traditional folk intangible cultural heritage. This paper starts from the content and art form of Yangzhou paper-cutting, and studies its artistic value from the aspects of its genesis, geographical environment, folk customs, etc., and combines it with digital painting to express the traditional paper-cutting art with modern media for the purpose of regeneration and innovation of Yangzhou paper-cutting. Combining the emerging painting form of digital painting with the modeling elements of Yangzhou paper-cutting, the art of Yangzhou paper-cutting is enriched and developed through dynamic design. Promote the development of the protection and inheritance of Yangzhou paper-cutting, and provide some useful reference practices for the diversity of its cross-border carriers.

2. Interpretation of the characteristics of Yangzhou Canal culture

2.1 Overview of Yangzhou Canal culture

China's Grand Canal was inscribed on the World Heritage List in 2014. With a length of nearly 3,200 kilometers, it is the largest and longest canal in the world, and it not only makes full use of the basic functions such as water transportation and military, but also nourishes about 35 along the line cities, and thus formed a dynamic cultural heritage with its own regional characteristics.

Because of the passage of this canal, the traffic between the coastal area and the inland area is more convenient, and the relationship between each other becomes closer, among which Yangzhou Canal has a long history as the birthplace of the ancient Grand Canal in China, the historical changes of the Grand Canal directly affect the evolution of the spatial form of Yangzhou City, the urban settlements are formed because of the canal, thanks to the convenience of waterway transportation, Yangzhou prospered because of the canal in the Sui and Tang dynasties, and became the most prosperous commercial center at that time. The culture of Yangzhou Canal is broad and profound, and its inclusiveness and experience are not only reflected in the historical relics and cultural landscapes along the river, but also in the intangible cultural heritage, which has a profound connotation. Yangzhou's canal culture ranges from the basic water transportation culture to the traditional handicraft culture, garden culture, etc., and its experience varies from person to person, and the cultural experience it experiences also has irreproducible characteristics.

2.2 The current situation of Yangzhou Canal cultural activation and inheritance

Yangzhou has given birth to a lot of intangible cultural heritage under the influence of the Grand Canal, such as Yangzhou lacquerware, Yangzhou paper-cutting, Yangzhou jade carving, Yangzhou Qing Qu, etc., but with the development of the times, its traditional cultural heritage is still insufficient, and the application of new technologies and new models is less and not in place, and these traditional intangible cultural heritage are gradually replaced by modern machines, and some are gradually neglected due to the small audience. Therefore, the urgent problem to be solved in Yangzhou is how to further activate and inherit the historical and cultural resources of the Grand Canal after the successful application for World Heritage Status, and how to properly protect and display traditional intangible cultural heri-

tage skills to more audiences in a new way. Therefore, Yangzhou needs to take the intangible cultural heritage items as the starting point in light of the characteristics of the times, and deepen the understanding of the inheritance of folk skills through cooperation with intangible cultural heritage inheritors. For example, the world-class intangible cultural heritage represented by Yangzhou paper-cutting is undergoing changes, and the theme of paper-cutting is constantly changing, and the requirements for art are also constantly improving. By encouraging innovative expression, the canal culture can be socialized and popularized and expressed in the times, so as to form more development trends with canal characteristics.

2.3 The strategy of digital inheritance of Yangzhou Canal culture

The emergence and popularization of the network has gradually brought all kinds of information equipment into people's daily life, which also provides a new opportunity for the inheritance and dissemination of the cultural heritage of the Yangzhou Grand Canal. Digital technology has the advantages of superior information storage and dissemination forms, so that Yangzhou canal culture can be digitally inherited. In the context of intangible cultural heritage, the Yangzhou Canal should be combined with the traditional skills of Yangzhou Canal as the starting point, and the combination of dynamic graphics technology can start from the following aspects:

First, the use of dynamic graphics technology to produce a digital display platform for Yangzhou ancient canal culture, such as websites, APP, VR/AR, etc., through high-definition and three-dimensional images to show the charm and characteristics of Yangzhou ancient canal culture, so that users can feel the historical atmosphere and cultural heritage of the offline online.

The second is to use dynamic graphics technology to develop digital game products of Yangzhou ancient canal culture, such as simulation management, adventure puzzle solving, role playing, etc., so that users can learn the knowledge and story of Yangzhou ancient canal culture in entertainment through interesting and challenging gameplay.

The third is to use dynamic graphics technology to create digital film and television works of Yangzhou ancient canal culture, such as documentaries, films, TV dramas, etc., so that users can feel the connotation and value of Yangzhou ancient canal culture through vivid and wonderful image expression. Finally, the combination of Yangzhou ancient canal culture and motion graphics technology can not only improve the communication effect and influence of Yangzhou ancient canal culture, but also stimulate users' interest and participation in Yangzhou ancient canal culture. In this way, we can not only protect intangible cultural heritage resources, but also promote the innovative development of intangible cultural heritage.

3. The style characteristics of Yangzhou paper-cutting

3.1 Overview of the development of Yangzhou paper-cutting

The ancient city of Yangzhou is located at the intersection of the “ Beijing-Hangzhou Grand Canal “ and the Yangtze River, and its unique location advantages also make Yangzhou become the area where Chinese paper-cutting is popular earlier, as the earliest Yangzhou paper-cut art that includes national intangible cultural heritage, is not only a major faction of traditional folk paper-cutting art in China, but also has an inextricable connection with the rise and fall of the canal It shows the profound regional cultural heritage of Yangzhou.

It is an important breakthrough in the protection and inheritance of intangible cultural heritage in the Yangzhou section of the Grand Canal, and it is a very representative reference.

3.1.1 The development process of Yangzhou paper-cutting

Yangzhou was popular in the Han Dynasty, and it was popular to cut patterns with gold and silver foil or silk foil, and the art of Yangzhou paper-cutting began to take shape. During the Sui period, when Emperor Yang of the Sui Dynasty went to Yangzhou three times, because of the gloomy winter, he ordered the palace maids to use colorful brocade scissors to decorate the branches for flowers and leaves, and arrange the water to have a bright scenery in spring and summer. In the Tang Dynasty, Yangzhou produced a large number of high-quality tribute papers, and there was already a “paper-cutting sing the spring” customs.

Yangzhou has become an important transshipment hub due to the reform of the Grand Canal, and its agriculture, commerce and handicraft industries are relatively developed, and the economic prosperity has given Yangzhou paper-cutting art space for development. In the middle of the Qing Dynasty, due to the economic prosperity, many people paid attention to wear, Yangzhou paper-cut and Yangzhou embroidery combined, called “Yangzhou pattern”, and the embroidery with paper-cut as the base was used for various folk activities or all aspects of clothing, clothing, housing and transportation. In the late Qing Dynasty, Yangzhou’s open and tolerant canal culture promoted the development of Yangzhou School of painting and other art forms, and influenced the development trend of paper-cutting art.

3.1.2 The cultural connotation of Yangzhou paper-cutting

Yangzhou paper-cutting is rooted in the folk, through sorting out and studying the theme changes and development of folk paper-cutting, we can understand that its subject matter content in addition to flowers, birds, trees, festive meanings and other basic patterns, and the aesthetic orientation of the market class is closely related, opera characters, folk customs, storytelling, etc., the theme of people's livelihood is displayed in the art, and can be placed on people's vision of a better life. The daily life of Yangzhou and the local folk customs, such as weddings and funerals, rituals, festivals, can already reproduce the folk activities and life style of Yangzhou people in ancient times, providing details information support for the study of Yangzhou culture and full reflecting its rich historical and cultural value.

Yangzhou paper-cutting has become one of the important schools, mainly because of its unique regional cultural characteristics, which is different from paper-cutting in other places. During the Sui and Tang dynasties, thanks to the advantages of the canal, literati and artists from all over the country gathered here for a time, and most of their works reflected the gentle and beautiful image of Yangzhou, with a strong literati painting atmosphere and regional characteristics. As shown in Figure 3.1”.

Bao Jun Cut-and-Paste Calligraphy and Painting Screen”, and the later smart and exquisite Zhang's paper-cutting can see the shadow of literati landscape painting, which has a strong sense of calligraphy and painting. It reflects the fresh and elegant style characteristics of Yangzhou paper-cutting.



图3.1 《包钧剪贴书画屏》

Fig.3.1 <BaoJun cut book painting screen>

3.1.3 Yangzhou paper-cutting technology

The choice of scissors is very particular, different from person to person, the knife head is thin, the knife edge is sharp. After preparing the appropriate tools, the creator first designed the sketch, and then used an ivory pen that did not hurt the paper to mark the first draft on the rice paper to outline the imprint. When master craftsmen

cut familiar patterns, they can cut them directly without the need for a base. After the sketch is drawn, four pieces of rice paper are placed on the wooden board, and the parts that need to be cut out are poked with pockmarks with an awl to fix and fit. For example, Master Zhang Yong-shou would wrap the rice paper sandwiched in a book with a wet towel, so that it would not fall apart when stacked together. After the sketch is fixed, you can cut it finely, cut off the parts other than the pattern in the sketch from the inside to the outside, from difficult to easy, the combination of yin and yang, and finally put the work flat on the blue, red, black and other compound color substrates, slowly brush the paste with a brush, and then flatten.

In addition, another method of making paper is to carve out the outline of the work, and then remove the excess part, Yangzhou paper engraving paper flexibly uses the technology of hollow engraving, so that the original plane pattern uses three-dimensional technology to carry out three-dimensional presentation. On the material, the paper is engraved flexibly and diversely, and then through the technique of pointillism, it has a strong expressiveness and is more rich and delicate.

3.2 Yangzhou paper-cut shape and style

3.2.1 Image characteristics of Yangzhou paper-cutting

From the perspective of its modeling evolution, from the 19th century to the early 20th century, the shape is mainly based on simple and individual patterns. From the 50s to the 80s of the 20th century, most of the works created by folk laborers drew inspiration from nature, and began to appear realistic decorative patterns, and changed and expanded. Zhang Yong-shou, as the founder of Yangzhou art paper-cutting, is good at cutting flowers and birds, and has a confident layout, especially good at cutting chrysanthemums, with elegant and agile petals, and thin and long leaves. In the 21st century, the paper-cutting of Zhang Yong-shou and others continued to innovate on the basis of following the tradition, as shown in Figure 3.2 "Hundred Chrysanthemums" while paying attention to the realistic shape of chrysanthemums, boldly discarding the secondary parts, highlighting the main body, the painting surface is simple and eye-catching, the lines are delicate and smooth, and the connection is natural.



图3.2 《百菊图》局部张永寿

Fig.3.2[Hundred Chrysanthemum Picture]local Zhangyong-Shou

From the perspective of the evolution of its style, by the 40s of the 20th century, from the initial stylized fixed pattern to the straight marriage and transformation, the abstract nature weakened, and the patterns were mainly Fu Lu Shou Xi, flowers, birds, fish and insects. The 50s of the 20th century to the 80s of the 20th century, paper-cutting changed from the earliest decorative to artistic, with cutting-edge writing, flexible and changeable lines, sparse and dense, innovative to repeat similar shapes, and complete the transformation of abstract floral patterns to realistic personalized patterns. After the 21st century, Zhang Muli, Zhang Xiu-fen and other descendants innovated the traditional modeling, transforming the single element to the combination of multiple elements, and the paper-cut graphics did not emphasize perspective and proportion, and pursued a flat and full plane composition, which expanded the capacity of the picture, and finally presented a diversified composition, reflecting the full and rich modeling characteristics of the paper-cut. Judging from its color evolution, under the influence of Yangzhou Eight Monsters, most of the graphics are fresh and elegant. In the 20th century the 50s, Yangzhou paper-cutting was basically plain white under the guidance of Zhang's paper-cutting, reflecting the elegance and leisure of the literati. And Master Zhang Yong-shou, as a turning point, has individual color breakthroughs, mainly plain colors, and occasionally uses red and blue. Since the 21st century, most of the works have been accompanied by other low-saturation colors, presenting a variety of images, enriching the picture effect, reflecting the diversity, complexity and artistry of the shapes.

3.2.2 Yangzhou paper-cut process characteristics

Yangzhou paper-cut from the earliest embroidery "Yangzhou pattern" to the current folk paper-cutting, its expression and Yangzhou school of calligraphy, painting and other art forms are inseparable. Many embroideries are borrowed from the patterns of Yangzhou paper-cutting, but pay more attention to the performance of the surface. The reasonable combination of lines is very particular, and the detailed treatment of such lines makes the work more complete and beautiful in terms of surface expression. In Yangzhou paper-cutting, the use of lines is mainly the use of "disconnection" techniques, so that the lines have a sense of extension, continuity, and interest, Master Zhang Yong-shou summed up a set of paper-cutting tips: "Round as the autumn moon, lines as beards, sharp as beard of wheat, missing as sawtooth, square as green bricks."¹ Many of his designs are based on a variety of cutting techniques. As shown in Fig 3.3 Master Zhang Yong-shou is cutting a kind of chrysanthemum with "arhat beard", which needs to be cut from the inside to the outside, and each petal curls freely, the thread is vigorous and powerful, and the style is unique. Yangzhou paper-cutting uses scissors instead of brushes, which can be said to be cut out of the white drawing, and you can clearly see the changeability of its lines and the sense of frustration and frustration, both rigid and soft.

1 Liu Huiying "The Art of Chinese Paper-cutting" (extract) English translation practice report [D]. Shandong University, 2019

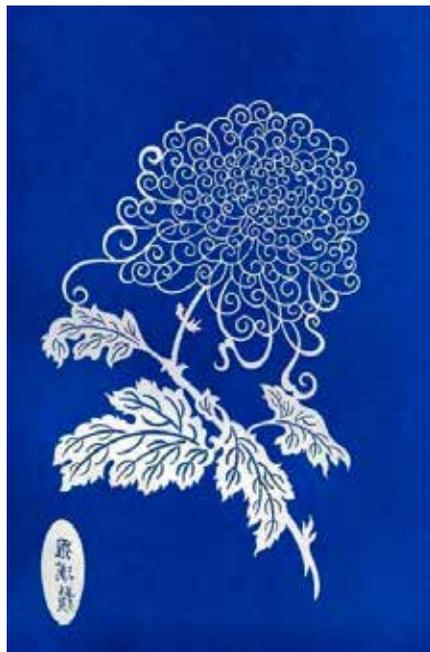


图3.3 罗汉须 张永寿 Fig.3.3 An arhat beard Zhang Yong-shou

Zhang Yong-shou's disciples do not copy it in practice, and they also have many unique features. Master Zhang Xiu-fen pays attention to the need for paper-cutting artists to maintain full attention, and she divides scissors into "upturn" and "downturn", and she believes that the lines of "downturn" are elegant, strong, full and full of charm. Master Weng Wen pays attention to artistic conception and imagery, and is good at using yin and yang techniques, and can use the same composition to cut out independent works of yin and yang.

With the advancement of the times, Master Chen Feng-xia has integrated the aesthetic taste of modern people into the design, making the traditional themes rich in a new sense of the times and vibrant.

3.2.3 Yangzhou decorative meaning of Yangzhou paper-cutting

Generally speaking, Yangzhou paper-cutting has changed from a single stylized to complex and diversified transformation, completed the evolution from practical to artistic, rich in strong decorative meaning, exaggerated image changes, respect for the formal beauty of decorative graphics. However, the rhythm is stable and unified, and the whole point, line and surface complement each other, full of the rhythm of jumping. In terms of composition, pay attention to the elegance of the shape, and will carry out appropriate exaggeration to meet the needs of the picture. As shown in Figure 3.3, Master Zhang Xiu-fen's "Hundred Birds Fighting for Beauty" has a dense layout, and the birds pay attention to depicting the head, exaggerating the birds' body shape and posture and the changing arrangement of their feathers, and

using exaggerated techniques to reflect the dynamic sense of the birds and the static flowers and plants on the side to form a dynamic contrast.

As shown in Figure 3.4, Master Zhang Muli's representative work "Ancient Vase" series, with Chinese porcelain vases as the shape, the composition of the use of more combination techniques, the people, landscapes, flowers and birds and calligraphy into one, plain patterns lined on the dark blue porcelain vase, the contrast between near and far, yin and yang, not only reflects a form of beauty, but also shows the beauty of Tang poetry-like artistic conception. Fig. 3.5 In the creation of Pang Jian-dong's representative work "Famous Places in Yangzhou", the decorative Chinese painting and Yangzhou paper-cutting are organically combined, and the dots, lines, and surfaces of Chinese painting and the black, white and gray of the paper-cut are integrated, which is more expressive and has a sense of the times. The style characteristics of Yangzhou's traditional crafts are vividly expressed.

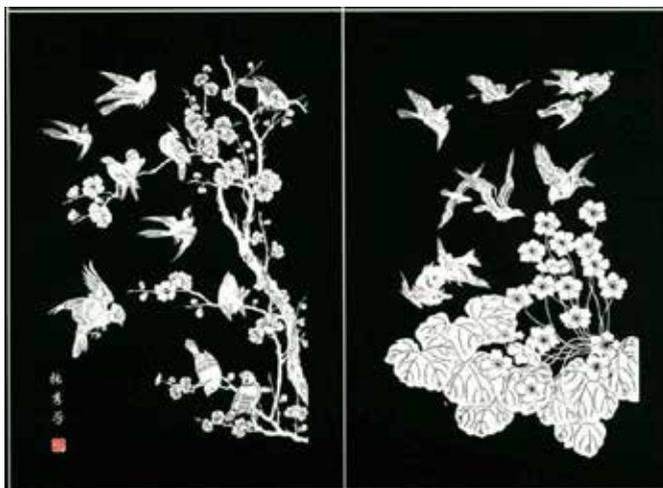


Figure 3.3 Zhang Xiu-fen's representative paper-cut work of "A Hundred Birds Compete for Beauty"

Fig.3.3 <A Hundred Birds of Beauty> Zhang Xiu-fen paper-cut representative works

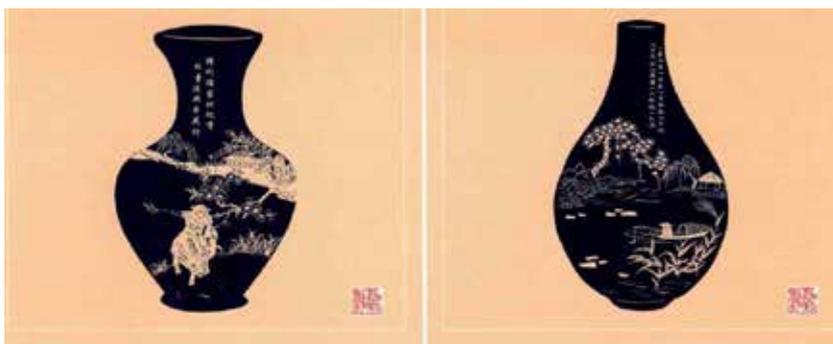


Fig.3.4 Representative works of Zhang Muli's paper-cutting in the "Ancient Bottle" series

Fig.3.4 <Ancient Bottle> series of Zhang Muli paper-cut representative works



Figure 3.5 “Yangzhou Famous Spots” Pang Jian-dong's representative paper-cut work
Fig.3.5 <Yangzhou Scenic> Spots Paper-cut works of Pang Jian-dong

3.3 Differences in the characteristics of paper-cutting art between the north and the south

Guo Mo-ruo wrote in “The Winning Choice of Cut Paintings”: “ I once saw the window flowers of the northern country, and their taste was naive and rich. Today I see the paper-cutting in the south, which is exquisite and transparent. If you cut it skillfully, the beauty will be immortal in the world.”

This poem reflects the difference between our northern and southern paper-cutting arts.² There is the existence of paper-cutting art in all parts of China, due to the influence of different geographical environments and aesthetic tastes, according to the differences in their artistic styles, it can be divided into two schools, the southern paper-cut is beautiful and delicate, and the northern paper-cut is rough and simple.

3.3.1 The difference in subject matter and content

Xuzhou paper-cut which is also in Jiangsu region, is compared with the elegant and meticulous Yangzhou paper-cutting, due to its urban regional culture, it has shown the rough and simple characteristics of northern paper-cutting. The biggest feature of Xuzhou paper-cutting is the inheritance of character themes, which may come from dramas, historical legends, or life scenes of labor and farming, reflecting its strong practicality, but these themes are difficult to show in Yangzhou paper-cutting with aesthetic colors. Different from the swaying and colorful of Yangzhou paper-cut plants, it is no longer the main body of the whole work, it is often used to set off the characters and animals, only play the role of a foil, the plant themes that often appear include plum blossoms, locust trees, honey locust trees, etc., it shows the regional features of the Loess Plateau, not only rough appearance and tenacious vitality.

2 Du Yuanyuan A comparative study on the characteristics of Yangzhou paper-cut and Shaanxi paper-cut art [D]. Yangzhou University, 2013.

As a representative genre of northern Liao Cheng paper-cutting, the rural atmosphere is stronger, and more common things in life such as gourds and poultry are selected as the main design content. With its unique shape and homophonic imagery, the gourd often appears in Liao Cheng paper-cut works. Figure 3.6 The four gourds are organically combined as the main body, and the brightness gourds are diagonal to each other, which is expressed in the form of yin-yang engraving, highlighting the cultural connotation of the yin-yang philosophy in the Liao Cheng region.

As with Yangzhou paper-cutting, there are also a series of works created with places of interest and historical sites, topics of the times, etc., as shown in Figure 3.6 Liao Cheng scenery series of works, which are displayed in front of the world in the form of paper-cutting, improve the publicity effect of tourism. enrich the theme of paper-cutting creation, and are no longer the same flowers, plants, birds and beasts.



图3.6 《福语》梁颖 Fig.3.6 <The Language of Happiness> Liang Ying

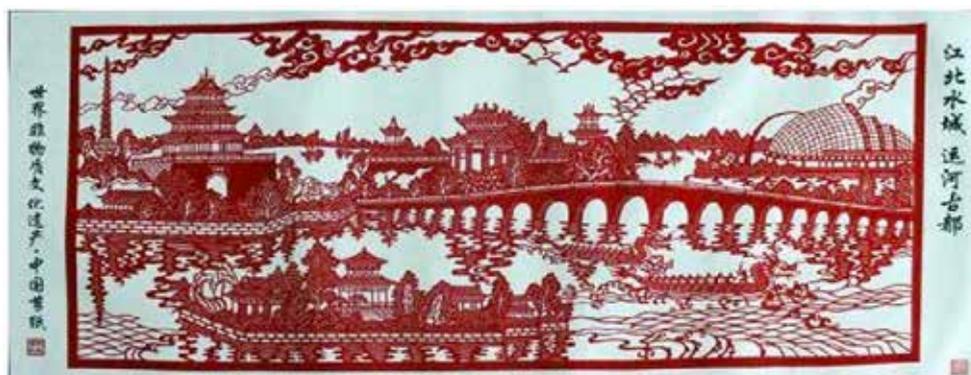


图3.7 《聊城风光》韩秀芹 Fig.3.7<Liao Cheng scenery> Han Xiu-qin

3.3.2 Differences in color application

In the embodiment of color lines, there are also great style differences between northern and southern paper-cutting. Shandong Liao Cheng paper-cutting is mostly created with red paper to set off the festive atmosphere effect and satisfy people's spiritual sustenance. Shaanxi paper-cutting is made of multi-color paper, bold and bright colors, various forms of red, yellow, blue and other colors for color collage, such as the famous paper-cutting master Ku Shu-lan's "Cut Flower Lady" Figure 3.8, with "cutting, pasting, lining" three techniques she will be gorgeous and colorful clipping paper to the extreme, the visual effect is not only eye-catching and harmonious with color, very decorative, forming a strong Shaanxi style, elegant and vulgar appreciation of the world.

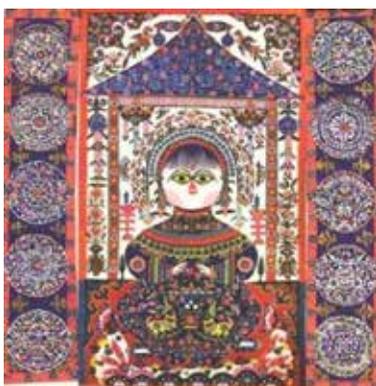


图 3.8 《剪影娘子》库淑兰 Fig.3.8 <Cut pictures of women> Ku Shu-lan

Them, Figure 3.9 Nanjing Dou Xiang Flower Coloring Paper-cutting Process is unique in the country, the seven colors of wax paper are stacked together, referred to as seven colors and the pattern is exactly the same paper-cut.



图3.9 “斗香花”南京剪纸

Fig.3.9 “Dou Xiang Flower” Nanjing paper-cut



图3.10百子图张慕莉

Fig.3.10 <A hundred children pictures> Zhang Muli

The color application of Yangzhou paper-cutting is influenced by the embroidery pattern, which is mostly cut on white paper, and then lined with another color paper below, so that the work has a sense of hierarchy and three-dimensionality. The color of the paper-cut mostly uses yang engraving techniques to carry out large-area hollowing processing, giving people a refreshing and pure visual effect, highlighting its unique artistic charm and aesthetic taste.

Shaanxi paper-cut often boldly uses contrasting colors, and under its influence, a kind of paper-cut also uses red, green, and blue colors, showing a bright and festive visual effect. This stylized breakthrough has gradually enriched the form of Yangzhou paper-cutting, transforming from a single plain color to a colorful color, and gradually breaking the limitations of its traditional paper-cutting color. For example, the master paper-cutting master Zhang Muli's "Hundred Sons" Figure 3.10 is inspired by the colorful collage paper-cutting in Shaanxi, using the artistic expression of color matching, cutting out the figures and pillars separately, and finally collaging them on the vessel, while keeping the lines fresh and bright, presenting a rich picture effect.

3.3.3 Differences in modeling style

Due to the two-dimensional characteristics of paper-cutting, which leads to its inconvenience to display superimposed and complex composition scenes, which requires the creation process of paper-cutting, not only to show the ever-changing lines and themes, but also to unify and coherent conceptual design. Yangzhou paper-cutting mainly draws on the artistic style of Chinese literati painting, enhances its painterliness, and pays attention to realism, is more delicate, and has the meaning of literati painting. However, the rugged and simple character characteristics of the people of Shaanxi and their unbridled imagination are mostly rural women, who often think of cutting wherever they want, without careful ideas, using a "divergent" way of thinking, according to their own feelings about life, making bold attempts, making reasonable trade-offs, breaking through the limitations of volume and space, and the architectural characteristics are extremely exaggerated and deformed, giving people a sense of primitive fun and enjoyment and a fresh look and feel that breaks the convention. And because of the prevalence of shadow puppet art in Shaanxi, the paper-cut pictures are influenced by it, and most of them are composed in a head-up way, with rigorous and meticulous composition, attaching importance to the external image, and giving people a certain sense of space.

With the integration of northern and southern cultures, Yangzhou paper-cutting is full of life-like flowers and trees, and the local paper-cutting technology is integrated. For example, Jing Bian paper-cutting, An Bian paper-cutting, and fixed-edge paper-cutting are collectively called unique "three-sided paper-cutting."

They are not like the traditional rough and simple Shaanxi characteristics, combining the "rigidity" of Shaanxi paper-cutting with the Softness of Yangzhou paper-cutting.

4. The inheritance and regeneration of Yangzhou paper-cutting art

4.1 The application status of Yangzhou paper-cutting art

In the context of the protection of intangible culture, paper-cutting has gained a wider space for development. The art of paper-cutting is not only a traditional skill, but also adapts to the needs of modern development and keeps pace with the times.

Paper-cutting itself is a process of continuous development and innovation, and its contemporary transformation is also reflected in its application to everyday life. In the field of design, the elements, forms, and techniques of paper-cutting can be expanded and applied, and its value is far greater than that of paper-cutting itself.

Yangzhou paper-cutting has been widely used in folk daily life for thousands of years, and now the exchange and collision of modern and foreign cultures, the emergence of new craft materials, and the carrier form of Yangzhou paper-cutting have also undergone drastic changes.

4.1.1 The paper-cutting art in modern art

Applies the paper-cutting art to the creation of modern art, breaks through the plane display limited to paper-cutting works in the past, and turns the paper-cutting art into a three-dimensional image. Paper-cutting art works designed by paper-cutting artist Lu Sheng-zhong, whether they are installation art or performance art, the core element of his works is “little red men”. The contrast between the positive and negative images of paper-cut art is the most original aspect of Lu Sheng-zhong’s creation, and it is also the vitality of his entire paper-cut art. With innovative design concepts, folk paper-cutting is reprocessed and recreated, breaking through the limitations of time and space, and integrating traditional and modern Chinese art. In 2002, Figure 4.1 “Red Soul: Form and Shadow” was unveiled at the Guangdong Museum of Art as a large-scale installation, and the art of paper-cutting was applied to landscape design.

The group of paper-cuts is vivid, with the “little red man” breaking free from the façade and leaving an upside-down iron plate, and a small red figure lying on the lawn.

The little red man symbolizes the meaning of life and reproduces the value of life, whether it is a child or an old man, they will feel that the little red man standing on the green lawn is very popular. At the 2008 Venice Biennale, among the works partic-

inspired by previous Chinese, Lu Sheng-zhong's work "Descending Auspiciousness" Figure 4.2 Completed a combination of performance art and installation art using machinery to cut out 500,000 "little red men" made of red rice paper, held an opening ceremony in St. Mark's Square, taking advantage of the auspicious momentum to drop the little red men from the sky with hot air balloons meaning.



图4.1 《红魂：形与影》

Fig.4.1 Red Soul:Form and Shadow



图4.2 《降吉祥》

Fig.4.2 Healthand good fortune

Yangzhou paper-cutting is mainly decorated with flowers and animals, in which the plants and animals are exquisite and beautiful, these are important components of modern design, giving modern design a beautiful, smart and elegant charm. Compared with the paper-cutting in the north, the paper-cutting of Yangzhou does not have much visual impact in the modern decoration, but with a fresh, warm, fresh and elegant feeling, so it is more widely used in interior design. Yangzhou paper-cutting is a way to integrate modern decorative art with modern home furnishings, which is suitable for various interior and exterior decoration designs. Yangzhou traditional paper-cutting is often used in festivals and weddings and other occasions, decorating doors and windows, furniture, furnishings, etc., as shown in Fig. 4.3, the subject matter is rich, the shape is vivid and interesting, and has a very high aesthetic and artistic value.



图4.3 室内装饰品



Fig.4.3 Interior decoration

The hollow technique of paper-cutting is also applicable to architectural design, the art of Yangzhou paper-cutting and the façade of local paper-cutting are integrated into the design, forming a unique landscape, which can not only beautify the urban environment, but also allow people to deepen their understanding of Yangzhou paper-cutting while appreciating. For example, Figure 4.4 The silhouette bridge in Sanwan Park and the eaves of the bus station platform integrate traditional art into daily life, the creativity of paper-cutting is vividly and vividly embodied, and the paper-cutting is integrated with the regional characteristics of the city, showing the beauty of folk art in the public environment.



图4.4扬州三湾公园剪纸桥

Fig.4.4 Yangzhou Sanwan Park paper-cut bridge

4.2 Problems in the development of Yangzhou paper-cutting art

4.2.1 The influence of modern industry on the original ecology of Yangzhou paper-cutting

In terms of subject matter, the main representative inheritors of Yangzhou paper-cutting, such as Zhang Yong shou and Zhang Muli, Yangzhou paper-cutting masters, whose paper-cutting art style reflects the characteristics of Yangzhou thinness, show, beauty, etc., and the elegant and tactful lines make its works more elegant and beautiful.

But nowadays, in order to cater to the commoditized arts and crafts production environment, we can find that most of the paper-cut works in the relevant stores are basically made of templates, generally with traditional themes such as auspicious

prayers or representative tourist attractions in Yangzhou as creative elements, without the slightest novelty.

From the point of view of art materials, Yangzhou paper-cut is mainly made of white rice paper until now, and the traditional paper-cut works are fine and complex, time-consuming and labor-intensive, and paper-cutting can not be cut more than one because of its complex process skills, not more than four layers, although the handmade paper-cut works are exquisite in form, but there is no mechanized works widely used, and they are easily oppressed by the market.

However, the machine works that replace them do not require personal experience, feelings and styles, but only blindly cater to the taste of the public and lose the artistic aesthetic taste of Yangzhou paper-cutting itself.

4.2.2 Yangzhou paper-cut inheritance survival crisis with the development of the times

Young people who are enthusiastic about learning Yangzhou paper-cutting can not quickly learn this folk craft, and it is difficult to obtain economic benefits, and it takes a lot of time to learn, and because of this, the inheritance of folk art will be so long, over time, it is difficult to attract more young people to join. And because Yangzhou paper-cutting does not have a perfect management mechanism and economic support, on the one hand, there is no complete mechanism from master teaching to apprentice learning, from design and production to publicity and sales and artists have not received corresponding training and support; on the other hand, traditional paper-cutting in the impact of commodity marketization, paper-cutting artists rely on paper-cutting to make a living difficult, the number of practitioners is declining.³ Therefore, for the protection of Yangzhou paper-cutting, the top priority is to improve the living standards of the existing folk artists, formulate a practical inheritance policy, and educate traditional paper-cutting art and modern art.

In this way, we can bring a sustainable development space to Yangzhou paper-cutting. Although Yangzhou paper-cutting since 2006 has been assessed as a national intangible cultural heritage project, but the publicity is limited to the government level, in the actual investigation found that due to its limited form of communication, the development of Yangzhou paper-cutting has entered the "bottleneck", only based on the present, seeking transformation, continuous innovation, in order to make Yangzhou paper-cutting continue to carry forward, maintain a strong vitality.

4.2.3 Lack of digital development measures

First of all, the protection of Yangzhou paper-cutting is still in the stage of collecting digital information, and the degree of digital implementation is not high. Insufficient investment has been made in platforms such as online museums and cloud databases, and the proportion of paper-cut works digitized is low. This makes the

3 Sun Chu-wen, Li Rui-jiao, Cai Xin-yu The inheritance and development path of Yangzhou paper-cutting in the information age [J]. Paper Information, 2022, No. 423(04): 71-72.

spread of Yangzhou paper-cutting limited, and people in other regions cannot clearly watch it, mainly through on-site exhibitions, or through online text introductions, and does not integrate with the new media era, introducing 3D and VR and other digital technologies, and there are few digital development measures. At present, most of the digital research on Yangzhou paper-cutting focuses on its digital protection, but not enough attention is paid to its use, dissemination and innovation. Under this negative protection and development measures, Yangzhou paper-cutting is still facing the dilemma of being lost, and it is necessary to further strengthen the digital protection and development work.

4.3 Innovation and development of Yangzhou paper-cutting art

4.3.1 Starting from the new theme of Yangzhou paper-cutting

The theme is one of the core contents of Yangzhou paper-cutting art, which plays a pivotal role in the process of its transformation into the times. With the development of modernization and urbanization, the themes of ancient themes can no longer meet the actual needs of the market and the aesthetic needs of young people.

As a concentrated embodiment of Yangzhou's cultural characteristics, the Grand Canal is a good combination with Yangzhou paper-cutting. Promoting innovation by inheritance is not only the proposition of the times faced by Yangzhou paper-cutting, but also the proposition of the times faced by this ancient culture. The Yangzhou section of the canal has a large number of places of interest, folk customs and cultural relics, through the artistic expression of paper-cutting can show the folk customs of the cities along the Grand Canal, combined with ingenious shapes and colors and other elements, to show the audience a unique folk culture and special aesthetic taste.

With the continuous change of the theme of the times, Yangzhou paper-cut themes should also remain alive at any time, but this does not mean that the old themes can not appear in the paper-cut market, driven by the national tide, based on traditional materials, into the elements of the times of the paper-cut works appear on various platforms, and actively innovate.

4.3.2 Diversity of inheritance methods reflect

On whether traditional handicrafts can adapt to the development trend of the current era with a new look, and continue to meet the needs of people's lives, determining the existence value of traditional folk art. How folk art should continue to be passed on is an important question worthy of our deep consideration. First of all, starting from the inheritor, Yangzhou paper-cutting has always been taught by the family inheritance system, and many unique skills of paper-cutting have been limited by inheritance. In the long run, it is necessary to increase publicity efforts, expand the team of paper-cutting inheritance, and not set a high learning threshold, so as to encourage more energetic young people to have the opportunity to join this skill and provide them with new creative thinking.

Second, starting from the production process, we should keep pace with the times, vigorously develop science and technology, be brave in innovation, open up the market, and expand the society's demand for traditional handicrafts.

Taking Yangzhou paper-cutting as an example, in view of its long work cycle and large workload, it has actively introduced scientific and technological means and used computer drawing to replace manual production, which has greatly shortened the work cycle and improved work efficiency.

Finally, the protection of traditional handicrafts should not only start from the traditional handicrafts themselves, but also focus on improving the aesthetic value of the whole people.

Taking Yangzhou paper-cutting as an example, we only focus on its practical value, which will be eliminated by the society at a time, if we re-examine its artistic value with an artistic vision, it is particularly important to inherit it.

4.3.3 Cooperation vision of cross-border carrier Yangzhou paper-cutting

In addition to the traditional paper carrier, it can also be integrated with different art forms such as lanterns, embroidery, lacquer art, and bonsai to produce handicrafts that are more in line with modern aesthetics, such as 2010 The museum launched a practical three-dimensional paper-cut lantern. It can also be combined with other tourism carriers and transformed into tourist souvenirs, which not only has the role of decorating the environment, but also can reflect the unique cultural characteristics of Yangzhou.

Secondly, promote the combination of Yangzhou paper-cutting and digital technology to break the barrier of static communication. Compared with traditional carriers, new media have the characteristics of strong dissemination, interactivity, and novelty.

How to use modern scientific and technological means to promote the innovative display of Yangzhou paper-cut art in content and form has become a top priority for the local government and conservation agencies. How to use modern scientific and technological means to promote the innovative display of Yangzhou paper-cut art in content and form has become a top priority for the local government and protection agencies. Through VR, AR and other new technological means, Yangzhou paper-cutting can reproduce the artistic and cultural connotation of Yangzhou paper-cutting in space, so that the audience has a more comprehensive and intuitive understanding of Yangzhou paper-cutting, through the database of Yangzhou paper-cutting museum, to carry out an interactive experience platform for the public, to create a popular science display, experience interaction supplemented by the display platform, stimulate the young generation of young people in their own areas to innovate Yangzhou paper-cutting, so that Yangzhou paper-cutting glows with new vitality.

5. Research on the “dynamic” of paper-cutting art from the perspective of new media

5.1 The new development of the art language of paper-cutting in the context of digitalization

5.1.1 The digital communication method of Yangzhou paper-cutting

In this era of information explosion, people no longer communicate through letters and are gradually used by new media and APP on the Internet Replaced by software, this folk cultural activity can be accessed more easily and easily through the Internet, and the content can be received and disseminated more proactively. Obviously, compared with traditional media, digital communication is more contemporary and interactive, and both the technology and form of communication reflect its technological and immediate effectiveness.

With more experiments, more and more intangible cultural heritage art can be reasonably innovated and redesigned, so that it can be efficiently disseminated anytime and anywhere, so that it can be more effectively inherited and developed.

1. Digital imaging technology, digital imaging technology is the product of digital art, and the expression of digital imaging is presented and conveyed in the form of a single image or video, and the audience cannot participate in it, but can only receive information in digital form. Interactive experiences, online movie experiences, and virtual reality experiences brought about by movie special effects can all be classified into this category. The main characteristics of digital imaging are that the technology is more advanced and the popularity is more extensive, which is suitable for different exhibition venues and is convenient for dissemination on television and the Internet. Digital images rely on a variety of graphics and image processing software, which can become the creative support of digital artworks, giving images unprecedented freedom.

Yangzhou paper-cutting can be disseminated in the form of digital images, for example, a set of documentary programs can be produced to record paper-cutting, mainly interviews with paper-cutting artists, recording the production process, and finally disseminating through online platforms, museums, exhibition halls, etc.

2. Mobile interaction, mobile interaction is through mobile phones, tablets, computers and other electronic devices for interaction, it is based on IOS, Android

and other programs, through the software to achieve interactive display. This kind of display is presented in a variety of forms, through a variety of APP, which can not only improve the user's browsing efficiency, but also provide the audience with a sense of partial participation experience. The traditional paper-cutting in Yangzhou is only a static image form, and people can only passively receive fixed information, but cannot independently obtain needs in real life. For example, the audience can only know the production process through a simple introduction and physical works, but through interactive interpretation, the audience can interact with the exhibition content, attract and mobilize the audience experience, making Yangzhou paper-cutting an effective medium.

As shown in Figure 5.1, the "Han Xi-zai's Night Banquet" APP is an APP released by the Palace Museum in 2015, and its experience layer, appreciation layer, and overview layer are lined up in a row, which is clear at a glance and pleasing to the eyes, which is the only "Best APP of the Year" on the APP. It uses ultra-high-definition images to appreciate works and uses scaling to preview the whole and parts.

In the picture, the user can get the character information by clicking on the local screen, and some pictures will also be accompanied by actions, and clicking will realize the effect of the characters in the picture "moving". In addition to the influence of the Forbidden City, another important factor is that the app itself integrates traditional Chinese painting and digital technology, and through the interaction of mobile phones, it is closer to people's daily life, and it is very operable and interesting, and it is quite distinctive in terms of expression.



图5.1 《韩熙载夜宴图》APP部分展示

Fig.5.1 <Han Xi-zai Banquet Picture> APP part display

The audience base of Yangzhou paper-cutting is incomparable with that of the Palace Museum, but in the digital interpretation and creation, it should also conform to the information transmission characteristics of the digital age, and use mobile devices as the carrier of interactive display mode to meet the audience's scattered demand for information. This requires the digital works to have a high degree of interactivity, interest and formality, so as to stimulate the enthusiasm of the audience, let the audience take the initiative to interact and share, so that more people can realize

Yangzhou paper-cutting, and bring them new vitality.

3. Communication platform style

The emergence of the Internet has had a profound impact on people’s production and lifestyle, whether it is folk literature, folk crafts, martial arts and acrobatics, or Chinese medicine, these traditions all contain the thoughts and feelings of their predecessors, as well as Chinese culture and spiritual beliefs. In this digital age, the Internet has injected new vitality into Yangzhou paper-cutting, and paper-cutting artists can take advantage of the development of information technology to continue to deepen the wide dissemination of Yangzhou paper-cutting on the Internet with the development of high-quality paper-cutting production, production process innovation, fine communication channels, and cultural and creative industry cooperation. First, designers can collect, assemble and redesign through the Internet, so as to achieve the greatest promotion, and secondly, through network technology, realize the release and sharing of network paper-cutting information, and establish an exclusive communication platform for Yangzhou paper-cutting.

5.1.2 The possibility of “dynamic” expression of paper-cutting

As a traditional intangible cultural heritage art produced and sold by folk craftsmen, is not conducive to its inheritance and development due to factors such as regional practice restrictions, insufficient publicity, and single sales channels, and once faced the dilemma of having no successor.

Yangzhou paper-cut works can not perfectly show their technological characteristics and artistic connotation if they are simply preserved in kind, and there are also uncertain factors such as image aging and video loss. This requires us to collect and process digital images and carry out active inheritance and protection. Digital audio and static illustrations can be preserved through image capture, as opposed to cut-out animation and virtual reality (VR, AR).

Although the design application technology is mature, its post-production cost is uncertain, and the level of operation required is high, which is not conducive to the rapid spread of niche folk handicrafts. Dynamic graphic illustration is an interdisciplinary discipline that can not only trigger a powerful flow of audiovisual information, but also integrate images, texts and scenes to evolve into a visually striking overall image. At present, various industries continue to promote motion graphics, and the demand for motion graphics is getting higher and higher, and it is widely used in electronic picture books, commercial advertising, film and television games and other fields. As can be seen from the opening animation 5.2 of Disney, the world’s famous film production company, it not only has a strong visual effect, but also accurately and powerfully displays the brand and cultural information.



图5.2 迪士尼片头动画

Fig.5.2 Disney animation of the opening

The dynamic paper-cut art is different from the traditional paper-cut fundamentally, from the form of the paper-cut gradually from the flat to the three-dimensional transformation, the traditional paper-cut innovation, so that Yangzhou paper-cut art has a strong vitality.

In essence, it is only different from traditional paper-cutting works in terms of the medium of expression and the tools used, which makes it difficult to pass on the problem of paper-cutting, a handicraft that requires time and energy. Dynamic graphics have incomparable advantages, not only can display static image information, but also dynamic vision itself needs to pay attention to information communication, pay attention to emotional experience, and understand the cultural concepts hidden behind the vision.

Motion graphics will serve as a better means of modern media, serve the art and life of modern society, and help promote the development of local culture and better build the intangible cultural heritage belt of the Yangzhou section of the Grand Canal.

5.1.3 The necessity of “dynamic” expression of paper-cutting

2. Cultural living inheritance. Intangible cultural heritage is an integrated work of traditional Chinese culture and should not be confined to museums. To enhance China’s cultural soft power, we must explore the modern development situation of intangible cultural heritage, which is an inevitable choice to strengthen China’s cultural industry. In the context of the new era, the protection and inheritance of tradition must conform to the new trend of the times, and combine it with contemporary media technology to bring it out of the exhibition hall, so that the people can re-realize the charm of these folk arts and enhance their cultural self-confidence.

At present, the art of paper-cutting is inherited and protected mainly through the establishment of digital collection channels and the production of paper-cut animation, and in the traditional static paper-cut works, the audience can easily accept the image information, but it is difficult to find out the important information conveyed by the picture. However, the expression of motion graphics can use dynamic performance effects to highlight the key content, disseminate more information to the audience in a short time, and conform to the modern fast-paced lifestyle. The work is no longer a single expression, but adds sound and plot elements, expanding the narrative space of the work, enriching the continuity and wholeness in space and time, creating a sense of fluidity and continuity, and the continuous editing of motion graphics can clearly tell the story and show important information.

Digital narrative can better convey the theme concept and record objective and detailed, which is not only the accumulation of scientific and technological means, but the product of the integration of culture and art, and is the best carrier of national concepts and regional characteristics, so the digital interpretation of Yangzhou paper-cutting is particularly important.

4. The development trend of the times. Since the beginning of the 21st century, China's economy has developed rapidly, and digital technology has been constantly adapting to market demand. It is in this context that digital media art came into being, and put forward new requirements for the protection and inheritance of traditional cultural heritage. The use of new media technology to show traditional Chinese culture is the trend of the times, and cultural heritage has a strong cultural heritage, and the application of cultural heritage in digital display is also an unprecedented new topic. Nowadays, under the characteristics of the era of the unification of art and technology, “dynamic” expression is supported by digital technology, cultural characteristics are used as ideological concepts, and performance media is used as the form of expression. Outstanding design works must have a unique style and visual impact, such as the dynamic version of “Riverside Scene at Qingming Festival”, which breaks through the single expression of the painting and magnifies the original color painting on the long scroll on silk.³⁰ Combining digital technology and animation technology to create a giant video work, which can be played in an infinite loop using various communication media. Motion graphics can complete the closed-loop dynamic display within the scope of their own area in the paper-cut works, so that the audience can quickly integrate into the work, render a good audio-visual environment while highlighting the content ideas, and attract the audience to have a deeper understanding of the connotation conveyed by the work.

5.2 Theory and application of motion graphics design

5.2.1 Definition of dynamic graphics as a new form of design

Dynamic graphic design has a strong sense of movement, simply explained that it contains movement, shrinking or rotating images, video and text, and accompanied by narration or music, any visual element can be used as dynamic graphics

production. Similar to animation and video in the way of “dynamic” presentation, his image must follow the universal design rules of animation or video, or expand the graphic design. Different from static graphics, dynamic graphics are to show information in the movement changes between graphics, and are often described as “images that change shape with the flow of time”, and the main forms of expression are two-dimensional animation expression are two-dimensional animation, three-dimensional animation, Flash animation, special effects, stop-motion animation, etc., graphics, dynamics, and time are the three major elements of dynamic graphics. With the change of aesthetics and science and technology of the times, just like the cross-border exchanges between various disciplines, motion graphics are closely related to film and animation, and the early manifestations are all about the exploration of graphic movement forms. However, compared with animation, first, dynamic graphics focus on making the elements in the picture move, and are often a fragmentary narrative method, and in animation, animation is richer than dynamic pictures, and pays more attention to the integrity of logic; second, the transformation of dynamic graphics is much easier than animation, and it is usually the use of elements such as rotation, bending, and displacement to achieve dynamics, while animation focuses on scene construction, character expressions, and plot cohesion; third, in terms of production costs, animation because it needs to establish models, nodes, lighting, rendering, etc., its production cost is high. Another thing that can be confused is visual effects, which tend to incorporate visual elements into a video image in some invisible form.

New elements are integrated and presented so that the viewer can understand that this additional content is part of the overall film.

In contrast, its main goal is not to make the viewer feel real, but to convey a visual message. The difference here is that the design intention is not simply to appreciate, but to convey information, it has a deeper message to interpret a certain idea, it is always independent, and the viewer will accept that they are just additional super-imposed elements.

5.2.2 Design methods of motion graphics

From the above explanation of the definition of motion graphics, it can be seen that dynamic graphics design is a design field that integrates graphics, dynamics and time. The concept of “timeline” is the most fundamental part that distinguishes dynamic and static graphics, and the design principles of dynamic graphics have three major characteristics: first, the basic principles of dynamic pattern design are the same as those of flat patterns; second, the composition of dynamic patterns can be abstract and stylized, or they can be consistent with the basic principles of animated images; and finally, the use of two-dimensional, three-dimensional, virtual reality and other technologies for production. The design of motion graphics can more effectively stimulate the audience’s sensory feelings when conveying information, making it more mandatory and guided.

Understanding the design process of motion graphics allows us to have a macro

understanding and grasp when designing and producing, and to be able to maintain clear creative thinking, thereby improving the overall level of the work, with high accuracy and applicability. The design process of dynamic graphics is divided into three stages: the early stage, the middle stage, and the later stage, the early stage should be creatively planned and the style should be set, the middle stage should be based on scene construction, and the content production of each part should be completed, and the later stage will mainly edit and render the picture, sound and dynamic effects produced together.

5.2.3 The application field of motion dynamic design

Is the most common application in the exhibition space, and the space display design is the process of conveying information in a specific time and space by artistic means, at present, Figure 5.3 The virtual visit system, costume display, car display and other virtual scenes or activities of the Beijing Palace Museum often use slide lanterns, holographic photography, virtual reality and other technologies, and through dynamic graphic design, stimulate vitality taste and smell stimulation, etc., giving the entire static space or individual exhibits a dynamic effect, so that the exhibition presents a lively, rich, smooth and stunning display atmosphere. Increase viewers' memories of the exhibit or place.

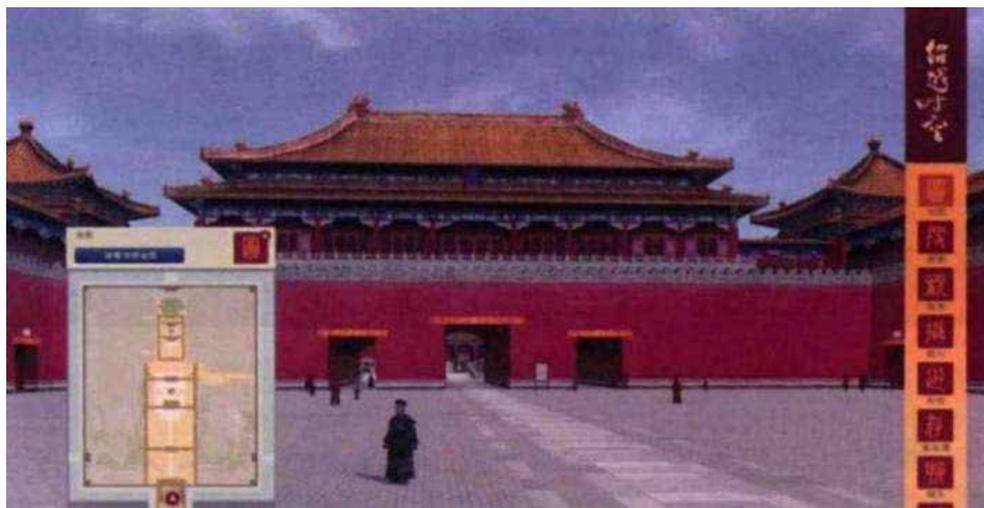


图5.3北京故宫博物馆的虚拟系统

Fig.5.3 A virtual system at the Palace Museum in Beijing

Whether it's on a website, an app or a TV, motion graphics quickly grab the attention of the audience with its novelty and fun, and can make the audience follow the message it conveys. Good commercial dynamic advertising not only serves products and advertisers, but also targets a wider audience, so commercial advertising must choose the right way to promote the product and spread the brand culture. Therefore, in order to achieve the desired effect, it is necessary to use unique techniques in creativity, performance, impression, picture and other links to create a new visual and conceptual impact.

Motion graphics, on the other hand, can express things that cannot be achieved in reality through animation and computer special effects, allowing producers to make bold assumptions, through 2D or 3D, to achieve any novel picture, and combined with the use of graphic design, film and television creation principles and theories, to create both strong audio-visual effects and clear communication of product concepts of film and television commercials.

5.2.3 The past is used in motion graphics design

Is the most common application in the exhibition space, and the space display design is the process of conveying information in a specific time and space by artistic means, at present, Figure 5.3 The virtual visit system, costume display, car display and other virtual scenes or activities of the Beijing Palace Museum often use slide lanterns, holographic photography, virtual reality and other technologies, and through dynamic graphic design, stimulate vitality taste and smell stimulation, etc., giving the entire static space or individual exhibits a dynamic effect, so that the exhibition presents a lively, rich, smooth and stunning display atmosphere. Increase viewers' memories of the exhibit or place.



图 5.4 “雍正：感觉自己萌萌哒” 动态图片

Fig.5.4 “Yongzheng: I feel cute” Dynamic picture

Motion graphics are also involved in film and television games, such as the Dunhuang series of skin Figure 5.5 in *Glory of Kings*, not only to maintain the original appearance characteristics of the hero, but also to continue to uphold the artistic characteristics of Dunhuang, the concept of ancient style for innovative design, through the collision and integration of modern elements, to create a new style of ancient costumes. In addition, in order to make players have a more game experience, the supporting voice and attack effects should be treated in a unified style.



图5.5 “遇见飞天·杨玉环” 皮肤动态展示

Fig.5.5 “Meet Flying Yang Yu-huan” skin dynamic display

These dynamic commercial illustrations have been widely praised by the public, and the originally static characters have become much more vivid and interesting in the dynamic processing, which has given us a new understanding of ancient paintings and effectively narrowed the distance between traditional paintings and modern people.

Although the two are basically the same in terms of expression, there is a great deal of change in the media. Therefore, the application of digital technology to ancient paintings, and the integration of technology and art, tradition and modernity, can not only break through the traditional expression techniques and presentation forms, but also give people a new image, and it is also a living inheritance of traditional culture, which is a great innovation.

5.3 Yangzhou paper-cut dynamic graphic design elements

5.3.1 Accurate presentation of paper-cut content

In recent years, due to the great support given by the government to the protection and development of intangible culture, various forms of intangible cultural heritage have gradually become well-known and loved by everyone. Yangzhou paper-cutting originated from the people, has a long history of development, shows the spiritual outlook of the ancient Yangzhou people, and adds a touch of color to the development of our national culture. The traditional paper-cut works are exaggerated and concise, the composition is exquisite and elegant, the color is elegant and beautiful, and the content is rich and changeable, and other elements provide precious

materials for its dynamic interpretation, and in modern society, how to quickly catch the audience's attention is a problem that needs to be solved urgently. Although the dynamic expression of Yangzhou paper-cut is very important, it is necessary to maintain the original style and have enough rich interest in the content, so that it will be of great help to the living inheritance of Yangzhou paper-cutting. After years of evolution, Yangzhou paper-cutting has transitioned from the earliest decorative type to the current artistic type, emphasizing the main characteristics, such as delicate and concise human figures, and simple flowers.

It can be seen from this that when reconstructing the main image, it is necessary to pay attention to showing the unique regionality of Yangzhou paper-cutting, maintain its shape is flexible and harmonious, dignified and atmospheric, and portray a quiet and beautiful humanistic meaning.

5.3.2 One of the forms of dynamic reinforcement of elements is color design

In the Qing Dynasty, Bao Jun combined the art of paper-cutting with the art of painting to create "Bao Jun's Cuts", and its color style was more fresh and elegant. Most of the traditional Yangzhou paper-cuts are mainly plain white, while the carved paper often uses a variety of color paper, and at the same time is accompanied by pointillism, lining color and other techniques to make the expression richer and more delicate. Therefore, in the process of digital interpretation of paper-cutting, the use of color should be more rigorous and scientific, not only to stimulate the nostalgia of the audience, but also to pay attention to layout balance and color coordination to ensure the picture effect.

The second is effect design. In traditional paper-cut animation, in order to achieve the special production effect of paper-cutting, the expression form of paper-cutting cannot be presented.

However, the use of digital technology means can not only perfectly integrate the virtual scene and the character image, but also render the inner plot and atmosphere real and credible, which is the biggest difference between the dynamic paper-cut works expressed by digital technology and the traditional paper-cut animation.

The traditional Yangzhou paper-cut inherits the characteristics of Chinese folk paper-cutting art, and uses the combination of delicate and smooth yin scissors and round and full yang scissors in the technique, with a sense of hollowness, making it present an ethereal artistic feeling, and the sense of hollowing is one of the main characteristics of paper-cutting art.

5.3.3 Dynamic design, multiple presentations

1. Dynamic changes convey emotions. Different from the ups and downs of the music, it brings about a change in musicality, while dynamic graphics is the use of the contrast of visual forms, such as the cold and warm changes of colors, the size of the picture changes, and the use of visual symbols to ex-

press the beginning and end of the image, so as to make the narrative effect of the story more full, enhance the artistic effect of the work, evoke the rhythm memories accumulated in people’s lives, and make the audience’s body and mind fully satisfied. The constantly changing image stimulates the viewer’s senses, and in the dynamic changes the viewer’s emotions are strengthened, and a strong emotional resonance is generated in the viewer’s heart. Rhythmic rhythm is expressed in dynamic elements, and velocity changes can be generated by displacement in the vertical and horizontal directions, and when this change is continuous and repetitive, a dynamic rhythm is formed.

2. The fusion of sound, light, shadow and color. Not only the graphics pay attention to the dynamic rhythm, but the sound also creates the atmosphere through the ups and downs of the rhythm and the speed and slowness, and the different sounds, rhythms, and frequencies can allow us to better put our emotions into the association of the work, so that we can think more positively.

In the opening animation of “The Beginning of Changing the Future”, Huawei uses elements such as rotation, displacement, and shrinkage, and makes the whole scene have a sense of science and technology through simple transformation. In the plot design, the moment the balloon explodes, one design element is blended with another, and the sound effects that resonate with the pattern add to the fun. This burst and deformation effect not only increases the tension of the picture, but also enhances the shocking power of the audio-visual effect, making people reverie infinitely, and creating a sense of surprise beyond business expectations.



图5.7 华为《改变未来的开始》的开幕动画

Fig.5.7 The opening animation of Huawei’s The Beginning of Changing the Future

6. Experimental research on the performance and method of “dynamic” paper-cutting

6.1 Relevant case studies of artistic creation

6.1.1 Dynamic version of the “Riverside Scene at Qingming Festival”

At the 2010 Shanghai World Expo, a moving and vivid ancient painting “Riverside Scene at Qingming Festival” attracted great public attention. The audience who walks back and forth to watch is in the middle of it, as if in an instant, they can feel that they are in the noise and liveliness of the capital of the Northern Song Dynasty thousands of years ago.

As shown in Figure 6.1, the dynamic version of “Riverside Scene at Qingming Festival” will be about 30 times the original painting, more than 130 meters long, 63 meters high, and 12 film-level projectors need to work at the same time, so that the whole picture is in shape. A 4-minute cycle shows the day and night scenery of the Northern Song Dynasty. There are 691 people on the screen during the day alone, and a new 377 will appear when you switch to the night scene. Figures, such as precise statistics and realistic display screens, you can see how deeply the design team studied the original ancient paintings behind the scenes.

Only by comprehensively reproducing the art can we better grasp its artistic characteristics, refine the essence of the work and retain its stylistic characteristics.

Every tree and every building should be preserved in its entirety in the original painting, and the color and style should be uniform.

In addition, when moving dynamic elements such as people and plants, the problem of occlusion must also be taken into account, as well as the difference in projection when the light is converted between day and night, etc., all of which have to be adjusted by the creative team behind the scenes.



图6.1动态版《清明上河图》 Fig.6.1Dynamic version< Qingming along the River>

This large-scale moving image work is a design work that integrates computer graphics, multimedia technology, image processing technology, network technology, sound, light and light and animation technology, making full use of high-tech new media digital art methods, making ancient paintings have the characteristics of multiple senses and become a multi-dimensional digital art experience. In the activation design part of the characters, the designers cut out the numbers of all the characters on the screen, and studied their body characteristics to restore the real characters of the Song Dynasty as much as possible.⁴

In terms of character dynamic design, Figure 6.2, in order to retain the characteristics of real characters and accurately convey the essence of the ancient book, the author pays attention to details and studies the relationship between people and things in the picture.

For example, hawkers shout while walking, and pedestrians around them interact with the hawkers. There are those who give way, those who watch the excitement, those who inquire, etc., and all the reactions to the related actions must be carefully crafted to pursue the harmony of the picture. Finally, for example, Figure 6.3 puts the characters back in place according to the numbers and the text in the ancient script.



6.2

Fig.6.2 Character design screen of Riverside Scene at Qingming Festival



6.3

Fig.6.3 Figure placement in Riverside Scene at Qingming Festival

4 Zhu Ying-ting's Research on Public Art in Shanghai in the Context of Digital Media [J].Today Media,2022,30(03):17-20

6.1.2 Dynamic version of “Twelve Beauties”

The Palace Museum uses dynamic technology to rejuvenate “Twelve Beauties”, as shown in Figure 6.4, Following the “Yongzheng Xing le Tu”, it once again attracted attention.

This original painting is a masterpiece of court painters in the early Qing Dynasty, with a delicate style and unique figures. The dynamic version of “Twelve Beauties” allows the “goddesses of Yongzheng” to come out of the mirror, showing their style and fun in different scenes. The goddesses of Yongzheng danced. The dynamic goddesses are accompanied by dancing postures, showing their gentle temperament to the fullest.

Watching the mirror, admiring the snow, watching birds, and female celebrities are all life like and vivid, and the images depict the graceful and luxurious life scenes of ancient women. This innovative approach makes traditional static paintings more vivid and fascinating. The Palace Museum will also launch a series of dynamic design video works such as “Han Xi zai’ s Night Banquet” and “The Emperor’s Day”, so that classical works of art can attract the audience in a more vivid and interesting form and enhance people’s sense of identity with traditional culture.



图6.4动态版《十二美人图》部分展示

Fig.6.4 The dynamic version of “Twelve Beauties” part of the display

6.1.3 Animated version of “Xia Worm Country”

“Figure 6.5 “ Xia Worm Country” mural works are drawn with the story of Xia Worm Country intercepted in Dunhuang murals as a creative inspiration, whether it is the character image, building structure, or texture treatment, are full of “Dunhuang” atmosphere, the cartoon of “Xia Worm Country” is very different from the cartoon of “Qingming Riverside Map”. The animation is made by drawing a draft, then copying it onto a 33 cm long and 19 cm wide stucco board, then coloring it, and finally converting the stucco board into a digital version using a scanner.

In just a few seconds, more than 70 waves of different shapes were needed, as shown in Figure 6.6, and more than 20 young people took almost two years to complete.

This idea of creating by hand at a slow pace stems from the author’s pursuit of an intuitive visual effect, rather than the dynamic processing of elements selected from the picture as in “Riverside Scene at Qingming Festival”.



6.5 《夏虫国》
Fig.6.5 <Summer worm kingdom>

图6.6部分海浪图稿
Fig.6.6 Part of the sea waves in Xia Mian Country

6.2 Analysis of the creative ideas of dynamic expression of Yangzhou paper-cutting works

6.2.1 The theme of the creation

Takes Dongguan Street, which came into being close to the ancient canal as an example, the history, culture and geographical location, rise and fall, change, function and structure of Yangzhou City are inseparable from the canal, and the rise and fall of Dong guan Street is also closely connected with the canal, it retains many cultural monuments, Dongguan Street Market is the mirror of Yangzhou market culture, and it is the grand view garden of Yangzhou canal culture.

The project clarifies the effective role of dynamic performance in the inheritance of Yangzhou paper-cutting, and tries to use modern digital technology to present the graphic elements with dynamic tendencies in a dynamic form without affecting the original art characteristics of Yangzhou paper-cutting, and uses the representative Dongguan Street Historic District as the design theme for the creation of paper-cut artworks Add the interest of the illustration picture, and through the analysis of the artistic characteristics of Yangzhou paper-cutting, combined with the IP image of the Year of the Rabbit and the image of the ancients with modern living habits, through the sense of substitution of the storyline, starting from the elements of famous gardens, famous shops, famous arts, famous places of interest, etc., and add action and dubbing to some of the characters, scenes, and Taoist elements, to build a unique bustling market, resurrect the canal memory of Dongguan Street, and continue to write a new market story.

Give traditional paper-cutting a new way of expression and communication.

6.2.2 Basic creative ideas

The basic creative goal of design is to present the paper-cut works with the characteristics of the Yangzhou Canal in a story-based and dynamic form through modern digital technology, so as to provide a new form of expression and communication for traditional paper-cutting.

In traditional paper-cut works, there are disadvantages such as a single subject of the picture, a lack of sections, and limited communication methods, which make the market narrow and difficult to promote. Motion graphics design can better solve this problem, showing more legendary scenes and special effects, allowing the audience to freely control the rhythm of the plot and watch and circulate it anytime and anywhere. The creative process can be roughly divided into three main parts: preliminary investigation, mid-term drawing, post-synthesis and presentation.

The first step is to conduct field investigation and research on Yangzhou Canal and traditional Yangzhou paper-cutting, collect a large number of relevant documents and take photos, classify and sort them out, and then design a story-rich program to make the audience more interesting when watching.

The drawing part in the middle stage is a very important part, and the static graphic elements are the basis for building the picture, for example, the software that can be used to draw still images is Adobe Photoshop and Procreate. Not only does it have very powerful editing features, but it also uses the timeline to generate motion graphics directly. It should be noted that in the production of motion graphics, it is necessary to establish layers for each element separately to prepare for the later dynamic effects.

After completing the static illustration, you need to dynamically process the elements, and you can use AI, Crazy Talk v7.2 and other software to perform dynamic expression processing, such as adding character action changes and scene prop changes. Finally, the environment is rendered and background sound effects are added by AE software, and finally the composition is displayed by editing software.

6.2.3 Basic design principles

Compared with the animation in the animation to shape the character image needs to be richer and more substantial, different scenes need to be closely connected to promote the development of the plot, so as to achieve a multi-sensory narrative. Motion graphics design doesn't require a certain amount of coherence between each character design, as long as it serves as a narrative.

In paintings, people and props are the main visual elements that make up the picture. Character elements can be divided into important roles, secondary roles, and mass roles. The main character image should be distinct and prominent, distinguishing it from other character images, and is the visual focus of the picture. The design of the supporting characters is to contrast and set off the main characters, and the mass characters are mainly to create an atmosphere and set off the main theme. Due to the large number of figures in the group portrait and the large amount of work to

draw, the group portrait is usually simplified and unified, and there is little change in movement and image. When dealing with the picture, we should determine the priority of the characters based on the specific plot, and we can use the depth of field, perspective and other methods to improve the picture. The scene props in the picture can help the audience understand the plot and highlight the characters, and at the same time, the designer needs to fully consider the relationship between the composition, and the picture can be divided into three parts according to the positional relationship: front, middle and back. The fore ground is located in the corners of the picture, and in a few cases, it can even obscure a large picture and add layers to the picture. The middle shot is usually behind the characters, and is usually where the characters move.

The middle scene can reflect the characteristics of the era and region in which the characters live, and play a role in expressing the environment and creating an atmosphere.

In addition, when painting dynamic paper-cut works, attention should also be paid to the proportions of the frame, the geometric center of the painting, the center of interest, and the position of the corners, so as to better attract the attention of the audience, promote the development of the story, and visually create a more aesthetic and comfortable picture effect.

6.3 Practical application of motion graphic design in Yangzhou paper-cut works

6.3.1 Static scene composition design

The historic districts along the canal are rich in intangible cultural heritage, and their protection and inheritance are related to the continuity and characteristic development of canal culture. When selecting the scene elements of the work, by visiting the old Yangzhou people with the memory of the canal and the historical district of Dongguan Street in Yangzhou, the picture can be roughly divided into four aspects: famous shops, famous arts, famous gardens, and famous attractions. When observing the decoration style of the shops on Dongguan Street, it can be found that there are special requirements for the shape, layout and façade design of the architectural space based on intangible cultural heritage.

For example, in the architectural design drawing 6.7 of Xie Fu Chun Xiang Powder Shop, the general appearance and layout of the physical store are no different from the shops and storefronts in ordinary historical districts, but the shops have special signboards and other decorative objects on the façade walls, so that the building façade and internal space that do not have too many characteristics become rich in cultural characteristics.

In the design of paper-cut works, through the exaggerated deformation of the modeling, the architectural shape and life props are innovatively drawn, as shown in Figure 6.8, and the scene-related character design also refers to the combination of

the image of the ancient lady and the image of the rabbit, and is closely integrated with the intangible cultural heritage, giving it a sense of innovation and humor.



图6.7 谢馥春香粉店店面



图6.8 谢馥春香粉店场景设计

Fig.6.7 The storefront of Xie Fu Spring Fragrance Powder Shop Fig.6.8 Scene design of Xie Fu Spring Fragrance Shop



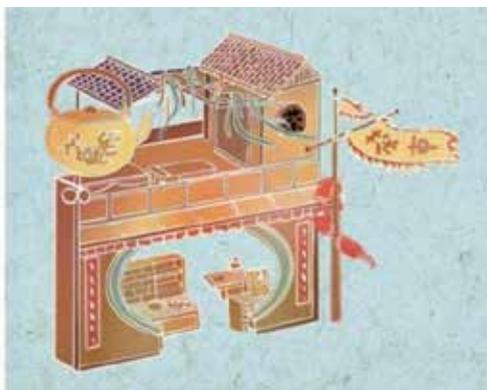
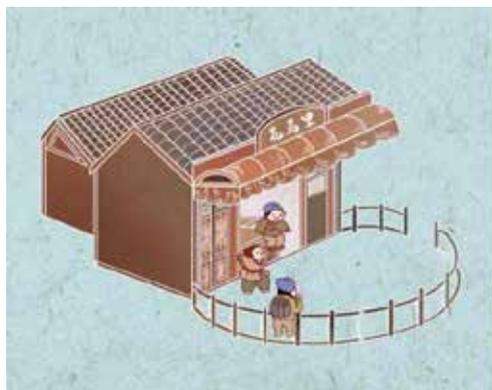
图6.9 设计线稿展示

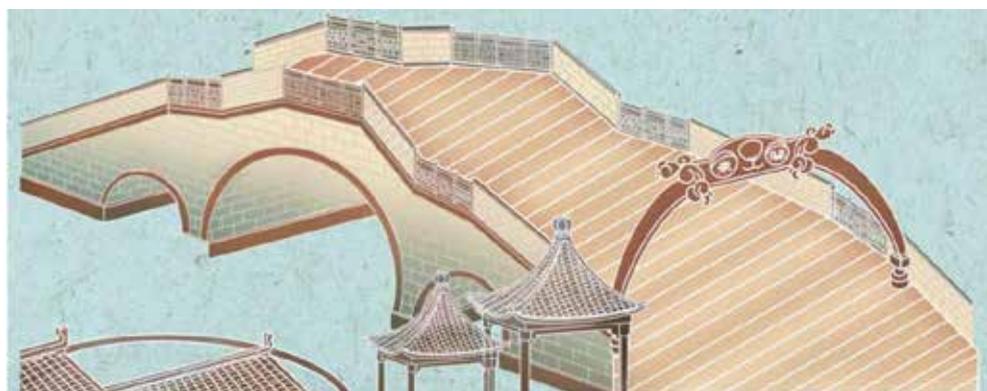
Fig.6.9 Design line draft display

In order to enrich the integrity of the picture, coastal scenic spots such as Dongguan Gu du and Jie Fang Bridge, as well as Zhang Xiu-fen's paper-cutting studio, China Paper-cutting Museum, Yangzhou embroidery shop, Hua Juli opera stage and other market shops were selected as creative spaces to creatively adapt and create the scenes.

At the same time, because these scenes are static elements, they are basically plane shapes at a certain angle, so in the three-dimensional sense of expression modeling, they mainly draw on the sense of hollowing and paper-folding in the art of paper-cutting, and show the sense of space and depth of the picture by adjusting the shades of color.

6. Experimental research on the performance and method of “dynamic” paper-cutting





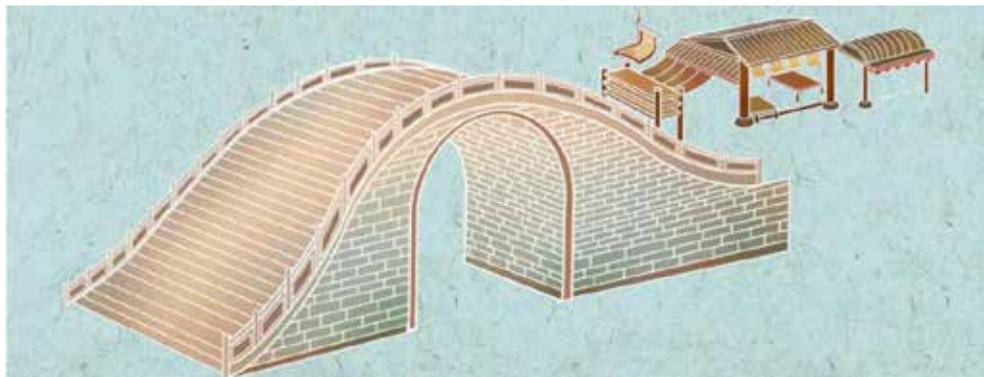


图6.1 部分场景展示

Fig.6.10 Design line draft display

6.3.2 Dynamic visual

Design before carrying out the design of paper-cut artworks, it is necessary to position the painting style and tone. Yangzhou traditional paper-cutting is mostly based on plain colors such as red and blue, although it is more classical charm, in line with the general perception of Yangzhou paper-cutting, but it is difficult to highlight the main content of the picture in the dynamic graphic design, referring to the period of Bao Jun paper-cutting in Yangzhou paper-cutting, which is more decorative and interesting, and is easy to produce the picture level effect. After consideration, the painting style refers to the current popular national tide style as shown in Figure 6.11, and uses digital painting techniques to process and imitate the basic texture of paper-cutting, and creates in the form of a long scroll-shaped composition.

The color tone is selected from the color tone of Chinese painting, and imitates the sense of Xuan paper, as shown in the figure, and is presented in the work.



图6.11 绘画格参考

Fig.6.11 Drawing style reference

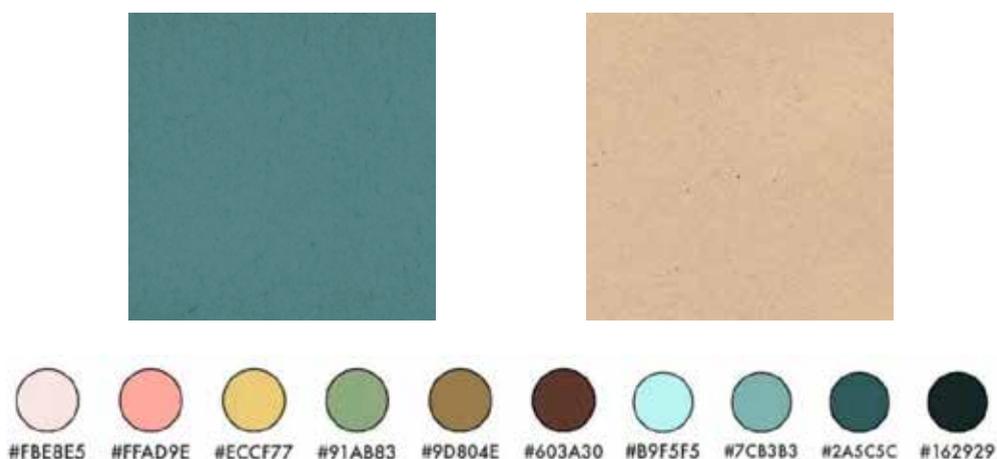


图 6.12 色调参考

Fig.6.12 Hue reference

The composition form of dynamic paper-cut works can be divided into static composition, dynamic composition and comprehensive composition. In the dynamic composition, it is possible to show the rendering atmosphere of the main body of the character more comprehensively, which generally includes the movement of the character and the perspective. It is important to portray the meaning contained in the process and state of movement, as dynamic design often changes and needs to take into account the effect of walking and seeing. Therefore, the movement of the characters does not need to be too cumbersome and verbose, but only needs to be able to express the narrative intent of the scene. On the premise of accurately expressing the theme of creation, the picture elements to be dynamically designed are determined to take the movement of the characters in real life as the design logic, stipulate the scope of activity of the dynamic part, analyze the association and covering between the character activities and the surrounding environment, and accurately divide the dynamic design part.

After analysis and research, the elements that animate the painting can be divided into facial expressions, human movements, and environmental backgrounds.

The following will analyze the elements and dynamic conception of the characters in the paper-cut works.

In China's traditional folk and ancient paintings, the white rabbit is often regarded as an auspicious omen, and always associate the rabbit with folk activities, the rabbit's simple and cute form and carefree character are deeply loved by people, and many different rabbit images are vividly presented in ancient paintings, and this kind of mascot sets off the festive atmosphere, adds joy, and places the yearning and pursuit of human beings for a better life.

Rabbit as a docile temperament and even some timid and cowardly small animals, this character trait and the ancient ordinary people’s living situation has similarities, busy with their own livelihood every day but still happy in it, therefore, in the main character design of the work to choose the vivid and lively white rabbit image and dignified and elegant ancient ladies to design, in the secondary characters will be innocent and lovely white rabbit image and simple and simple common people image fusion, strengthen the humor and joy of the picture. The main character chooses calligraphy, paper-cutting, and opera for creative design, and uses Yangzhou flowers and peonies as design elements in the design of his tiara jewelry, which is composed of jade and gold ornaments, shaped like blooming flowers, and with streamers to reflect its sense of lightness and agility.

In the design of the clothing pattern, it refers to the application of Yangzhou paper-cutting in embroidery design, and uses flowers and birds and dots, lines and surfaces to perform, which not only fills the blank space of the picture, but also can be used as an independent pattern, delicate and meticulous, humorous and funny.



Fig.6.13 The main character image display

The dynamic part of the main character is mainly determined that the momentum of the upper body is divided into head and hand, so the design focuses on the scope and degree of head movement, and the expression switches from smiling to laughing to form a dynamic cycle design, and the second is that the action and posture of the character are made into a cycle of about four seconds, so that the rhythm is coherent and rich. For example, in Figure 6.14, each part of the body is controlled, the arm moves with the momentum, the rabbit ears shake with the head, and the life props held by the character move or stretch the processing, such as the streamer and the corner of the clothes simulate the sense of reality in the dynamic process, and the dynamic performance of light and fluttering all appear that the character is light and relaxed, and the interactive and joyful sense is increased with this approachable image, and the interest of the audience and the attention of the audience are grabbed.



The dynamic process of calligraphy figures



The dynamic process of opera characters

Secondly, the secondary characters in the work as the contrast and foil of the main image, with the New Year and Spring Festival as the design inspiration, from the rich daily life of the common people to construct the scene design, the rich content is presented in the art form of paper-cutting in the work, the overall composition is distinct, the vivid reflection of the strong atmosphere of life, the interpretation of the common life is carried out vividly, such as Figure 6.15: Blowing candy, rushing to the market, lion dance, eating reunion dinner, etc.





Fig.6.15 Image display of some minor characters

The secondary characters are mainly based on the construction of small scenes, and their dynamic effects are displayed through the interaction between related characters, for example, in the scene of the candy man, the small sugar man props held by the standing child in the hand are the focus of the craftsman’s sight, which should be based on dynamic performance, in order to reflect the dynamics of the craftsman’s head and the up and down movement trajectory design of the left hand arm, and at the same time consider the front and rear processing of the two children’s standing, and carry out different dynamic designs such as jumping or moving. As shown in Figure 6.16, in the small scene design of the candy blowing man, the craftsman is happily shaking his legs on the stool, and the children are playing and frolicking on the side, and the dynamic graphic design can easily depict a vivid and pleasant scene atmosphere.



Fig.6.1 Static frame legend display of secondary characters

The mass characters in the picture, generally in order to express the main theme of the work and create a lively atmosphere, combined with related life props, do not need too much portrayal, with the head, body, feet to draw, the dynamic performance is mainly focused on considering the front and rear occlusion relationship when the legs overlap and the process design of the station movement, in the case of paying

attention to the unity and coordination of the overall work, the layout of various characters and scene elements, the final work renderings are shown in Figure 6.17 show.



Fig.6.17 Renderings of the works are displayed

6.3.3 Analysis of the final work presentation

The final work presentation analysis is the sound and special effects part after the overall composition is drawn, first of all, the finished main body source files are numbered and sorted, the special effects to be produced are imported into the design page, and the corresponding sound effects can be added according to the actions of the characters, and the consistency of the sound and the picture should be ensured, so that the picture can be more rhythmic. When sound effects, background music, etc., appear at the same time, it is necessary to distinguish the priority according to the plot, and the sound is strong and weak, and cooperate with each other so as not to cause a noisy and chaotic effect. Fig. 6.18 The dynamic paper-cut works are finally presented in the form of a long scroll of images that are played on a loop, and after entering the exhibition area, the audience will hear the light and leisurely background music, followed by the sound of people playing and playing in the lively street market, enhancing the audience's sensory experience and satisfying the audio-visual sense, so as to better appreciate the charm of Yangzhou canal culture and the essence of Yangzhou paper-cutting.

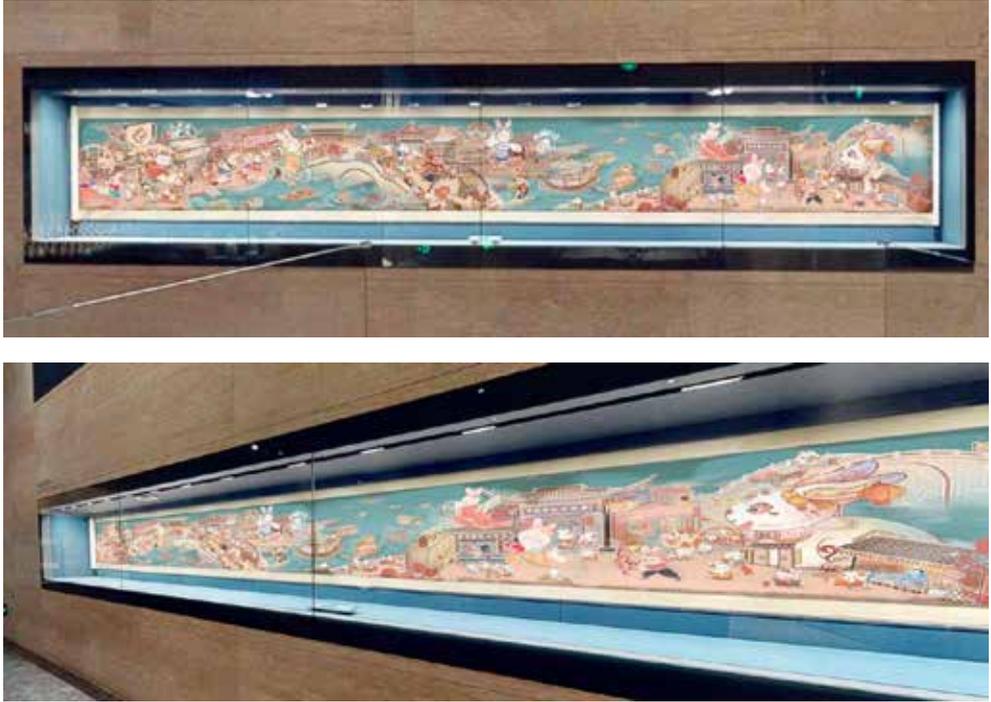


图6.18 展厅内作品模拟效果图展示

Fig.6.18 The simulation renderings of works are displayed in the exhibition

7. Epilogue

Nowadays, the society has entered a new period of new media communication, for the Grand Canal, which has rich historical and cultural heritage, the inheritance strategy of the river culture should be changed from the traditional static way to the living one, so as to inject vigorous vitality into the protection and inheritance of Yangzhou folk art. The new media technology and traditional folk art are organically integrated, and the humanization and pluralism of traditional culture are fully reflected in the traditional culture through dynamic graphic design, and the “modern” and “traditional” are realized in its unique visual form. This is not only a living inheritance of cultural heritage, but also a form of sustainable artistic reproduction, which makes folk intangible cultural heritage art again valued by the world, and prompts more people to take the initiative to join the team of spreading canal culture.

After the overall drawing of the work is completed, the dynamic graphic design and production is carried out, and the digital means such as audio-visual media technology and computer image processing are used as the expression language, and combined with the expression of traditional paper-cut art, the static paper-cut works have a “dynamic” form of expression, and the digital technology is applied to the creation of paper-cut art. The repeated video images are used as the carrier to meet the audience’s visual aesthetics of the interactivity and interest of modern communication media.

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Appendix

Papers I have published during my degree:

[1] 第一作者. **Analysis of the Influence of Persian Miniature Art's Aesthetic Value on**

Contemporary Murals [J]. 3rd International Conference on Art, Design and Cultural Studies (ADCS2021)

[2] 第二作者. **Research on the Interaction of New Media[J].3rd**

International Conference on Art, Design and Cultural Studies (ADCS 2021)

Thanks

In the blink of an eye, I have spent seven years in Wuhan Textile University, graduate life began to come to an end, on the occasion of the completion of the thesis, I would like to express my gratitude to my supervisor Cheng Wei, from the direction of the graduation design and the opening of the graduation thesis have given me patient help and puzzles, in order to choose the content of the topic to give me advice, in my confusion when the direction of creation and solutions. And in the guidance of the graduation project to control the details, put forward valuable revisions, and gave me affirmation, gave me the courage and confidence to complete the work.

Then I would like to thank my supervisor for my undergraduate project, Ms. Zhang Yan, for her rigorous academic attitude and enthusiasm for artistic creation, under the influence of my teacher, I was able to complete the design work in an orderly manner, and was able to pay attention to the details and key points of the design.

Again, I would like to thank my classmates and roommates when I was in undergraduate and graduate school, although everyone is from all over the world and live seriously in their own fields after graduation, they still give me a lot of help in my studies, share a lot of my own experience, and care for each other in life, encourage me to face difficulties and retreat when I encounter difficulties, and let me spend a very pleasant time in college.

Finally, I would like to thank my family members, who are the strongest backing for me on the road to study, respect my every choice, constantly tolerate me, encourage me, and give me the most sincere care and companionship when I am sad, so that I can pursue my dreams with confidence and boldness without worries. I wish you all the best for the future!

武漢紡織大學

Graduation Project (Design Report)

Subject: **The Research on the Modeling Language of Persian Miniature Painting and Its Artistic Aesthetic Value** - Take my mural work "Symbiosis and Unity" as an example

School: School of Art and Design
Disciplines: Public Art
Name: Chen Zi-yue
Instructor: Zhang Yan

May 2020

A statement of originality of the work

I declare that the graduation project “Symbiosis and Unity” submitted is the real result of my independent research work under the guidance of teachers. There is no plagiarism or plagiarism of someone else’s work.

In addition to the content that has been cited in the text, the graduation project does not contain any other work that has been published by any other individual or collective. The individuals and collectives who have made important contributions to the creation of the text have been clearly marked in the text

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Abstract

This paper explores the modeling language of Persian miniatures and the application of artistic aesthetics in the artistic creation of contemporary public murals. Starting from the modeling language, aesthetic value and emotion transmission of Persian miniatures, this paper analyzes and explores the artistic aesthetic influence, existing problems and contemporary decorative modeling language of contemporary public murals. It combines the modeling language of Persian miniatures with the form of composition and the artistic creation of contemporary public murals, including the transformation and innovation of modeling language and the characteristic transmission of national cultural spirit.

So that the contemporary mural art continues to integrate the eastern and western culture, take its essence, discard its dross, get the diversified performance and development, effectively expand the public mural art creation field and can reach the international height.

Key words: Persian miniatures; modelling language; artistic aesthetics; emotional

Contents

1. Introduction	71
1.1 Background of the topic selection of “Symbiosis and Unity”	71
1.2 Research significance of “Symbiosis and Unity”	71
1.3 Research Methods of “Symbiosis and Unity”	72
2. The reference and application of the modeling language of Persian miniature painting	73
2.1 Decoration and flatness of modeling language	73
2.2 Stylization of the modeling language	75
2.3 The symbolism of the modeling language	77
3. The artistic aesthetic value of the modeling language of Persian miniature painting	78
3.1 Artistic integration of Eastern and Western modeling languages	78
3.2 The blend of modeling language and modern aesthetic style	78
3.3 Modeling language and the transmission of public emotion	79
4. Implementation plan	80
4.1 Find information and determine the subject	80
4.2 Design line drawing and design modification	80
4.3 The production process and the effect are perfect	80
5. Epilogue	82
References	83

1. Introduction

1.1 Background of the topic selection of “Symbiosis and Unity”

Albert Einstein said, “Matter, the world, time and space are nothing but human illusions.” “People often have a sense of absurdity about the real world they live in, and they often question the reality of their environment, but in dreams and fantasies, they often feel extremely real, and reality and fantasy are always intertwined. The progress of science and technology has focused the attention of mankind on the strange cosmic world. People fantasize about the future, imagining whether there are all living beings in more dimensional spaces, the yearning for freedom.

For example, in the work “Symbiosis and Unity” (Fig. 1-1), the design of the modern public decorative mural incorporates the style of Persian miniature painting, and the concrete form and orderly space are combined in the picture. The author tries to construct an ideal country, where the artistic images of people, animals and plants, and abstract landscapes are decorated and geometricalized, where humans and animals are in harmony, reverence for nature, and all living beings, as if they were in a beautiful place.

The spiritual world of human beings often needs beautiful yearning to fill the confusion of reality, and even if the predicament is great, people should be more in awe of the rationality and casualness of natural life.



Figure 1-1 Symbiosis and Unity

1.2 Research significance of “Symbiosis and Unity”.

In today’s urban life, the theme selection of public mural art should not be limited to the themes of myths and legends, historical stories, religious rituals and other tra-

ditional forms in the past, but also need to think about whether placing it in the urban public space can integrate the environment and the work, and whether it can arouse the public's thinking. Based on the figurative expression of social cognition and the unique understanding of modeling language under the development of the times, the author also focuses more on decorative, flat, stylized and symbolic characteristics in artistic expression. The theorist Mr. Li Yan-zu discussed in "The Way of Decoration": "Decoration, as a form or schema of art, can be a pattern, a sign, a symbol of beauty, and it has obvious forms, self-discipline and categories. "So Persian miniature painting has an inevitable connection with the painting art of decorative murals in essence, and the exploration of its modeling expression language and artistic aesthetic value is of great help to enrich the diversified development of public decorative mural art style, and has a certain sense of artistic value and humanistic value. Only by constantly integrating Chinese and Western modern art perfectly, forming a creative concept with national characteristics with a diversified modeling concept and comprehensive aesthetic orientation, can we develop and innovate in the field of art and design more quickly and effectively.

1.3 Research methods of "Symbiosis and Unity".

The main research methods adopted in the works are literature research and case analysis. First of all, in terms of theory, we should draw inspiration and collect information by reading books and documents related to public decorative murals, so as to comprehensively understand the current problems and current situation of public decorative murals in China, and determine the research topics according to the relevant requirements of specific public environmental spaces. To explore how the modeling language and artistic aesthetics are blended to form a unique language form and enhance the beauty of the environment and cultural value. The abundant literature provides a theoretical reference for this paper, and the example works provide an example basis for this paper, which has practical value and design guidance significance for modern public art.

In addition, comparative research and fieldwork methods are also used. Through the comparative study of the Persian miniature art form, the uniqueness and contemporaneity of its art form are explored, so as to have a comprehensive and in-depth understanding of the contemporary plastic language and artistic aesthetics. The field investigation method is to observe the rich mural styles and artistic characteristics of the murals in Wuhan subway and the decorative sculptures in the park, and feel the charm of the public decorative murals, which has practical guiding significance for the writing of this paper.

2. The reference and application of the modeling language of Persian miniature painting

2.1 Decoration and flatness of modeling language

The decorative characteristics of the modeling language of Persian miniature painting can be discussed from the aspects of decoration and flatness. In the long cultural history, in the early 13th century, influenced by Greek art and Syrian art, the animal and plant shapes, architectural landscapes and slender figures were dominated by “geometric style”, the shapes were immature and elegant, and the style was simple and light. The decorative nature of the mural work “Symbiosis and Unity” is mainly reflected in the exaggeration and abstraction of the picture image, the decorative shape is no longer a single imitation of the concrete form in natural life, the figure as a vivid and lively main element, the part of the human image and the animal image is unified into one, the image is beautiful and slender, and the powerful use of heterogeneous and isomorphic design techniques to express its certain decorative beauty. It is depicted in the form of decorative relief, so that the abstract geometric form of the subject and the background produces a sense of contrast and harmony, and its picture language is richer and the main body is shaped. The sense of form is more prominent and delicate. For other auxiliary images, the multi-perspective modeling language is used to deform them, such as the image of a fish (Fig. 2-1), which meets the needs of the decorative form and echoes the main modeling form.

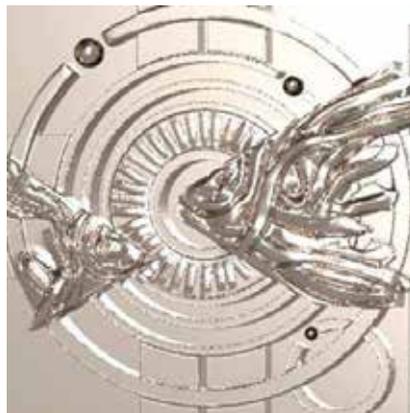


Figure 2-1 Image of a fish

Because Persian miniature painting does not pursue the three-dimensional perspective of painting, the layout of the picture is not limited to fixed visual points, and in the spatial processing of the picture, the expression effect of the juxtaposition of different spaces in the interior and exterior scenes is very artistic. In the mural works, the principles of scattered perspective and multi-angle perspective are mostly used throughout the work, such as (Fig. 2-2) geometric decorative patterns, which make it have a sense of three-dimensional and distant space, and enhance the extension effect of the picture. And in order to perfectly combine different images in the picture, the artistic technique of juxtaposing space is boldly adopted and placed side by side in the picture, and the plane decorative patterns of the background are combined with left and right, high and low, far and near, organized according to the visual streamline, forming a flowing space, producing a continuous sense of rhythm, which is both regular and distinctive.

Constantly appreciating the images in the picture through the panning of the gaze not only enriches the content of the picture, but also enhances the diversity of the picture.

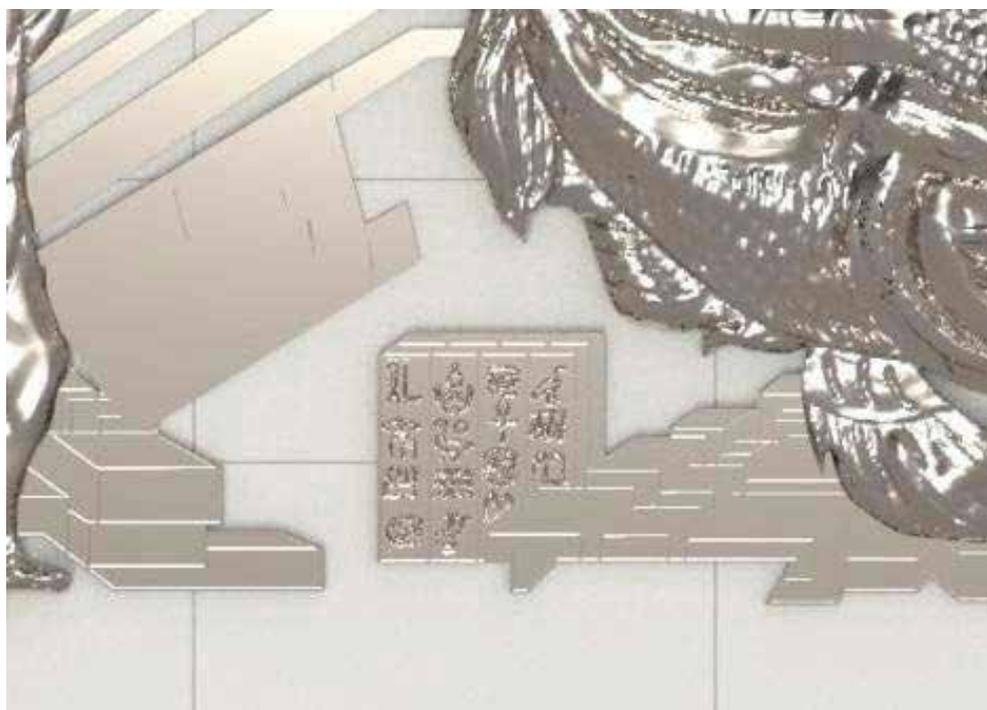


Figure 2-2 Geometric decorative pattern

To a certain extent, the decorative and flat expression of the modeling language of Persian miniature painting is the same as the expressive language of mural art, which is why the reference and innovative research and development of modern public decorative mural design on this basis have become particularly important.

2.2 Stylization of modeling language

The stylization of the modeling language of Persian miniature painting is mainly manifested in the forms of geometric segmentation, square and circle contrast, linear fineness, neat arrangement, and visual balance, and its style is rigorous. As a small picture of book illustrations, Persian miniature paintings have lines as thin as silk, neat and delicate, which is one of the reasons why it is called "miniature paintings". Sexual expression is its soul. The artists use the outer contours to shape the shapes, and create unique visual features through the contrast of thickness and thickness, the extension of directions, and the change of arrangement. For example, (Fig. 2-3) Ferdowsi's "Book of Kings" and Fig. (2-4) Behzate's "Yusuf's Escape from Zorlekha's Love Network" embody the contrasting use of square and circle, the fusion and unity of curves and straights, the use of circles to express figures and plants, etc., and the use of rectangular shapes for buildings, doors and windows.

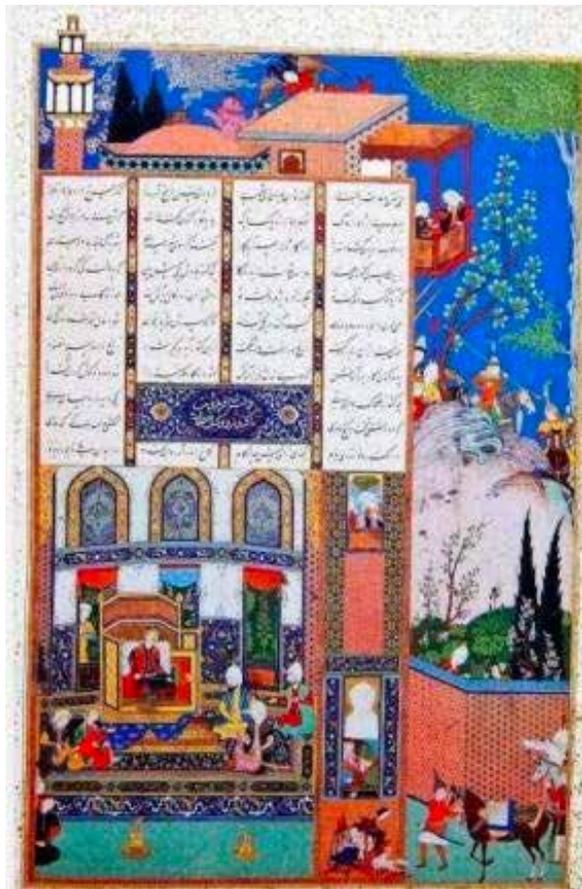


Figure 2-3 Ferdowsi's Book of Kings

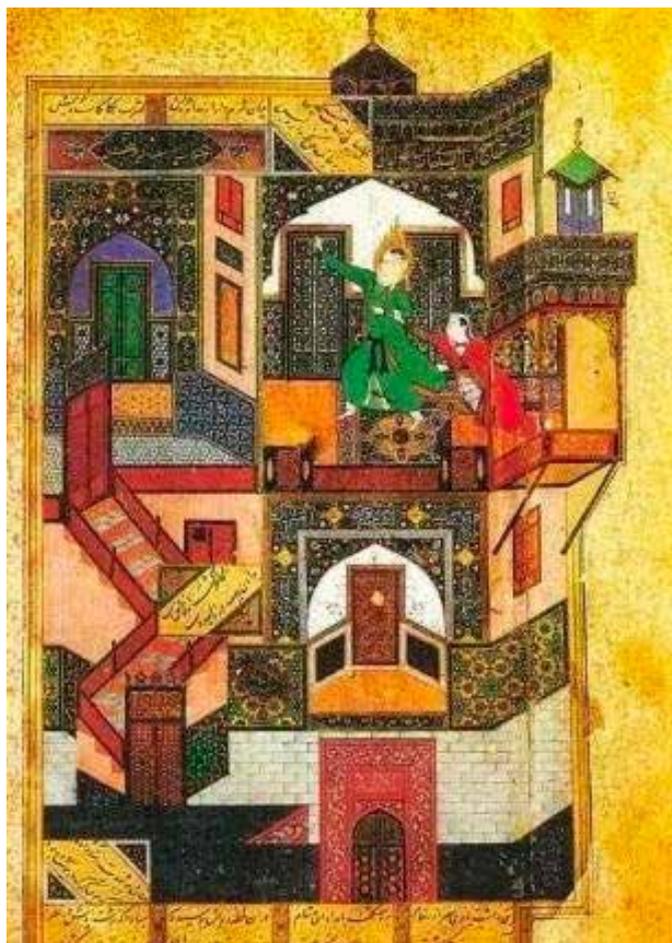


Figure 2-4 Behzat's Yusuf's Escape from Zolekha's Love Network

The stylized characteristics of the modeling language of Persian miniature painting have created the personalized expression and style of the mural work "Symbiosis and Unity". It is mainly manifested in the selection of smooth and soft outer contours of the main object, the delicate depiction of local details, and the fine and complex lines of the structure, which breaks the stiffness and seriousness brought by the geometric straight lines of the decorative background, and makes the picture more vivid and lively, and produces a sense of order. Some of them are decorative realistic images, and some are geometric abstract landscape images, but the whole is a combination of points, lines and surfaces, and mainly based on lines, so as to achieve a straight and unified, square and circle. And the use of repetitive decorative patterns to shape, produce a sense of order and rhythm, so that the overall work to obtain a visual balance. The innovative use of the work is mainly borrowed from the Persian miniature painting style, on the basis of which the three-dimensional block is shaped, so as to integrate the expression of materials and techniques.

2.3 The symbolism of the modeling language

In the coincidence of historical development, Persian miniature painting has also been strongly influenced by Chinese civilization and absorbed some advantages of Chinese painting, so far it has always been filled with the atmosphere of oriental art, that is, the beauty of oriental artistic conception, in which the sense of space in the picture is strengthened and the lines are smooth. At the same time, various elements are also used to express their symbolic meaning. Such as: abstract forms and decorative patterns.

In the mural work “Symbiosis and Unity” (Figure 2-5), the image of the unity of man and bird is the symbiosis between man and the fish in the sea, the lizard on land and the eagle in the sky, through the typical animal image of the sea, land and air as a representative, expressing the beautiful artistic conception of harmony between man and animal, fish and birds can swim in the sky, they are free and harmonious in the same space, symbolizing the harmony between man and nature. Among them, the main object, that is, the image of the unity of the figure and the fish, in which the figure holds various ritual weapons, symbolizes the practical significance of rules and punishment. The cosmic starry sky symbol representing the sky, representing the marine world.

The symbol of the sea and the geometric blocks representing the land are presented in the same picture at the same time, implying the vast macrocosm. In addition, the cross-shaped decorative symbol symbolizes reverence for life, and the circular symbol symbolizes perfection and harmony.

The circle symbolizes the sailing of the sea, and the steering wheel of the helmsman is the direction that guides people to the future of harmony. As a result, the various stylistic elements of the entire mural have prominent symbolic meanings.

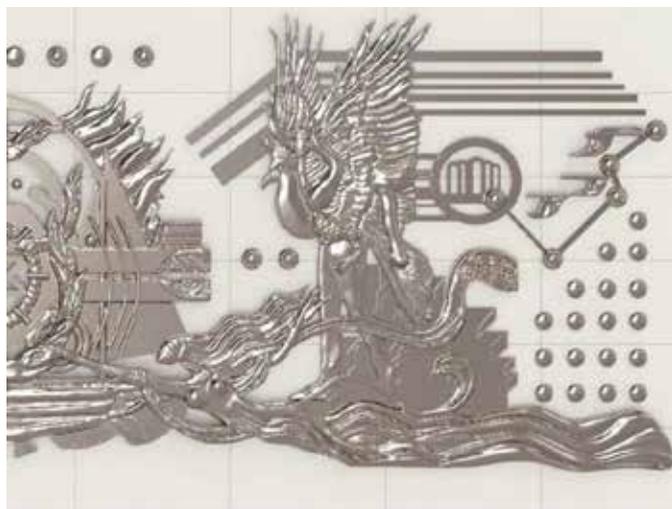


Figure 2-5 The image of man and bird in one

3. The artistic aesthetic value of the modeling language of Persian miniature painting

3.1 Artistic integration of Eastern and Western modeling languages

In Western painting, “realism” has always been the ultimate pursuit, focusing on the sense of form and space, while Eastern painting does not take realistic art as the only purpose, but pays more attention to the embodiment of aesthetic imagery.

After the accumulation of history and culture, Persian miniature painting has integrated the artistic styles and cultural essence of the East and the West, forming its unique and distinctive characteristics, the overall composition is more rigorous, the pursuit of a stable sense of balance, and the use of symmetrical and neat composition forms; the overall line depicts the beauty of the outer outline, the part is depicted by the surface, and the overall is mainly flat and decorative. The modeling language of the East and the West is reflected in the mural work “Symbiosis and Unity”, which pursues flatness, but is not thin, and has a certain space and psychological depth; Pursue the saturation and stability of the overall structure, but the picture is full but not blocked; The pursuit of smooth lines and shapes, but not monotonous.

And although there are many different types of images in the picture, it does not appear disordered, it is based on a type of image, that is, the symbiosis of humans and animals, which becomes the main tone of the picture, and the other elements are organized according to the visual flow of the mural, which is rich and regular, and has a certain artistic value.

3.2 The blend of modeling language and modern aesthetic style

Dufheiner once said, “Aesthetic forms are beautiful only when they arouse the imagination and understanding to move freely.”

Target. Since the aesthetic style of Persian miniature painting is closely linked to the pluralistic national culture, its innovative development is inseparable from contemporaneity and pluralism. Of course, the absorption of tradition is not only the imitation of its traditional shape, but also the absorption of a strong national spirit. Steep tradition and contemporary expression are two of the main focuses of current mural

design. When looking for the contemporary modeling language and aesthetic style, the mural work “Symbiosis and Unity” transforms the modeling language of Persian miniature painting into a two-dimensional and a half-dimensional relief language to depict the whole with a flat decoration, which produces a unique artistic style, and integrates the Zen idea of “symbiosis and unity”, and the contemporaneity and inheritance of the work are coordinated and integrated, mainly focusing on the aesthetic value conveyed by the work itself, as well as the means and forms it uses. Only in this way can we create modern Chinese murals that are not only full of national tradition, but also reflect the spirit of Chinese contemporaneity.

3.3 Modeling language and the transmission of public emotion

Contemporary artist Susan S. In *The Problem of Art*, Lange says, “Art should create meaningful forms, i.e., phantasmal symbols, that are ‘in harmony with the forms of emotion and life’. “Fantasy is a kind of design thinking that artists need to have, and artists should not be satisfied with realistic imitation of modeling, but should convey their inner emotional expression of the external material world, and exaggerate and sublimate real life.

Compared with the Christian miniature painting art style in the Middle Ages, Persian miniature painting is basically free from the influence of religious beliefs, will not be repressed by religion, and has a more secular atmosphere, showing the thriving human taste of secular life, and the artists are more inclined to express their optimistic and enterprising emotions, so that the viewer is pleasing to the eye, full of mood, and loves life.

In today’s urban public life, public murals, as a medium art to enhance the taste of public space, need to integrate the environment and artworks with each other, and on the basis of fine and delicate modeling language, integrate far-reaching artistic conception and idealistic themes, and express the spiritual needs of a free and beautiful life and the harmony and unity of all things. Placing the works in the public environment can arouse the viewer’s thinking and even reflection while forming an aesthetic appearance, which is also the charm of public urban environment art.

4. Implementation plans

4.1 Find information and determine the subject

With the rapid development of modern art and the change of the concept of public aesthetics, the development of modern art in the West has not only conveyed a relatively new and abstract form of creation, but also made modern art develop to the aspect of public emotion and spirituality, and dominate people's aesthetic value.

In my work, I seek the direction of symbiosis from the conflict and fusion of traditional and contemporary languages, and integrate the Chinese Zen concept of "the unity of all things" into the theme. Taking the harmony and unity of animals and plants in man and nature as the starting point of the theme, and taking various fantasy themes as the main line throughout the mural works, it depicts the future world of symbiosis and co-prosperity between high-tech and original ecology, implying that people should be in awe of natural life, respect for nature, harmonious coexistence, and thought-provoking.

4.2 Design line drawings and design modifications

When I was looking for the artistic language that my work needed to express, I was confused by the traditional realistic expression, and I was more eager to create a unique visual experience. The modeling language and artistic aesthetics of Persian miniature painting not only have its local characteristics, but also have a contemporary artistic aesthetic, and I chose it as the main tone of my design works, expressing the artistic outlook that I am most eager to express in my heart.

As with it, the curvilinear silhouette of the figure is retained, and the changing geometric ornamentation is depicted on the delicate landscape with a futuristic sense of simplicity, and the lines are bright and simple.

In the composition, geometric segmentation, square and circle contrast, visual balance and other means are used to stylize the expression. In the end, after many revisions to the line draft, a more harmonious effect was presented, so that the viewer has a visual experience of the combination of virtual and real, and the main and secondary are clear.

4.3 The production process and the effect are perfect

In the final material selection of the mural, it is important to consider the public environment in which the work is located.

The integration of materials and the public environment in the creation of public murals is mainly related to the matching of the function and style of the work. For public mural art, it is particularly important to enter the vast public natural space, and its publicity and openness are inseparable from the public.

Through the analysis, the materials of outdoor public mural works are restricted by environmental space, weather, climate, geographical location, environmental atmosphere and other factors.

Considering the sense of technology, futurism and order that is expressed in my mural paintings, I chose to use stainless steel, a smooth and sharp material, for the effect. And because considering that the character modeling of the main body is a detailed decoration and a decorative and realistic expression technique, the expression form of relief is selected for effect processing, even if the details of the character costumes are expressed, you can also feel the artistic effect of the staggered coexistence of plane and three-dimensional. The texture and sense of form of the work collide with each other, grasp the scale, and give people a serious and interesting look.

5 Epilogue

In public art, the fusion of the contemporary and the traditional is an important part of considering public artworks. In addition to the traditional painting techniques of the past, today's artists can also absorb nutrients from ancient and modern Chinese and foreign art treasures, take their essence, remove their dross, and flexibly integrate excellent artistic language. Artistic aesthetics are integrated into one's own artworks. Just as Persian miniature painting learned from Greece at the beginning, it drew nourishment from traditional Chinese art in the later period, and finally integrated the traditional style of its own nation to form a new painting language that reflects the aesthetic value of its own nation.

As an ancient and new art form, mural art carries people's expectations and fantasies of life, and only by constantly integrating the unique creative aesthetics of Eastern and Western cultures can we more effectively enrich the treasures of art.

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G·格子达论文检测报告 (简版)



报告编号: DDC73EA995214055839383E1587FB43C

送检文档: 1606270104_陈子月_波斯细密画的造型语言及其艺术审美价值研究

送检时间: 2020-05-29 23:22:18

送检单位: 武汉纺织大学教务处

作者姓名: 陈子月

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时间范围: 1989-01-01至2020-05-29

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论文总字数: 8180个

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其他类型检测结果: 去除引用后总相似比 (6.49%)

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Hubei Museum of Art Exhibitors' Visiting Opinions and Satisfaction Survey

Text: Public Art / Chen Zi-yue

1. Purpose of the Investigation

From the perspective of the nature of the institution, for all countries in the world, art museums are mostly public or even public welfare institutions, which are responsible for the people.

It serves the important function of disseminating cultural knowledge to the people. Among the public characteristics of its institutions, public education is one of the most important component. In this case, through on-the-spot observation and the collection of opinions of the exhibitors on the questionnaire data of the Hubei Museum of Art, we can learn about Hubei Province The contours of visitors, visitor behaviors and public service satisfaction are studied in order to study the development of public education in art museums current issues and future prospects.

During the survey period, the main exhibitions of the museum are as follows: A Hundred Years of Vertical and Horizontal - 20th Century Hubei Art Documentary Exhibition

(2010.01.01-2099.12.31), Era - Le Jian-wen Chinese Painting Art Exhibition”

2. Field observation

1. Partial observation photos





2. Observation data

Observation (1): Some people in the pavilion first came in to take shelter from the rain, and then began to visit. Visitor Information (2): There are children playing in the exhibition hall, which affects the viewing of the exhibition. Observation (3): There are no smoking rooms in the exhibition hall, and some people go out to smoke. Observation (4): In the exhibition hall, there are fellow travelers gathered in front of a painting and talked about appreciation.

Observation (5): A viewer is concentrating on understanding the interpretation of the work. Observation (6): A viewer walked and looked at the work and found a good angle to take a picture. Observation (7): A visitor enters the exhibition hall wearing headphones and listening to music. Observation (8): A spectator asks the docent.

Observation (9): Some of the visitors did not visit for a long time and had no public education activities to participate in.

Observation (10): There are not many places in the exhibition hall for people to rest and stay, and some people lean against the wall to read the mobile phone messages.

3. Questionnaire analysis

In order to better understand the satisfaction and comfort of visitors to the layout of the exhibition hall and the survey of the comfort of visitors, as well as the public satisfied with the educational activities, we prepared to distribute questionnaires in the library for surveys.

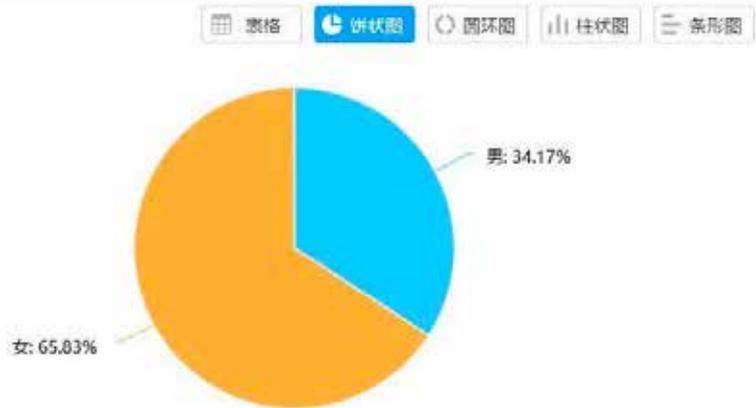
The date of this questionnaire test: from October 31 to November 4, 2023, about five days, passed in Hubei Province.

A total of 300 questionnaires were distributed in the museum, and 265 valid questionnaires were distributed this time. Because some of the questionnaires are less. The number of questions is not filled, so the total number of individual questions may be less than 265. First, the basic situation of the audience

(1) Sex ratio: the ratio of men to women

第1题: 您的性别? [单选题]

[在线SPSS分析](#)



(Figure 1)

The female audience visiting the Hubei Art Museum is about 1.9 times that of the male audience. It can be seen that Hubei Museum of Art is more popular with female audiences favored, but it does not exclude that some men are reluctant to be surveyed.

(2) Age level

第2题: 您的年龄? [单选题]



(Figure 2)

The young audience aged 18-24 is an absolute peak, with a decreasing trend as they age or decrease. Take into account the lake. The geographical location of the

North Art Museum, the characteristics of the tourist groups, and the cultural interactive activities held in the museum are made by young audiences. It is a reasonable phenomenon to visit the main body of Hubei Museum of Art.

The education level of the audience

第3题: 您的文化程度? [单选题]



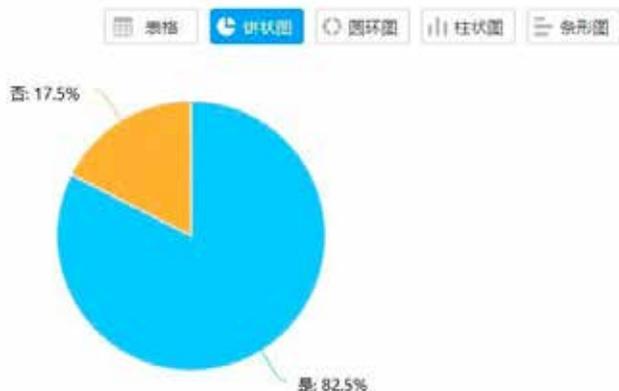
(Figure 3)

In general, the cultural level of the visitors to the Hubei Museum of Art is relatively high, with more than 85% of them having a bachelor's degree or above. With one determine the aesthetic ability and cognitive level. Second.

Perception and preference of Hubei Museum of Art

(1) Basic understanding of Hubei Museum of Art

第4题: 您是否曾经去过美术馆、画廊或者艺术展? [单选题]



(Figure 4)

第6题：这是您第几次来湖北美术馆？ [单选题]



(Figure 5)

More than 82% of the visitors have visited art museums and art exhibitions before, and more than 60% of the visitors are not first-time visitors looking at Hubei Art Museum, it shows that most of the surveyed audiences are interested in art and pay attention to it.

The attractiveness of art museums and art exhibitions to audiences.

第5题：您一般较为看中美术馆的哪方面？ [单选题]



(Figure 6)

第8题：请问是什么原因吸引您参观湖北美术馆？ [多选题]

查看多选题百分比计算方法



(Figure 7)

第7题：什么原因使您不愿意参观或参加美术展？ [多选题]

查看多选题百分比计算方法



(Figure 8)

Figure 6 shows that 60% of the audience value the quality of the museum’s exhibitions themselves, and about 30% prefer to value the shape inside and outside the museum with furnishings. Combined with Figure 7, only a small number of visitors are not interested in the Hubei Museum of Art, and most of the audience are interested in the content and exhibition of the exhibition. Out of the artists interested, there is a small part to relax the mind and get inspired by .

Figure 8 also shows the objectivity of the distance. Factors are one of the problems that affect the enthusiasm of the exhibition, and some visitors lack understanding of the content of the exhibition, and public education activities are not possible for all ages, there is a need for public education to promote communication and participation.

(a) The audience's intuitive experience of Hubei Art Museum and art exhibitions



(Figure 9)



(Figure 10)

Figure 9 shows that 75% of the visitors thought that the exhibits at the Hubei Art Museum were artistic and worth viewing and studying 60% of visitors found the exhibition to be unique, creative and tourist. Overall, the audience's attention to the blue will be The higher it is, the appearance of the building will be reduced. Combined with Figure 10, most people think that the art exhibition held is deeply shocking, Instructive.

(b) The audience's attention to Hubei Museum of Art

第11题：您对参观本次湖北历史文献展的感受 [单选题]



(Figure 11)



(Figure 12)

As can be seen from Figure 11, most people are more interested in painting and photography, and are not very interested in handicrafts.

However, due to different levels of education and gender, the audience's attention to Hubei Museum of Art will be different. More for men Pay attention to the connotation of the exhibits and the historical stories behind them, and the ladies will appreciate the workmanship and appearance of the exhibits more.

Third: Views on public education in the museum

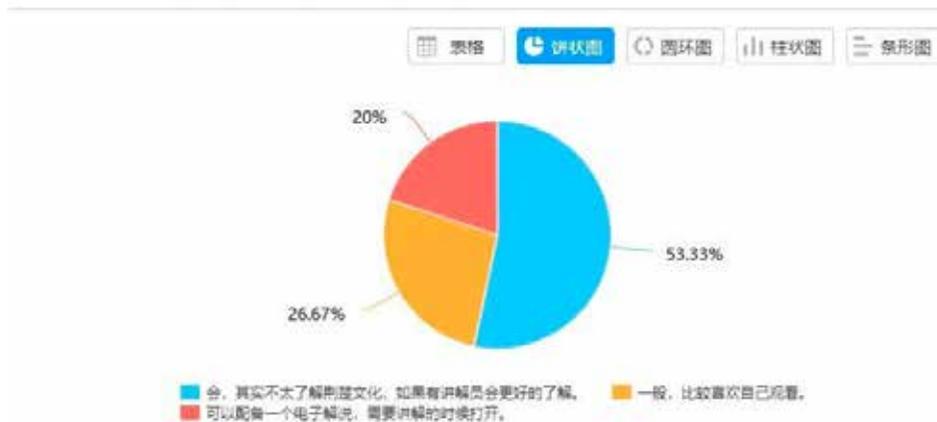
The impact of the indoor environment on the audience



(Figure 13)

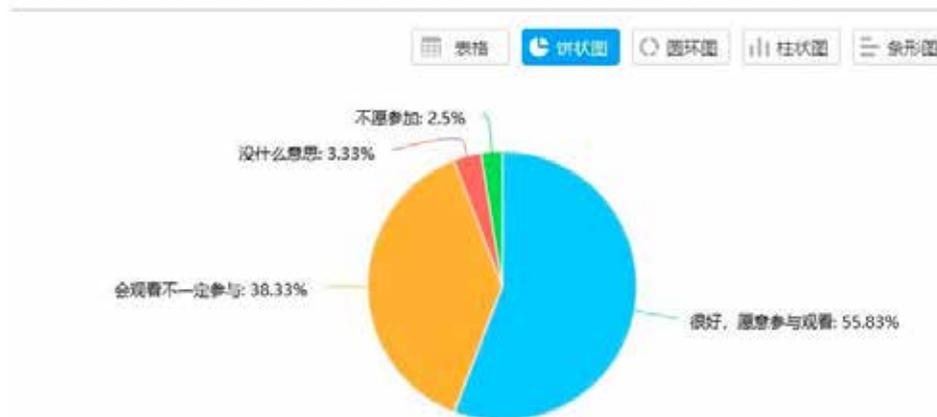
Figure 13 shows that visitors are more susceptible to the lighting environment of the exhibition hall and prefer open or enclosed spaces. Half of the total, so it is also necessary to combine the characteristics of the exhibitions of each museum to make different exhibition designs. (2) The enthusiasm of the audience to participate in public education activities.

第14题：如果有讲解员陪同参展，您会不会更愿意参加？ [单选题]



(Figure 14)

第15题：您觉得本馆公共教育互动活动举办的怎么样（例如观看影片、专家对话等）？ [单选题]



(Figure 15)

As can be seen from Figure 14, 53% of the audience are willing to follow the docent to understand, and 20% of the audience want to be equipped with electronic commentary.

26% of viewers want to watch it themselves. It can also be seen that the high rate of some visitors visiting the museum for the purpose of resting is high.

Not In Figure 15, more than half of the visitors were willing to participate in the interactive activities to consolidate education and better understand the knowledge of the exhibition. The sub-audience found it uninteresting and unattractive, probably due to the lack of age-appropriate reinforcement and educational activities to facilitate this type of ginseng.

(2) The audience's preferred form of public education

第16题： 以下哪些活动和艺术展结合起来，会使您更愿意参加艺术展？ [多选题]

查看多选题百分比计算方法



(Figure 16)

第17题： 您觉得湖北美术馆如果要改进从何入手？ [单选题]



(Figure 17)

In general, among the public education activities that the audience is willing to participate in, the main ones are to participate in the observation and rest, and some are willing to participate in the interaction Experience, do-it-yourself experience is also a more suitable public education activity.

Summary and analysis

Background:

Nowadays, with the continuous improvement of the material living standards of the Chinese people, more and more people have realized spiritual pleasure and artistic cultivation. Cultivation is an important part of self-improvement, so I am more and more concerned about art museums, and I have begun to use art museums to improve my artistic cultivation. The number of people who raise them is constantly increasing. Public education is no longer an unfamiliar term, it has increasingly become a training for all. An indispensable, unique and attractive field of citizens' visual literacy.

Issue:

However, at present, there are still four major problems in the education of art museums in China: First, the positioning is inaccurate and affected by the economy factors have a greater influence; second, the relevant knowledge is too specialized, and does not take into account the public's acceptance; The third is the monotony of content and form tasteless, the public has no enthusiasm; Fourth, self-promotion is insufficient.

Due to the difference in the quality of the people, especially the difference in aesthetic level, it is necessary to consider the difference in the service objects of art museums.

In addition to professional and non-professional differences, it is more appropriate to maximize their functional role by age.

According to the current method of dividing the population, the public education targets of the art museum generally include the elderly group over 60 years old, 45-60 years

Middle-aged people, young people aged 18-45, teenagers aged 7-18, infants and young children aged 0-7, and people with disabilities. Special population groups, a total of six groups.

Only by taking these six groups together can we form the entire public education that the museum faces. The object of the education service. Strictly speaking, one is indispensable. However, at present, China's art museums as a whole are still in the initial stage of development. The need for public education cannot be met by all groups.

Method:

So, how should art museums solve and deal with the various problems and relationships of public education?

In the process of giving full play to the function of public art education, the following problems should be properly solved in order to integrate the art museum.

The function of public education has been brought into play in a relatively ideal state.

1. Clear goals and accurate positioning

In public education activities, art museums should first clearly define their positioning, and the main purpose of public education is to serve the public. Service is for the purpose of improving the overall quality of the whole nation, and it is by no means for profit. Under this premise, the museum of art is being organized and opened. When exhibiting public education activities, it is necessary to plan relevant activities in a targeted manner, such as taking into account the education level and age of the visitors, degree and related art experience, etc.

For the activities organized by the target audience, the museum should guide visitors to come and enjoy and learn. Xi stimulates their interest in art, and at the same time, can also promote them to pay more attention to art and art education in the future.

2. Innovate and increase fun

In addition to exhibitions, art museums can also make use of their own advantages (resources, manpower, material resources, etc.), and take more colorful educational activities. Let the public really feel that the art museum is where they can rest, A treasure land to improve one's artistic accomplishment in entertainment.

3. Pay attention to packaging, increase publicity

The quality of the packaging of the art museum is directly related to whether it has affinity and impact, and whether it can delight the public to a greater extent. Whether it attracts the public's attention and whether it can establish a reputation.

Art museums should focus on several aspects, one is that the packaging should reflect itself. Characteristic, the second is the harmony and unity of tones. In addition, museums also need to increase their self-promotion efforts through different methods and forms, such as: Put up posters, distribute brochures, etc.,

4. Reflect the self and show personality

There are a lot of art museums in the country, and if you can stand out and be different, this in itself will increase the weight of victory. Therefore Each art museum can shape the corresponding image of public education according to its own characteristics and advantages.

At the same time, the relevant public education organized. The activity should also be as distinctive as possible, and reflect one's own style and personality. Each museum has a different personality, style, and public. By sharing the content of education, we can achieve complementary resources, which not only enriches the content and form of public education, but also earns enough public attention. At the same time, it also achieved the purpose of popularizing public education.

5. People-oriented, intentions

For art museums, museum related services should be convenient, comfortable and safe, and provided for different groups of people services. For example, these services include the provision of free parking spaces, different standard meals, free lounge areas and tea Barrier-free access, etc.

Therefore, only by doing it with “heart” can the art museum obtain certain economic and social benefits. In turn, we can ensure the smooth development of public education.

Epilogue:

As we all know, art comes from life and is higher than life, and as an art museum, it should pay more attention to the use of new ideas and planning Use in public education.

At present, the public education of the National Art Museum of China is still in the initial stage of exploration and exploration Although there are many difficulties, it is a pity that it is already on the right path. Art museums should seize this opportunity Make full use of resources and advantages, carefully organize activities to shorten the distance with the public, and create a harmonious atmosphere to improve the Chinese national art the purpose of technical cultivation and cultural quality.

武漢紡織大學

Master's thesis

(Semester 1, 2020-2021)

Course Code: Y208C002
Course Title: Research on contemporary art trends
Course hours: 32
Dissertation Title: An Analysis of the Application and
Development of Waste in Modern
Sculpture Art
Student's Name: Chen Zi-yue
Grade: Level 20 Master's Degree
Student ID: 2015413062
Instructors: Zhang Lei

December 2020

Abstract

Waste is discarded at will and even destroys the environment after it is used up in life, but because of its wide variety and different shapes, especially some of the waste with obvious characteristics of the times, with a little creation and processing, it will become a work of art.

Based on the development process and characteristics of waste sculpture art after World War II, combined with the characteristics of the times of Chinese waste sculpture, this paper focuses on analyzing the application potential of waste materials in modern sculpture art, so as to obtain diversified expression and development, and effectively expand the field of urban sculpture art creation.

Key words: waste sculpture art; Manifestations; Environmental protection concept;

Contents

1	The rise of waste sculpture	103
2	The current development status of waste sculpture art	104
3	The application value of waste in modern sculpture art	105
3.1	The embodiment of the artist's personal aesthetic value	105
3.2	Emphasizing the special expression of the emotions of the times	106
3.3	It has the actual social value of dissemination of ideas	107
4	Conclusions and prospects	108
	Reference	109

1. The rise of waste sculpture

Junk Sculpture is one of the most important genres of sculpture art in the twentieth century, popular in Western countries in the fifties and sixties. Its history can be traced back to Picasso's three-dimensional composition collage and Marcel Tournier's art of assembling ready-mades, and it is inextricably linked to the previous Dadaist method of using finished materials to create works. German Dada artist Kurt Schwitters is the pioneer of this school of sculpture, and his Merz concept of art is "the use of any material that comes to mind in the creation of art", that is, any discarded material that can be recycled and reused in daily life can be added to the creation of the work. His classic work "Merz Painting" is a highly textured composition composed of discarded garbage and easily picked up materials, which is not bound by traditional style, and freely expresses his own design ideas and aesthetic concepts.

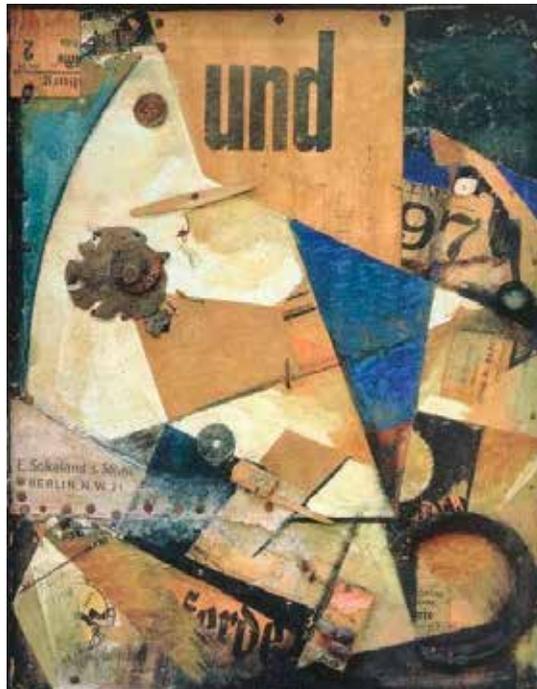


Figure 1-1 Merz Painting (1919)

Due to the lack of Western sculpture art materials and the high cost of sculpture after the Second World War, young artists no longer indulge in classical casting methods, but collect those wastes left over from the war and bombing, or find waste products with artistic value in old car factories and garbage bins, and make them into works of art by selecting and stacking, reconstructing, and deforming. His representative works include Bill Wardrew's "Cello Hen" and Stanki's "Secretary", etc., these artists combine scrap metal and other waste products with elegant sculpture art to transform decay into magic.

2. The current development status of waste sculpture art

The rise of waste sculpture in the twentieth century is the rise of social art, a way of intervention in artistic creation by industrial production and scientific and technological innovation, and it is the product of the development of post-industrial society from industrial society. In today's social environment, the creative field of waste sculpture art in Western society is broader, not only to carry out simple artistic creation, but also to emphasize its social application value.

It imparts a new value to the artwork: on the one hand, it celebrates the advanced industrial civilization, and on the other hand, it is alert to the existing ecological problems. Traditional sculpture art is usually shaped by plaster, clay, clay and other materials, while waste materials have a unique advantage, it mostly uses waste product raw materials and semi-finished products manufactured by industry for artistic creation, basically retains the texture of the original waste, and gives full play to its inherent artistic value.

Compared with traditional materials, it is not only cheap, but also greatly reduces the cost of sculpture production, and because of the different forms and shapes of waste, it can be obtained everywhere, and only a little processing will be rejuvenated and become an excellent work of art. This makes the waste not be abandoned or even pollute the urban environment after losing its original value, but exerts its artistic value and connotation through a new perspective.

3. The application value of waste in modern sculpture art

As the application of waste materials is cross-infiltrating with different fields and disciplines, the artistic expression of sculpture is better improved with the help of new technology techniques and material applications, and new connotations are given to sculpture. To a certain extent, it can be said that waste and modern sculpture art complement each other, which is why waste sculpture has strong vitality and has a trend of sustainable development.

In general, the application value of waste in modern sculpture art is as follows:

3.1 The embodiment of the artist's personal aesthetic value

In our daily life, many daily necessities or industrial products will become old and waste because they lose their original use value. Most of these waste materials are recycled and reused, and some non-recyclables remain in our living environment. However, they also have beauty that we can't see, and with a little processing, these inexpensive daily necessities can also be turned into considerable works of art.

Kim Sun-jin, a sculpture artist from South Korea, said in an interview: "We often use plastic bags in our lives, but we always throw them away easily. I don't think you can throw away an object after it has lost its original value. And this concept is well reflected in her artistic creation. In the work "Discarded", the gray plastic bags are heated to form eerie faces, which have a very ghostly feeling. The Gemstone Collection, on the other hand, uses discarded plastic bottles that are carved into the body of the bottle to turn it into a beautiful gem.



图3-1 《Significant form》



塑料袋2015

3.2. Emphasize the special expression of the emotions of the times

For the waste generated in the context of some times, they usually become a strong symbol of the times. If it is just a simple individual waste left in a corner, people will not feel that there is any special significance, but if a batch of waste with the characteristics of the same era can be collected and placed in a specific field, only to maintain its original appearance, without additional transformation and transformation, it will also give the audience a strong emotional stimulation, so that people can experience the situation and feel the shock generated by that era. It can be said that the group display of waste is also a very typical way of creating sculpture art.

For example, in the late 20th century, after a long period of war, Lebanon finally ushered in peace, and in order to inspire future generations and commemorate the trauma caused by the war to the country and its people, a group of artists designed a unique sculpture for it. In a large building about 56 stories high, occupying 450 square meters of land and riddled with bullet wounds, many tanks and armored vehicles left over from the war were placed. The torn tracks, twisted turrets, and various wounds are like battlefields that suddenly calm down after a hand-to-hand fight, showing people the tragedy of war and the difficulty of peace. In addition, there is the "Gallo's Museum" in the United States, which is filled with small pieces of waste art that have been systematically classified, including various discarded mailboxes, traffic signs, used motorcycles, old tires, etc.

They display objects from the past that have long been thrown into the river of history. The placement and display of these wastes bring strong visual and emotional stimulation to the viewer.



Figure 3-2 The War Museum in Lebanon

3.3. It has the actual social value of the dissemination of ideas

In addition to showing the artist's aesthetic feelings, the waste sculpture art emphasizes the actual value it causes in the society, such as the dissemination of the concepts of environmental protection, resource conservation, animal and plant protection, social care, etc., so that people can see these wastes are unconsciously aware of the protection of the environment, and greatly change the fixed concept that waste is useless, so as to turn waste into treasure as fun in daily life.

A street artist, Artur Bordalo, works with animals and nature, with vibrant colors and three-dimensional effects.

He has been looking for piles of trash on the streets and using it to create a captivating artistic color for his city. Draw "drafts" on the walls with different garbage and recyclables, then fill the drafts with colorful paints to transform trash and waste into incredible colorful 3D animals: rabbits, birds, mice or squirrels, some impressive works of art.



Figure 3-3



Figure 3-5

He often chooses to use materials that have been destroyed, such as materials that have no longer a lifespan.

Most of them are built on wasteland, abandoned factories or random locations, and some of them are obtained from companies that are going through the recycling process.

Use these discarded materials and "merge" them into beautiful forms to create your own urban and environmental landscapes. The artist's use of discarded materials not only expresses his own artistic aesthetic, but also draws attention to the problems of waste production, pollution from unrecycled materials, and their impact on the planet. These problems can easily be forgotten and turn into trivial or inevitable disasters.

4. Conclusions and prospects

Someone once said, “Trash is a resource that is placed in the wrong place at the wrong time.”

“When we give new life to these wastes, we also feel that they also have a beautiful side, and that they also have their own value, and that their ability to convey information and culture is no less than that of books, words, and paintings that we have always admired, sometimes more direct, more vivid, and more vivid. Looking at the works one by one, watching the waste play their own roles, we have no reason to despise them anymore, in fact, waste is not wasted.

Generally speaking, garbage materials not only provide sculptors with abundant and cheap creative materials, but also greatly extend the scope of sculpture art, so that they can better express their aesthetic emotions and ideological concepts, especially in terms of “environmental protection, resources, and health” The waste sculpture artwork with the theme fully reflects the value of waste sculpture art in the real society , and is an important guarantee for its sustainable development. Labor produces beauty, and environmental protection is embodied in works of art; life creates beauty, and environmental protection is integrated into artistic expression.

Environmental protection requires people’s imagination and creation of beauty, we create artistic beauty at the same time to create environmental beauty, I believe that environmental sculpture will become a beautiful landscape in our living environment.

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Research on values in Modern Art:
Take the art of poverty as an example

Contents

1. Artistic characteristics of the poor art gene rated
 - 1.1 Generate Background
 - 1.2 Artistic features
 - 1.3 Representative Figures and Works
2. The artistic value of Jannis Kounellis
 - 2.1 Embodiment of Values
 - 2.2 Representative works
 - 2.3 Waste Mediums
 - 2.4 Animal vectors
3. The artist's art track
 - 3.1 A brief description of his artistic career
 - 3.2 Social Impact
 - 3.3 Conceptual subversion
 - 3.4 Poetic structure
4. Influential celebrities in the same period
 - 4.1 Giovanni Anselmo
 - 4.2 Nari Ward
5. The social value of the poor art genre
6. Analysis of the Educational Characteristics of Poverty Art on Consumption Concept
 - 6.1 Fighters in the materialistic puzzle – High Field
 - 6.2 Poor Art under materialism since the 1990s
7. The Value Prospect of Poverty Art in Contemporary Society

1. The artistic characteristics of the poor art genre

1.1 Generate Background

The sixties of the twentieth century, a new artistic movement emerged in Italy, which was called "Poor Art", a name that seems to be easily misunderstood, after all, in many people's minds, art of poverty is "art of scarcity" and "art of poverty". In fact, throughout the ages, there has been no such thing as "poverty" in art, but only the artist's perception of the work itself and the viewer's evaluation of the work. The godfather of poverty art was the Italian art critic Cerante, who proposed the concept in September 1967 in a group exhibition of young artists entitled "Art of Poverty – Space".

Poor art mainly refers to the form in which artists use waste objects or cheap everyday materials (metal, glass, stone, etc.) as the medium of expression for artistic creation, and the collage, cutting, reconstruction, and decomposition of materials have become common methods. It breaks the existing rules of art, excavates the material for a new exploration of "artistic reconstruction", and transforms the two-dimensional plane into a three-dimensional, multi-dimensional spatial aesthetic.

It permeates the spiritual concept of freedom and materiality into the perception of material forms and colors, and tries to find a sensual, metaphorical, and balanced "symbolic world" between matter and art. Poor art is considered to be one of the most important art schools in Italy in the late Second World War, and its birth marks the beginning of Italian modern art on the stage of history.

1.2 Artistic features

The "Renaissance" originated in Italy, where the classical aesthetic model had long been deeply rooted in the country's bones, and in a country where traditional art was very strong, it was extremely difficult for other new artforms to develop.

Under the pressure of traditional art and the blockade of popular ideas, an important reason why poor art has been able to step onto the stage of history and develop and grow is that it has completely transformed the language of modern art, redefined the meaning of art practice, and reversed the main stream consciousness of Western art in a way that has never been seen before.

It opposes the authority of traditional art, but maintains a certain connection with it.

Kounellis, Pistoletto and Paolini, among others, often incorporate elements of Greek and Roman sculpture or Renaissance painting into their work. From a certain point of view, it is precisely because of this "free dialogue" with the traditional art of the past that poor art has its own distinctive artistic characteristics that distinguish it from other art movements in the late 60s of the 20th century.

In 1970, in response to the characteristics of poor art, art critic Christopher Brown wrote a report on the characteristics of poor art. Oman sums it up this way: "Poor art refers to an artistic conception that seeks to achieve poetic effects in the simplest way possible, in contrast to the surrounding technological world. This return to simple materials, and the re-revelation of patterns and processes through imagination, is an examination of the artist's own behavior in an industrialized society A method of 'retreat', but it does not in any way imply a denial of society, but rather an insistence on a moral proposition: subjectivized feelings under objective authenticity, expressing general and individual recollections of environmental phenomena."

The art of poverty embraces contradictions and complexity, which are closely related to openness, fluidity and subjectivity, which place it outside modernism, but at the same time maintain an enduring fascination and expectation of it. In the midst of thousands of torrents, the art of poverty is like a strange flower, which is both conceptual and sensual, straightforward and obscure, poetic and realistic. His works are free and casual, not confined to the boldness of form, and sometimes even challenge the common sense of life, the prevailing social ethics, and the moral logic of history. Its fierce, rebellious, sensitive, and independent aesthetic characteristics have made it famous and controversial in the art world.

1.3 Representative figures and representative works

The famous Italian "Master of Poor Art" JANNIS KOUNELLIS is considered one of the most representative artists of the "Poor Art" movement. Kounellis began working in Rome in the fifties, and in 1960 he had his first solo exhibition at the Turtle Gallery.

In the 60s of the last century, Kounellis, who adhered to the idea that "art should be replaced by life itself", pushed painting into a completely new field, challenging and subversive in the methods and concepts of using materials. His creations use stones, cacti, instant coffee, combed wool, sacks, bags full of corn, oxygen-hydrogen flames, paraffin lamps, pieces of iron and even railroad tracks, which are common in everyday life.

I want to return to poetry by all means, by practice, by observation, by loneliness, by words, by images, by obnoxious things. Jannis Kounellis, an exponent of the art of poverty, wrote in 1987. This poetic aesthetic concept originated from the exploration he began 20 years ago. He has the parrot stand on a shelf jutting out of a flat steel plate, the showiness of the parrot and the monochrome of the steel plate form a poetic scene, and he alludes to early human civilization with simple materials, and hangs combed wool on four rows of wooden shelves in the image of a drip painting.

The structure of the work, titled *Untitled* (1968), was inspired by Jackson Pollock; He collected red and white broad beans, coffee beans, corn, beans, peas, and rice from all over the world and placed them in seven old burlap sacks along the exhibition wall of the Teide Museum of Modern Art (*Untitled*, 1969), where he built a closed door directly from stone (*Untitled*, 1969), and in the same year, he even put

twelve real horses, among other things The distance is tethered to the wall of the Lattice Gallery in Rome. One can imagine the dramatic scene in which the viewer is smelling and listening to the neighing of horses, in which he attaches iron hooks to a wire spring mattress and sprays the mattress in a square yellow according to a strict geometric size, and his powerful sense of color form evokes the bed as a place of deep experience of life and death, sex and sleep (Untitled, 1993), and he places seven bronze bells on four wooden tables, the decay of which contrasts with the green elegance of the bells and the tranquility of the reality of the scene

with the imaginary sound of the bells (Untitled), 2006. Poetry, drama, and the sense of color of the material itself are the artistic concepts that Counellis highlights in his works.

奥瓦尼·安塞尔莫(Giovanni Anselmo)、阿里吉耶罗·波 (Alighiero Boetti)、皮耶·保罗·卡佐拉里 (Pier Paolo Calzolari)、路安诺·法布罗(Luciano Fabro)、詹尼斯·库内里斯(Jannis Kounellis)、里奥·梅尔兹(Mario Merz)、玛丽萨·梅尔兹(Marisa Merz)、吉里欧·帕奥里尼(Giulio Paolini)、比诺·帕斯卡里(Pino Pascali)、吉赛帕·裴诺内(Giuseppe Penone)、米开朗基罗·匹斯多雷托 (Michelangelo Pistoletto)、埃米利奥·普里尼(Emilio Prini)和吉尔伯托·佐里欧(Gilberto Zorio) They are all the artists most closely related to this movement. They are concerned about the intersection of art and life, nature and culture.

They try to create a subjective understanding of things and spaces by allowing the “primordial” [i] energy to occur naturally and faithfully in all aspects of life, rather than being conveyed through representation, perception or normative language. This energy corresponds on the one hand to the fundamental physical forces of nature [such as gravity or electricity], and on the other hand to the basic elements of human nature [such as energy, memory and emotion]. There are also some artists whose work also touches on related issues, and sometimes with poor art, is Mario A. Mario Ceroli, Claudio Claudio Cintoli, Pierrot Cintoli, Claudio C Piero Gilardi, Paolo Icaro, Eliseo Mattiacci, Aldo Mondino, Hidetoshi Nagasawa, Luca Patella and Gianni Murphy. Gianni Piacentino.

2 The artistic value of Jannis Kounellis

2.1 Embodiment of values

In addition to his personal aesthetic judgment, Kounellis's selection and combination of materials in the process of creation also situates them in a complex and pluralistic socio-cultural relationship. What makes matter fascinating is that it is intertwined with allure, uncertainty, relativity and absoluteness. Since matter has objective material properties, it is always associated with human desires.

Desire is the essence of human beings, and desire can induce or drive a person's desire for control and possessiveness. The work of Kounellis also shows that, as Jacques (acan) argues, "the pressure of desire is constant, and desire is eternal." The fulfillment of desires is not 'fulfillment', but the regeneration of similar desires". Other words. Desire exists in social relations, it is the desire of others, desire has the characteristics of extending to the direction of infinite satisfaction, and the temporary satisfaction of desire will be filled or replaced by new desire in an instant. In this sense, when material matter becomes the object of human attention, people instinctively use it, consume it, shape it, and transform it spiritually. Thus, in a sense, the power of desire constantly changes the connotation and extension of matter. Is material non-deterioration a spiritual or physical attribute. It all has a process of being, changing, and disappearing. As a result, the ideas and meanings that artists give to material things are either accumulated, turned into memories, or forgotten.

The "Poor Art" lineage, Kounellis is very concerned with excavating the expansiveness of everyday matter and its energy, regardless of where it comes from. All of them are subjectively transformed into substances with artistic concepts. Since they are human-centered, it is only when they are connected to society, people, history, and culture that matter can best be ripped and freed from its physical properties and become carriers of spiritual communication with people in the public sphere. They are even seen as expansive mediums with a correlation with other things, i.e. intrinsic Connections of energy, time, memory and context from matter. He subjectively shapes the originally directionless material into a certain medium with rational thinking and conceptual significance.

From this point of view, Kounellis not only redefines the properties of matter, but also reconstructs the energy of matter and its anthropological analysis, that is, man is the producer of energy, and creates something related to human experience. That is to say.

Matter is not isolated, but conveys information about the people with whom it relates. By changing the form of everyday materials to stimulate or evoke human emotions and memories, he reveals the mental experiences accumulated by human beings and gives them metaphorical and symbolic qualities. In addition to being good at using materials to communicate with people's emotions, he also attaches great importance to eliciting people's associations, thoughts, and imaginations about the conditions, history, customs, and life related to them from the relationship between many materials.

Looking back at the history of modern art, the reason why Kounellis is an important artist that is difficult to avoid is that some of his works are considered important nodes in art history. His approach to materials and concepts are challenging and subversive, whether it is the early use of animals and fire, or the later use of steel plates, coal, or, more recently, copper, porcelain, and white cloth, which are not represented, but present, embodying the artist's intuition and discovering the social, cultural and conceptual significance of matter and its associated properties through his personal artistic sensibility.

2.2 Representative works

As early as 1967, his work "Untitled" consisted of three elements: a varnish-coated iron plate structure holding cotton, four iron containers containing earth and cacti, and a perch on a varnish-coated iron plate with a live parrot. The living parrot placed on the iron plate _ dagger changes the work, from the audience gazing and reading the parrot to the parrot talking to the audience, completely reversing the interaction between primary and secondary. As Kounellis himself said, "For me, there is no clear boundary between numbers, letters, and parrots. People who look at numbers and letters 'read' the works. Then, in the second step, the audience no longer interprets the parrot's work, but the parrot speaks to the audience. Therefore, in my opinion, the parrot is more like an extension of the work than a change in the direction of the work."

By 1969, he took this idea almost to the extreme. While continuing his own artistic logic, Kounellis has created a stunning work 'Untitled' at the L'Attico Gallery in Rome. His avant-garde nature not only had a great impact on the art world of the time, but also had a great impact on the concept and boundaries of art, and established a milestone in the art of life. His work undoubtedly reflects the cultural mood of this period.



Untitled / Kounellis / 1969 / Loft Gallery Rome

2.3 Waste Mediums

Since 1967, Jannis Kounellis has been collecting waste and everyday materials as a medium of expression for his artistic creation, becoming the most representative “poor artist”. and was internationally recognized in the first contemporary Italian art movement.



《 untitled (018) 》 / Kounellis /1969/ metal fabric

Arte povera is an influential genre in the history of art. In 1967, the Italian art critic Germano Germano Celant organized a conference at the Bertesca Gallery in Genoa under the theme “The Art of Poverty · Space (Arte Povera: Im spazio)”. Celant used the term “poor art” to summarize the artistic style and creative methods of young Italian artists at that time: using the cheapest and most simple discarded materials -- branches, metal, glass, weaving, stone, etc. -- as the medium of expression, collage and cut-out. It aims to get rid of and break through the constraints of traditional “elegant” art, and redefine the language and concept of art. This method and form of constructing art with primitive and simple material materials is considered to be a genre of conceptual art.



Citizen Tragedy / Kounellis / 1975 / Capodimonte Museum of Naples

2.4 Animal vectors

Jannis Kounellis's artistic creations use the common elements of everyday life, such as stones, cacti, instant coffee, wool, sacks, bags full of corn, flying oxygen-hydrogen flames, classical sculptures, paraffin in lamps, iron sheets, and even railroad tracks. He breaks down the status, the status and the schema of the language of art. He insisted that art should be replaced by life itself.

In the '60s, Jannis Kounellis began to borrow animals for his art. This form of animal-based art was pioneered by Yannis Kounellis, followed by Hirst, who used cows, sheep, sharks and other animals as art materials, and the Italian artist Cattelan, who loved to work with horses, pigeons, and squirrels. One of Jannis Kounellis' most famous works is the placement of 12 live horses in the Artico Gallery in Rome.



Untitled / Kounellis / 1967

3. The artist's art track

3.1 A brief description of his artistic career

Jannis Kounellis is an internationally renowned conceptual artist. Born in Piraeus, Greece in 1936, he moved to Rome, Italy in 1956, where he studied at the Academy of Fine Arts in Rome. He was a professor at the Academy of Fine Arts in Düsseldorf, Germany for 8 years. Kounellis has been working in Rome since the 50s and in 1960 he had his first solo exhibition at the Turtle Gallery.

From 1958 to 1960, he used letters, numbers, superimposed printed symbols and road markings to form a spatial extension of color and imagery. These works clearly demonstrate his poetic expression and achieve the purpose of artistic creation beyond the intangible and tangible.

Influenced by Alberto M. Bria & Lucio M. Fontana's influence, Kounellis pushed painting into a whole new realm. Since 1967, Jannis Kounellis has been collecting waste and everyday materials as a medium of expression for his artistic creation, becoming the most representative "poor artist". In 2011, Jannis Kounellis held "Translating China" in China - Jannis Kounellis Solo Exhibition.

Jannis Kounellis (1936-2017) was a leader in the "Poor Art" genre, which began in 1967. His work often co-positions a variety of elements, including readymade objects such as bed frames, doors, and shelves, as well as natural materials such as stones, cotton flowers, sheep hair, coals, fire, and soot, has become one of his characteristics. Sometimes, he even uses live animals in his works. The most famous of these is *Untitled/Twelve Horses* (1969), which was exhibited at the Galleria l'Attico in Rome.

At that time, he tethered a herd of horses into the gallery space. The creation of Jannis Kounellis has been influenced by artists ranging from Kazimir Malevich, Alberto Burri, and Lucio Fontana to Jackson Pollock, Franz Pollock, and Franz Pollock.

Franz Kline et al. He has broadened the boundaries of contemporary art, especially the possibilities of painting. His work reflects the changing world around us, while also deeply resonating with his own traditions and culture.

In 1936, Jannis Kounellis was born in Piraeus, Athens. In 1956 he moved to Rome and studied at the Academy of Fine Arts of Rome, where he studied with Toti Charloa, one of Italy's most important artists of the last century. Jannis Kounellis, who described himself as a Greek many times, but also as an Italian artist, quickly immersed himself in the Italian cultural heritage.

In 1960, when he was still a student, he was taught by Priño M. De S. Founded in 1956 by Plinio De Martiis, La Tartaruga held its first exhibition in 1960 for Kuneris, then a student. With his participation in the famous group exhibition of impoverished art organized by Germano Celant in Genoa in 1967, he quickly became one of the main exponents of this artistic movement. In the sixties of the last century, the art of poverty was arguably the most important and influential avant-garde movement that emerged in Europe. They see modernity as a threat that it erases our memory, of all

traces of the past. As a result, they are committed to the comparison between the old and the new, so that people can feel the passage of time more richly. The artistic concepts they put forward made them more interested in physical objects and materials, and they borrowed various materials and forms of expression from daily life, so that art was no longer limited by traditional practices and materials.

Jannis Kounellis is considered one of the most important master artists of Boeas's time and one of the most invited artists to participate in the "Kassel Documenta" and the "Venice Biennale". His works are in the collections of many important museums, foundations and private individuals around the world. He is the most frequently exhibited artist in the most important museums around the world. Since 1972, he has participated in the Venice Biennale seven times. For ten years, from 1972 to 1982, he was invited to participate in documenta. In 1967, Jannis Kounellis participated in the Jemano · Germano Celant's famous group exhibition of impoverished art in Genoa quickly became one of the main exponents of this artistic movement.

In the sixties of the last century, the art of poverty was arguably the most important and influential avant-garde movement that emerged in Europe. They see modernity as a threat that it will erase our memory, our perception of all traces of the past. Therefore, they are committed to the comparison between the old and the new, so that people can feel the passage of time more richly.

Kounellis was able to carry out various experiments in Rome and determined his eclectic approach to creation. This includes his extensive use of a wide range of materials, a variety of media, and his work spans painting, sculpture and performance.



Untitled / Kounellis / 2012 / Iron, Military blanket, Engraving, 200 × 400 × 50 cm / MDC Gallery

The exhibition at the Galerie Massimo De Carlo is a small retrospective of Jan-nis Kounellis that gives the viewer a general idea of his most representative works, created between 1983 and 2012. The exhibition offers a glimpse into the material and three-dimensional elements of Kounellis's paintings and installations, including a wide range of readymades, from natural elements such as stones and feathers to man-made objects such as knives and shoes. Most of the oil paintings on display are dark iron plates, a symbolic metallurgical object. It recalls the Italian industrial landscape of the late sixties and early seventies of the twentieth century, and marks the abandonment of traditional art by Kounellis in favor of a free movement through the infinite and relative existence of space, materials and time. "There is no such thing as style. He later declared, "What we must achieve now is to unify art with life.

The works selected for the exhibition provide an overview of Kounellis's creative career. You can see his consistent persistence, as well as the change in style: formally, it is often reminiscent of painting, but conceptually it is far from it. His juxtaposition of contradictory materials may also symbolize the fragility of humanity and the inescapability of historical inevitability. And his best work is a fusion of ideas of the past, present and future.



Untitled / Kounellis / 2012 / Iron, Military blanket, Engraving, 200 × 400 × 50 cm / MDC Gallery

In 1969, Jannis Kounellis's creation took a turning point. At that time, he tethered a herd of horses to the wall of the exhibition room at the Galleria L'Attico where he was exhibiting. Here, he shows not only the animals themselves, but also their neighing, their sounds and smells. From this point on, he abandoned painting and instead walked through the infinite and relative existence of space, material and time.

“There is no such thing as style. He later declared, “What we must achieve today is to unify art with life.

In several untitled works based on the new technique, Kounellis places burlap sacks on stakes made of wood and steel, and handfuls of raw wool on wooden frames and poles.

The materials commonly used by Kounellis include canvas, stone, wood, bur-sacks, woollen fabrics, steel, lead, gold, fire and fragments of classical sculpture. He combines them in various ways to form a series of works.

In these works, we can see his consistent persistence and stylistic changes. His metal wall reliefs are often reminiscent of paintings, but they are far from conceptually reminiscent. His juxta position of contradictory materials may symbolize the fragility of humanity and the inescapable nature of historical inevitability. And his best works combine ideas of the past, present and future. In 1972, his work was exhibited for the first time at the Venice Biennale and Documenta. In the same year, at the Ileana Sonnabend Gallery in New York, he held his first exhibition in the United States.



Untitled / Kounellis / 1994 / Mixed media / 320 x435 × 30 cm / MDC Galle ry

3.2 Social Impact

Jannis Kounellis has always advocated that “art should be replaced by life itself” and that “art should no longer be confined to an ivory tower high above, but should be replaced by an approach to the public and an active interaction with the audience”.

This kind of artistic pursuit of revealing the true and inner spiritual world is consciously or unconsciously in line with the development trend of contemporary art in the world. When concepts and slogans such as “everything is art” and “everyone is an artist” are no longer valid, conceptualism represented by “poor art” has become a mature and perfect aesthetics.

It has been commented that “the artist is always a hermit, always an adversary, not because he is anarchic, but because the ideas he wants to express are so vast and so strong.”

Therefore, there is no social system that simply represents the new knowledge he feels, so the artist is the translator of these avant-garde ideas. Jannis Kounellis is an internationally renowned conceptual artist. ”

I want to return to poetry by all means, with practice, with observation, with solitude, with words, with images, with nasty things. As a representative of the “art of poverty”, Jannis Kounellis wrote in 1987. Jannis Kounellis’s work expresses his concern for large-scale urban symbols, industrial civilization, and personal values. His work has since developed into a more spectacular mixture of paintings, collages, installations, sculptures, environments, and even theatrical performances.



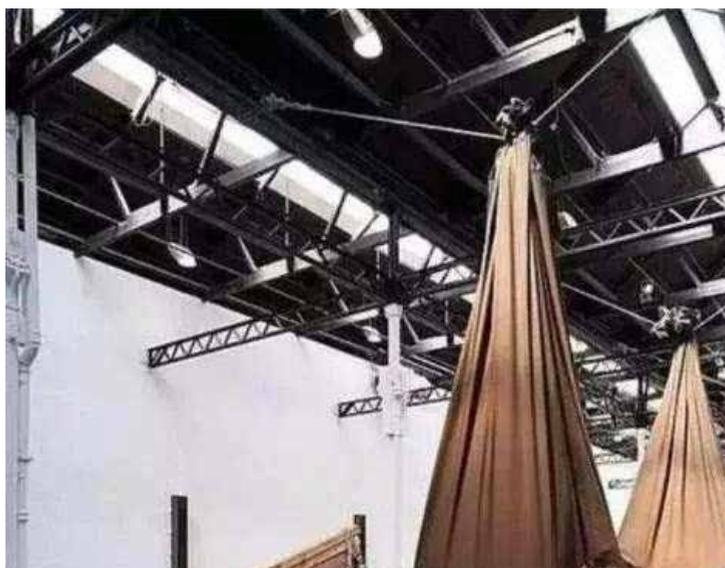
Untitled / Kounellis / 1970

In the 80s, the work of Jannis Kounellis flourished in the major European artistic events, and his masterpieces influenced the dancers and musicians of the time from the early 70s of the 20th century.

His works are characterized by the juxtaposition of objects and materials that bring the viewer a sense of movement, whether they are temporary exhibitions or

permanent exhibitions, and his works always make people wander in the middle of it, feeling the powerful character of the work and the aftertaste that it brings to memory. His work wordlessly changes the environment in which it is located.

Since 1989, when Eastern Europe was reborn in social and cultural turmoil, Kounellis wanted to express a growing sense of unease and anxiety, and his work reflected the artist's contradictory exploration of the conflict between his own identity and the new historical context in the new situation. From the 90s to the present, Kounellis's work has been dominated by the series of "images" and "themes". He continues to use his "Dictionary of Materials" on a large scale to illustrate the meaning of his work.



Untitled / Kounellis / 1970

3.3 Concept subversion

In the literature of modern art history in the West, Kounellis is an art master who cannot be bypassed. Some of his works have been considered important points of contact in art history. As early as 1967, his installation *Untitled* included live birds as an integral part of his work. In particular, in 1969, his "Untitled" directly led 12 horses into the gallery and tethered them to the gallery, and its avant-garde nature had a great impact on the people of the time, which not only brought a great impact on the concept and boundaries of art, but also established a milestone work on the art of life. Inspired by the drama of Caravaggio's paintings, his ideas were subversive and pioneered the use of animals as a medium.

Jannis Kounellis has always advocated that "art should be replaced by life itself" and that "art is no longer confined to an ivory tower on the top, but is replaced by an approach to the public and actively interaction with the audience". This artistic pursuit of revealing the true and inner spiritual world is consciously or unconsciously in

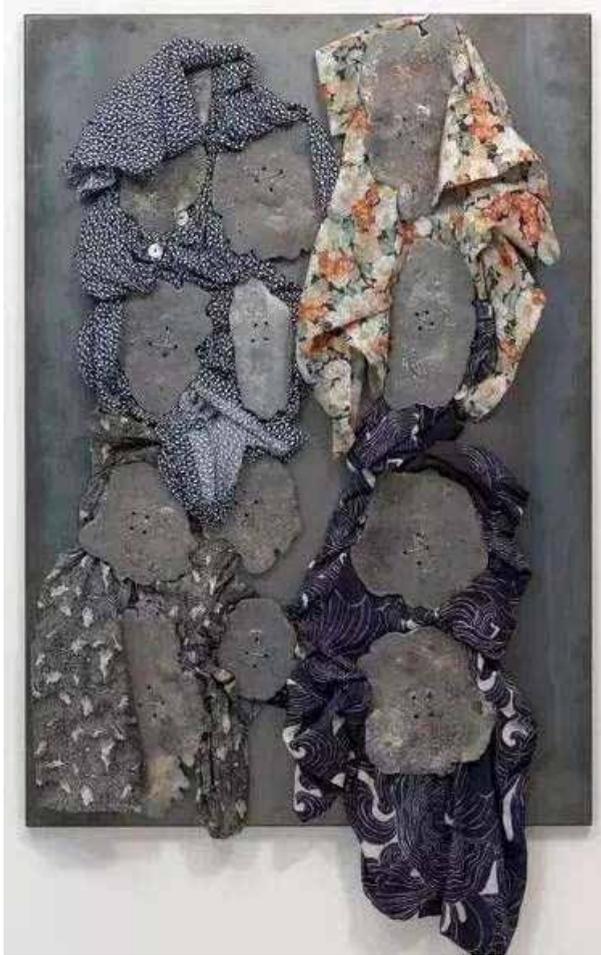
line with the development trend of contemporary art in the world.

When concepts and slogans such as “everything is art” and “everyone is an artist” are no longer valid, conceptualism represented by “poor art” has become a mature and perfect aesthetics. It has been commented that “the artist is always a hermit, always an opponent, not because he is anarchist, but because the ideas he wants to express are so expansive, so intense.” Therefore, there is no social system that can simply represent the new knowledge he feels, so the artist is the translator of these avant-garde ideas. Jannis Kounellis is an internationally renowned conceptual artist. ”

3.4 Poetic structure

In his works in China, Jannis Kounellis created 11 flat installations using ancient porcelain tiles, porcelain bowls, white cloths, military coats, lanterns, brushes, burlap bags, etc. They are combined with steel plates to form different pattern forms and material relationships, which not only emphasize the contrast or opposition between materials - soft and hard, natural and man-made, flowing and solid, traditional and modern, but also express and construct the unique beauty of form and language, a kind of beauty that interweaves simple drama and poetry. He understands the relationship between modernity and tradition, the everyday and the anomalous, as a dialectical visual philosophy. As a traveler, he has always been in dialogue with other cultures, and likes to absorb and transform things that cannot be classified.

“Interpreting China” is the result of Jannis practical investigation, in-depth thinking and analysis of China in the past two ears. especially the in-depth interpretation of Chinese culture. It vividly grasps the internal connection of reality, tradition, memory and context. The work is a collection of reflections on Chinese society and culture. During his field trips to China, Kounellis attached great importance to discovering interesting objects by chance, such as when he happened to see a porcelain tile in an antique market in Beijing and immediately bought it. In his view, the porcelain piece (material) itself is language and concept.



《 untitled 》 / Kounellis /2008 Steel, lead and cloth

Jannis Kounellis also used a large number of iron boxes arranged in an architectural style similar to Greek patterns or the battlements of the Great Wall, with coal piles stacked on top and iron plates inlaid with broken porcelain pieces of various sizes hanging irregularly, full of a sense of solemn power and shock. In addition, he created an installation in which nine iron tables were collaged into a “K” shape, on which more than 4,600 transparent glasses were placed, filled with “Beijing Erguotou”. For the first time, he also broke through his black-and-white creations, using brightly colored Chinese clothes fixed in steel frames, creating a series of “clothing series”.

The “open, free and critical language” of “Poor Art” enables the audience not only to see a specific image directly, but also to clearly feel the subjective color of the author, and then to start to imagine, think and judge freely. Jannis Kounellis uses wire to fix porcelain pieces of different sizes into different forms on steel plates, which can be understood as fragments of metaphorical history or as dense asteroids in the universe; Either like Chinese ink painting s, dots, or folk flowers, etc.

3. The artist's art track



《 untitled 》 / Kounellis / 200x180cm, iron panel, iron scales, Chinese bow

4. Influential celebrities in the same period

4.1 Giovanni Anselmo

Giovanni S. Giovanni Anselmo was born in Italy in 1934 and is one of the leading figures of poor art. He never had an art education, but he painted oil paintings for several years. Since 1967 he has been one of the main artists of the "Breaking the Imposed Cultural System" movement for the promotion of culture, and now lives and works in Turin.

Giovanni S. Anselmo was a self-taught artist, often using his work to emphasize that things are not always as they seem, and he placed pre-industrial materials side by side with modern processed materials, which were not always easy to understand or explain, and often pointed to the social problems of the time. Inspired by natural principles such as gravity, magnetism, weight, and decomposition.

His installations are all made of granite, which he uses as a symbol of weight. He hangs his work on the walls of galleries or art galleries, and he uses fragile and perishable materials to keep these rocks in balance in order to oppose the theory of gravitational forces. He uses larger works to show the fragile balance between art and life: "I, the world, things, life, we are the forces that work, and the main thing is not to let these forces ossify."

He is known for his Torsion series: a piece of leather cloth is submerged in a large cement block and wound around a fixed wooden stick. The sculpture seamlessly blends the torque centered on the skein, the gravity of the wooden strips, and the enormous weight of the stone, creating a vortex of intersecting and conflicting forces.



<Untitled> Giovanni M. Anselmo/1970

Untitled (Sculpture of Eating) is one of Anselmo's most famous works, in which he crushed lettuce with wire between a large upright block of granite and a smaller stone. If the lettuce is dried, the wire loses tension and the stone falls. Some see it as a symbol of the deadly fate of humanity to be destroyed between forces greater than him.



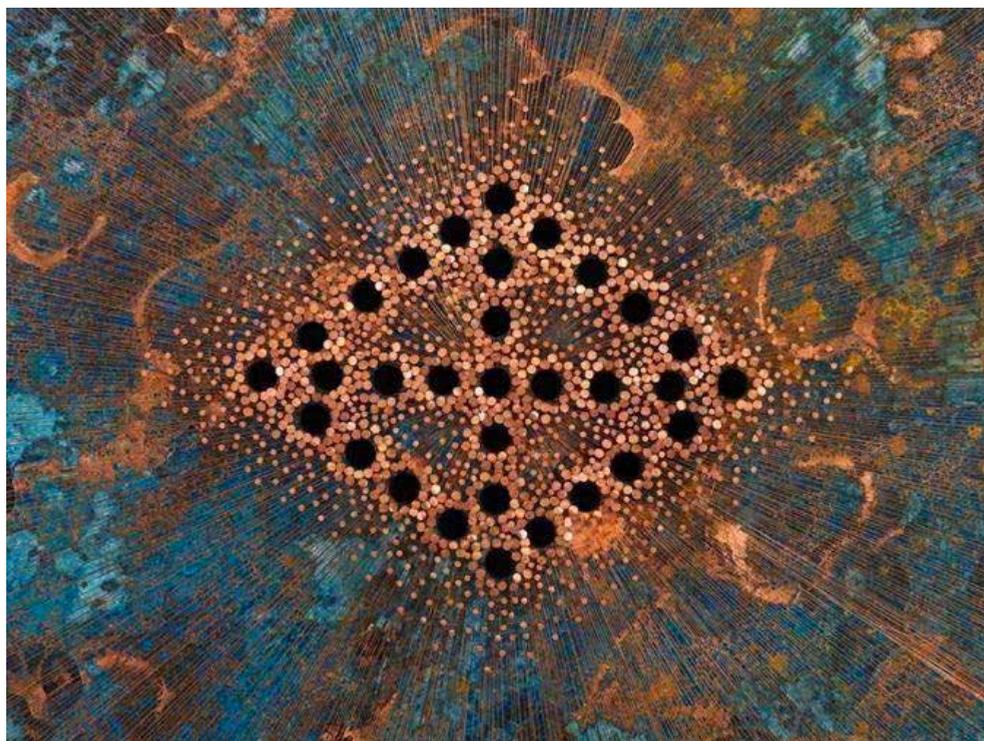
4.2 Nari Ward

Artist Nari Ward was born in Jamaica in 1963, is an internationally renowned installation artist who explores the human emotions behind everyday objects, examines the problems and contradictions arising from race, poverty and consumer culture in the environment of “people” with his unique artistic concept, and explores new semiotic possibilities for the relationship between us and objects.

Ward is good at using ready-made products, such as ready-made industrial consumer goods and ready-made linguistic symbols, to integrate personal thinking into them through secondary processing, and to touch the audience's perception and reflection on deep issues such as race, poverty, discrimination, consumerism, and politics.

Ward's action is to strip away the superficial façade of the peaceful and prosperous times, and to focus on the losers, the downcast, the displaced, and the disadvantaged outside the mainstream expose the most fundamental but most unavoidable problems. It is very important that art can quietly bring marginalized people and

objects into the public eye, and bring to light issues outside the mainstream.”



Correctional Circle0128 (Partial) /Nari Ward/2018/Limu Gallery

The New York-based artist held his first solo exhibition in South Korea, “Correctional,” at Limu Gallery in Seoul.

Limu Gallery opened its Seoul space in 2017 as part of its official public exhibition program at Seoul Gallery. A series of sculptures, paintings and installations by Ward were on display. Named after the English word “correctional”, which can be understood as disciplining and altruistic, the title of the exhibition, together with the works on display, provides a critical interpretation of the multiple associations and deep meanings derived from the word “correction”.

Ward is good at combining political concepts and personal identity with historical contexts, giving new meanings to concepts such as “truth” and “punishment”, and revealing a practical understanding of “amendment”. Nari Ward was born in 1963 in St. Andrew, Jamaica, Ward received accolades from many of his peers early in his career. He has developed a powerful system of practice, collecting fire hoses, strollers, and other found objects in Harlem’s neighborhoods, and juxtaposing these materials to tap in to more metaphorically rich interpretive and socially critical potential.

One of Walder’s most iconic early works, *Amazing Grace*, was part of his 1993 residency at the Studio Museum into Harlem in response to the AIDS crisis and drug epidemic. In this massive installation, Ward gathered more than 365 discarded

strollers, and the spatial response was a re-recording of Gospel singer Mahalia Jackson's "Amazing Grace". The lyrics speak of redemption and change, generating optimism and hope. Since then, the work has been reconstructed in 2013 in the New Museum Studio 231space and in several parts of Europe. As each context changes, the importance of the work changes with each community's different associations with these found objects.



《Amazing Grace》 Nari Ward/1993

Growing up in Jamaica and moving to the United States as a young man, Ward's early experiences made him sensitive to topics such as race, religion, class, and identity, and to include topics such as tourism, patriotism, and consumer culture. Walde's work often reflects his multicultural perspective, providing a nuanced understanding of social politics and allowing the viewer to gain layers of interpretation through their different cultural backgrounds and experiences.

In his recent work, the artist has used chemical methods to rust copper plates, using rust to outline the outlines of shackles, handcuffs, and his own feet, creating a ghostly visual effect. These feelings of imprisonment and escape are undoubtedly related to the central circular hole pattern in all his works. The diamond-shaped pattern, which appears on each of the previous pieces in the Breathing Panels series, is surrounded by a large number of copper nails in the shape of the Congolese cosmo gram pattern, which is found in African prayer ceremonies. The first time Walter saw this symbol was in a church.

It is said that the black slaves had to hide in the process of escaping, and they could only breathe through such holes. These were originally symbols used to symbolize the cycle of life, giving the work another metaphysical meaning.



#477/ Nari Ward/2014/ Limu Gallery



"Swing Low" (detail) / Nari S. Ward / 2015 / Limu Gallery

The other two works in the exhibition, Mending Board 12 and Mending Board 21, summarize the restoration potential of CORRECTIONAL. Both works feature cracked blackboards, which the artist restores using a traditional Japanese technique of gold threading, which is to fill the cracks with gold to celebrate the rebirth of the broken objects.

In this anthology, Ward shows the best and darkest sides of human nature, so that we can better understand human nature and envision a common future.

2017 was an extraordinary year for Ward. In his first institutional exhibition in New York, G.O.A.T., again, as series of outdoor sculptures at the Socrates Sculpture Park in Queens, Ward connects domestic waste and goat sculptures in a unique way to give the works a surreal and playful look, expressing the artist's deep insight into the themes of individual identity, social progress, environmental change, and group belonging. In addition, Walter completed a commissioned work at the New York Historical Society on the Upper West Side, We Are The People; His traveling exhibition "Nari Ward: Sun Splashed" is also on view at the Museum of Contemporary Art, Boston.



《 SCAPEGOAT 》 (partial) / Nari Ward /2017/40 x 12 x 12 feet



《 APOLLO/POLL 》 (Partial) / Nari Ward /2017/12 x 4 x 30 feet

5. The social value of poor art genres

The term “Arte povera” was first coined by the Italian critic Germano Celant in an exhibition organized in 1970. He defines poor art as: “fundamentally anti-commercial, arbitrary, mundane and anti-formal, it is primarily concerned with the physical properties of the medium and the variability of materials.” The importance lies in the artist’s encounter with the actual material, with the whole reality and with their attempts to understand it. Although the way they interpret that reality is not easy to understand, it is acute, obscure, personal, and intense.”

Poor art is anti-commercial, it uses cheap materials and is sometimes difficult to preserve for a long time, it opposes the ready-made art collection system, opposes the commercialization of art, but art is not non-commercial, it is arbitrary, because the artist creates according to the artistic concept he wants to express, and his works sometimes even directly challenge the common sense of life, the prevailing social ethics and morality, and the general moral logic of history, and the bottom line of artistic creation is not to violate the ready-made laws of the place where the artist is located and the common moral conventions of mankind. As long as this is within this range, a healthy modern society should allow artists to carry out even novel artistic experiments, otherwise, the creativity of society will be exhausted; It is ordinary: the artist uses mundane materials, even any physical, vegetal and animal medium in the real world can be a means of artistic expression; It is anti-formal: it is mainly a rebellion against the classical art of painting, that is, fine arts (oil painting, printmaking, sculpture, and in China, Chinese painting) with the pursuit of aesthetic values as the goal, At the same time, it is more intentional to emphasize the reflective and critical function of works of art on the psychological consciousness, social and spiritual issues, and historical and cultural issues of modern people.

In the same way, this anti-form does not mean that poor art has no form or non-form, and in addition, the artist needs to fully grasp the psychological, spiritual, and cultural symbolism of the material when using the medium, and it is necessary to reveal the changeability of the physical characteristics of the material, even if this revelation is non-physical. In this respect, it is similar to the Japanese art of “Mono-ha”; the sensitivity of poor art means that any work needs to be able to sensitively present a certain aspect of the artist’s concept, and its obscurity comes from the daily use of materials and the defamiliarization effect of conceptual expression. If a work of impoverished art can be easily understood by the viewer, then the ideas it presents may be the consciousness of our familiar everyday experience. Although the materials used in the works of poor artists are the common material media around us, their artistic concepts often transcend our daily experience consciousness and transcend the realm of ordinary people’s thinking.

Otherwise, poor art has no value in existence, and its individuality lies in the artist’s need to have a unique artistic schematic care and refuse to repeat, and its intensity is manifested in a strong dramatic visual impact and shocking power.

“ I want to return to poetry by all means, by practice, by observation, by solitude, by

words, by images, by annoying things.” Jannis Kounellis, as representative of the art of poverty, wrote in 1987. This poetic aesthetic concept stems from the exploration he began 20 years ago. He had the parrot stand on a shelf jutting out of a flat steel plate, and the showiness of the parrot and the monochrome of the steel plate formed a poetic scene; He alludes to early human civilization with simple materials, and hangs combed wool on four rows of wooden shelves to present the image of a drip painting.

The structure of the work, titled *Untitled* (1968), was inspired by Jackson Pollock; He collected red and white broad beans, coffee beans, corn, beans, peas, and rice from all over the world, packed them into seven old coarse sacks and placed them along the exhibition wall of the Ted Modern Museum (*Untitled*, 1969), where he built a closed door directly from stone (*Untitled*, 1969); In the same year, he even put twelve real “horses” Chained equitally to the wall of the Lattico Gallery in Rome. It is conceivable that the audience is visiting the dramatic scene of smelling horses and listening to the neighing of horses; He fitted iron hooks to wire spring mattresses, which were sprayed with square yellow according to strict geometric dimensions, and his powerful sense of color form evoked the idea of the bed as a place for the in-depth experience of life and death, sex and sleep (*Untitled*, 1993), and he placed seven bronze bells on four wooden tables, which contrasted with the green elegance of the bronze bells and the tranquility of the reality of the scene with the reverberation of the imaginary bells (*Untitled* 2006 □ Poetry, drama, the sense of color of the material itself, these are the artistic concepts that Kounellis highlights in his works.

Whether it is wool or broad beans, whether it is natural animals such as parrots and horses, or man-made objects such as steel plates, spring beds, bronze bells, wooden tables, etc., the materials used in the art of poverty are closely related to people’s daily life. However, the art of poverty revolves around the notion of poverty and superfluity. In other words, not only should the artistic concept be singular, but the artistic schema should not give the impression of residuality. A poor work of art must at least meet the following conditions: From the point of view of reception, the viewer finds that the work presents a unique, intrinsic artistic schema and conveys a clear artistic concept, even though this concept can be interpreted by the audience in a variety of ways. This is perhaps the reason why it takes the Italian nomenclature “Arte povera” (Art of Poverty). Here, “poverty” does not mean a lack of it, but rather that there is no superfluity, or no more, no less, in terms of artistic schemas and artistic concepts, thus revealing the rich spiritual meaning inherent in the material after reprocessing. This may be the reason why Kounellis always uses the name “untitled” to name his works, because it allows people to make free associations; perhaps the reason why “poor art” was once translated as “conceptual art” in Chinese, because in the face of ordinary materials, artists need the most “concept” of how to deal with materials, and the most need to open up the spirituality of ordinary materials. In the face of ordinary materials, the level of conceptual presentation determines the artist’s artistic level.

In terms of the use of mundane materials alone, “Art of Poverty” can be traced back to 1936 when it was founded by Melette M. Meret Oppenheim’s “My Nanny” uses everyday materials such as chef’s hats, shoes, string, and paper to convey the experience of women.

However, in a narrow sense, poor art refers specifically to postmodern art in Italy from the mid-60s to the late 70s. Mitch Lang low Michelangelo Pistoletto (1933—) in *Venus in Rags* (1967), in which random rags are piled up, and the physical properties of the garments are highlighted by the entry of the statue of *Venus de Miró*. In front of a pile of discarded old clothes, the eternal artistic image of *Venus* was placed in the human heart. In fact, each garment doesn't attract much attention in everyday life, it turns out that they all have a story, but it attracts attention because of the intrusion of *Venus* with his back to the viewer.

Pistoletto dramatically combines the color of rags with the simplicity of *Venus*, the serenity of classical aesthetics and the hustle and bustle of modern consumption. He dipped his clothes in epoxy resin and wrapped them to form ghostly figures. The form of a pile of rags, reinforcing a sense of classical glory and abandonment of the archaic.

"To think about how we can accept fabrics only in a more fixed structural relationship, the object should be a chair, a table, a set of boxes or even a human figure," the artist says. Solidifying the garment with resin allows me to shift away from these objects of attention and give the garment an independent reality.

In this state, the fibers not only depict the object, but also deform it by a single personality trait, allowing its own character to come to the fore. Some of his works are cast in bronze and sit outdoors on the roofs of buildings, public spaces, courthouses, libraries, and patios. The art of poverty emphasizes the performance of the representation of matter, including *Venus* as a statue and rag as a fabric, which is evident in this work by the schematic tension between the two.

Poor artists all share an emphasis on the dramatic contrast of ideas or forms in their works. Luciano Fabro cast a map of the Italian peninsula in iron and hung it upside down in the air (Italy, 1968), subverting the geopolitical economy concept of the disparity between the rich and the poor in the real society of Italy at the same time. Eva S.

Eva Hesse (1936-70) hoisted thick ropes from seventeen wooden sticks on the floor of the exhibition hall, and the regular structure of the wooden sticks on the wall contrasted strongly with the disorder of the ropes on the ground (Appendix, 1967); Robert S.

Robert Morris's (1931) *Untitled* (1967-8) uses straight lines to cut multiple rectangular industrial fizzards, and their shape will automatically change each time they are exhibited, forming different forms due to the difference in exhibition time, so it has a certain indefinite form.

He rejects the aesthetic concept of minimalist sculpture based on the fixed geometric form of modern industrial civilization, allowing matter itself to determine its own form in time; Keith S. Keith Sonnier (1941) spread red sawdust on a piece of gum, glued to the wall at the top end, and moved the bottom end about a foot wide towards the outside of the wall base. The man-made *Red Settlement Wall* (1969) is a striking contrast to Teide's modern white wall.

AS a way of creating with everyday materials; Works such as *The Bed* (1981), with hints of poor art and minimalism, are formally associated with Robert Morris and Mario Merz. He made mattresses out of processed bread and chiseled out a pair of

silhouettes of men and women based on the artist's body.

The figure disappears as the bread rots and turns black, like a tomb at night, making people feel the fragility of life.

In fact, a person's life is spent in three places: on the road, in bed, and finally in the grave; Quinn's "Myself" (1991), a portrait made of the artist's own blood and ice, is kept on display under the freezing equipment. The perishability of man's physical life, the variability of man's sense of self, constitute its main theme. This blood-frozen, head, which will eventually turn into plasma and cease to exist after the end of the exhibition, seems to foreshadow a certain end-of-life destiny for human existence.

The artist adds his own body components to the medium of sculpture in order to pursue the starting point and the original meaning of creating art. In terms of the variability of materials, Gomori's (Bed) and Quinn's (Myself) are characterised by impoverished art, using the artist himself as a model or source of material. When the ordinary materials are confined to the artist's field of vision, there are two artistic forms in postmodern art (Neo-Dada) and (Found Object), which are related to Duchamp.

They are all represented by Kiefer's Twenty Years of Loneliness (1971-91), which was installed from a catalogue and oil paintings abandoned by his teacher Beuys. The work presents the concept of the repressed growth of students' lives under the famous teacher, which belongs to a sociological image of life resistance. The concept of self-deification contained in it echoes the emphasis on spirituality in poor art.

Among the mundane materials deliberately used by the artist, there are both physical and chemical natural objects and handmade artefacts, both plants and animals, and some use elements from the human body itself. According to Edward S. Lucy Smith's analysis in *Art Today* (1995): They can use any material and create their own ideas. The emancipation of materials, on the one hand, leads to the freedom of the artist's spirit, and on the other hand, challenges his ability to discover ideas. The history of poor art shows that this is a test of the artist's wisdom in how to use the medium.

It is precisely in this sense that, in terms of conceptual expression, the traditionally recognized forms of art such as painting, sculpture, printmaking, and even Chinese painting have encountered constraints; it is difficult for critics to classify works according to the way artists handle and dispose of materials, and the mode of artistic style interpretation is no longer effective. In addition, poor art requires critics to have basic knowledge of psychology, sociology, history, linguistics, theology, religion and other humanities and natural sciences in addition to the knowledge of art history.

What's more important is how to apply them to specific work reviews. For this reason, postmodern art, represented by poor art, is looking forward to the emergence of a new criticism, an interpretive mode with perceptual cultural criticism as the methodology (see the author's book, *Humanistic Reflections on Contemporary Art*, 2008).

All of this stems from the phenomenon of poor art, from a postmodern cultural phenomenon characterized by the introduction of mundane materials, the emergence of the spirit, and the space of dramatic imagination.

6. Analysis of the educational characteristics of poor art on the concept of consumption

6.1 A fighter who collides with the mystery of materialism - Gao Chang

Gao Chang, a modern and contemporary artist, is committed to the research and creation of comprehensive material art, skillfully combining material readymades and wastes with oil painting fuel, forming his unique personal artistic outlook. On December 3, 2010, he came to Tianjin with his work "Memories of Time", an exhibition that earned him the title of "A fighter who collides with the mystery of materialism", who used his intellect and passion to show us his radical artistic concept and the infinite possibilities of materials.

Mixed materials, as a special form of artistic language, are not new in modern art, and artists convey their own artistic concepts by expressing the material language itself, that is, their material properties. Gao Chang is not satisfied with the art of safety, there is a crazy thought.

All kinds of consumer goods and waste have become the most powerful carriers of his artistic creation, and in his works, they shine with their own most real material genus.

He integrates multiple elements into the same work, showing it naked in front of the viewer, giving the first visual impression of being atmospheric, direct and awe-inspiring, with a strong visual impact, showing a sense of fearless power everywhere. This strength comes from the volume of the work on the one hand, and the texture of the work on the other.

Under the power and shock, his artworks touch on the reality of society, and the problem of reaction is precisely the dilemma that people face in the flood of materialism, with ironic overtones. Gao Chang, with his own personality and elite characteristics to convey his understanding of art to people, he uses his own form to say what an artist wants to say, this form of language is consumer garbage, and his artistic expression is inspired by the "poor art" of the late 60s of the 20th century in Western art thought.

6.2 Arte Povera under materialism since the 90s

"Materialism", which the Oxford Dictionary explains, is "the indulgence in the pursuit of material needs and desires, which leads to the neglect of the spiritual aspect of the way of life, and the interest in material things is expressed exclusively in lifestyles, opinions, and behaviors." Nowadays, materialism is present in many people's

ideologies and influences people's perception of consumption, because people with materialistic tendencies pursue a materialistic lifestyle through consumption, and they equate having material things with having happiness and joy. In a sense, materialism is a life value that is contrary to China's "traditional values", because it is diametrically opposed to the "traditional values" advocated by thrift, and uncontrolled consumption leads to inevitable waste in order to constantly satisfy people's infinite material desires. Art and the era in which art lives is an inseparable whole, artists should face the world they live in and express art It self and the concept of art in their own cultural context "Materialism" has become synonymous with an important contemporary social feature, since the 90s, the poor art under materialism and the poor art in Italy in the 60s have changed greatly, but it is not all unusual, there is a close connection between them.

1. Materialism creates infinite possibilities for poor art. The continuous improvement of human creativity, never-ending production and consumption have led to the extreme material abundance of modern society, which provides the possibility to satisfy people's strong material desires. Due to the influence of materialistic values, this abundance will inevitably lead to a huge increase in the consumption of garbage and various consumer goods, which in turn happen to be the linguistic elements of the artistic creation of poor artists, so the flood of materialism has created infinite possibilities for poor art to collect materials.
2. The inheritance of the spirit of poor art. In the late 60s of the 20th century, social movements were on the rise in Italy, and the government turned a blind eye to widespread poverty. The artists of that time, as the most sensitive group in society, were the first to perceive this social problem, and then questioned from a specific perspective: whether there is a moral basis for the existence of art as a means of personal expression? One of the reasons for the name "Art of Poverty" is the cheapness of the material, but not all, and its essence is an artistic movement initiated by a group of discerning Italian artists who began to focus on the differences between things. Michelangelo Pistoletto is the central figure of poor art, he secularized art, and expressed the most simple and authentic art with the most ordinary and ordinary things. Seran once said that what poor art is fighting against is the basic tendency of art commercialization, the common problem of art, and it looks directly at the material properties of these cheap objects and the infinite possibilities of materials in the creative process.

"Poor art" is not the art of the poor, they use things that can be seen everywhere in daily life, but they express the rich artistic creation of the artist's inner world. The art of poverty presents us with aragged appearance, and its value is indestructible. In the trend of artistic thought, its greatest contribution is to directly refract the material ontology in the most simple and pure gesture, eliminating the boundary between art and daily life, and using this to show people that art can not be sublime. The poor artists of the 60s fought against the commercialization of art and the spiritual commonality of

art, while the poor art presented to us by Gao Chang faced the dilemma of the spread of materialism under the consumer culture of modern society, and expressed people's reflection in this predicament. Poverty art as an artistic trend has become history, and today's poor artists adhere to a spirit of poverty and an artistic attitude.

3. Poor art as a means of artistic creation. In *The Philosophy of Art*, Danner pointed out that the purpose of art is to express the main feature of things, an important point of view, a certain main state. It can be seen that the purpose of art is not only to meet people's aesthetic needs, but also to express the main characteristics of the society that artists are facing, and to guide people to think about the problem "Materialism" is an obvious characteristic form of modern society, and art has the responsibility to reveal this characteristic, and artists also have the responsibility to use their own expressions to ask questions to people and resonate. The artistic language of poor artists to express their artistic concepts is diverse, and poor art can be regarded as an artistic means for artists to create art. Gao Chang's works include the direct use of the rebellious artist Duchamp's readymades, the traces of the 60s Pop Art exploring the relationship between popular culture and art, and the 50s Vulgar Art's improvisational patchwork of readymade materials. In addition, there are art forms such as hanging art and three-dimensional art that break through space and time in modeling. Nowadays, poverty has left us, but poor artists still use the creative techniques of poor art to express their artistic concepts and emotions, defend the position of poor art, and defend their own cultural standpoint.
4. The art of poverty that leads people from "materialism" to "post-materialism". The task of art is to express the truth in the heart, and the creative form of art comes from the artist's perception of the world. In contemporary art, the external form and beauty of art appear to be more and more fragile, on the contrary, the concept and spirit conveyed by art are becoming more and more important.

People are not accustomed to using traditional aesthetic standards to outline the beauty and ugliness of art. In *Aesthetics*, Hegel put forward the final conclusion of art: "When art develops to the highest state of expression of ideas and spirits, art goes to life, and then art dissolves and art ends." "Gao Chang's work cannot be described as beautiful, but rather a little hideous or incomprehensible. It doesn't matter whether these hideous faces are beautiful or not, what matters is what shocks people under their hideousness.

The great abundance of material goods is the result of the continuous efforts of human beings, and this abundance itself is understandable, but the question is that if people's insatiable material desires are at the expense of excessive consumption of resources and the sacrifice of the quality of the environment, then where is the real meaning of such abundant material enjoyment. At present, people's obsession and infatuation with materialism are still continuous, and it is not known whether these people, who are immersed in the sea of materialism and are extremely excited and

even hysterical, realize the sorrow after this excitement and the endless depth after the carnival. Asking people to pay more attention to the ecological environment and humanized social environment on which human beings depend is a more reasonable value orientation that rises on the basis of materialism. The deterioration of the ecological environment is an inevitable choice for people to face up to post-materialistic values. What Gao Chang's poverty art brings to people is the reflection on the dominance of materialistic values in human values, and what should be the way forward after materialism. He is using his own artistic language to guide people to create a "post-materialistic" cultural context; He is using his own visual way to tell people that "post-materialism" is the ideal way of life for human beings, the most reasonable way of life that people should pursue, and the most healthy and natural way of life.

Through Gao Chang's new work "Memory of Time", he looks at the development of poor art under materialism from a more macro perspective, and its essence is to show the close relationship between the times and artistic innovation.

The modernist art theorist Kandinsky once likened it to "every work of art is a child of its time and a mother of our feelings." Every cultural period, has its own art, which cannot be repeated. "Poverty art has become an artistic trend that cannot be copied and has left traces in history, and the modern artist Gao Chang has brought people a new attitude of poverty art. Although this artistic movement no longer exists, he still tries to continue the spirit of that movement, and uses the great passion and energy that is difficult to contain to better express the various intangible aspects of society through the visual appearance of art. Gao Changji's clear stance and attitude towards his artistic creation are clearly stated, and at the same time, he also reminds all those who care about art to think about the following questions: What can art do today, and what can artists do today?"

7. The value prospect of poor art in contemporary society

The process of modernization in Europe is considered to be a serious threat to people's perception of life in the past, and the overly fast life seems to allow everyone to quickly emerge from the post-war nothingness, and in this rhythm, everyone finds their place in the future. Poor artists, while rejecting modern ideas of progress, perceive that economic development is erasing people's sense of history.

People in this state, people who are always looking forward and focus their minds on the seemingly visible future, then the symbol system they use will also treat the words and ideas related to the "future" as "good" symbols, and people fall into this kind of historical nihilism, not to mention the history of the past, the tragic disasters of human history should not be forgotten. Poverty and ordinary are not only the past of struggling individuals, but also the past of humanity. As artists, they have a sense of responsibility to remind humanity of what the price of progress is.

Poverty art involves a wide range of subjects, and the free use of everyday materials in the works of expression has profoundly influenced many aspects of social life. Architects and landscape architects get creative inspiration from poor art, and use daily materials to apply mix-and-match, dislocation, grafting and other expressions to environmental design, exhibition display, and home decoration, creating a different kind of visual situation and schematic interest. Another example is the life workshops all over Italy, where they skillfully combine the rich local characteristic culture with fashion art to bring new life and vitality, and these are all imprinted with the traces of poor art.

The art of poverty is an art of living, which pushes life to a whole new level and aesthetic stance." What we need to achieve today is the unity between life and artistic practice," Kounellis said. This kind of expression that reveals the true and spiritual world is alluded to the development and trend of poor art in Italy and even in the world. The reason why the art of poverty was born in Italy is, in one aspect, to show the unique perspective of the Italians on "meaning", especially the meaning of the material existence in the world and the energy and life care hidden in them.

In *The Art of Poverty*, Cerant wrote: "It has become a fact that the ordinary permeates the realm of art, and the material meaning makes it a class of its own. The expression and guidance of materiality is seen as an art. The media, role and roots of language have been expanded into a new linguistic analysis, reinvigorating and elevating them to a new humanism. From this description, it is not difficult for us to see the true meaning of the connection between poor art and material life, between linguistic schemas, and the seemingly opposing relationship and dialectical position between our experience and the problem of alienation, that is, the essence and connotation of art that originates from life and is higher than life. In the decade from 1967 to 1977, it pushed the monotonous and unnoticed ordinary things in life to one historical peak after another. It promotes the transformation of material form to art form, visual level to aesthetic level, and finally realizes "breaking the cocoon into a butterfly".

As soon as this unique art form was introduced, it attracted wide attention from the Western art world. As a representative of conceptual art, it continues the legend of the Italian art kingdom in a landmark language, and brings the development of Western postmodern art and even world art to a new century.

To sum up, the art of poverty interprets the simple meaning and natural beauty of material existence, and shows a different and pure humanistic feeling, which gives people infinite inspiration and artistic language provides a reference and interpretation for future generations to break the traditional thinking and explore the path of art.

The application and combination of modern decoration in public art and urban culture

Text/Public Art/ Chen Zi-yue

Abstract

The integration of decorative art and public art adds a touch of color to the urban space, and has become an important goal to improve the cultural spirit of the city.

The diversified forms of expression and development trend of decorative art in public art will help enhance the image and competitiveness of the city and promote the development process of public art. The convergence and integration of the development trend of public decorative arts will bring a new vision to the cultural development of the city. The role of modern decoration materials and construction techniques in the layout of the environment is becoming more and more important, as it can make the environment more elegant and comfortable after decoration.

Key words: modern decorative arts, construction technology, public art

1. Introduction

With the development of the times, the living conditions, values, and aesthetic needs of modern people have determined that the public space of the city is not only a place for people's leisure and entertainment, but also a place for cultural and ideological exchanges. Decorative art is closely integrated with urban life, breaking through the public art form under traditional urban spatial planning and sublimating the urban public ideological space. The performance and trend of decorative art in public art are promoted and developed under this cultural taste and demand, and decorative art is showing a new level for urban public art. On the basis of field investigation and detailed understanding of the basic characteristics and functions of modern decorative materials, this case has carried out relevant research on the application of modern decorative materials and production technology in the application of public space landscape environment, discovered and developed the unique value and aesthetic interest of decorative material language, established material awareness in design, and created public works of art that adapt to social needs and the humanistic environment of Meihua.

Main inspection locations: Jing chu culture in Wuhan subway station, mural sculpture in Dayu Mythological Garden, sculpture group in Hong shan Square, metal welding and casting decorative mural in Dai jia hu Park, Hankou River Beach, decorative materials and craft market, etc.

2. The expression of decorative art in public space

With the development of cities, the progress of society, and the improvement of people's aesthetic level, decorative art plays an important role in modern cities. Among them, the iconic decorative arts works can become the "finishing touch", condensing the city's character and culture. Art Deco is an art form that enriches social culture, and it presents a variety of expressions in public space.

2.1 In terms of artistic approach:

Art Deco is the use of modern art to improve the filling of public spaces. Decorations not a single decoration, not an existing work of art, but a combination of local culture and history, humanistic customs, practical functions, etc., a combination of a variety of design and art. Art Deco is a comprehensive embodiment of social culture and art form, presenting a relatively unique artistic environment in public space.

For example, the mural decoration of the Wuhan subway station combines Jing chu artistic elements, which mainly come from the historical culture, landscape culture, celebrity culture, and red culture of the Jing chu period.

Through the extraction and combination of a series of Jing chu art elements, he created a landmark Jing chu-style subway public art work. This also enables local people and tourists to intuitively and profoundly perceive Wuhan's Jing chu culture and historical heritage in their leisure time when using public transportation, and have a deeper understanding of the city's public culture.

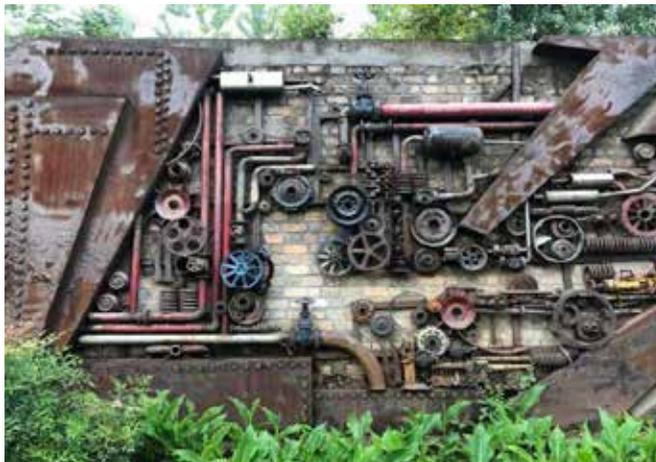
In the mural group of Hong shan Square, the artist selects a series of symbolic symbols in Chu culture, and through modern art forms and languages such as structural reorganization, analogical links, and yin and yang hu names, the artist presents the wonderful chapters written by the Chu State in the long history of China from four aspects. The narrative creation not only maintains the simple appearance of Chu culture, but also reflects the inheritance and innovation of Chu culture in the modern context.



2.2 In terms of design form: Decorative arts appear in the urban environment as sculpture art and landscape art, but it gives new connotations and social significance. A more flexible approach is adopted in terms of the carriers used, the materials used, and the ways in which they are expressed. When choosing sculpture artworks and craft furnishings, in addition to considering their unique design, more attention should be paid to their materials and craft production methods.

Sculptural artwork is the product of the combination of material and art. In addition to the use of traditional earth, stone, wood and other crafts, it also adopts modern glass technology, ceramic technology, fiber technology and modern metal technology treatment, it can be said that almost the materials that can be processed and formed can be used for sculpture art creation.

It is particularly important to choose and use the materials of the sculpture to create the cultural atmosphere of a specific space.



For example, the mythical garden of Dayu uses marble and other stone to make round carvings and reliefs, with classical feelings, so that people feel the long-term cultural charm in the sculpture group.

The theme of Dai jia hu Park is the main modern industrial production park, mostly using metal welding and casting decoration techniques, because the color quality of metal materials is bright, very modern, so that the environment is full of the beauty of modern materials and its unique casting, welding, beating, assembling process modeling style.

In the creation of “mixed material process painting”, strong materials are mostly used. This “power” refers not only to the shape and expressive strength, but also to the volume and strength of the material. The combination of large-scale and other materials in the painting forms an interaction in the texture of the picture, which plays a role in complementing each other. For example, the subway mural mainly uses the rough texture effect as the base painting and the surrounding bright marble surface to form a strong contrast, and the effect is very prominent.

The murals in Hong shan Square are expressed in the choice of comprehensive materials, using concrete, bricks, copper and water glass and other materials to show its timeless magical charm with the traces of “mottled” years, and also to express a kind of immortal beauty and vitality that has gone through “vicissitudes” and transcended time and space in a free-spirited design form.



2. The expression of decorative art in public space



When designing decorative works, it is necessary to be constrained by the environmental conditions of the space, and select the sculpture works according to the cultural intent of the entire space design. A better choice determines whether the cultural temperament characteristics of the space environment can be better created and the visual aesthetic image of the space can be strengthened. The combination of decorative art and public art of various materials reflects the aesthetics and ideals of the urban public, plays the role of inheriting culture, innovates the design techniques of art, and greatly improve the functions and benefits of decorative art.



2.1 In terms of molding effect: the new aesthetic produced by decorative arts is to break through the traditional space decoration. Art Deco is relevant to everyone who lives in the city. The decorative effect of decorative art in public space will make the public space environment full of vitality and interest, thereby stimulating people's aesthetic taste and passion for life. The effect of art decorations also directly affects people's mood and mental state.

People crave an emotional home from the environment in which they live. Art decorations beautify the public environment and play an aesthetic value and function under the support of the public space environment.

Art decorations decorate the environmental space in the form of beauty, and the process of the public receiving art decorations is also a process of continuous improvement of aesthetic level. In Hankou Jiang tan Park and Dai jia hu Park, many citizens will go to the park to walk and exercise in their spare time, and the art decorations are particularly important. The theme and concept of the decoration should not be too abrupt, and the choice of materials and craftsmanship should also be relatively soft, so as to create works of art that meet the needs of society and beautify the human environment.

2.3 In terms of interactive communication: Decorative art is an interactive art in public art, an art of two-way communication. Decorative art focuses on the artistic effect of public space and emphasizes the interaction between people and art. Public participation in the process of setting up decorative works of art is an extremely important process, in obtaining the approval of the people, and the public can communicate and exchange, carrying the public's thoughts and needs, so that the decorative arts can play the best artistic effect in the public space. In the process of public participation, the sacredness of art will be dissolved, and art will be more closely related to the life of the public. Better play the social value of decorative arts.

3. The combination of material technology and public art design

Through the decoration of the environment and design and other related activities to achieve beautification, optimization of the environment is the primary purpose of modern decoration materials to decorate the environment, its ultimate purpose is to protect the main structure of the building, to provide a comfortable and warm living environment or working environment for the users of the environment. From simple wood, porcelain, ceramic mosaics, metal boards, gypsum materials, fibers and other synthetic materials to carry out artistic modeling and design, so as to achieve the whole design process from simple to complex, from small craft to large production. Modern public art has paid more and more attention to the vocabulary expression of materials, which requires us to have a comprehensive understanding and study of the history of various craft at works, and try to understand the modern on he basis of inheriting the tradition, and finally achieve the perfect combination of material technology and public art design.



4. Conclusion

Some design cases from field investigations, It is not difficult to see that in the public design of the modern environment, the understanding of the importance of material technology cannot be ignored. Accurate understanding and grasp of different indoor and outdoor environments, and the appropriate application of appropriate materials and processes are important aspects of design work. All kinds of surprising and shocking visual aesthetic effects we feel in various environments will actually get the first impression through certain materials and ingenious craftsmanship. And that's exactly what designers are aiming for.

From the perspective of urban development, decorative art is a vibrant art, and its development has more realistic and profound social significance.

It will have a positive effect on the cultural and economic development of the city. The combination of decorative art and public art is an important goal to express the cultural spirit, and the combination of decorative art and public art is an important way to express the cultural spirit. The diversified performance of decorative art in the urban public environment will help to enhance the competitiveness of the city, and the development trend of modern decorative art should be to keep pace with the times, conform to and promote the development process of public art. The new trend of public decorative art development will bring new vision to the city's art development.

武漢紡織大學

Master's thesis

(Semester 1, 2020-2021)

Course Code: Y215A0001
Course Title: Research on the Theory and Practice of
Socialism with Chinese Characteristics
Course hours: 36
Subject Title: Public Art Towards Urban Ecological
Civilization in the New Era
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Grade: Level 20 Master's Degree
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December 2020

Summary

In the era of rapid economic and technological development, our natural environment has been severely damaged. Various regions and cities have begun to advocate the construction of ecological civilization. The governance of water environment is one of the key points of ecological civilization construction.

As a form of artistic expression in public space, public art is not only ornamental and artistic, but also educational. As an emoji of urban culture, public art is the vitality of urban ecological civilization construction and an important part of the construction of urban environmental aesthetic system. In the face of the current situation of environmental deterioration, public art also expresses and participates in the construction of urban ecological civilization with its unique expression and value form.

Key words: public art, ecological civilization, city, waste sculpture

Contents

1. Introduction	156
1.1 Environmental and social ecology in the context of global change	156
1.2 Analysis of the connotation of China's ecological civilization construction in the new era	156
1.3 The status quo of China's ecological civilization construction in the new era	157
2. Public art reshapes urban ecological civilization	158
3. Public art participates in the construction of urban ecological civilization	159
3.1 The Rise of Waste Sculpture	159
3.2 Analysis of the current situation of waste sculpture art in urban ecological civilization	160
3.3 Analysis of the application value of waste sculpture art in urban ecological civilization	161
4. Summary	162
Reference	163

1. Introduction

1.1 Environmental and social ecology in the context of global change

Since the 80s of the 20th century, with the rapid development of the economy, environmental problems with global impact have become increasingly prominent. Global change and human activities are mutually reinforcing, and the scientific community has been exploring effective measures to address global change. Rapid population growth, regional environmental pollution, large-scale abuse of biological resources, deforestation... All of them are the causes of poor ecological environment and seriously threaten the survival and development of all mankind. The harsh reality tells us that man and nature are both indispensable and important parts of the ecosystem, and that man cannot dominate and dominate nature, and that man and nature should maintain an interdependent and harmonious relationship.

A history of the development of human civilization is a history of the relationship between man and nature. In the process of development, mankind should not only pay attention to man and society and man and the environment, but also pay attention to the coordinated development of the present generation and future generations. The present generation must not be blinded by the interests of the present and not hesitate to sacrifice the interests of future generations. Ecological environmental protection is a cause that benefits the present and future generations, so ecological civilization has become the most prominent new stage of human development.

1.2 Analysis of the connotation of China's ecological civilization construction in the new era

The construction of ecological civilization in the new era refers to guiding and improving people's relationship with nature through economic and social levels, and changing people's views and behaviors towards the natural environment, so as to achieve the ideal state of protecting the ecology and living in harmony with it. In his report to the 19th National Congress of the Communist Party of China, Comrade Xi Jinping pointed out that the reform of the ecological civilization system should be accelerated and a beautiful China should be built. At the Third Plenary Session of the 19th CPC Central Committee, it was proposed to reform the management system of natural resources and the ecological environment, improve the management system of public services, and build a service-oriented government that is satisfactory to the people. In the new era, China has built an ecological civilization construction system with the goal of realizing a beautiful China the concept of harmonious coexistence

between man and nature as the strategy, and the battle of green environmental protection as the leading role, highlighting the distinctive characteristics of the times, and is based on the current social, economic, and cultural needs, and starting to solve the current ecological environment is not optimistic, and the contradictions between the people's needs are prominent.

1.3 The status quo of China's ecological civilization construction in the new era

The so-called ecological civilization is a form of human civilization and a form of civilization after industrial civilization. Although China's ecological civilization construction started late, its overall development speed is relatively fast.

At present, socialism with Chinese characteristics has entered a new era, especially today, when the ecological environment of mankind has been seriously impacted and challenged by the development of industrialization and modernization, the ecological environment has been improved, and the construction of ecological civilization has achieved phased results. Under the influence of this concept of civilization, various fields of human development, especially in the field of art, have new design ideas.

Public art is a figurative art form that shapes the aesthetic and cultural space in the public environmental space, as an artistic expression form that appreciates and interacts with it, and always expresses and participates in the construction of urban ecological civilization with its unique expression and value form, especially in the context of modern and rapid development of Chinese cities, public art should show and play its unique value.

2. Public art reshapes urban ecological civilization

Public art is the most comprehensive art category in the field of art today, which always participates in the construction of urban space, the construction of urban culture, the beautification of urban environment and the environment of urban public space, and is closely connected with urban ecological civilization.

It can be said that public art does not simply represent a certain genre, but is a contemporary cultural phenomenon that emphasizes the public welfare and cultural reshaping of art. Artists use artworks in public spaces to express their expectations for society, the city, and the public.

The city is an important space for modern people to live and live, and the ecological city is also an important space carrier of ecological civilization, and the construction of ecological city has become the most important part of the concrete embodiment of realizing ecological civilization and meeting the spiritual needs of the people. Public art, a comprehensive art, has entered into social connections, becoming a link between the city, art, and people, a way to express the spirit of the city and the connotation of art, and an important part of the ecological civilization of the city.

With the concept of “ecological civilization” proposed, the issue of sustainable human development has become more prominent, and the state has first proposed and deepened the reform of the urban ecological civilization system, while we have reflected on urban construction and sought a balance between the opposing values of modern industry and nature. In this context, artists are redefining the new form of the city and exploring the new value of public art, tradition, balance, harmony and sustainability, which have become important components of the construction of the future ecological city.

In the process of realizing ecological civilization, public art is not only a means to beautify the urban environment, but also an important role in shaping a “livable” space and spiritual culture, so that people can live happily in the city.

The top priority now is to participate in the construction of urban civilization in the form of public art, to redefine the value of ecological culture with the aesthetic value of art, to create a livable and harmonious urban environment, and to create a quality and future living environment.

3. Public art participates in the construction of urban ecological civilization

With the transformation of industrial civilization to post-industrial civilization, people's understanding of urban civilization has also undergone significant changes.

Art plays an unprecedented role in human life, and there is an exchange between high art and popular art, and art and life are no longer two unrelated topics.

After the 60s of the 20th century, various forms of environmental art appeared, which is also a new form that appeared in the postmodern era - public art. Referring to Western art in the 60s and 70s of the 20th century, Arnathan said: "They have a common tendency, they all belong to the world of sight and touch, a world of objects, a world of everyday events, as the basic material for creative activity. As such, they are a formidable force of opposition to all forms of abstraction, despite the fact that they often rely heavily on the achievements of abstract art."

3.1 The Rise of Waste Sculpture

Junk Sculpture is one of the most important genres of sculpture in the twentieth century, popular in Western countries in the fifties and sixties, and its history can be traced back to Picasso's three-dimensional composition collage and Marcel Toussein's ready-made assembly art.

German Dada artist Kurt Schwitter is the pioneer of this school of sculpture, and his Merz art concept is "to use any material that comes to mind in the creation of art", that is, any discarded material that can be recycled and reused in daily life can be added to the creation of the work. His classic work "Merz Painting" is a highly textured composition composed of discarded garbage and materials that are easy to pick up, free from the constraints of traditional style, and free to express his own design ideas and aesthetic concepts.

The rise of waste sculpture in the twentieth century is the rise of social art, a way of intervention in artistic creation by industrial production and scientific and technological innovation, and it is the product of the development of post-industrial society from industrial society.

With the development of the city and the progress of society, the city expects to try various materials to create different forms of sculpture to beautify the city and enrich the connotation of the city. The art of waste sculpture not only embodies the

unique artistic value brought by comprehensive materials and comprehensive technology.

The successful embodiment of turning waste into treasure also brings us alternative artistic enjoyment, and its own materials also bring the resonance and enlightenment of corresponding social common values. The waste city sculpture not only beautifies the urban environment and enriches the cultural life of the people, but also reflects the city's yearning for the future, so that the awareness of carpet, environmental protection and ecology is deeply rooted in the hearts of the people.

3.2 Analysis of the current situation of waste sculpture art in urban ecological civilization

C In today's social environment, the creative field of waste sculpture art in Western society is broader, not only to carry out simple artistic creation, but also to emphasize its social application value. It imparts a new set of values to the artwork: on the one hand, it praises advanced industrial civilization, and on the other hand, it is alert to existing ecological problems. Waste sculpture is not the same as garbage sculpture. There is no garbage in the world, only resources that are not used well, and there is no useless thing in the world, only misplaced garbage.

In the artist's eyes, all wastes can be sorted out through garbage classification and screening of various materials that are in line with the creation of sculpture art, and through artistic recreation, they can become works of art that conform to aesthetic characteristics and have unique aesthetic value. Through this process of re-creation, the original garbage is endowed with a new meaning and connotation, and has a second life to reach an artistic realm, which re-endows the material with new artistic value. Due to its innate characteristics of freedom and disorder in the application of materials, waste sculpture pursues a kind of spatial tension and vitality, which is in sharp contrast to the rigor and order in the composition of the city. Therefore, the use of waste sculpture art to create urban sculpture is bound to give a city a distinctive personality and at the same time perfect combination with the city.

The unique force of releasing and activating space embodied in the display of various spaces is also in line with the catharsis of modern urban people.

It shows the artistic aesthetic requirements of individuality, so it can be completely combined with urban sculpture art. Sculpture is no longer a single work of art, but a symbolic spiritual symbol connecting people and the city, and its creative process cannot be just an artist's personal behavior. Any discordant factor at any point can cause overall discomfort and create an imbalance in the entire environment. Therefore, the combination of waste art and urban sculpture must be in harmony with the surrounding environment. This is also the basis and test standard for the integration of waste art with any art form.

3.3 Analysis of the application value of waste sculpture art in urban ecological civilization

As the application of waste materials is cross-infiltrating with different fields and disciplines, the artistic expression of sculpture is better improved with the help of new technology techniques and material applications, and new connotations are given to sculpture. To a certain extent, it can be said that waste and modern sculpture art complement each other, which is why waste sculpture has strong vitality and has a trend of sustainable development.

In addition to showing the artist's aesthetic feelings, the waste sculpture art emphasizes the actual value it causes in the society, such as the dissemination of the concepts of environmental protection, resource conservation, animal and plant protection, social care, etc., so that people can see these wastes are unconsciously aware of the protection of the environment, and greatly changes the fixed concept that waste is useless, so as to turn waste into treasure as fun in daily life.

A street artist, Artur Bordalo, works with animals and nature, with vibrant colors and three-dimensional effects. He has been looking for piles of trash on the streets and using it to create a captivating artistic color for his city.

Draw "drafts" on the walls with different garbage and recyclables, then fill the drafts with colorful paints to transform trash and waste into incredible colorful 3D animals: rabbits, birds, mice or squirrels, some impressive works of art. He often chooses to use materials that have been destroyed, such as materials that have no longer a lifespan.

Most of them are built on wasteland, abandoned factories or random locations, and some of them are obtained from companies that are going through the recycling process.

Use these discarded materials and "merge" them into beautiful forms to create your own urban and environmental landscapes.

The artist's use of discarded materials not only expresses his own artistic aesthetic, but also draws attention to the problems of waste production, pollution from unrecycled materials, and their impact on the planet. These problems can easily be forgotten and turn into trivial or inevitable disasters. Generally speaking, garbage materials not only provide sculptors with abundant and cheap creative materials, but also greatly extend the scope of sculpture art, so that they can better express their personal aesthetic feelings and ideological concepts, especially in the form of "environmental protection, resources, and health" The waste sculpture artwork with the theme fully reflects the value of waste sculpture art in the real society, and is an important guarantee for its sustainable development.

4. Summary

As a way to build an ecological civilization city, public art expresses the value of ecological culture with its aesthetic value, shows the beauty of nature with its unique art form, guides people to pay attention to nature and the ecological environment, and infiltrates the concept of green environmental protection and sustainable development into the public's mind, so as to influence their behavior and create a green high-standard life. This is the ultimate goal of public art, and it is also where its social value lies.

We need to pay attention to more than just the surface of things, but also to their intrinsic value. The essence of ecological civilization is that people should think about their relationship with nature, respect, protect, and conform to nature. It all starts with a focus on nature. The designers use nature itself as the subject of public art showing their understanding of the relationship between man and nature, the power of nature, and the purest beauty of nature. Make full use of the creativity of public art and contribute to the construction of urban ecological civilization.

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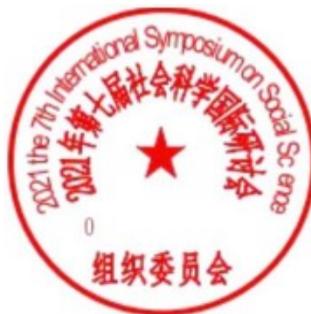
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